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on behalf of Department of Cultural Affairs, Government of Kerala

Aravindan had a world to present to the World

Saeed Akhtar Mirza



The fourth day of the 28th International Film Festival of Kerala unfolded with a poignant exchange between two luminaries of Indian cinema, Saeed Akhtar Mirza and Shaji N. Karun at the "Aravindan Memorial Lecture" held at the Nila theatre. The lecture paid tribute to the legendary Malayalam filmmaker, G. Aravindan, known for his iconic films *Kanchana Sita*, *Kummatty*, *Thampu*, *Vastuhara* and *Esthappan*.

Mirza, fondly reminiscing about Aravindan, revealed the essence of their friendship, quoting Aravindan's inquiry into his impatience for change. Aravindan, according to Mirza, praised him as an "incredible urban filmmaker," recognizing Mirza's ability to comprehend the middle ground, setting him apart.

Reflecting on Aravindan's scripts, Mirza marveled at the filmmaker's reliance on intuition and memory, creating a gentle flowing river of memories in contrast to his own methodical approach.

Shaji N. Karun shared insights from his collaboration with Aravindan on *Kanchana Sita*, highlighting the power of silence in the absence of screenplay and the character of Sita. Mirza emphasized the importance of rhythm in filmmaking, contrasting Aravindan's cinema full of memory with a contemporary society erasing memories.

Both speakers expressed concern about the diminishing value of memories in today's digital age. Mirza criticised the concept of "smart cities," lamenting the impact on the younger generation, while

Shaji N. Karun pointed out the puzzling nature of knowledge in the digital era.

They also noted a shift in storytelling from the layered narratives of the '70s to the outcome of rampant technology today, where AI is reshaping jobs and creativity.

Mirza emphasized Aravindan's ability to share his created world with the world. Shaji underscored the need to understand and nurture art, comparing it to a mother tending to her child, as it transcends the boundaries of death.

The conversation encapsulated a profound reflection on the evolving landscape of cinema, the impact of technology on creativity, and the enduring significance of memories and art in shaping humanity. ■



Cinema is an extremely powerful medium of body politics: Open Forum

The fourth day of the 28th IFFK saw a fiery Open Forum discussion on 'Female Gaze and Body Politics in Cinema' at the Tagore theatre premises.

"My language is cinema. I talk through my films. In that aspect, I think my film *B32 to 44* talks about the body politics in Kerala today. Breasts are instrumental in defining the gaze of women. My film talks about how a particular body part has a lot of dimensions. Being a woman, I have been victimised a lot. I was telling my story through other stories, representing all the females in the world. I chose to make my film a mainstream nature, because it has more chances for a wider audience without circumventing the core idea", voiced Shruthi Saranyam.

"As a curator, I have seen a number of films in the female gaze. I have even curated a female gaze category myself. What I have noticed is that my perception of sex or erotica is often marred by male

filmmakers. The intimacy of the body, touch, the physicality of love making, etc are all made more relatable by women filmmakers. They set the example on how the female body should be represented", expressed Kiki Fung.

"When we talk about gazes, there is yet another dimension that we should be discussing. The identity gaze. My film talks about the representation of a group of migrants and it is extremely personal as I myself am a migrant. And speaking of gazes, the male gaze is equally important. It is not just women who should tap into the female sensitivity", opined Nathalia Syam.

"Cinema provides an amazing space for discussing body politics. Back in my country, Italy, it is a different kind of male gaze. The effort made by female filmmakers and even some male filmmakers have paved way for a drastic change in the way the female body is perceived in cinema. The way to hold a proper body representation is to remove

the aspect of body and to strike a balance between the anthropologies of story telling. It depends on the context and the way you create the narratives", remarked Mara Matta.

"My second film *Stand Up* was from the point of view of a rape victim. If I had made the film now, I would have used an entirely different visual language to represent the voice of the film. That is how the female gaze is changing in cinema today. Festivals like the IFFK are extremely important to remove this so called gaze and free the characters. Our camera POV is still mostly male", opined Vidhu Vincent.

"The term female gaze itself is a language of protest against the long term existing male gaze in cinema. Cinema is a reflection of how the female body is viewed in the society", voiced Sreaya Sreekumar.

The session was moderated by film critic Sangeetha Chenampulli. ■

TODAY'S PROGRAMME

NILA THEATRE
2:30 PM
MASTERCLASS - Prasanna Vithanage

TAGORE THEATRE PREMISES

3.30 to 5.00 PM

MEET THE DIRECTOR

5:00 PM

OPEN FORUM

Contribution of Film Society Movement to Indian Cinema

Adoor Gopalakrishnan, T V Chandran, Premendra Mazumdar, Amitava Ghosh, V K Joseph, K M Kamal, Vignesh P Sasidharan, Unnikrishnan Avala

Presentation of Vijaya Mulay Award to Amitava Ghosh

Honouring Madhu Janardhanan The Recipient Of Hritwik Ghatak Award MANAVEEYAM VEEDHI

7.00 PM

CULTURAL PROGRAMME - Mangosteen Club



Ragavalli Performance

Cinema has the power to change social perspectives

A vigorous second session of Meet the Director took place in the Tagore theatre premises with prominent directors and producers. "I'm too emotional to speak. Despite having a theatre release, *Kaathal* is receiving an overwhelming response here at the festival. The social perspective towards the queer community needs to change and cinema has the power to play a major role in it", said Jeo Baby. He also addressed the controversies raised in connection with his movie.

"There are certain advantages to working with European directors. I was able to

highlight the cultural heritage of my country, Iran, across borders by working with people from different countries. The previous generations in Iran grew up watching Indian cinema.", voiced Ilhan Shah, producer of *Achilles*.

"There are immense cultural differences in the audience here in India and the commitment of the Indian audience to watching movies must be highly appreciated. Cinema is a fertile soil for innovation and creativity. There are still restrictions faced by commercial cinema due to economic crises in our country and

my government's support was huge for my film.", expressed Edgardo Dieleke, director of *Southern Storm*. "I was thinking of coming as a delegate for IFFK this year. I'm super thrilled and was almost shocked that my film was nominated", shared Rinoshun K. Fazil Rasak, director of *'Thadavu'*, shared his research experiences related to filming in the background of a prison. "Festivals like IFFK promote films from countries like Argentina and Mexico, whose films are not promoted by acclaimed festivals of the West", expressed Diego Del Rio. The session was moderated by Mira Sahib. ■



Dariush Mehrjui, an auteur of considerable repute within the realm of Iranian cinema, warrants meticulous examination regarding both the political underpinnings and the nuanced cinematic stylings inherent in his oeuvre. His films, emblematic of the Iranian New Wave, serve as a veritable tapestry through which one can unravel the complex threads of socio-political commentary. Mehrjui's foray into the cinematic landscape is notably marked by *The Cow* (1969), a seminal work encapsulating the tumultuous socio-political landscape of post-revolutionary Iran. Through the allegorical demise of a bovine protagonist, Mehrjui underscores the fragility of societal structures and the profound impact of political

upheaval on individual psyches. The film, imbued with metaphoric resonance, becomes a didactic tableau of political instability and societal disintegration.

In examining Mehrjui's filmic lexicon, the intersection of his cinematic style with political undertones is salient. His visual aesthetic, characterized by poignant symbolism and meticulous composition, reflects a deliberate effort to imbue his narratives with layered meanings. The juxtaposition of traditional Iranian elements with modernist visual techniques becomes a visual rhetoric through which Mehrjui engages with the socio-political dialectics of his time. Furthermore, Mehrjui's incisive commentary on societal norms is manifest in *Sara* (1993), a film that brazenly confronts the repercussions of taboo subjects within a conservative milieu. The film, both politically

charged and artistically compelling, positions Mehrjui as a provocateur who not only challenges societal mores but also pushes the boundaries of cinematic discourse in the Iranian context.

In summation, Dariush Mehrjui emerges as a cinematic luminary whose films serve as both mirrors and prisms, reflecting and refracting the multifaceted dimensions of Iranian society and politics. His meticulous cinematic style, underscored by symbolic intricacies, coalesces seamlessly with a political acumen that situates him as a vanguard within the Iranian New Wave, leaving an indelible imprint on the annals of world cinema. And it is with utmost gratification, that we, at the 28th IFFK, extend our reverential acknowledgement to the cinematic opus of Dariush Mehrjui, whose film *A Minor* was screened at the festival. ■

Abhirami S.R

Inaugurating Cinematic Eminence: Homage to the Artistry of Dariush Mehrjui

ഇരുപത്തിയെട്ടാമത് കേരള രാജ്യാന്തര ചലച്ചിത്ര മേളയ്ക്ക് കൊടിയറങ്ങാൻ ദിവസങ്ങൾ മാത്രം അവശേഷിക്കെ നിരവധി പ്രതീക്ഷകളുമായാണ് എല്ലാവർഷത്തെ പോലെയും ചലച്ചിത്രമേള ആസാദകർക്ക് മുന്നിൽ നിൽക്കുന്നത്. ലോകത്തെ വിവിധ ഭൂഖണ്ഡങ്ങളിൽ നിന്ന് വരുന്ന വ്യത്യസ്ത പ്രമേയങ്ങൾ ചർച്ച ചെയ്യുന്ന രൂപത്തിലും പ്രമേയത്തിലും ചിത്രം മുന്നോട്ടുവരുന്ന രാഷ്ട്രീയത്തിലും വൈവിധ്യം പുലർത്തുന്ന സിനിമകൾ, കലാപരമായ നിരന്തര പുതുമകൾ നടത്തുന്ന മാധ്യമത്തെ സജീവ ചർച്ചയ്ക്കായി ജനങ്ങളുടെ മുമ്പിൽ വരുന്ന ചലച്ചിത്രമേള ആൾത്തരത്തിന്റെ ഉത്സവം എന്നതുപോലെതന്നെ കലയുടെയും വലിയൊരു ഉത്സവമാണ്.

കല അത് ജനിക്കുന്ന ചുറ്റുപാടിന്റെ പരിതസ്ഥിതികളോടും രാഷ്ട്രീയ കാലാവസ്ഥയോടും അങ്ങേയറ്റം ബന്ധപ്പെട്ടിരിക്കുന്നു. കലയുടെ ജീവിതപരിസരവും രാഷ്ട്രീയ ചുറ്റുപാടുകളും അതിന്റെ ദൃശ്യഭാഷയിൽ അങ്ങേയറ്റം ചേർന്നിരിക്കുന്നു. രൂപത്തിൽ നിന്ന് ഭിന്നമായ നിലയിൽ ഒരു കലയെയും നമുക്ക് പഠിക്കുവാനോ പുനരവതരിപ്പിക്കുവാനോ വിശകലനം ചെയ്യുവാനോ സാധ്യമല്ല. രൂപപരമായ പുതുമകൾ എന്നാൽ രാഷ്ട്രീയമായ പുതുമകൾ തന്നെയാണ്. ചലച്ചിത്രമേളയിലൂടെ കഴിഞ്ഞ ഇരുപത്തിയെട്ടിലധികം വർഷമായി സിനിമ എന്ന മാധ്യമത്തിൽ സംഭവിച്ച ക്രമാന്തരമായ വളർച്ചയുടെ കാണികളാണ് നാം.

കേവലം കാഴ്ചകാരല്ല, മറിച്ച് കലാസൃഷ്ടിയിൽ ഇടപെട്ട് അതിനെ വികസിപ്പിക്കുവാൻ തക്ക പ്രാതിനിധ്യം വഹിക്കുന്നവർ. അത്തരമൊരു കാഴ്ചാസമൂഹത്തെ തന്നെയാണ് ചലച്ചിത്രമേളയും പ്രതീക്ഷിക്കുന്നത്. ലോകം പല സാമൂഹിക രാഷ്ട്രീയ അവസ്ഥകളിലൂടെ കടന്നു പോകുന്ന ഒരു കാലഘട്ടമാണ് ഇത്. ഇസ്രായേൽ അധിനിവേശത്താൽ പലസ്തീൻ എന്ന ഒരു പ്രദേശം തന്നെ ഭൂമിയിൽ നിന്ന് ഇല്ലാതായിക്കൊണ്ടിരിക്കുന്ന കാഴ്ചകൾ നമ്മൾ കാണുന്നുണ്ട്. അവിടുത്തെ കണ്ണങ്ങളുടെ നിലയ്ക്കാത്ത നിലവിലികൾ, വേദാന്തിനും ഇല്ലാതാക്കാൻ സാധിക്കാത്ത അനന്തമായ വേദന, വേദനയുടെ സമുദ്രത്തിലിരുന്നാണ് ലോകം ഒരു കലാസൃഷ്ടി കാണുന്നതെന്ന് സാരം.

നമ്മുടെ രാജ്യവും മതാത്മകയുക്തിയിൽ അതിരറ്റ് വിശ്വസിക്കുന്ന ഭരണകൂടത്തിന്റെ കീഴിലാണ്. ലോകത്ത് വിവിധ സ്ഥലങ്ങളിൽ

ആദ്യന്തര കലാപങ്ങൾ അരങ്ങേറുന്നുണ്ട്. ആഗോള മൂലധനം എല്ലാത്തിനെയും വരുത്തിയിലാക്കാനുള്ള അതിന്റെ വലിയ ശ്രമങ്ങൾ നടത്തുന്നുണ്ട്. സാമ്പത്തികമായും സാമൂഹികമായും വരണ്ട സാഹചര്യം പല രാജ്യങ്ങളിലും ഉടലെടുക്കുന്നു. അസമത്വം വർദ്ധിക്കുകയും പല കൂട്ടങ്ങളായി മനുഷ്യർ വിഭജിക്കപ്പെടുകയും ചെയ്യുന്നു. ബ്രഹ്മാണ്ഡ പാഞ്ഞുപോലെ ഇരുണ്ട കാലത്തിന്റെ പാട്ടാണ് നാം ഇന്ന് പാടുന്നത്. സിനിമ അടക്കമുള്ള എല്ലാ കലാവ്യവഹാരങ്ങളെയും വർഗീയവൽക്കരിച്ചു കൊണ്ടിരിക്കുന്ന ഒരു കാലഘട്ടത്തിലാണ് നാം ജീവിക്കുന്നത്. ഇന്ത്യ ഭരിക്കുന്ന സംഘപരിവാറിന്റെ ഇടപെടൽ കലാരംഗത്തെ പ്രത്യാശകളെയും പ്രതീക്ഷകളെയും ഇല്ലാതാക്കിക്കൊണ്ട് തീർത്തും മതാത്മക ചിഹ്നങ്ങളുടെ കേളികൊട്ടായി സിനിമ എന്ന കലയെ മാറ്റിതിർത്തു. അതിന് ഒരു ബദൽ എന്ന നിലയിലാണ് കേരളത്തിലെ അന്താരാഷ്ട്ര ചലച്ചിത്രോത്സവം നിലനിൽക്കുന്നത്. പ്രത്യാശയുടെ അവസാനത്തെ ഇരുത്തായി, അശരണരുടെ അവസാന അഭയമായി സിനിമയും കേരളവും ഇന്ത്യയിൽ മാറുന്നു. ലോകം മുഴുവൻ ഈ ദിവസങ്ങളിൽ കേരളത്തിലേക്ക് വരികയായിരുന്നു. വിവിധ ഭൂഖണ്ഡങ്ങളിലെ മനുഷ്യർ അവരുടെ ജീവിതത്തിന്റെ വരണ്ട പ്രതലങ്ങളിൽ നിന്നുകൊണ്ട് ഒരു കലാസൃഷ്ടി നമുക്കായി നീട്ടുന്നു. ■

ഇവിടെ കല പ്രത്യാശയുടെ അവസാന തുരുത്താവുന്നു

പി. കൃഷ്ണദാസ്



Nishagandhi enveloped in a fog of fear

THE EXORCIST

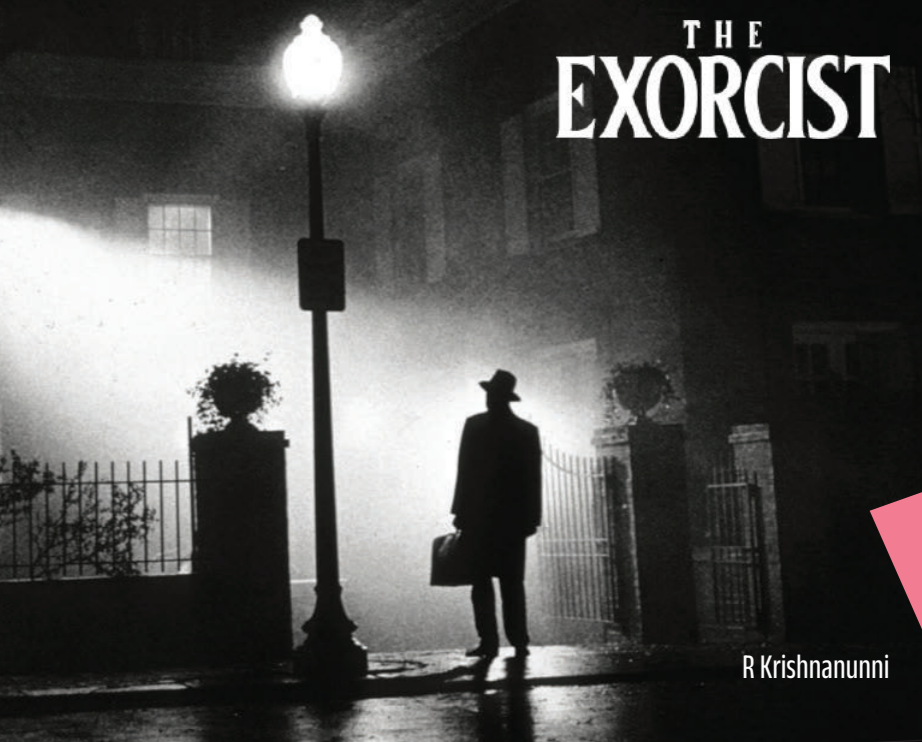
The midnight bell signaled the city's slumber. At Nishagandhi, fear permeated as the International Film Festival of Kerala screened *The Exorcist*, commemorating the iconic horror movie directed by William Friedkin.

Released in 1975, *The Exorcist* remains a classic in the horror genre, recounting the possession of a young girl, Regan MacNeil, by a demonic spirit. The plot follows her mother's desperate quest for help from two priests to free her daughter from the possession.

The film's success lies in its groundbreaking blend of technical mastery and a chilling atmosphere, heightened by eerie background music. It delves deeply into themes of faith, enriching the narrative.

The Exorcist skillfully merges faith and psychology, making it immensely appealing. What sets it apart is its ability to immerse the audience without reservations, offering a pure experience of terror.

It stands as a genre classic, spreading fear at Nishagandhi like a genie unleashed from a magic lamp. For horror aficionados, it remains a definitive reference, unmatched in the eyes of critics who unequivocally praise its uniqueness. ■



R Krishnanunni

Our sexual lives are more and more repressed

Kanu Behl



It was linked to many other factors. It takes me to the cultural context. It speaks about our social life, political life and shrunken economy. All of these come together and create the environment.

Shrinking space element in Agra to convey suppression

We have over 1.4 billion people crushed into a limited space in our country. Limited space means lack of not having basic means and battling for survival daily. Though China also has a huge population, they have a lot of land as well. I wanted to understand our sexuality and secret life through the lens of this lack of space and transactionality and how these meet and affect our lives.

Benefits of OTT to new filmmakers.

OTT companies are tech companies that are primarily into business. OTT positively impacting budding filmmakers is an irrational hope.

IFFK experience

The selection of films is really impressive. IFFK is a beautifully organised festival. ■

Interview by Amiya Meethal

We are screening the film **Housekeeping for Beginners** on 12 December at 8.45 pm at Kairali replacing **The Annoyed**.

The next two screenings will happen on: 12 noon @ Audi 1 on 13 December replacing **The Girl from Uruguay**. 9 AM @ Tagore Theatre on 14 December replacing **Thiird**.

*The reservation done already for the film **The Annoyed** at Kairali at 8.45 PM on 12.12.2023 stands cancelled.*

*The entry to the first screening of **Housekeeping for Beginners** will be on first come basis.*

The shows on 13 and 14 December will be based on reservations. And it will be available on the schedule to book.

Schedule Update

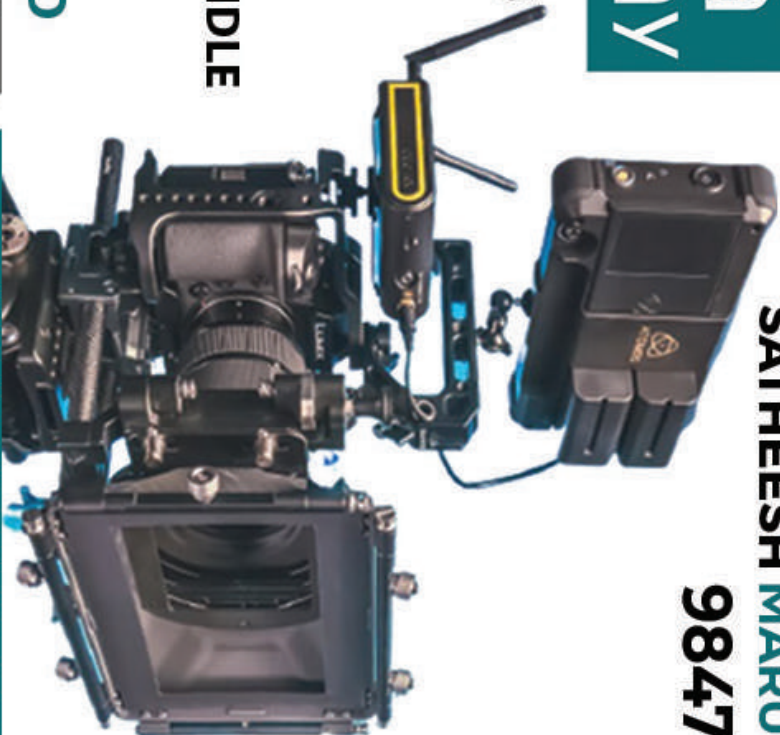
12 December at 8.45 pm at Kairali Theatre **Housekeeping for Beginners** Domakinstvo Za Pocetnici North Macedonia, Poland, Croatia, Serbia, Kosovo/10/7/2023 Dir: Goran Stolevski



HD cinema company

NETFLIX APPROVED CINEMA CAMERAS

SONY FX3
PANASONIC S1H 6K
ZEISS CP.3 XD Lens
(15,25,35,50,85,135)
DJI MAVIC 2 PRO
GIMBAL WITH TILTA DUAL HANDLE
360 SELFY BOOTH
ALL TYPE OF CAMERAS
HD SWITCHING UNITS
FILM EDITING & DI STUDIO



SATHEESH MARUTHINGAL
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CINE EQUIPMENT RENTALS IN
THIRUVANANTHAPURAM