



**National Gallery of Modern Art, Bengaluru**  
(Ministry of Culture, Government of India)

in collaboration with

**Maraa**  
presents

# SONG TRAILS

*Tracing journeys of music*

## Film screenings

21st July | 4 to 7 pm | **Egaro Miles (11 miles)** | 1992 | Ruchir Joshi | 150 mins

22nd July | 5 to 7 pm | **A Night of Prophecy** | 2002 | Amar Kanwar | 77 mins

23rd July | 5 to 7 pm | **Bidesia in Bambai** | 2013 | Surabhi Sharma | 86 mins

Followed by Discussion with Surabhi Sharma

**Venue:** The Auditorium, National Gallery of Modern Arts, Bengaluru  
#49, Palace Road, Manikyavelu Mansion, Bengaluru - 560052

**21st July | Egaro Miles (11 miles) | 1992 | Ruchir Joshi | 150 mins | 4 to 7 pm |**  
**(15-minute interval)**

11 Miles follows the music sung by the Bauls of Bengal. This has remained an important film because of the expansive canvas it rests on and within which the filmmaker tracks the music and musicians. The film undertakes a personal journey with rigor, a critical search for the meanings and resonances of the music within the landscape that the film maker and the musicians share.

**22nd July | A Night of Prophecy | 2002 | Amar Kanwar | 77 mins | 5 to 7 pm**

Amar Kanwar's film A Night of Prophecy was shot in several regions of India – Maharashtra, Andhra Pradesh, Nagaland, Kashmir – and features music and poetry of tragedy and protest performed by regional artists. The sources of anger and sorrow vary from inescapable, caste-bound poverty to the loss of loved ones as a result of tribal and religious fighting. Kanwar asks, "if different poetic narratives could merge together, allowing us to see a more universal language of symbols and meanings... would there be a moment of prophecy?"

**23rd July | Bidesia in Bambai | 86 minutes | 5 to 7 pm**

*\*Including interaction with the director Surabhi Sharma*

Bidesia is Bhojpuri for 'the one who leaves home'. One in four migrants in Mumbai is Bhojpuri, a people from the north Indian states of Uttar Pradesh and Bihar. Bambai is their name for Mumbai/Bombay.

The Bidesia in Bambai, like most migrants in this 'global city', inhabit its precarious edges. Mobile phones bridge a tenuous connection between home and the city. Along with his meager belongings though, the migrant brings with him a vibrant musical culture. This music is frequently sexually charged, at times religious, often lyrical and occasionally political.

The Bidesia is both the subject of, and the audience for this music. Bidesia in Bambai is a feature-length film that attempts to make the migrant visible, in a city that renders him illegal and unwanted, in and through the musical sphere that he inhabits. This is a story of music, migration and mobile phones.

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