

29
iffk

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Chalachitra Academy

International
Film Festival
of Kerala 2024

13-20 Dec. 2024
Thiruvananthapuram

On behalf of
Department of Cultural Affairs
Government of Kerala

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The fourth day of the 29th International Film Festival of Kerala saw an enlightening Aravindan Memorial Lecture delivered by the renowned French composer Béatrice Thiriet. Introduced by KSCA Secretary C. Ajoy, who highlighted music as the bridging link between Thiriet and the legendary filmmaker G. Aravindan, the session offered a unique insight into the power and universality of music in cinema.

Thiriet began by recalling her experience listening to the composition from Aravindan's film *Pokkuvayil*, noting the beautiful layers that he added to the story. "The music gives us a view of the story, sometimes through a beautiful vibration, and that shapes our perception of the narrative," she said. She expressed her admiration for his work and explained how music, much like cinema, is a universal language that connects different cultures.

With over 30 years of composing for cinema, Thiriet spoke about her evolving process with each director. "Every collaboration is different. The director sets the intention for the music, and together we decide how to build it," she shared. She also discussed the importance of limiting possibilities in composition, as she believes that going beyond certain limits can alienate audiences. "I believe anything beyond a certain limit will not be welcomed by the public," she said, adding that the uniqueness of each film's music comes from these constraints.

Thiriet also spoke of her work with Indian filmmaker Anup Singh, whom she met at the Berlin Film Festival. She described how she contributed to the soundtracks of *Qissa* and *The Song of Scorpions*, films that bridged cultural gaps through their music. "Honestly, I've never felt any cultural disparities while composing music for films from different cultures," she said. "It all depends on how much the director and producer value music."

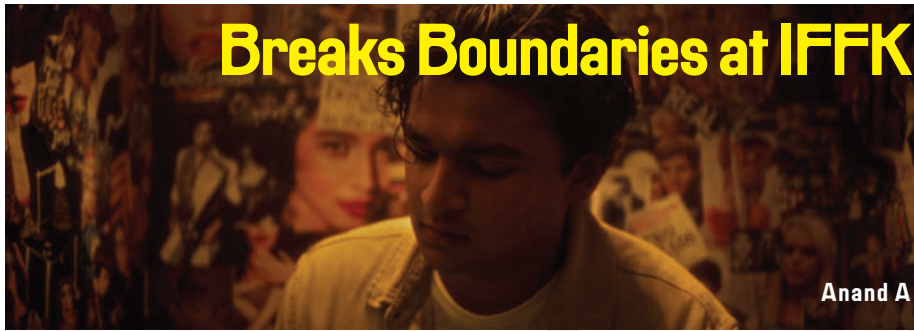
Concluding her session, Thiriet described cinema as a dream and a journey, where each film is like entering a new planet. "In cinema, we are all dreamers," she said, reaffirming the transformative power of film and its music. •

In Cinema,
We Are All
Dreamers
Béatrice Thiriet



From Micro-Celebrity to Major Dreams: *Watusi Zombie!*

Breaks Boundaries at IFFK



20-year-old Cyril Abraham Dennis is making waves as the youngest filmmaker at the 29th IFFK. His movie, *Watusi Zombie!*, set in Kochi right before Covid, revolves around a micro-celebrity and boy genius Gabriel finding himself in the midst of an ugly rumor as he deals with small people with big city ideas. The intriguing title of the movie has roots in a song by American musician Jan Davis.

"I'm a fan of 70s rock music and the song struck with me when I heard it three years ago. Though the title doesn't have any direct link to the movie, it adds a subtext to the film," says Cyril.

Initially conceived as a short film, *Watusi Zombie!* gradually evolved into a feature-length project, drawing inspiration from real-life events that were intentionally amplified for the screen. The writing was done in 3

days and the entire shoot was over within 6 days. "The timeline was somewhat relatable for us and also made a sense of nostalgia. We were just starting of as social beings," said the team.

Budget and time constraints posed significant challenges during production, but the team's shared passion for filmmaking and their friendship kept them motivated. "The money we had was just enough for 5 days' shoot. So we compromised on our sleeps and appetite. We waded through it only because we were friends and shared a common passion for films," he said.

"There is no minimum age to make films. People of my age grew up with access to camera phones. I used to watch short films in YouTube and wanted to make some one day.

Cyril added that being featured at IFFK is a huge achievement! •

Cinema is a Collective Dream Meet the Director

The fourth day of the 29th IFFK saw the third session of the Meet the Director at the Tagore theatre premises, moderated by Meera Sahib. Filmmakers Jayan Cherian, Abhilash Sharma, Michael Taylor Jackson, Dr. Abhilash Babu, Aranya Sahay, Ram Reddy, and Producer Natalia participated in the session.

Abhilash Sharma praised IFFK and the role film festivals play in motivating filmmakers to make more films. "IFFK is a different emotion. Most film festivals exhibit art for the sake of art. But IFFK stands unique with its selection and audience. The most important factor required to be a filmmaker is motivation. IFFK is that motivation." He also added that if

one doesn't love life, one cannot love cinema.

"To me, Cinema is like a temple. Like a deity in a temple gives light and energy to a devotee, a theatre screen illuminates a viewer. You see revelation of a filmmaker when you see a film. It is a sacred space," said Michael Taylor Jackson.

Dr. Abhilash Babu talked about the difficulties of gathering funds for a film and how he sourced it via crowdfunding. He also spoke about how his film was made into a mockumentary and how there is a certain freedom of expressing ideas through the particular form.

Aranya Sahay spoke about how his

movie deals with the topic of data labelling and the dangers of data being exclusionary. "There were a lot of challenges during production. Jharkhand has a rich film culture. However, we were shooting in a remote corner of Jharkhand and there was no proper film infrastructure," he added.

Ram Reddy, the director of *Fable*, emphasised on the phenomenal organisation of the IFFK. "Independent cinema is at crossroads with distribution. Possibilities of distribution looks challenging. But we are trying our best. After all cinema is a collective dream", he added.

Director Balu Kiriyaath concluded the session with vote of thanks. •

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MEET THE DIRECTOR



Chelavoor Venu - Gandhimathi Balan
PAVILION



Today's Programme

11.00 AM – Tagore Theatre Premises
Meet the Director

11.15 AM – Nila Theatre
Neelakkuyil – P Bhaskaran Birth Centenary Celebrations
Vipin Mohan, Vijaykrishnan

3 PM – Nila Theatre
Panel Discussion
100 years of Armenian Cinema
Mikael Dovlatyan, Serge Avedikian, Nora Armani, Golda Sellam

4.30 PM – Nila Theatre
Kumar Shahani Homage & Book release
Remembrance Talk: Saeed Mirza
– 'Remembering Kumar Shahani' written by M.R Rajan

Saeed Mirza will release the book to Rosemary

Tagore Theatre Premises
(Chelavoor Venu–Gandhimathi Balan Pavilion)
5:00 PM – **Remembering Aruna Vasudev**
Commemorative address: Bina Paul
in the presence of Deepa Gahlot, Gulbara Tolomushova, Momuunzul Turmunkh

5:10 PM – **Open Forum**
Topic: *Heralding a new era... The Struggles and Progresses at the new dawn of Malayalam Cinema*
Indu Lakshmi, Adhithya Baby, Sivaranjini J, Shobhana Padinjhattil
Moderator – Sridevi P Aravind

7:00 PM –
Manaveeyam Veedhi
Dravida Band by Pushpavathy



CONDOLENCES

The 29th IFFK mourns the loss of Tabla maestro Ustad Zakir Hussain. Ustad Hussain, a revered legend in Indian classical music, had the honour of inaugurating the 20th edition of IFFK in 2015. His passing leaves a profound void in the world of music, and his legacy will continue to inspire generations.



The meeting with Pol Pot sounds like one of those questions asked to finalists of a reality contest and given the hypothetical nature of that query one feels free to answer almost anything. What if it is real? And here is a movie that tells you how menacing it will be to meet him and worse, question him on human rights. This deeply disturbing political drama portrays a universal theme that has deep resonance with the theme of paid and promoted news given by the ruling class. This fictitious narrative unfolds from the perspective

of three French journalists invited to conduct an interview with Pol Pot, the Cambodian dictator, the man responsible for one of the most horrible genocides in human history. The technique used to convey the horrors of that period, 1978 to be specific, is through a series of montages of carved miniatures, actual footages of the genocide and even through the unsettling background score. The journalists are expected to write about the success of the regime where western values are totally washed away for a better tomorrow as projected

to the outside world by them. But, under the veneer of people's collective, abolition of private property and other rosy images projected by them lies a lie that wraps up killings, malnutrition, disease, and famine. The people who accompany the journalists keeps telling how the preset system in the country is guided by the belief that the citizens of Cambodia has been corrupted by exposure to capitalistic ideals and now in its place a simple agrarian life is sprouting up. *Meeting with Pol Pot* tells the story of how totalitarianism stands in the threshold of ideology and illusion. •

Kaikasi V S

Meeting with
Pol Pot

A Haunting Political Drama



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Reviews Should Mark Films in History, Not Just Trend Online **Open Forum**

Director V.C. Abhilash emphasized that understanding the technical aspects of cinema is not a prerequisite to reviewing a film. He was addressing an open forum on 'New Age Cinema, New Age Reviews' at the 29th International Film Festival of Kerala, held at Tagore Theatre. Joining him in the discussion were filmmakers Arjun and film critics Sreaya Sreekumar and Swathy Lekshmi Vikram.

The discussion brought to light the stark contrast between traditional film reviews and those seen in the digital age. The participants noted how reviews have evolved over time, shaped by changing media cultures and audience consumption patterns. Swathy Lekshmi Vikram observed

that, today, film reviews are often reduced to mere sound bites, a word, or a catchy one-liner. This shift, she argued, reflects a broader media culture that urges moviegoers to instantly share their opinions as amateur critics, creating a fast-paced reviewing landscape.

The panelists also highlighted the deeper intent of film criticism in the past. Reviews were once carefully crafted to immortalize significant films, marking them as cultural milestones for posterity. However, amidst the shifting dynamics of modern reviewing, the panelists underscored that honesty should remain the cornerstone of film criticism, regardless of the medium or format.

Filmmaker Arjun added that while today's reviews are more accessible and immediate, they often lack depth and context, something critics of earlier generations prioritised. Sreaya Sreekumar agreed, noting that the role of a film critic is not just to judge but to engage with the art form, offering perspectives that enrich the viewer's understanding of cinema.

The discussion concluded with a call for balance—reviews must adapt to new platforms and audiences but should not sacrifice sincerity and substance. Honest critique, they affirmed, remains timeless, ensuring that meaningful cinema is recognized, celebrated, and remembered. The session was moderated by Nisam Asaf. •



From Reality to Reel
Baghjan is a Voice for the Voiceless

Jaicheng Xai Dohutia

How did you balance the cinematic portrayal of a tragic event?

Baghjan is based on the real incident in Tinsukia, my home district. Initially, I planned a documentary but decided on a hybrid film blending fiction and reality. We shot on location with real community members who had lost their homes, crafting the story from unfolding events.

How did you integrate Assamese culture into *Baghjan*?

The film highlights Assam's beauty, especially Dibru-Saikhowa National Park and Maguri wetland, which were severely affected. We incorporated 'Kheri Geet', a traditional group song sung by women during rituals, as a protest reflecting the community's helplessness.

What challenges did you face in filmmaking?

It was tough to balance authenticity

with audience engagement. We worked with real people affected by the tragedy, many of whom had never acted. Restrictions around fire-affected zones also limited our access to key areas during the shoot.

What was your experience of getting selected for Cannes?

Cannes is every filmmaker's dream. Having *Baghjan* recognized, even in its initial form, was a huge motivation to keep pushing forward.

How does it feel to be at the 29th IFFK?

For an independent filmmaker like me, this is a profound honor. After struggling to find a platform, *Baghjan*'s recognition at IFFK validates our team's perseverance and the voices of the affected community. •

Interview by **Abhiram Babu**



സിനിമകളുടെ വൈവിധ്യംകൊണ്ടും നിലവാരംകൊണ്ടും രാജ്യത്തെ ഏറ്റവും മികച്ച മേളയാണ് കേരള രാജ്യാന്തര ചലച്ചിത്രമേള. സമകാലിക ഇന്ത്യൻ രാഷ്ട്രീയ സാഹചര്യത്തിൽ നല്ല സിനിമകളെ പ്രോത്സാഹിപ്പിക്കേണ്ടത് ആവശ്യകതയും ഉത്തരവാദിത്തവുമാണ്. സിനിമയിലെ ദൃശ്യഭാഷ സാഹിത്യഭാഷയെ സ്വാധീനിച്ചിട്ടുണ്ട്. സത്യജിത് റായ്, ആന്ദ്രേ തർകോവ്സ്കി തുടങ്ങിയവരുടെ സിനിമകൾ എന്റെ എഴുത്തിനെ സ്വാധീനിച്ചിട്ടുണ്ട്. അതുകൊണ്ടുതന്നെ കൊടുക്കൽ വാങ്ങൽ നടക്കുന്ന ഒരിടമാണ് സിനിമയും സാഹിത്യവും. (പ്രസ് ചിത്രങ്ങൾ, സ്വതന്ത്ര സിനിമകൾ എന്നിവ കുറഞ്ഞ ചിലവിൽ എടുത്ത് കഴിവ് തെളിയിച്ചവരാണ് ഇന്നത്തെ യുവ സിനിമാ പ്രവർത്തകർ. കുറഞ്ഞ ചിലവിൽ സിനിമകൾ പൂർത്തിയാക്കാൻ സാധിക്കുന്നതിന്റെ കാരണവും സിനിമയോടുള്ള അഭിനിവേശമാണ്.



എൻ.എസ് മാധവൻ നോവലിസ്റ്റ്, ചെറുകഥാകൃത്ത്



വട്ടണത്തിലെ ശീലങ്ങളും ഗ്രാമത്തിന്റെ മനസ്സുമായി ഡൽഹിയിൽ നിന്നും എത്തിയ നിയ എന്ന പെൺകുട്ടി ഹിമാചൽ പ്രദേശിൽ നിയമവിരുദ്ധ ടെർമിനേഷനിലൂടെ തന്റെ മനസ്സിലേറ്റ മുറിവുണക്കാൻ ശ്രമിക്കുകയാണ്. നിയയുടെ കൗമാരം ലഹരിയും ചതിയും വിധേയമായപ്പോൾ അവൾക്കു ഗ്രാമത്തിലേക്കുള്ള വഴി മാത്രമേ അഭയമായി ഉണ്ടായിരുന്നുള്ളൂ. ഹിമാചൽ താഴ്വരയിലെ സമ്മർ ഹൗസിലെത്തിയപ്പോൾ കെയർ ടേക്കറുടെ വീട്ടിലെ ഏഴു വയസ്സുകാരൻ സണ്ണിയുടെയും അവന്റെ സ്നേഹത്തിന്റെയും മുന്നിൽ അവൾക്കുമുന്നിൽ പുതിയലോകം തുറക്കുകയാണ്. മൂന്നു തലമുറകളൊരുമിച്ചു പ്രായമുൾപ്പെടെയുള്ള വ്യത്യാസങ്ങൾക്കപ്പുറം ഒരു വീട്ടിനുള്ളിൽ പരസ്പരം സ്നേഹിച്ചുകൊണ്ട് അവർ തങ്ങളുടെ ഇടം കണ്ടെത്തുന്നു. സ്നേഹത്തിന്റെ ആ ഹിമാലയൻ കുളിർകാറ്റ് നിയ എന്ന പെൺകുട്ടിക്ക് നൽകുന്ന ഹീലിംഗ് ടച്ച് ബ്ലാക്ക് ആന്റ് വൈറ്റ് ഫോട്ടോഗ്രാഫിയിലൂടെ മനോഹരമായി അനാവരണം ചെയ്യുകയാണ് സുഭദ്ര മഹാജൻ.

ആധുനിക കാലഘട്ടത്തിൽ പെൺകുട്ടികൾ അഭിമുഖീകരിക്കുന്ന ടോമ, നഗരജീവിതത്തിന്റെയും ഗ്രാമജീവിതത്തിന്റെയും ഇടയിലകപ്പെട്ട ഒരു പെൺകുട്ടിയുടെ ജീവിതത്തിലൂടെ അവതരിപ്പിക്കുകയാണ് 'സെക്കന്റ് ചാൻസ്'. മഞ്ഞും മലയും മഴയും താഴ്വരയുമെല്ലാം പ്രതീക്ഷയുടെയും സാന്ത്വനത്തിന്റെയും പ്രതീകങ്ങളാകുന്ന ഒരു മായാലോകത്തേക്കാണ് സുഭദ്ര മഹാജൻ നമ്മെ കൂട്ടികൊണ്ടുപോകുന്നത്. കുട്ടിയും മുത്തശ്ശിയും പ്രകൃതിയുടെ പ്രതിഫലനമാകുന്നു. നഗരജീവിതം നിയയെ വെറുതെ വിട്ടുനില്ക്കുന്നു. ഭൂതകാലം അവളെ വേട്ടയാടാൻ തുടങ്ങുന്നു. ഒരു എഴുത്തുകാരിയുടെ ഉൾക്കരുത്ത് പ്രകടമാകുന്ന തിരക്കഥയും സംഭാഷണങ്ങളും ഫോട്ടോഗ്രാഫിയും സംഗീതവും സിനിമയെ കൂടുതൽ ആകർഷണീയമാക്കുന്നു. സാങ്കേതികവും കലാപരവുമായ മേന്മയുള്ള, ഇതിവൃത്തത്തിൽ വ്യത്യസ്ത പുലർത്തുന്ന ഇത്തരം സിനിമകളുമായി വനിതാ സംവിധായകർ വരുന്നവെറും അഭിമാനകരമാണ്. •

ഒരു ഹിമാലയൻ കുളിർകാറ്റുപോലെ

ആർ. ശരത്



KAIRALI	Underground Orange /Bejo Naranja USA, Argentina /84/2023 Dir: Michael Taylor Jackson	In the Name of Fire /Swaha India/99/2024 Dir: Abhilash Sharma	Linda Argentina, Spain/100/2024 Dir: Mariana Weinstein	Second Chance India/104/2024 Dir: Subhadra Mahajan	By the Stream South Korea/111/2024 Dir: Hong Sang-soo	Eighteen Springs Hong Kong SAR PRC, China/126/1997 Dir: Ann Hui	The Divorce /Talaq Kazakhstan/100/2024 Dir: Daniyar Salamat	Back Door /കുറുപ്പാട്/കുറുപ്പാട് India/120/2024 Dir: J.C George	The Freshly Cut Grass /El aroma del pasto recién cortado Germany, Argentina, Mexico, Uruguay/114/2024 Dir: Ceina Murga	Wait Until Spring Iran/102/2024
	Lads Belgium, France/81/2024 Dir: Julien Menanteau	Village Rockstars 2 India/108/2024 Dir: Rima Das	Girl Friends /കുറുപ്പാട്/കുറുപ്പാട് India/104/2024 Dir: Shobhana Padinjattil	Julie Keeps Quiet /Julie zwijgt Belgium, Sweden /97/2024 Dir: Leonardo Van Diji	The Lighthouse /Mayak Armenia, Russia /78/2006 Dir: Mariya Saakyan	A Boat in the Garden /Slocum et Moi France, Luxembourg /75/2024 Dir: Jean-François Lagulonie	Norah Saudi Arabia/84/2023 Dir: Tawfik Alzaidi	Yasha and Leonid /Брызнев/Брызнев Armenia, Russia /100/2024 Dir: Edgar Baghdasaryan	Loveable Norway/103/2024 Dir: Liija Ingoldsottr	
SREE	Light Falls Georgia, Greece, Germany, Albania /97/2023 Dir: Phedon Papamichael	Neelakuyil India/183/1954 Dir: P Bhaskaran, Ramu Karlat	PANEL DISCUSSION 100 Years of Armenian Cinema 3:00 PM - 4:00 PM		Pierce /Ci xin qie gu Singapore, Taiwan, Poland/109/2024 Dir: Nelicia Low	Tale of Cinema South Korea/89/2005 Dir: Hong Sang-soo	Pan Indian Story India/90/2023 Dir: V.C Abhiliash	Patth /പാത്ത/പാത്ത India/84/2024 Dir: Jithin Issac Thomas	Algiers Algeria, France /92/2024 Dir: Chakib Taleb-Bendjab	Schirkoa: In Lies We Trust India/104/2024 Dir: Ishan Shukla
NILA	Memories of a Burning Body /Memorias de un cuerpo que arde Costa Rica, Spain /90/2024 Dir: Antonella Sudassani Furniss	Humans in the Loop India/72/2024 Dir: Aranya Sahay	Human Animal /Animal Humano Spain, Italy, Mexico /92/2024 Dir: Alessandro Pugno	Malu Brazil/101/2024 Dir: Pedro Freire	An Unfinished Film Singapore, Germany /105/2024 Dir: Ye Lou	Shikun France, Italy, Israel /85/2024 Dir: Amos Gitai	Kiss Wagon India/174/2023 Dir: Midhun Murali	La Cocina Mexico, Sweden, USA /139/2024 Dir: Alonso Ruizpalacios	Beau Travail France/92/1999 Dir: Claire Denis	Tarika Bulgaria/86/2024 Dir: Milko Lazarov
KALABHAVAN	The Dog Thief /El ladrón de perros Bolivia, Chile, Ecuador, France, Italy, Mexico /90/2024 Dir: Vinko Tomičić	Rhythm of Dammam /Dammam India/92/2024 Dir: Jayan Cherian	Feminist Fathima /ഫെമിനിസ്റ്റ് ഫാത്മിയാ India/100/2024 Dir: Fasil Muhammed	All Shall Be Well /從今以後 Hong Kong SAR PRC, China/93/2024 Dir: Ray Yeung	Caught by the Tides /Feng Liu Yi Dai China/111/2024 Dir: Jia Zhangke	Young Hearts Belgium, Netherlands /97/2024 Dir: Anthony Schatteman	If Only I Could Hibernate /Baavgai Bolohson Mongolia, France, Switzerland, Qatar /99/2024 Dir: Zoljargal Purevdash	Should the Wind Drop /Si le vent tombe Armenia, Belgium, France /100/2020 Dir: Nora Martirosyan	Dust /El polvo Argentina/73/2023 Dir: Nicolás Torchinsky	Paar India/141/1984 Dir: Goutam Ghose
TAGORE	No Screening	No Screening	Vermiglio Italy, France, Belgium /119/2024 Dir: Maura Delpero	The Room Next Door Spain/107/2024 Dir: Pedro Almodóvar	The Girl with the Needle /Belgium, Denmark, France, Morocco, The Netherlands, Sweden/115/2024 Dir: Magnus von Horn	Dust Art Redrawn in Respiration /ചുട്ടപ്പടം, നവീകരണം, നവീകരണമുണ്ടാക്കൽ India/134/2024 Dir: Abhilash Babu Valadez	Sujoy Mexico, USA, France/126/2024 Dir: Astrid Rondero, Fernanda Valadez	Formosa beach /Praia formosa Brazil, Portugal/90/2024 Dir: Julia de Simone	Correspondent /Corresponsal Argentina/75/2024 Dir: Emiliano Serra	Stranger Eyes France, Singapore, Taiwan, USA/126/2024 Dir: Yeo Siew Hua
NISHAGANDHI	No Screening	No Screening	The Witness /Shahed Austria, Germany /100/2024 Dir: Nader Saewar	Misericordia /Misericorde France, Portugal, Spain/102/2024 Dir: Alain Guiraudie	Everybody Loves Toudia /Belgium, Denmark, France, Morocco, The Netherlands, Norway/Sweden /102/2024 Dir: Nabil Ayouch	Moon /Mond Austria/92/2024 Dir: Kurdwin Ayub	Suspended Time /Hors du temps France/105/2024 Dir: Olivier Assayas	Parajanov Scandal Armenia, Ukraine /95/2013 Dir: Serge Avedikian, Olena Fetisova	Black Dog /Gou zhen China/106/2024 Dir: Hu Guan	Universal Language /Une langue universelle Canada/89/2024 Dir: Matthew Rankin
ARIESPLEX - 1	My Favourite Cake /Keyke maiboobe man Iran, France, Sweden, Germany /97/2024 Dir: Maryam Moghadam, Behtash Sanaeaha	Conclave UK, USA/120/2024 Dir: Edward Berger	The Witness /Shahed Austria, Germany /100/2024 Dir: Nader Saewar	Misericordia /Misericorde France, Portugal, Spain/102/2024 Dir: Alain Guiraudie	Everybody Loves Toudia /Belgium, Denmark, France, Morocco, The Netherlands, Norway/Sweden /102/2024 Dir: Nabil Ayouch	Moon /Mond Austria/92/2024 Dir: Kurdwin Ayub	Suspended Time /Hors du temps France/105/2024 Dir: Olivier Assayas	Parajanov Scandal Armenia, Ukraine /95/2013 Dir: Serge Avedikian, Olena Fetisova	Black Dog /Gou zhen China/106/2024 Dir: Hu Guan	Universal Language /Une langue universelle Canada/89/2024 Dir: Matthew Rankin
ARIESPLEX - 6	Lights Belgium, France/81/2024 Dir: Julien Menanteau	Village Rockstars 2 India/108/2024 Dir: Rima Das	Girl Friends /കുറുപ്പാട്/കുറുപ്പാട് India/104/2024 Dir: Shobhana Padinjattil	Julie Keeps Quiet /Julie zwijgt Belgium, Sweden /97/2024 Dir: Leonardo Van Diji	The Lighthouse /Mayak Armenia, Russia /78/2006 Dir: Mariya Saakyan	A Boat in the Garden /Slocum et Moi France, Luxembourg /75/2024 Dir: Jean-François Lagulonie	Norah Saudi Arabia/84/2023 Dir: Tawfik Alzaidi	Yasha and Leonid /Брызнев/Брызнев Armenia, Russia /100/2024 Dir: Edgar Baghdasaryan	Loveable Norway/103/2024 Dir: Liija Ingoldsottr	
ARIESPLEX - 4	Underground Orange /Bejo Naranja USA, Argentina /84/2023 Dir: Michael Taylor Jackson	In the Name of Fire /Swaha India/99/2024 Dir: Abhilash Sharma	Linda Argentina, Spain/100/2024 Dir: Mariana Weinstein	Second Chance India/104/2024 Dir: Subhadra Mahajan	By the Stream South Korea/111/2024 Dir: Hong Sang-soo	Eighteen Springs Hong Kong SAR PRC, China/126/1997 Dir: Ann Hui	The Divorce /Talaq Kazakhstan/100/2024 Dir: Daniyar Salamat	Back Door /കുറുപ്പാട്/കുറുപ്പാട് India/120/2024 Dir: J.C George	The Freshly Cut Grass /El aroma del pasto recién cortado Germany, Argentina, Mexico, Uruguay/114/2024 Dir: Ceina Murga	Wait Until Spring Iran/102/2024



മധു അമ്പാട്ടിന് ആദരവുമായി ഐ.എഫ്.എഫ്.കെ.

"മധു അമ്പാട്ട് നവതരംഗ സിനിമയുടെ പ്രയോക്താവ്" പ്രേംകുമാർ

പ്രശസ്ത ഛായാഗ്രാഹകനായ മധു അമ്പാട്ടിന്റെ ചലച്ചിത്രരംഗത്തെ സംഭാവനകൾക്ക് ആദരവർപ്പിച്ചുകൊണ്ടുള്ള 'മധു അമ്പാട്ട് റെട്രോസ്പെക്ടീവ്' വിഭാഗത്തിലെ സിനിമകളുടെ ഉദ്ഘാടനം നിലാ തിയേറ്ററിൽ നടന്നു. ചലച്ചിത്ര അക്കാദമി സെക്രട്ടറി സി അജോയ് സ്വാഗതം പറഞ്ഞു. മുഖ്യധാരാ സിനിമകൾ ചെയ്യുമ്പോഴും നവതരംഗസിനിമയുടെ മുഖ്യപ്രയോക്താക്കളിൽ

ഒരാളാണ് മധു അമ്പാട്ട് എന്ന് ചലച്ചിത്ര അക്കാദമി ചെയർമാൻ പ്രേംകുമാർ ആമുഖഭാഷണത്തിൽ പറഞ്ഞു. കേരള സംസ്ഥാന ചലച്ചിത്ര വികസന കോർപ്പറേഷൻ ചെയർമാൻ ഷാജി എൻ കരുൺ മധു അമ്പാട്ടുമൊത്തുള്ള ഫിലിം സ്കൂൾ കാലത്തെ ഓർമ്മകൾ പങ്കുവെച്ചു. ഐ.എഫ്.എഫ്.കെ ക്യാരേർ ഗോൾഡ് സെല്ലം, നടീ മിഹിര തുടങ്ങിയവർ പങ്കെടുത്തു. ആദരവേറ്റുവാങ്ങിയ മധു

അമ്പാട്ട് തനിക്ക് ലഭിച്ച അംഗീകാരത്തിന് നന്ദി പറഞ്ഞു. സതേൺ ഇന്ത്യ സിനിമാറ്റോഗ്രാഫേഴ്സ് അസോസിയേഷൻ മധു അമ്പാട്ടിന് സന്ദേശപഹാരം കൈമാറി. മധു അമ്പാട്ടിന്റെ സംവിധാനത്തിൽ പുറത്തിറങ്ങിയ ആദ്യ ചിത്രമായ '1:1.6, ആൻ ഓഡ് ടു ലവ്', തുടർന്ന് പ്രദർശിപ്പിച്ചു. •

ക്യാമറയുടെ മായികലോകത്തെ അഞ്ചു പതിറ്റാണ്ടുകൾ

1973ൽ രാമു കാര്യാട്ടിന്റെ 'ഇന്റർവ്യൂ' സീരീസിൽ എസ്റ്റേറ്റ്സ് എന്ന ഡോക്യുമെന്ററിയിൽ ആരംഭിച്ച മധു അമ്പാട്ടിന്റെ ചലച്ചിത്ര പ്രയാണം അമ്പത് വർഷം പൂർത്തിയാക്കുന്ന വേളയിൽ ഇരുപത്തിയൊമ്പതാമത് ചലച്ചിത്രമേള അദ്ദേഹത്തിന് ആദരം അർപ്പിച്ചു. കേരള രാജ്യാന്തര ചലച്ചിത്ര മേളയിൽ തന്റെ ചലച്ചിത്രങ്ങൾക്ക് ലഭിക്കുന്ന അംഗീകാരത്തെ അഭിമാനത്തോടെ കാണുന്നതായി മധു അമ്പാട്ട് പറഞ്ഞു. സിനിമ സ്വപ്നം കാണുന്ന പുതുതലമുറ ഉൾപ്പെടെയുള്ളവർ പുറം കാഴ്ചകളെ ആശ്രയിക്കാതെ ഉൾക്കാഴ്ചകളിലേക്ക് ചിന്തകളെ മാറ്റണമെന്നും മധു അമ്പാട്ട് അഭിപ്രായപ്പെട്ടു.

നിറങ്ങളും വെളിച്ചവും നിഴലും നിറയുന്ന മായികലോകം തീർക്കുന്ന മധു അമ്പാട്ട് മൂന്ന് വർഷം മികച്ച ഛായാഗ്രാഹകനുള്ള ദേശീയ പുരസ്കാരം നേടിയിട്ടുണ്ട്. ഇംഗ്ലീഷ് ഉൾപ്പെടെ ഒൻപത് ഭാഷകളിലായി ഇരുനൂറ്റിയൻപതോളം ചിത്രങ്ങൾക്ക് അദ്ദേഹം ക്യാമറ ചലിപ്പിച്ചു. 1975ൽ ബാലകൃഷ്ണൻ സംവിധാനം ചെയ്ത 'ലവ് ലെറ്റർ' ആണ്



ആദ്യ സിനിമ. 'ഓപ്പോൾ', 'ആദി ശങ്കരാചാര്യ' (സംസ്കൃതം), 'അമരം', 'വൈശാലി', 'സൂത്രയാര്യ' (തെലുങ്ക്), 'അഞ്ജലി' (തമിഴ്), 'ദൈവത്തിന്റെ വികൃതികൾ', 'പാഥേയം', 'ലജ്ജ' (ഹിന്ദി), 'ശ്രംഗാരം' (തമിഴ്), 'പ്രൊവോക്ക്ഡ്' (ഇംഗ്ലീഷ്), 'പത്തേമാരി', 'ആദാമിന്റെ മകൻ അബ്ബ', 'അപ്പാത്താ' (തമിഴ്) തുടങ്ങിയവയാണ് ശ്രദ്ധേയ ചിത്രങ്ങൾ. •

കിർത്തന എസ്. എസ്



Armenian Cinema

Chronicles of Resilience and Resistance

The 29th International Film Festival of Kerala places Armenian cinema in the spotlight through its Country Focus section, offering audiences a deep dive into the nation's rich cultural and socio-political narratives. The curated selection of seven critically acclaimed films showcases Armenian cinema's ongoing engagement with themes of identity, resistance, and resilience amidst historical and contemporary struggles. Leading the lineup is Michael A. Goorjian's *Amerikatsi*, a deeply evocative portrayal of Soviet-era Armenia that has been shortlisted for the International Feature Film category at the 96th Academy Awards. The film blends personal and collective histories to explore themes of identity and resilience, offering a nuanced look at life under authoritarian rule. Its exploration of survival and self-discovery resonates universally while remaining distinctly Armenian. *Gate to Heaven*, directed by Jivan Avetisyan, shifts focus to the human connections forged amidst the chaos of war and displacement. This poignant narrative, which earned accolades for Best Production Design and Best Sound at the Armenian National Film Academy



Awards, underscores the enduring search for belonging in the face of loss. In Mikael Dovlatyan's *Labyrinth*, the complexities of the human condition are brought to life through a gripping psychological narrative. The film symbolically captures the struggles of individuals navigating both physical and emotional entrapments, reflecting the larger societal challenges of overcoming systemic oppression. Serge Avedikian's *Lost in Armenia* delves into the trauma of cultural displacement, earning critical acclaim at prestigious festivals such as Cannes and Toronto. Similarly, *Parajanov*, a biographical drama co-directed by Olena Fetisova and Serge Avedikian, pays tribute to the visionary filmmaker Sergei Parajanov. This compelling work captures Parajanov's fight against censorship, highlighting the broader struggles of artists under repressive regimes. The lineup also includes *Should the Wind Drop*, an Armenian-Belgian-French co-production by Nora Martirosyan, which reflects on isolation, survival, and human interaction in war-torn regions. Meanwhile, Mariya Saakyan's *The Lighthouse* offers a poetic meditation on memory, loss, and the haunting impact of conflict, earning recognition at film festivals in Rotterdam and Moscow.

As Armenian cinema celebrates its centenary, these films provide a powerful lens into the nation's ongoing resistance against colonial and imperial forces while preserving and reflecting its cultural identity. By showcasing this rich cinematic tapestry, IFFK 2024 amplifies Armenian filmmakers' voices, offering audiences a chance to engage with stories of struggle, survival, and hope that transcend borders and resonate globally. •

Abhirami S.R

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