

### Synopsis of Films for Film Festival

Date/ Day	Title of Film and Synopsis	Film maker	Duration
16/08/2014 Saturday	<p><b>1. Pather Panchali</b> The time is early twentieth century, a remote village in Bengal. The film deals with a Brahmin family, a priest - Harihar, his wife Sarbajaya, daughter Durga, and his aged cousin Indir Thakrun - struggling to make both ends meet. Harihar is frequently away from home on work. The wife is raising her mischievous daughter Durga and caring for elderly cousin Indir, whose independent spirit sometimes irritates her... Apu is born. With the little boy's arrival, happiness, play and exploration uplift the children's daily life.</p>	Satyajit Ray	126 mins
	<p><b>2. Red Ant Dream</b> 'Let us declare that the state of war does exist and shall exist', the revolutionary patriot had said almost a hundred years ago, and that forewarning travels into India's present, as armed insurrection simmers in Bastar, in the troubled heart of central India. To the east too, beleaguered adivasis from the mineral-rich hills of Odisha come forth bearing their axes, and their songs. And in the north the swelling protests by Punjabi peasants sees hope coagulate—once more—around that iconic figure of Bhagat Singh, revolutionary martyr of the anti-colonial struggle. But are revolutions even possible anymore? Or have those dreams been ground down into our nightmares? This is a chronicle of those who live the revolutionary ideal in India, a rare encounter with the invisible domain of those whose everyday is a fight for another ideal of the world.</p>	Sanjay Kak	120 mins

<p>17/08/2014 Sunday</p>	<p><b>1. Shatranj ke Khilari</b> Wazed Ali Shah is the ruler of one of the last independent kingdoms of India. The British, intent on controlling this rich country, have sent general Outram on a secret mission to clear the way for an annexation. While pressure is mounting amidst intrigue and political manoeuvres, Ali Shah composes poems and listens to music, secluded in his palace. The court is of no help, as exemplified by nobles Mir and Mirza, who, ignoring the situation of their country and all their duties towards their families, spend their days playing endless parties of chess.</p> <p><b>2. Figures of Thought</b> A film about three of our leading visual artists, Bhupen Khakar, Nalini Malani and Vivan Sundaram. It takes, as its point of departure, a glass mural on which all three were working, then zeros into each of them. It links them to their physical and mental worlds through cinematic devices like associative sounds, variable light and montage. Compositionally, the visuals aim to link with the styles of each artist, as well as the larger narrative traditions of India.</p> <p><b>3. Santiniketan</b> Santiniketan explores the genesis and history of Rabindranath Tagore's university city, Santiniketan, starting at the beginning of the 20th century. The film traces the early history of Santiniketan, where Kala Bhavan, a centre for the arts, was set up in 1919, followed by the setting up of Vishwa Bharati university in 1925. The pivotal focus of the film are artists such as Tagore, Nandalal Bose, Binodebehari Mukherjee, Ramkinkar Baij.</p> <p><b>4. Warli: Past Present Future</b> What changes when a tribal art form, once performed as a ritual part of life, becomes something to be bought and sold? What are the reasons for this shift, and what in turn are the effects – both on the painters themselves as well as on their art? 'Warli Painting' tries to address the above questions by mapping a chronicle of inter-woven memories as well as external pressures. Crucial here are of course the views of the Warli painters themselves, but also the views of those outside persons who 'discovered' Warli painting and brought it to the gaze – and use – of a detached urban audience. For indeed, the past, present and future of Warli painting was permanently altered by this one innocent act.</p> <p><b>5. Child on a Chess Board</b> Our planet has almost become a chess board on which the superpowers have placed sophisticated nuclear weapons and intercontinental ballistic missiles. It threatens the very existence of humanity. This short animation film attempts to make us aware that the use of atom for peace is the prime necessity now and peaceful co-existence is the only way for humanity's survival.</p>	<p>Satyajit Ray</p> <p>Arun Khopkar</p> <p>Arun Khopkar</p> <p>Tanushree Das</p> <p>Vijay B. Chandra</p>	<p>129 mins</p> <p>33 mins</p> <p>30 mins</p> <p>28 mins</p> <p>8 mins</p>
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<p>19/08/2014 Tuesday</p>	<p><b>1. Pyaasa</b> A talented but indigent poet Vijay struggles for love and recognition in this selfish world. Guru Dutt presents the poignant tale of a struggling poet ostracized by a hypocritical society that faces no qualms in immortalizing the dead, but finds it outlandish to exalt the living. Vijay, educated yet unemployed, epitomizes the hapless state of the Indian youth in the post-colonial India.</p> <p><b>2. Koodal</b> A film on the synthesis of images. The symbolic image of Mahatma Gandhi, the metamorphosis of life as in bull's image, the love of Gods in Madurai and the losing of identity in an active situation has been executed textually and environmentally in terms of cinema with the principal intention of alienating both the image and the action to make a protest against violence.</p>	<p>Guru Dutt</p> <p>Tyeb Mehta</p>	<p>146 mins</p> <p>16 mins</p>
<p>20/08/2014 Wednesday</p>	<p><b>1. Mother India</b> A mother struggles against adversity and unscrupulous money-lenders to retain her farm and feed her children. <i>Mother India</i>, is a film in which an Indian woman survives an almost unimaginable series of hardships and rejuvenates an entire village with her own backbreaking work, only to face the ultimate sacrifice - one she must make not only for her family, but for the good of the entire community.</p> <p><b>2. I am 20</b> Twenty years after India's Independence, the film maker travels all over the country and interviews its youth, those born in 1947. What does independence mean to them? What are their dreams? How do they see themselves and the young nation that they symbolize? The answers are a mix of idealism, irony, sarcasm, and dismay, hope and optimism. SNS Sastry's celebrated film is as relevant today as it was then.</p>	<p>Mehboob Khan</p> <p>SNS Sastry</p>	<p>172 mins</p> <p>18 mins</p>

<p>21/08/2014 Thursday</p>	<p><b>1. Subarnarekha</b></p> <p>Subarnarekha is the tale of a struggle to survive of a young man who is determined to support his sister and a little friend. Forced by desperate conditions, Isvar goes to Calcutta to look for work and brings along his sister Sita and a young boy, Abirham. Isvar finds work at a steel mill near the Subarnarekha River on the outskirts of the city and raises the two children there. When Sita and Abirham grow up they fall in love and marry, and then move into the city. Communication dwindles between Isvar and his two former charges, so when Abirham dies in an accident and Sita turns to prostitution to survive, Isvar has no idea what has happened until it is too late.</p> <p><b>2. Gandhi, Nehru and the Modern Art</b></p> <p>The film shows the emergence of individual modern artist as a result of colonial transformation of the country, colonial hegemony and its nationalistic negation and also focused how Gandhian and Nehru influenced the artist during the years leading to and following independence.</p>	<p>Ritwik Ghatak</p> <p>Arun Khopkar</p>	<p>143 mins</p> <p>20 mins</p>
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<p>22/08/2014 Friday</p>	<p><b>1. Narayan Gangaram Surve</b></p> <p>Narayan Gangaram Surve, who passed away recently, was one of India's leading poets. He was a foundling, raised by a mill-worker until the age of ten and then left to fend for himself. Working as a waiter, helper in textiles mills, a peon in a Municipal school, he finally retired as a primary school teacher. A Marxist by conviction, he forged a new idiom of the spoken word in Marathi poetry. His poems mix dialects of Marathi, Hindi, Urdu, English to catch the pulse of the life of the underprivileged. The film shows Kishor Kadam, playing Narayan Surve, but meeting the real poet through his journey. The poems are 'interpreted', without words, through non-linear montage of visuals and sound effects.</p> <p><b>2. India 67</b></p> <p>Produced and directed by S. Sukhdev, this film is a cinematic perusal of the contrasts, contradictions and diversity of India. The film has no commentary, but the shots speak for themselves. Just like Indian feature films, this film also has drama and songs, but these are 'real-life' rather than conceived specially for this film. The film produces the same effect on the viewers as a month-long visit to India, a sense of having seen everything and a sense of having seen nothing, both at the same time. Shot almost half a century ago, the film is still relevant to the present day 21st century India.</p> <p><b>3. Rashtriya Kheer &amp; Desi Salad (National Pudding and Indigenous Salad)</b></p> <p>Rashtriy Kheer and Desiy Salad” is a playful and ironic look at the modern Indian family as it imagined itself soon after independence. The film uses excerpts from the 1950s and 1960s recipe note books of the artist’s mother and mother-in-law, to create a montage of text, visuals and music between the military notes of the father, a Lt. Colonel in the army, the recipes and domestic notes of the heavily pregnant mother and the school boy son’s homework- all found on the pages of these scrap books. The set is of an imaginary classroom, the classroom of the nation, where each character comes up in time to their own particular music and writes on a blackboard. The blackboard then becomes the palimpsest of a whole history.</p>	<p>Arun Khokpar</p> <p>Sukhdev</p> <p>Pushpamala N</p>	<p>45 mins</p> <p>55 mins</p> <p>11 mins</p>
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<p>24/08/2014 Sunday</p>	<p><b>1. The Other Song</b> The Other Song : In 1935 Rasoolan Bai the well known singer from Varanasi recorded for the gramophone a thumri that she would never sing again. More than seventy years later the film travels through Varanasi, Lucknow and Muzzafarpur in Bihar to search for the forgotten song. This journey brings the film face to face with the enigmatic figure of the tawaif, courtesan, bai ji and the contested terrain of her art practise and lifestyle. To find the lost other song the film must understand the past and present of the tawaif and unravel the significant transitions that took place in late 19<sup>th</sup> and early 20th century around the control, censorship and moral policing of female sexualities and cultural expression.</p> <p><b>2. End of Flight</b> The Partition of India and the Second World War forced millions into political refuge, but today more than 60 years down the line there are few to tell the tale. The film is a short series of first hands accounts of people who made their way into India against all odds.</p> <p><b>3 Through the Eyes of A Painter</b> Made by M. F. Hussain who belongs to the progressive group of painters, this experimental film presents the painter's images of Rajasthan, through cinema.</p> <p><b>4. A Temporary Loss of Consciousness</b> Temporary loss of consciousness' alludes to the recurring displacement of populations in the Indian subcontinent from the time of Partition (1947) to the present. The film explores the ideas of borders, boundaries, limits and forbidden spaces that generate vast expanses of wastelands of human emotion and action.</p> <p><b>5. Gandhi – through the eyes of the Cartoonist</b> The film shows the emergence of individual modern artist as a result of colonial transformation of the country, colonial hegemony and its nationalistic negation and also focused how Gandhian and Nehru influenced the artist during the years leading to and following independence.</p> <p><b>6. Lines of Mahatma</b> A painting exhibition displays, old drawings of Mahatma Gandhi, done in 1960's by the eminent Chennai based artist K. M. Adimoolam. At the suggestion of the filmmaker, after a gap of almost 3 decades, K. M. Adimoolam once again attempts to do a sketch of Gandhi. The film reflects upon the spirit of Mahatma Gandhi through the drawings of Adimoolam.</p>	<p>Saba Dewan</p> <p>Tariq Thekaekara</p> <p>M.F.Hussain</p> <p>Monica Bhasin</p> <p>Sheila Paralkar</p> <p>R.V.Ramani</p>	<p>120 mins</p> <p>30 mins</p> <p>20 mins</p> <p>35 mins</p> <p>9 mins</p> <p>20 mins</p>
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26/08/2014 Tuesday	<p><b>1. 'To Let The World In'</b></p> <p>“To Let The World In” is a two-part film project that looks at a significant period in the history of contemporary Indian art, featuring the work of three generations of visual artists, born over a period of half a century.</p> <p>The first volume features intimate conversations with artists born in the 1930, 40s and 50s. The seniors among them marked the return to narrative figuration in the late 1970s and early 1980s with the exhibition titled “Place for People”, which was held in Delhi and Mumbai in 1981. The artists featured in the film are Arpita Singh, Gulammohammed Sheikh, Vivan Sundaram, Nilima Sheikh, Nalini Malani and Sudhir Patwardhan, along with art critic and curator Geeta Kapur, who became an ideologue for this generation.</p>	Ayjith Mukul Kishore	145 mins
	<p><b>4. 'Volume Zero'</b></p> <p>This film charts Correa's work through a lifetime of influences and deals with childhood and time in education through to his very first projects in India, an international career in building and through to his pivotal role in addressing urbanisation in the developing world. Through interviews and unique archival footage it reveals the man behind the architecture and the processes that create shape and form to his buildings.</p>	Arun Khopkar	59 mins