

The sixth day of the 28th IFFK provided a captivating platform for an insightful "In Conversation" session featuring the distinguished Argentine Filmmaker, Pablo César and Boukary Sawadogo, an Associate Professor of Cinema Studies at the City University of New York's City College.

Pablo César, with his rich cinematic journey spanning a period of 48 years, touched upon the profound connection between cinema, history, and societal narratives. He shed light on Argentina's dark past during the dictatorship of the 1970s, where countless individuals disappeared, and around thirty thousand people went missing. César emphasized the lesser-known history of Argentina's coexistence with the Black population, revealing that fifty percent of the country was once comprised of the Blacks, portraying a unique intersection of cultures.

The filmmaker highlighted his cross-cultural collaboration with Indian director Murali Nair, marking the first-ever Indian-Argentinian co-production, showcasing the global reach of storytelling through cinema.

Boukary Sawadogo added a perspective on the visual representation of Argentina, pointing out its apparent lack of traces of Black people in contrast to countries like Brazil. He echoed César's sentiment that nations are indeed imaginary

Creation is not always rational

Pablo César



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constructions.

César delved into the mystique of creation, drawing parallels to Upanishads, suggesting that cinema, like maya or light, reveals only a part of reality. He reflected on the challenges faced by independent filmmakers in India, highlighting the need to find one's own creative space outside the societal structure.

César also illuminated the intricacies of film industries, such as India, where a concise one-minute pitch to distributors becomes pivotal. He noted the evolving landscape, acknowledging the democratizing role of social media, transforming seventy percent of the population into potential filmmakers. He stressed on the significance of bringing a unique voice to the cinematic table, underscoring that cinema is not just a pure art form but an artistic expression of the industrial technology.

Boukary Sawadogo concluded with a poignant insight, defining a filmmaker as a visual storyteller. He emphasised the language of cinema, framing it as an ideological force that communicates beyond mere image compilation. For Boukary, cinema is not just about visuals; it is a voice that matters, a platform to bring unique perspectives to the table. ■





Heritage Unveiled: A Cultural Odyssey



The International Film Festival of Kerala goes beyond showcasing international cinema; it stands as a testament to our heritage and culture on the global stage. As a part of this endeavor, the 28th IFFK orchestrated an enlightening 'Farm Tour' for esteemed international guests, a collaborative effort between the Kerala State Chalachitra Academy, the Ministry of External Affairs, and the Department of Tourism. This immersive experience began with visits to the Kuthiramalika Palace and Padmanabhaswami Temple,

followed by an exploration of the Vellar Craft Village in Kovalam. The day culminated in a breathtaking sunset at Kovalam and a delightful dinner party at the Taj hotel.

This festival draws hundreds of international guests and nearly fifteen thousand delegates worldwide. It serves as a conduit for cultural exchange, fostering a rich intermingling of diverse heritages. The core intent of this tour was to offer guests a profound insight into Kerala's cultural opulence and stunning heritage. The guests were

captivated by the journey, relishing the distinct flavors of local cuisine and immersing themselves in the vibrant traditions of the state. It wasn't merely a tour; it was an invitation to witness the soul of Kerala, leaving an indelible mark on the guests' hearts and minds, transcending borders through shared experiences and appreciation for cultural richness. ■

The IFFK is establishing a significant connection with the tourism department, laying the groundwork for immense future opportunities. The Chalachitra Academy is set to launch a Film Tourism project, featuring internationally celebrated filmmakers. This collaboration holds immense potential for the growth of tourism in our State, promising a significant influx in the near future. Moreover, this strategic alliance of IFFK with filmmakers is sure to weave a compelling narrative that invites the world to explore and appreciate our cultural and scenic treasures.

C. Ajoy, Secretary, KSCA





Freedom stops where other people's freedom begin **Seminar**



A heated seminar on "Film Criticism: New Platforms, New Challenges" was held at the Tagore theatre premises by the International Federation of Film Critics (FIPRESCI).

"When there is change, there will always be resistance. Film criticism is very orthodox and traditional. The core of film criticism is to articulate the film experience in a matured way. It is not just watching a film, but experiencing it. There are advantages and disadvantages to the emergence of new platforms into the medium. The pros being the democratisation of the field. More platforms means more unheard voices exploring more domains and unrepresented writings coming to the forefront. Criticism has transformed into a conversational mode now, rather than one person dictating their opinion to others. The cons being the question

of spaces for print media has become almost null. There are no forums today for film criticism alone. And it cannot be pursued as a career today as it does not give sustainability. There are no benchmarks or tests for good criticism and others. There is an extreme dilution of criticism", expressed renowned critic Vidyashankar N.

"The platforms change but don't really change. French Criticism in the 50s was hugely provocative and a huge opportunity for film critics. All platforms are terrible for films. As film critics, our new purpose is to talk about the small films that would otherwise get lost in the web of platforms like Netflix", voiced Pierre Simon Gutman.

"Online media has completely taken over the mediums. Even YouTube film reviews are worthy of being included within criticism today. In Turkey, print medium

has completely disappeared. And television has become a pro-government propaganda. Our role as critics is to get the smaller films out. Platforms like Mubi serve as arthouse film platforms for young filmmakers to reach out to their loyal customer base", opined Melis Behlii. "Expression of opinion is not film criticism. FIPRESCI plays a major role in the upliftment of actual film criticism", said Minakshi Dutta.

"Mainstream media does not allow film critics to come forward. Yet they complain about review bombing", opined G.P Ramachandran. "Art is a possibility and not it's purpose. The change that is happening now was bound to happen anyway", remarked Ashwathy Gopalakrishnan. Sreedevi P. Aravind and V.K Joseph also participated in the session, moderated by Premendra Mazumdar. ■



Communal issues will fragment the nation **Meet the Director**

"The place, time and situation doesn't matter if there is a communal issue. It will surely split the people into fragments," warns Haobam Paban Kumar, director of *Joseph's Son*, which dealt with the conflicts in Manipur. He was speaking at the 'Meet the Director' session held at the Tagore theatre premises on the sixth day of the 28th IFFK.

"Manipur is a mini India. Every community there wants to acquire their own land. People are really struggling because of the communal issues," he added. Paban Kumar also discussed the trauma and fear of living in Manipur.

"My film *Padatik* faces Indian cinema in terms of life, time, social structure, politics and relationships", said Srijit

Mukherji.

"My film is a reflection of my experiences. Sound is the prime vehicle of experience in my film", remarked Lubdak Chatterjee. Directors Felipe Carmona, Tatiana Graullera, Visvesh Singh Sehrawat and Shokir Kholikov attended the session, moderated by Meera Sahib. ■



Kennedy: A Stylish yet Controversial Journey



Anurag Kashyap's latest cinematic venture, *Kennedy*, has sparked a whirlwind of reviews and discussions, showcasing a polarised reception among the audience. The film, a character study of an insomniac ex-cop turned contract killer, explores the murky depths of crime, corruption, and societal decay in Mumbai.

Kennedy introduces the viewers to Uday Shetty, played by Rahul Bhat, a murderer with an unnerving ease and a complicated past. Kashyap's signature style is evident in the atmospheric mood piece, complemented by Sylvester Fonseca's superb cinematography and the combative musical composition by Aamir Aziz and Raghav Bhatia. The film's portrayal of violence, while lacking the child-like glee of Kashyap's earlier works, is immersed in a corrupt world where

becoming a contract killer almost seems like a legitimate response.

As the film delves into corruption, a character poses the question of who truly runs the country, providing a reflection on the broader socio-political issues. Kashyap employs his characters to satirically comment on powerful figures, making bold statements about the prevailing reality in the country.

Kennedy marks Anurag Kashyap's return to his cinematic roots, showcasing his distinctive style and penchant for exploring the darker facets of society. The film's commentary on power, corruption, and the invisible puppeteers resonates beyond the screen, leaving audiences with unsettling thoughts about the reality it reflects. ■

Abhijith K Babu

Abhaya
Hiranmayi
Ft. Pickle Jar



Shiyon Saji
Music Live



EVOLUTION OF FEMALE STATURE AND SEXUALITY IN INDIAN CINEMA

28th International Film Festival of Kerala 2023
THRISSUR
DEC 8 - 15



Cinema must be a collaborative effort between genders: Masterclass



The Masterclass on the “Evolution of Female Stature and Sexuality in Indian Cinema” at the 28th IFFK brought together influential voices, shedding light on the nuanced journey of women in film. Namita Lal, inspired by Satyajit Ray’s groundbreaking work, highlighted the revolutionary use of the swing scene in *Charulata* to portray female sexuality, a pioneering approach in the ‘60s. Moving through the decades, she touched upon the unfortunate trend of reducing women to mere showpieces in the ‘80s to 2000s, with exceptions in films like Mahesh Bhatt’s *Arth* and *Saraansh*.

Golda Sellam emphasised the need for the female gaze in cinema, urging

the industry to give women a chance to express their voices authentically. Shruthi Sharanyam shared her personal narrative through the film *B 32 to 44*, using the metaphor of breasts to challenge objectification. With eighty percent female crew members, she advocated for more women behind the scenes.

Anupriya Goenka spoke about the patriarchal challenges faced by women, expressing her discontent with societal expectations dictating women’s behavior and choices. She rejected the binary of women-centric or male-centric movies, and called for collaboration between genders in filmmaking, asserting

that extraordinary creations require contributions from both sides.

Shweta Bajaj highlighted the superpower of sensitivity in women and the creative potential within their sexual desires. She advocated for a collaborative approach between genders, emphasising that true change begins with individuals altering their perspectives.

Jayan K. Cheriyan brought attention to the importance of the female gaze in portraying a woman’s thought process on screen. Despite acknowledging the sensitivity of male directors like Satyajit Ray, he underscored the unique perspective that only a female gaze can capture. ■



കാഴ്ചയുടെയും ചിന്തയുടെയും ചലച്ചിത്രം

ഒരു വിടിനുള്ളിൽ രണ്ടാഴ്ചയുടെ കാലക്രമത്തിൽ നടക്കുന്ന സംഭവപരമ്പരകളുടെ നേർക്കാഴ്ചയാണ് എബിപത് മിനിറ്റ് ദൈർഘ്യമുള്ള നവീദ് മഹമൂദിയുടെ ലാസ്റ്റ് ബെർത്ത്ഡേ. കാബൂളിൽ ഭർത്താവിനും ബന്ധുക്കൾക്കും സുഹൃത്തുക്കൾക്കും ഒപ്പം പിറന്നാൾ ആഘോഷിക്കുന്ന സൊരയ എന്ന പുരോഗമനവാദിയായ പത്രപ്രവർത്തകയുടെ പിറന്നാൾ ആഘോഷത്തിലൂടെയാണ് സിനിമ ആരംഭിക്കുന്നത്. താലിബാൻ സൈന്യം ഹെറാത്തിലെത്തിയ തോടെ ആഹ്ലാദകരമായി നടന്നുകൊണ്ടിരുന്ന ആഘോഷങ്ങളുടെ താളംതെറ്റുന്നു. അവർ കാബൂൾ കീഴടക്കാൻ പോകുന്നുവെന്ന വാർത്തയിൽ എല്ലാവരും ഞെട്ടിവിറച്ചു. തുടർന്നുള്ള ദിവസങ്ങളിലെ ഓരോ ഫോൺ സന്ദേശങ്ങളും ഓരോ പൊട്ടിക്കരച്ചിലായി മാറുകയാണ്. ഓരോരുത്തരുടെയും പ്രതീക്ഷകളും സ്വപ്നങ്ങളും

പിടിച്ചെടുക്കലിന്റെ പ്രത്യംലാതങ്ങളിൽ ചിന്നിച്ചിതുകയാണ്. ഒടുവിൽ വെടിയൊച്ചയും റെയ്ഡും തൊട്ടടുത്തേത്തുമ്പോൾ പ്രാണരക്ഷാർത്ഥം കൂട്ടത്തോടെ അവർ എയർപോർട്ട് ലക്ഷ്യമാക്കി പലായനം ചെയ്യുന്നു. സൊരയ ഭർത്താവിന്റെ വരവും കാത്ത് അവർക്കൊപ്പം പോകാൻ കൂട്ടാക്കിയില്ല. ഭർത്താവിനോടുള്ള പ്രണയം അവരുടെ മനസ്സിനെ ചുറ്റി വരിയുകയാണ്. മനോഹരമായ മുഹൂർത്തങ്ങളിലൂടെ സംഗീതാത്മകമായി ഈ സാഹചര്യം സിനിമയിൽ അനാവരണം ചെയ്തിട്ടുണ്ട്. ഒരു വിടിനുള്ളിൽ നിന്നു തന്നെ കീഴടക്കാനുള്ള ഒന്നാദിപ്രായങ്ങൾ ഉയരുന്നതും പുരുഷാധിപത്യം അവസരത്തിനൊത്ത് തലപൊക്കുന്നതും എല്ലാവരെയും ചേർത്തുപിടിക്കാനുള്ള അമ്മ മനസ്സുകളുടെ ആർദ്രതയും ദാർശനിക ഭാവത്തിന്റെ ചാരതയിൽ വരച്ചിട്ടിരിക്കുകയാണ് സംവി

ധായകൻ. വെടിയൊച്ചകൾ വിടിനുള്ളിൽ പ്രവേശിക്കുമ്പോൾ സ്ത്രീ സമൂഹത്തിന്റെ ഒരുപാടു സ്വപ്നങ്ങളെ ചേർത്ത് പിടിച്ചുകൊണ്ടുള്ള ചെറുത്തുനിൽപ്പിന്റെ ഉറച്ച ശബ്ദം സോഷ്യൽ മീഡിയയിലൂടെ ലോകത്തോട് വിളിച്ചു പറഞ്ഞുകൊണ്ട് നിശ്ചലമാകുകയാണ്. സംവിധായകൻ നവീദിനൊപ്പം വിസ്മയിപ്പിക്കുന്ന അഭിനയം കാഴ്ചവച്ച ഇറാനിയൻ നടി എൽനാസ് ഷേക്കർ ദുസ്സിന്റെ പേരുകൂടി മനസ്സിൽ രേഖപ്പെടുത്താതെ നമുക്ക് തിയേറ്റർ വിട്ടിറങ്ങാൻ കഴിയില്ല. സ്ത്രീ സമൂഹത്തിൽ ഉൾക്കാഴ്ചയും ഉൾക്കരുത്തും നേടിയെടുത്തവർ പോലും കീഴ്പ്പെടുത്തലുകളിൽ വിരമിച്ചു ജീവിക്കാനുപയോഗിക്കുന്ന കണ്ടുനിൽക്കാനാവതെ പ്രേക്ഷക മനസ്സുകളെ ചിന്തിപ്പിക്കുകയും വിശ്വമാനവിക തലത്തിലേക്ക് ഈ പോരാട്ടങ്ങളെ ഉയർത്തിപ്പിടിക്കുകയുമാണ് ചിത്രം. ■

ആർ. ശരത്

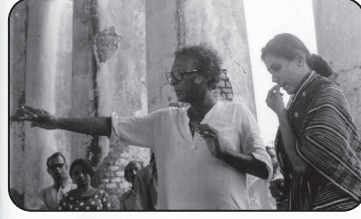
IFFK SCHEDULE - DAY 7

9:45 AM WC Afire Germany/98/2023 Dir: Christian Petzold	12:15 PM FG A Letter from Kyoto (Gyoto-eseo on pyeonji) South Korea /102/2022 Dir: Minju Kim	3:15 PM WC Dreaming in Between (Nigekireta Yume) Japan/96/2023 Dir: Maki Shimizu	6:15 PM KS A Match (Sihal) India/104/2023 Dir: Jayant Somalkar	9:00 PM DM Crescendo Germany /102/2019 Dir: Dror Zahavi
9:45 AM WC Hoard UK/126/2023 Dir: Luna Carmoon	12:15 PM KS Guras India, Nepal /114/2023 Dir: Saurav Rai	3:15 PM WC When the Seedlings Grow (Gava Sital Mezin Dibin) Syria/83/2022 Dir: Réger Azad	6:15 PM WC Paradise is Burning (Paradisett brinner) Sweden, Italy, Denmark, Finland/108/2023 Dir: Mika Gustafson	8:45 PM LA The Delinquents (Los delincuentes) Argentina, Brazil, Luxembourg, Chile/189/2023 Dir: Rodrigo Moreno
9:15 AM IC All the Silence (Todo el silencio) Mexico/78/2023 Dir: Diego del Rio	11:45 AM MCT Five First Dates India/111/2023 Dir: Rinooshun K	2:45 PM IC The Sentence (Thaday) India/89/2023 Dir: Fazil Razak	5:45 PM WC How to Have Sex UK, Greece /91/2023 Dir: Molly Manning Walker	8:15 PM WC Cobweb (Geomijip) South Korea /135/2023 Dir: Jee-woon Kim
9:30 AM WC La Chimera Italy, France, Switzerland /130/2023 Dir: Alice Rohrwacher	12:00 NOON FG Footprints on Water India, UK /108/2023 Dir: Nathalia Syam	3:00 PM CF Death of a Bureaucrat (Muerte de un Burócrata) Cuba/90/1966 Dir: Tomás Gutiérrez Alea	6:00 PM WC The Rapture (Le ravissement) France/97/2023 Dir: Iris Kalténback	8:30 PM WC A Road to a Village Nepal/106/2023 Dir: Nabin Subba
9:45 AM MCT O.Baby India/126/2023 Dir: Ranjan Pramod	12:15 PM CF In a Certain Way (De Cierta Manera) Cuba/78/1977 Dir: Sara Gómez, Tomás Gutiérrez Alea, Julio García-Espinosa	3:15 PM RC The Magnifying Lens (Bhoothakkannadi) India/115/1997 Dir: AK Lohithadas	6:00 PM MM A Brighter Tomorrow (Il sol dell'avenire) Italy, France /95/2023 Dir: Nanni Moretti	8:30 PM WC Love and Revolution (Te estoy amando locamente) Spain/106/2023 Dir: Alejandro Marín
9:45 AM ICN Which Colour? (Kayo Kayo Colour?) India/96/2023 Dir: Shahrukh Khan Chavada	12:15 PM MCT The Play (Alattam) India/139/2023 Dir: Anand Ekarshi	3:15 PM ICN Kherwal India/132/2023 Dir: Uttam Kamati	6:00 PM WC Critical Zone (Mantagheye bohriani) Iran, Germany /99/2023 Dir: Ali Ahmadzadeh	8:30 PM MM About Dry Grasses (Kuru Otlar Ustüne) Turkey, France, Germany, Sweden/97/2023 Dir: Nuri Bilge Ceylan
9:15 AM WC A Cup of Coffee and New Shoes on (Nje fikshan kalë dhe këpucë të reja veshur) Albania, Greece, Kosovo, Portugal/99/2022 Dir: Gentian Koci	11:45 AM WC Deserts (Déserts) Morocco, Belgium, France/125/2023 Dir: Faouzi Bensaidi	2:45 PM FG Tiger Stripes Malaysia, Taiwan, France, Germany, Netherlands, Singapore, Qatar, Indonesia/115/2023 Dir: Amanda Nell Eu	5:45 PM WC Hesitation Wound (Fereddt Çizgisi) Turkey, France, Romania, Spain/84/2023 Dir: Selman Nacar	8:15 PM LA The Settlers (Los colonos) Chile, Argentina, UK, Taiwan, Germany, Sweden, France, Denmark/97/2023 Dir: Felipe Galvez Haberle

ARIESPLEX 4 NEW SCREEN 1 NEW SCREEN 2 NEW SCREEN 3 NEW SCREEN 4 AJANTA SREE PADMANABHA

9:00 AM MCT Valasai Paravakal India/82/2023 Dir: Sunil Maloor	11:30 AM IC Agra India, France /132/2023 Dir: Kanu Behl	3:00 PM IC Family India/111/2023 Dir: Don Palathara	6:00 PM MCT Now and Forever (Ennenum) India/88/2023 Dir: Shalini Ushadevi	8:30 PM MCT B 32 to 44 (B 32 Muthal 44 Vare) India/108/2022 Dir: Shruthi Sharanyam
9:15 AM MCT The Core India/114/2023 Dir: Jeo Baby	12:00 NOON ICN Follower (Kaathal) India/100/2022 Dir: Harshad Nalawade	3:15 PM WC The Persian Version US/107/2023 Dir: Maryam Keshavarz	6:15 PM ICN Rapture (Rimdigittangal) India/127/2023 Dir: Dominic Sangma	8:45 PM KS Kennedy India/142/2023 Dir: Anurag Kashyap
9:30 AM SM The Siren France, Germany, Luxembourg, Belgium/100/2023 Dir: Sepideh Farsi	11:45 AM LTA The Contract (Kontrakt) Poland/114/1980 Dir: Krzysztof Zanussi	2:30 PM - 3:30 PM IN CONVERSATION Zanussi	6:00 PM SS The Blessed Offering (Nirmalyam) India/134/1973 Dir: M.T. Vasudevan Nair	9:30 PM WC Inside the Yellow Cocoon Shell (Bên trong vỏ kén vàng) Vietnam, France, Singapore, Spain/182/2023 Dir: Thien An Pham
9:15 AM IC Southern Storm (La Sudestada) Argentina/88/2023 Dir: Edgardo Dieleke, Daniel Casabé	11:45 AM IC Sunday (Nakshabul) Uzbekistan /97/2023 Dir: Shokir Kholikov	3:15 PM IC Whispers of Fire & Water India/84/2023 Dir: Lubdhak Chatterjee	6:15 PM IC Prison in the Andes (Penal Cordillera) Chile, Brazil /104/2023 Dir: Felipe Carmona	8:45 PM WC Upon Open Sky (A Cielo Abierto) Spain, Mexico, Argentina/117/2023 Dir: Mariana Arriaga, Santiago Arriaga
9:00 AM WC Thiird Lebanon/95/2023 Dir: Karim Kassem	11:30 AM IC Sermon to the Birds (Quslara Xütblü) Azerbaijan, Mexico, Switzerland/103/2023 Dir: Hilal Baydarov	2:15 PM IC Power Alley (Levante) Brazil, France, Uruguay/92/2023 Dir: Lillah Halla	6:00 PM IC The Snowstorm (Boran) Kazakhstan /95/2022 Dir: Sabit Kurmanbekov	9:00 PM WC Endless Borders (Marzhave bi payan) Iran, Czech Republic/110/2023 Dir: Abbas Amini
NO SCREENING	NO SCREENING	6:00 PM WC Thunders (Tunete) Moldova, Romania /75/2023 Dir: Ioane Bobeica	8:00 PM MM Blaga's Lessons (Eine Frage der Würde) Bulgaria, Germany/114/2023 Dir: Stephan Komandarev	10:15 PM WC Me Captain (Io capitano) Italy, Belgium, France/121/2023 Dir: Matteo Garrone
9:30 AM WC Inshallah a Boy (Inshallah walaad) Jordan, France, Saudi Arabia, Qatar/113/2023 Dir: Amjad Al Rasheed	12:00 NOON MM Asteroid City US, Germany/105/2023 Dir: Wes Anderson	3:00 PM MM Perfect Days Japan, Germany/123/2023 Dir: Wim Wenders	6:00 PM WC The Last Birthday (Agharin Tavalo) Afghanistan /80/2023 Dir: Navid Mahmoudi	9:00 PM MM Fallen Leaves (Kuolleet lehdet) Finland, Germany /81/2023 Dir: Aki Kaurismäki

KAIRALI SREE NILA KALABHAVAN TAGORE NISHAGANDHI ARIESPLEX 1



Frames of Legacy: Sen's Journey Through the Indian Cinema



Anugraha Shaji



In the intricate tapestry of Indian cinema, a few threads are as finely woven and impactful as the cinematic legacy left behind by Mrinal Sen. A maestro in the world of filmmaking, Sen's journey through the lens has not only mirrored the societal complexities of his time but has also left an indelible mark on the fabric of Indian cinema. As the 28th International Film Festival of Kerala unfurls its cinematic canvas, it pays homage to the luminary director with a retrospective titled "World Within World Without: Mrinal Sen Retrospective". This curated collection showcases five of his seminal works, offering a kaleidoscopic journey into Sen's narrative brilliance and societal introspection.

Mr. Shome, Sen's debut feature, marks the beginning of Sen's exploration into the human psyche. The film delicately explores the dynamics between a lonely tax collector and his vivacious housemaid, unraveling layers of human connection and solitude against the rustic backdrop of Bengal.

Calcutta 71 delves into the socio-political fabric of Kolkata during the tumultuous 1970s. The anthology of short stories within the film serves as a poignant commentary on the turbulent times, capturing the pulse of a city in flux.

In Search of Famine exhibits Sen's daring

narrative choices, as it weaves a tale of a film crew's quest for authenticity, blurring the lines between reality and fiction. The film not only tackles the theme of famine but also interrogates the ethics of representation.

The Guerrilla Fighter immerses viewers in the guerrilla warfare of the Naxalite movement. Sen's adept storytelling unfolds against the backdrop of societal upheaval, skillfully portraying the intricacies of ideological conflict.

Closing the retrospective is *And Quiet Rolls the Dawn*, a film that echoes with the existential undertones of marginalized voices in an urban milieu. Through the lens of a lonely widow, Sen delves into the inner recesses of the human psyche, creating a contemplative and introspective cinematic experience.

Mrinal Sen's impact on Indian cinema transcends the mere frames of celluloid, extending into the interwoven strands of Indian cinema. It's a transformative journey that mirrors the evolving societal landscape. His ability to blend narrative innovation with a deep-seated social consciousness has left an enduring impact on Indian cinema. The retrospective at IFFK serves as a testament to Sen's legacy, inviting audiences to immerse themselves in the nuanced world of a visionary filmmaker. ■

TODAY'S PROGRAMME

NILA THEATRE
2:30 PM
**C.S VENKITESWARAN
IN CONVERSATION WITH
KRZYSZTOF ZANUSSI**

NEW THEATRE SCREEN 3
3:15 PM
**PREMIERE OF THE
RESTORED CLASSIC
BHOOTHAKKANNADI**
Sibi Malayil, Sreelakshmi
Krishnakumar (Unni)

TAGORE THEATRE PREMISES
5:00 PM
**OPEN FORUM
FILM POLICY NECESSITY
AND SIGNIFICANCE**
C.S Venkiteswaran, Ranjith, C. Ajoy,
Sureshkumar, Sajitha Madathil,
Mini I.G, Premendra Mazumdar

MANAVEEYAM VEEDHI
**CULTURAL
PROGRAMME**
7:00 PM
Ishq Sufiyaana

AUDIENCE POLL IS OPEN...



- IC001 **ACHILLES**/Achilles
- IC002 **AGRA**/Agra
- IC003 **ALL THE SILENCE**/Todo el silencio
- IC004 **EVIL DOES NOT EXIST**/Aku wa Sonzai Shinai
- IC005 **FAMILY**/Family
- IC006 **POWER ALLEY**/Levante
- IC007 **PRISON IN THE ANDES**/Penal Cordillera
- IC008 **SERMON TO THE BIRDS**/Quslara xütbe
- IC009 **SOUTHERN STORM**/La Sudestada
- IC010 **SUNDAY**/Yakshanba
- IC011 **THE SENTENCE**/Thadav
- IC012 **THE SNOWSTORM**/Boran
- IC013 **TOTEM**/Tótem
- IC014 **WHISPERS OF FIRE & WATER**/
Whispers of Fire & Water

AUDIENCE PRIZE RAJATA CHAKORAM

The IFFK has an Audience Prize, Rajata Chakoram. It carries a Cash prize of Rs 2 lakh to the Director of the film voted as the Best Entry in the Competition category by the festival delegates.

The Audience Poll for the 28th IFFK will open from 10 AM on 13 December to 2.30 PM on 15 December. The delegates can vote either through SMS or through the official website.

SMS Format: **IFFK<space> Film Code to 56070**

OR through **<https://registration.iffk.in>**

