SAMSUNG
WOMEN'S
INTERNATIONAL
FILM FESTIVAL

1 - 9 MARCH 2010 CHENNAI

HIGHLIGHTS

For further details contact:
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1 - 9 MARCH 2010 CHENNAI

HIGHLIGHTS
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Announcing the journey

The 3rd Samsung Women’s International Film Festival was formally announced at a Press Conference at Taj Mount Road, Chennai. The Festival promised a rich haul of 175 films from 53 countries over 9 days with parallel screenings at the Sir Mutha Venkatasubba Rao Concert Hall and the South Indian Film Chamber in Chennai.
The journey begins...

Enquiries begin at the ticket counter at the Sir Mutha Venkatasubba Rao Concert Hall.

Ms. Ruchika Batra (second from left), General Manager, Corporate Communications, Samsung India Electronic Pvt Ltd, and her colleague Anusuya Ray, Deputy General Manager, Corporate Communications, in conversation with Ms. Nidhi Mitran, (left extreme), Public Relations Officer, National Film Development Corporation and Dr. Rathi Jafer, Director, InKo Centre (right extreme).

National award-winning director, acclaimed actor and founder of Radaan Mediaworks, Ms. Radhika Sarathkumar, our esteemed Chief Guest.

A cross-section of our guests...
Our Chief Guest

Ms Radikaa Sarathkumar,
Mr HK Chang, Regional Head, Samsung India Electronic Pvt Ltd and other distinguished guests walk the red carpet at the Sir Mutha Venkatasubba Rao Concert Hall for the opening of the 3rd Samsung Women’s International Film Festival on 28 February 2010.
National-award winning director, acclaimed director and founder of Radaan Mediaworks, Ms Radikaa Sarathkumar inaugurates the 3rd Samsung Women’s International Film Festival on 28 February 2010.

Opening Ceremony

Ms Radikaa Sarathkumar greeted by the veteran filmmaker Balu Mahendra

Ms Subiksha Rangarajan, Carnatic Vocalist renders a mellifluous prayer song

Dr Rathi Jafer, Director, InKo Centre, with acclaimed director, Mr Vasanth.

Ms Radikaa Sarathkumar greeted by the veteran filmmaker Balu Mahendra

The kuthuvilakku is lit ... by Ms Radikaa Sarathkumar and (below) by Mr HK Chang

The journey begins...
National-award winning director, acclaimed director and founder of Radaan Mediaworks, Ms Radikaa Sarathkumar inaugurates the 3rd Samsung Women’s International Film Festival in the presence of Mr HK Chang, Regional Head, Samsung India Electronics Pvt Ltd, Mr P Math, Regional Director, National Film Development Corporation, Dr Vasanthi Sankaranarayanan, Festival Curator and Dr Rathi Jafer, Director, InKo Centre.

A distinguished audience, comprising filmmakers, film society members, festival curators and directors, playwrights and theatre personalities, students of film and visual communication, the print, online and broadcast media, our committed partners and the film-loving public attended the opening of the 3rd Samsung Women’s International Film Festival (SWIFF).
Ten days of screenings... conversations... discussions... networking... a snapshot of the 3rd SWIFF, which brought in an audience of 7,500 people.

During the Fest
1 Noted theatre director/playwright and founder of Koothu-p-pattarai, Naa Muthuswamy
2 Veteran director, Mr Mahendran
3 Indian and international guests at the Fest
4 Sadanand Menon, Adjunct Faculty, Asian College of Journalism, Chennai and nationally reputed arts editor, widely published photographer, arts curator and columnist.
5 Acclaimed director Mahendran and veteran actor Charu Haasan
6 Ms Radikaa in conversation with directors Balu Mahendra and Vasanth
7 Chairman of Asian College of Journalism, Sashi Kumar and his wife, Radhika Menon, Director, Tulika Publications greeted by Dr Rathi Jafer
8 Geetha Vedaraman, Programme Co-ordinator, Goethe Institut, Nandini Menon, Manager, Teaching and Information, InKo Centre and Karl Pechatscheck, Director, Goethe Institut, Chennai
9 Film Critic, Bharadwaj Rangan, Director of LV Prasad Film and TV Academy, Hariharan and Director Balu Mahendra in conversation...
10 Filmmaker Alka Sinha and actor/theatre personality, Kalairani in conversation with Dr Rathi Jafer
11 Dr Swarna Rajagopalan, Managing Trustee, The Prajnya Trust and her colleague Anupama Srinivasan
12 Gargi Sen, Director, Magic Lantern Foundation, New Delhi
13 A cross-section of the audience...
Interactive sessions with Filmmakers

1 Dr Vasanthi Sankaranarayanan, Festival Curator, 3rd SWIFF.
2 June Givanni (right), UK, our International Curator for films from the African Diaspora in UK, USA and from the African subcontinent, with a journalist.
3 (from L to R) Hui Lee, Visiting Faculty, Korean Language Teaching at InKo Centre, Hui-soon, Nari Yoon, from the Korean National University of Arts, Seoul, Korea, who co-ordinated the Korean package for the 3rd SWIFF with Rath Jafer and Sangeeta Padmanabhan from Thiruvananthapuram, India, director of the film Charulathyude Bakki, which was screened at the Festival.
4 The Sri Lankan Deputy High Commissioner, Mr Vadiel Krishnamoorthy, introducing the Sri Lankan film by the acclaimed director Sumitra Peries.
5 Dr Vasanthi and Korean Director Sung Hyung Choo, based in Germany, who participated in the 3rd SWIFF thanks to the generous support of the Goethe Institut in Chennai.
6 Seema Kapur, Mumbai, India, director of the film Haat.
7 Director Merajur Rahman Baruah, India, whose film Shifting Prophecy, was screened during the Festival.
8 Chinmaya Raja, announcing the French film, Ca Brule.
9 Rath Jafer and Vasanthi Sankaranarayanan with Turkish director Mujde Arslan whose films A Seed and A Fatal Dress: Polygamy was screened during the Festival.
10 Director Mahendra whose classic film Uthiripookal was screened during the Festival and actor Charu Haasan who played a key role in the film.
11 Director Brindaa Lakshmi, Bangalore, India, director of the film What Remains which was screened at the Festival.
12 Celeste Currasco, from Spain, co-director of the film Ella Es El Matador.
13 Director Vasanth and Director Balu Mahendra at the screening of the latter’s nationally acclaimed film Veedu.

Our special thanks to Kingfisher Airlines for flying in directors from across India and to Taj Mount Road for their hospitality to our guests.
Real Women, Reel Lives: A Roundtable in association with Prajnya Resource Centre on Women in Politics and Policy at InKo Centre

During this half-day structured discussion, a small, specially invited group of film-makers, historians, film students and journalists discussed the challenges of documenting women’s lives and their activities in the public sphere.
Women in Indian Cinema

A special poster exhibition by the National Film Archive of India

A unique film poster exhibition titled, Women in Indian Cinema, curated by the National Film Archive of India, was on display during the Festival. Visitors were treated to these rare posters thanks to The National Film Archive of India who have painstakingly preserved these posters for posterity.
Of Form and Frame...

at Ethiraj College for Women

InKo Centre in association with Ethiraj College for Women, presented *Of Form and Frame: A Woman's Point of View*, a one-day international seminar on Saturday 6 March 2010.

National and International filmmakers, curators, film studies specialists, film critics spoke on the subject and interacted with students.
Closing Performance

The Festival closed on a high note with a stirring performance by Olive Juice featuring top musicians from Chennai.
Olive Juice

Titled *Her Song*, the performance celebrated the manner in which, over the years, musicians and lyricists from around the world have, through their words, voices, persona and passion portrayed the myriad facets of woman and her stories- soulful, ecstatic, invigorating, reflective- varied moods, each strikingly unique, put together, a universal song.

Juice

Natasha Pinto on keyboard. Keith Peters on bass. Vijji Cheyyur on guitar. Vocalist, Timothy Madhukar

Lead vocalists, Anuradha Cheyyur (left) and Sunitha Sarathy (right)... in full flow...

Allwyn Jeyapaul on the udu pot

Vijji Cheyyur on guitar.

Rahul Gopal on drums

Vocalist, Timothy Madhukar

In rapt attention...

Dancing in the aisle as the curtains come down on the 3rd Samsung Women’s International Film Festival
Balu Mahendra, (Chennai, India) Director of the national award-winning film, Veedu

I congratulate the InKo Centre for the wonderfully conducted Samsung Women’s International Film Festival 2010. This truly was a fitting tribute to the women of the world.

I really wish that this Women’s festival continues year after year. I feel that there should be a separate section for short films focusing on various problems faced by Indian Women.

June Givanni, (UK) International Curator for films the African Diaspora in the USA, UK and from the African subcontinent

I think the festival provided audiences with a rich variety of work from around the world, both by and about women. I think the scheduling that mixes films from different parts of the world is a way of introducing audiences to countries and cultures they might not otherwise experience in cinema. However, I think sometimes it is also useful to include small thematic, genre or geographic packages within the world panorama from time to time. Audiences were appreciative, interested and engaging and guests were well received. I look forward to working with the festival as it develops further.

To increase the sort of festival networking environment which is an important feature of any festival where connections are made for all sorts of film and cultural collaborations, and informal interaction, it may be useful to have a focussed time within the festival where guests are predominantly present, and have the opportunity to engage also with the local industry.

Priyanka Chabbra, (New Delhi, India) Director of the film Taana Baana

Firstly, I think the curation of the films was excellent. I enjoyed all the films I saw. The packages were really good. The Guest relation department also did a great job and the volunteers were very helpful with everything. The fact that you were able to screen some films in 35mm is a great idea and you should keep doing the same year after year. The essence of certain films is best experienced in the original.

So many films were so intense that you needed a break to let things sink in….I think it is important at two levels to have a break between each film or at least between packages. One it allows the audience to start afresh with the next film and also it gives space for the audience to interact with each other….As much as festivals are about films they are also about meeting other people with similar interests and ideas. Very interesting discussions can happen in that space.

Disha Baruah , Student, Ethiraj College for Women, Chennai

Our College sent us here but now I’m excited. I haven’t watched too much world cinema, and they seem to have everything!

Rock Demers, President Editions La Fete Inc a production company in Canada that provided the film Madam Brouette

Congratulations for your Festival which is exceptionally well organized and is so efficient in acknowledging reception of material and returning print.

Merajur Rahman Baruah, Director of the film Shifting Prophecy

I have enjoyed my visit to Chennai during the festival. What I like about the festival is that, unlike lot of other women festival where films made by women filmmaker on women issues are considered and screened. That I feel create an immediate a “We” and “They” dichotomy rather than offer space for engagement and develop a dialogue between both the genders. I think your festival is a beginning to a new direction that may provide the required space for in-depth dialogue and discussions through films and I hope it may create a fresh large pool of audience sensitize them to the women issues who are not converted or committed to the medium in general and the larger issues relating to gender per se in particular. I wish you best wishes in future and hope your novel initiatives can be emulated by others too not only in India but elsewhere in the world.
Sangeeta Padmanabhan, (Thiruvananthapuram, India) 
Director of the film, Charulathyude Bakki: 
No other festival has understood and appreciated my film liked SWIFF did. I still remember the ecstatic call I got from Vasanthi Sankaranarayan, the curator of the festival, after the selection jury met. I have had people responding positively to my film, but these were only those who said they were touched. Apparently, I was touched too, when I came to know that SWIFF has taken the film to almost fifty colleges in Tamil Nadu propogating it as an ideal ‘woman’s film’. I also extend my thanks for nominating my film for the Network of Asian Women’s Film Festival (NAWFF) Award.

The issue my film highlighted was discussed and debated in detail through the festival, but what made SWIFF unique was its attempt to look into the form and aesthetics. The festival was on ‘Woman Cinema’, with an emphasis on the form, or the techniques that went behind the making of a ‘Women’s Film’. The festival’s philosophy was clear - gender is important; and equally important are the colors, textures and tonalities that determine how it is portrayed on screen. That I believe, is a debate worthy being part of

Deepti Menon, Film critic and a regular at the Fest 
I would like to congratulate you on the wonderful success of the Samsung Women’s International Film Festival 2010 [SWIFF] - a spectacular event. I can well imagine the hard work and meticulous planning which went behind it all. Kudos to you as an organizer par excellence, and may you go on from strength to strength each year! 
This time we got to see films that were so different, whether in the feature, documentary or short categories, each telling a tale from the view point of the female protagonist. Some of the entries were so touching, for instance ‘Beyond Silence’ was a film beyond comment, so powerfully told amidst silences. ‘Titon from Habana to Guantanamo’, ‘Thaai’, ‘Hiroshima Mon Amour’, ‘Hidden Faces’, and of course, the opening movie ‘Firaaq’ made for compelling viewing. Of course, there were many more, too many to mention here.
Thank you so much for having given us, the Chennai audience, a chance to go beyond frontiers and see a world beyond.

Mujde Arslan, (Turkey) 
Director of A Fatal Dress: Polygamy and A Seed 
The Women’s Film festival in Chennai really impressed me. It had a good selection of films. Film is the best way to connect women..... At the seminar I got different view points on what a women’s cinema is?. There is still a lot of question on what a women’s film is .. I believe in female gaze and still we have a long way to go....... My opinion is that your film festival should become a platform for producing and distribution for women’s film .

Sangeeta Padmanabhan, (Thiruvananthapuram, India) 
Director of the film, Charulathyude Bakki: 
No other festival has understood and appreciated my film liked SWIFF did. I still remember the ecstatic call I got from Vasanthi Sankaranarayan, the curator of the festival, after the selection jury met. I have had people responding positively to my film, but these were only those who said they were touched. Apparently, I was touched too, when I came to know that SWIFF has taken the film to almost fifty colleges in Tamil Nadu propogating it as an ideal ‘woman’s film’. I also extend my thanks for nominating my film for the Network of Asian Women’s Film Festival (NAWFF) Award.

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Aneesha Bangera, Student, Asian College of Journalism 
I liked the movie ( White Substance). It was very simple and honest. It managed to do what complicated and stylistic movies don’t.

Katya Saini, Student, Ethiraj College for Women, Chennai 
I do intend to watch as many movies as I can. I haven’t attended many film festivals and this is an excellent opportunity.

Anurag Mishra, Student, Madras Christian College, Chennai 
The selection of films were fantastic.. I did not know what to choose! I also liked the real fun way in which the Festival closed- the music was great!

Rada Sesic, International Curator for films from Europe 
I think that the organisation was very good, : precise, friendly, warm, professional. It was like watching films among friends and also as a guest- it felt as if I was visiting friends while everything was done on time and with a great energy. Congratulations.
International women’s film fest from Feb 28

Chennai: A nine-day international women’s film festival featuring 170 films from 53 countries, including Algeria, Australia, the Bahamas, Belgium, Costa Rica, Uganda, Venezuela, Estonia and Greece, will be held from February 28.

Although full-length Korean and Indian feature films will form a major part, short films, documentaries and an entire section devoted to world cinema will also be featured in the festival at the Sir Mutha Venkatachula Rao Concert Hall and the South Indian Film Chamber. Landmark movies from city-based filmmakers and interaction with filmmakers, festival curators and film analysts will interact with the audience during the week. Seminars, film poster exhibitions and round table discussions are also on the cards.

The valedictory on March 9 will feature a performance by Olive Juice. The festival is being organised by Inko Centre, Women’s International Film Festival, Korea, the NFDC and the National Film Archive of India. For more information, contact 044 2438 1224.
Before and During the Festival:

- 10 advertisements in Chennai Times
- 8 Radio spots x 17 days and special RJ mentions x 10 days by our Radio partner, Chennailive104.8 fm
- SMS shouts to over 1.6 lakh contacts by our SMS partner, Techzone
- Announcing and reviewing the Fest by our Magazine partner, Galatta Cinema
You were in Chennai for the first International Women's Film Festival, in 2006, and this year your film will be screened first at the closing ceremony. Has the transition from the first festival to this year been easier, especially following the experience of being awarded the Pola award at FIPF?

That was a huge moment. I was so happy to have the film screened in Malaysia, especially in a festival that is so dedicated to women's cinema. I had never expected to win an award, let alone the Pola award, but it was a huge boost for my career.

There's an audience for different stories that are told differently. We do need to strive for more space. The biggest constraint for us is the budget.

When did you start taking yourself seriously as a director?

I have been active in the Indian film industry since the mid-90s. I made my directorial debut with "Verbal" in 2001. Since then, I have directed several films and have been recognized for my work in the industry.

Do you think, as a woman, you were perhaps more sensitive in your portrayal of the character and the emotions involved?

I am an female director who is used to taking risks and pushing boundaries. I believe in the power of storytelling and in creating films that challenge societal norms and expectations.

What is the future of Indian cinema? Is it changing?

Indian cinema is constantly evolving. There is a growing interest in women's stories and in films that challenge traditional gender roles. I believe that this trend will continue, and we will see more interesting and diverse films in the future.

Nandita Das, who has now added directing to her repertoire that includes acting, social work and chairing the Children's Film Society, India, talk about life after FIPF: her directorial debut, that will be screened on the first day of the 3rd Samsung Interational Women's Film Festival featuring at the Inko Centre, Chennai, this Sunday.

Breaking barriers

INTERVIEW Meru Rahanie Ramah Beruah speaks about the making of "Shifting Prophecy", which documents Muslim Women's Movement in Tamil Nadu

Short is in

In the debut film at the third annual Samsung Interational Women's Film Festival, in Chennai, Meru Rahanie Ramah Beruah discusses her process and the challenges she faced while making the film.

Do you think the mainstream media have been fair to women in India?

The mainstream media in India have often been dismissive of women's stories. However, with the rise of alternative platforms, women's stories are gaining more traction and visibility.

What was the most challenging part of making "Shifting Prophecy"?

The most challenging part of making the film was getting the stories of these women on camera. I had to spend a lot of time and effort to ensure that their voices were heard.

What is the future of Indian cinema?

Indian cinema is constantly evolving. There is a growing interest in women's stories and in films that challenge traditional gender roles. I believe that this trend will continue, and we will see more interesting and diverse films in the future.

About 175 films from across the world will be screened at a women's film festival, curated by the Inko Centre...
Celebrating women

EVENT: The Samsung Women’s International Film Festival starts on February 28.

Here’s your chance to watch the best of films with women as basis. From February 28 to March 8, Samsung Electronics and Inox Centre, Chennai, in association with the Women’s International Film Festival, Seoul, The National Film Development Corporation, India (NFDC), The National Film Archive of India (NFAI) and Mr. Mutha Venkatarama Rao Concert Hall, present the third edition of the Samsung Women’s International Film Festival in Chennai (SWIFF).

The festival will focus on a strong Korean and Indian section of feature films, short films and documentaries as well as a section on world cinema in all three categories.

Celebrated works

The festival brings together a rich haul of 17 films from 8 countries, which will be screened over nine days across two screens – Sir Mutha Venkatarama Rao Concert Hall and the South Indian Film Chamber.

The festival also aims to showcase the work of talented Cinema-based filmmakers, who have made a significant contribution to cinema.

The films chosen for the special showcase section will focus on a unique ‘women’s perspective’ and on the strong delineation of women protagonists that these films portrayed. The directors and the actors will also be present.

In addition, there will be an International Seminar, ‘Of Form and Frame: A Woman’s Point of View’ on March 6, from 9.30 a.m. to 5 p.m. at Ethical College for Women. The talk will examine the self-defined options of what constitutes ‘a woman’s film.’ There will also be a film poster exhibition. Women in Indian Cinema, curated by NFDC.

Discussion

On March 8, from 9 a.m. to 1 p.m., at Inox Centre, there will be a roundtable ‘Real Women, Real Lives’. During this structured discussion, a specially invited group of film-makers, historians, film students, and journalists will discuss the challenges of documenting women’s lives and their activities in the public sphere.

The programme has been conceptualised by Inox Centre and the Pragya Resource Centre on Women in Politics and Policy.

The festival climax on March 4, at 7 p.m., with a performance by the Pragya Women’s Ensemble, at Inox Centre, between 4.30 p.m. and 5.30 p.m. (Monday to Friday) from February 19.

The programme will be screened in 14 languages for the general public. Rs. 100 for women, Rs. 100 for frames and Rs. 10 for students.

Delegates must show their passes at the special Inox Ticket Counter at both venues to collect their tickets. Free of cost, but for the Liberty, they will have to be booked in advance.

The entrance is open to anyone who wants to attend. The first 100 women will get a special ‘Welcome Pack’ and all women will get a ‘Welcome Pack’ if they are the first 100 to register. Free shuttle service, One of the night and Pit stop at 11, 11.30 am, 11.30 pm. The programme will be concluded on March 6, at 5 p.m. at Inox Centre, and ‘The Women’s Point of View’ will be screened.

Further information, contact Inox Centre at 2846223.

South Indian Film Chamber, 4th Floor,

The Samsung Women’s International Film Festival will be held with the support of the South Indian Film Chamber.

South Indian Film Chamber, 4th Floor,

The Samsung Women’s International Film Festival will be held with the support of the South Indian Film Chamber.

The festival will also include interactions and discussions with directors. Prominent city-based filmmakers like K. Balachander, Balu Mahendra, and Mani Ratnam among others, will interact with the audience on the topic of women’s films, the urban narrative and more. In addition, an international seminar titled, ‘Of Form and Frame: A Woman’s Point of View’ featuring filmmakers and presenters from different countries, will be held on March 6, at Ethical College for Women.

Parallel to the screenings, a film poster exhibition Women in Indian Cinema, curated by the National Film Archive of India, will be on display. Other events include a roundtable session on the theme Real Women, Real Lives on March 6, at the Inox Centre, where a select group of filmmakers, historians and sociologists will discuss the challenges of documenting women’s lives. The festival will end with a performance, Hae Song, by Olive Luise, a group of Chennai-based musicians on March 9, at Sir Mutha Venkatarama Rao Concert Hall in Chennai.

The festival will open on February 26 with the screening of Puresa by Nandita Das, a film that deals with the impact of the Godhra riots at Sir Mutha Venkatarama Rao Concert Hall at 8 p.m.

The festival will run from March 1 to March 9 with screenings from 11 a.m. to 8 p.m. every day at Sir Mutha Venkatarama Rao Concert Hall and the South Indian Film Chamber simultaneously. Delegate passes for the festival will be available at Inox Centre, R.A. Puram, today onwards. The passes are priced at Rs. 200 for the general public, Rs. 150 for members of film societies and Rs. 100 for students. Delegates can display their passes and collect their tickets from the screening venues. For details, call 2846224 or log on to www.inkoncentre.org.
Stories from all over

EVENT What does the Women’s International Film Festival have in store for cinemastas?

For a Women’s International Film Festival, the second edition of its annual event in collaboration with Krashang (WWF, March 1994) has a generous masculine representation in the form of Mitha Manik’s “Anokha Mat” (India), Takashi Oka’s “Hiromasa” and Film Chamber. Another first: these films have been selected by five women curators who specialise in European, South American, Latin American, African Diasporic and Asian cinema.

The fest includes multiple visions from a range of creative talents past and present. Roberto Rossellini’s “Hiroshima Mon Amour” (1959), the classic love story of a French actress and a Japanese architect in the devastated city, finds a place with Nanfu Wang’s opening film “Piracy” (2020), lancing through the lives of characters Hindu and Muslim in the aftermath of the Godhra carnage. Both speak loudly of human brutality to raise disturbing questions about human responsibility.

The focus on form and structure has made WIFF 2020 listen to many voices from different parts of the globe, speaking of the universal in the local. “The Land of No Exit” (Al-Kaabe, 2009) follows the struggles of human rights activist Martin Almada who discovers Paraguay’s Archives of Terror in the old regime and corruption in the new. The most famous film ever made by a woman director in Indonesia, an action-packed crime-fight that is a lesson in the power of cinema as a protest against the unfair treatment of women in the region, “Triumph of the Will” (1936) is an ongoing battle between the Nuremberg rally, disfunctional outcomes as he views the world of cinema that has become a still better in the form, we rediscover how films can make us more realities.

WIFF 2020 has must-see classics for new entrants into the cinema of Iran, from Ismael Beah’s “Cries and Whispers” (Sweden, 1977), to Han Hyun Mo’s “Madame Freedom” (Korea, 1956), not to forget Ruth Mahendra’s “Vidhu” (India, 1988), a film so quiet, but speaking so loud.

The Korean section is thoughtfully representative of work experimental and mainstream, while the Indian section is a multi-language outpouring with an eye for variety in themes from directors well-known (Shyam Benegal, Girish Kasaravalli, K Balachander, Mai Balwant) and those who should be better known.

The festival shows in stories from less-known and remote spaces of the globe, where more navigation through socio-political languages demands Herculean individual and collective struggle. Such films — often by adopting offbeat perspectives — contribute to awareness and understanding. Don’t miss Adhav Pavalpady’s “Divorce Albanian Style” (Bulgaria, 2007) where women married to Albanian men refuse to leave the totalitarian state as “foreigners”, only to undergo mind-shattering imprisonment.

The desperation of women desiring freedom and equality is brought vividly to life in “The Season of Men” (Medina Thalli, Tunisia, 2003), and in “Football Under Cover” (Germany, 2006), where German and Iranian women’s teams play their first match in an enclosed stadium barred to men. In “Enough” (Austria, 2009), we see two young women trying to trace a radical missing journalist.

The documentaries offer stirring choices, often using the techniques of fiction to deal with non-fiction (an imaginative retort to features increasingly turning into fictional narratives). These include films registre powerful protests in dealing the so-called “soft” subjects — like Mani Kaul’s surrealistic take on the extraordinary singer Sushodhane Dev, and Sitron’s “Diary” (Brazil, 2000) where Paula Gaitan undertakes a quest to recover memories of her husband, the pioneering filmmaker Glauber Rocha, during years of exile.

And how can we miss Titan from “Habana to Guatemala” by Mitha Datta, a fantastic homage to Thomas Gutfreund, creator of guerilla films.


Aria Rama Rajayanan

Goethe-Institut/Mac Mueller Bhavan Chennai

3rd Women’s Film Festival, Chennai

in cooperation with Inko Centre and the Women’s International Film Festival in Seoul (WIFF) and along host of partners including key cultural organizations and national embassies in India.

For more information contact: Goethe-Institut/Mac Mueller Bhavan 5, Rajarathinam Street, Chennai 600 006

Tel: +91 44 2833 2141, 3114 Email: prog@cinemaguru.org, website: www.goethe.de/chennai
In an era when cinema was emerging, women were mere value-adds but today cinema celebrates women and womanhood. Chennai gets a taste of cinema that celebrates the spirit of womanhood.

In an innovative venture to understand "women's films," the Women’s International Film Festival was conceived in 2008. And after getting a monumental response, the festival entered its second leg in 2009 and now it returns with a wide variety of cinema from all over the world. With a strong focus on Korean and Indian section of feature films as well as World Cinema, it is one of its kind with an effort to make in-depth discussions with filmmakers and the audience.

The 3rd Samsung Women’s International Film Festival will open with Nandita Das’ Firecrackers, which deals with the infamous Gokhuldham riot incident. With 170 films from 50 countries, to be screened over nine days, this festival promises to cater to a wide range of interests and genres including feature films, short films and documentaries. It will also showcase the work of talented Chennai-based filmmakers who have a significant contribution to Tamil Cinema. The films chosen for this will focus on a unique "women’s perspective" and on the strong delineation of women protagonists that these films project.

Apart from screening movies, the festival will also incorporate international seminars like Of Form and Frame: A Women’s Point of View, a talk that will examine the point of view of practice, critique, teaching and development. The question of what constitutes a "women’s film." In a unique film poster exhibition titled Women in Indian Cinema, rare posters depicting women in Indian cinema will be showcased during the festival. The festival will close with a performance titled Her Song by Olive Juice featuring top music bands from Chennai. It will also celebrate the myriad facets of woman and her stories put together in a universal song.

The festival is organized by Samsung India Electronics Pvt Ltd and Inko Centre in association with the International Women’s Film Festival in Seoul, the Directorate of Film Festivals - Govt. of India, National Film Development Corporation Ltd., National Film Archive of India and Sir Mutha Venkatasubba Rao Concert Hall stars from 25th February and will go on till March 7th. For further information contact Inko Centre, 044224961224 or visit the site inkocentre.org.

புதிய 28 மற்றும் வருவம் 9 வருடா
புனர்பரவலகம் காஞ்சன்
சான்ந்து தில்லியன் கையில்

புனர்பரவலாக காஞ்சன் தில்லியன்
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62 மற்றும் 9 வருடா நான் பெற்றது

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53 மற்றும் 175 வருடாக 9 வருடா நான்

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**Films**

**Samsung Women's International Film Festival**

*Mar 1–9*

**Venue:** Ethiraj College For Women; Chepup: Sir Mutha Venkatasubba Rao Concert Hall, Harrington Road; Mount Road; Film Chamber Theatre # 2436-1224

The festival will focus on a strong Korean and Indian section of feature films. Short films and documentaries as well as a section on World Cinema in all three categories. Every effort will be made to initiate and deepen discussions with film practitioners and viewers to enhance our understanding of the debatable question of what constitutes a woman’s film. Our World Cinema section showcases films from countries as varied as Comoros Islands, Algeria, Australia, Bahamas, Belgium, Costa Rica, Croatia, Ecuador, Estonia, Greece and more. With variety and range, this festival promises a treat of 170 films from 33 countries, which will be screened.

**Of Form and Frame: A Women's Point of View**

*Mar 6*

The talk will examine from the point of view of practice, critique, teaching and development, this oft-debated question of what constitutes a woman’s film. We have some interesting participants lined up from India and Kosovo as well as presenters from the U.K., Mexico, Netherlands, Germany, Spain and Turkey.

**Real Women, Real Lives**

*Mar 8, 9am – 5pm*

During this half-day structured discussion, a small, specially invited group of filmmakers, historians, film students and journalists will discuss the challenges of documenting women’s lives and their activities in the public sphere. The discussion will be driven by one question: What are the challenges of documenting women’s lives? Four elements of cinematic form (script, direction, camera and editing) will underpin the structure of the discussion. The programme has been conceptualised by Inko Centre and the Priyama Resource Centre on Women in Politics and Policy.

**Her Song**

*Mar 9, 7pm*

The festival closes with a performance by Olivia Harte featuring top musicians from Chennai. Titled *Her Song*, the performance celebrates the manner in which, over the years, musicians and lyricists from around the world have, through their words, voices, persona and passion portrayed the myriad facets of woman and her stories.

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**The Listings**

**Nightlife**

**Freaky Friday**

*Mar 5 & 12, 8pm*

Geoffrey's, Radha Rega's, 171 Jawaharlal Nehru Salai, Azhambakkam

Tel: 6677-8899

Freak out on Fridays at Geoffrey's, with in-house DJs Blaise and Dean mixing hip hop, electro and R&B.

**Commercial Night**

*Mar 6 & 13, 8pm*

Dublin, Sheraton Park Hotel & Towers, 122 TTK Road, Alwarpet 2499-4101

Dj Rudy spinning commercial, house and progressive tracks every Saturday. Get ready to unwind.

**Rock Nite**

*Mar 8 & 15, 7:30 – 11:30pm*

Havanah, The Rain Tree Hotels, 120 St.

Mary’s Road, Alwarpet 4225-2525

Dj Blaise will play some of the best numbers in rock. A one plus one offer on Indian liquor.

**Classic Nite**

*Mar 4 & 11, 8pm – 12am*

Zara, 71 Cathedral Road, Gopalapuram 2811-1462

Dj Eddy plays the best classic tunes.

**Laidback Sunday**

*Mar 7 & 14, 7:30pm*

Sparks, Savera Hotel, 146 Dr Radhakrishnan Salai, Gopalapuram 93110-67363

Dj Montu spinning retro and lounge tunes on Sundays.

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**FILMS**

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*Mar 1–9*

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Dj Montu spinning retro and lounge tunes on Sundays.
Women’s International Film Festival

The festival will focus on a strong Korean and Indian section of feature films, short films and documentaries as well as a section on World Cinema in all three categories.

Chennai: A 10-day international women film festival featuring 173 films from 53 countries will begin in the city on Sunday. The festival will be opened by Ms Radhika Sarath Kumar.

Organised by Indo-Korean centre, the festival will witness yesteryear Tamil films on women and participation of leading Tamil directors such as Maniratnam, Bharathiraja. The 10-day festival will begin with Firmaq, directed by Nandita Das. The oldest film to be shown in the festival is Triumph of the Will (1935), said Dr Rath Jaffer, director, InKo center. “The festival would cover 75 years of world cinema from 1935 to 2009,” she said.
Going beyond the pain

INTERVIEW Rada Sésic, Curator, WFF, on why movies from the former Yugoslavia strike a chord

Film-maker, journalist, critic, advisor to and jury member at International film festivals, Rada Sésic was in Chennai to attend WFF (Women’s Film Festival) 2009, by iKho Centre and Samsung, as its curator for Europe. Now based in the Netherlands, Rada has lived in India, continues to lecture here, specializing in Asian and European cinema. Obviously, cinema from Romania, Bulgaria, Albania, and the seven independent nations of the former Yugoslavia, is closest to her heart. “I am from that region,” she smiles.

East Europe has always made gripping films—courageous, angst-ridden, ironic, blackly humorous, able to look unflinchingly at the self as well as at the world. But, the region revitalized by Rada has been doing itself proud in the last few years. With a pain-sharpened sensibility emerging through complex socio-political, ethno-economic shifts, nations such as Serbia, Croatia, Bulgaria and Macedonia have come up with surprise fiction, and docufiction.

They make us see the world from a different, sometimes altered perspective. Their documentaries go beyond reportage to give drama, not just information, looking at the subject from multiple angles, and at the past without nostalgia.

Such existential cinema comes to grips with the contemporary reality of freedom minus the influence of the West, while trying to grasp a past where the socialist system collapsed, finding in capitalism more menace than progress.

But, why has Romania stood out for its special aesthetics? Is it the Roman sensibility drawn from a linguistic group different from neighbours all around? “No,” says Rada. “It doesn’t come from ethnicity, but from the young people reacting to post-socialist existence in their own way.”

COMMENT ON SYSTEM

She mentions slice-of-life Romanian films where small, mundane subjects, even daily domesticity, reveal the “macro” in the “micro”. Waiting for the ambulance becomes a comment on the system, throwing light on social relationships in the neighborhood, as delays on traffic congested streets add their satirical commentary (“Death of Mr Lazarescu”, Pira Un Certain REGARD Cazan, 2005). “Two girls desperately try to arrange an illegal abortion (“4 Months, 3 Weeks, & 2 Days”, Palma d’Or, 2007) which gains layers against President Ceaucescu’s ambition to swell the population, forging a race of super heroes. A couple at a shopping mall becomes a distribute against greedy consumerism.

Rada mentions two recent Romanian films where treatment turned a commonplace happening into extraordinary drama.

Brilliant camera work for riveting structure-play in “Elevator”, where two teenagers stuck in confined space, go through emotional upheavals packed with suspense and twists.

“The Happiest Girl in the World” shows parental pressures on a fat girl, forcing her to sell the car she has won in a contest.

Such films are made by the younger generation, born after the regime-changing street revolution in 1989. Returning after training in the West, these youngsters refuse to wait for the right break, and plunge into action straightaway, evolving the clever art of achieving high quality on a low budget.

Explains Rada: “They have the necessary distance to view a drama, colourless past of non-happenings, using an approach as simple as the subject. Acting is understated and low-key. The characters look nondescript.”

STATE’S DUTY

Distribution is difficult, of course. But, award winners are taken up by art house cinema. “India needs art house cinema in every city, with three screens for 100, 200, 500 viewers. They will draw full houses even for documentaries.” Rada believes that it is the State’s duty to support cinema as an art form, and not just throw it to the industry.

She is particularly happy about Chennai’s Women’s Film Festival, because it offers a window to world cinema, and the work of women directors. “I don’t know why so few women make films...”

THE YOUNGER GENERATION HAS THE NECESSARY DISTANCE TO VIEW A DRAB, COLOURLESS PAST OF NON-HAPPENINGS

Cowri Ramnarayan
Olive Juice in full flow

Paeans to pop divas

EVENT Band Olive Juice’s performance ‘Her Song’ was a fitting tribute to 50 years of pop music – lively, nostalgic and inspiring.

The evening began with a goosebump-inducing recording of Maya Angelou reading her poem ‘Phenomenal Woman’, and proceeded to celebrate five decades of musical history featuring phenomenal successful female recording artists for the next couple of hours.

‘Her Song’, the closing musical performance by Olive Juice at the Samsung’s Women’s International Film Festival (at Sir Mutha Venkataramana Rao Hall) featured the songs of everyone from Chita Rivera and Barbara Streisand to K.D. Lang and Alanis Morissette, Madeleine and Cyndi Lauper to Celine Dion and Mariah Carey.

Deeply personal

The choice of song and artiste was a deeply personal one – the women in the group lead singers Anu Chetry and Sunitha Sarathy, and keyboardist Natasha Pinto. This was obvious from the in-depth and often very heartfelt intros the women gave before each song, referring to their own experiences or inspirations.

From a female point of view, we chose songs we really, really love, by singers who have influenced our lives – for example, Barbara Streisand for me, and Celine King for Anu,” says Sunitha. “We’re not talking about just singers, but women who revolutionised music and how people thought of music.

The personal touch made for a greater connect with the audience, and the range of artistes chosen ensured plenty of variety. The songs ranged from the foot-tapping lively such as King’s ‘I feel the earth move’ and Tina Turner’s ‘Proud’ male to the beautiful, with Lanie’s ‘True colours’ and Streisand’s ‘Papa can you hear me’. Ane and Sunitha made the constant shift in styles quite effortlessly, from Ascii Lomax to Crow, from Carey to Beyonce, Their voices – Ane’s throaty and Sunitha’s multifaceted – complemented each other perfectly.

But, it wasn’t all from the women’s point of view – the always-wonderful Timothy Mandarukar dished in with spot-on renditions of numbers such as ‘Always a woman by Billy Joel, ‘Every little thing she does by Sting’.

The band, consisting of Vijji Chetry on guitar, Pinto on keyboards, Keith Peters on bass/Sonal Gopal on drums and Alpaka on percussion, was uniformly good. ‘Her song’ was a fitting tribute to 50 years of pop music.

PHOTO: R. RAGU
Samsung to host women’s film fest

Our Bureau
Chennai, Feb. 19

Samsung India Electronics and INKO Centre, Chennai, in association with the Women’s International Film Festival, Seoul, the National Film Development Corporation and the National Film Archive of India will present the third Samsung Women’s International Film Festival in Chennai from February 28 to March 9.

In its third year, the festival will focus on a strong Korean and Indian section of feature films, short films and documentaries as well as a section on world cinema.

According to Ms. Rathika Javer, Director of the INKO Centre, an Indo-Korean cultural and information centre, the festival will also have discussions with film practitioners and viewers to enhance understanding of what constitutes a ‘woman’s film’. The festival will screen 175 films from 53 countries across two venues, the Sir Mutha Venkatasubba Rao concert hall and the South India Film Chamber. The festival will also showcase the work of Chennai-based filmmakers. The films chosen for the special showcase section will focus on a unique women’s perspective and on the strong delineation of women protagonists that these films project. At a press conference to announce the festival, Ms. Rathika Javer, GM, Samsung India, said the association with the INKO Centre is part of Samsung’s Hope Project, the company’s CSR initiative.

More Stories on : Cinema | Events | Gender | Tamil Nadu

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Women’s International Film Festival in Chennai

Our Bureau
Chennai, Feb. 19

All | Bollywood | Regional | Hollywood

Samsung India Electronics Pvt. Ltd. and INKO Centre is all set to organize the 3rd Women’s International Women’s Film festival in Chennai from February 28 to March 8. The festival is being organized in association with the Women’s International Film Festival, Seoul, the National Film Development Corporation, India (NFDC), The National Film Archive of India, (NFAI) and Sir Mutha Venkatasubba Rao Concert Hall. The festival will focus on Indian and Korean feature films, short films and documentaries as well as a section on World Cinema in all three categories. “Every effort will be made to initiate and deepen discussions with film practitioners and viewers to enhance understanding of this debatable question of what constitutes a woman’s film,” says the press release. The festival offers 175 films from 53 countries which will be screened over 9 days across 2 screens South India Film Chamber and the Sir Mutha Venkatasubba Rao Concert Hall. Films from other countries include Comoros Islands, Korea, Australia, Bahrain, Belgium, Costa Rica, Croatia, Ecuador, Estonia, Greece, Haiti, Herzegovina, Nicaragua, Paraguay, Russia, Uganda and Venezuela. Delegate passes for the Festival will be available at INKO Centre, Chennai from February 8, 2010. The passes are priced at Rs. 200 for the general public, Rs. 150 for members of film societies and Rs. 100 for students. As a part of the film festival, a one-day seminar is organized at Eltraj College for Women titled: Of Form and Frame. A Women’s Point of View. International participants from UK, Mexico, Netherlands, Germany, Spain and Iran are expected to participate in the event.

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Samsung Women’s International Film Festival from Feb. 28

Chennai, 18th February 2010: Samsung Electronics today announced its partnership with INKO center, Chennai to present the “Samsung Women’s International Film Festival.” to be held in Chennai between February 28 to March 9.

The “Samsung Women’s International Film Festival” gives voice and expression to the perspective of women and celebrates her spirit using the medium of cinema.

The film festival will include a strong Korean and Indian section of feature films, short films and documentaries as well as a section on World Cinema in all three categories, with 175 films from 53 countries being screened over 9 days across 2 screens—Sir Mutha Venkatasubba Rao Concert Hall and the South India Film Chamber. The festival in its third edition will aim to showcase the work of talented Chennai-based filmmakers who have made a significant contribution to Tamil Cinema in particular and to Indian Cinema more generally.

Samsung’s association with INKO centre for the “Samsung Women’s International Film Festival” is part of the Samsung Hope Project ... the Company’s Corporate Social Responsibility initiative that entails support for projects in the areas of education, culture and social welfare.

Feb 18, 2010
Chennai Films Event
The Samsung Women's International Film Festival

Korean and Indian section of feature films, short films and documentaries as well as a section on World Cinema in all three categories. Every effort will be made to initiate and deepen discussions with film practitioners and viewers to enhance our understanding of this debatable question of what constitutes "a women's film".

Monday, March 1st, 2010 to Tuesday, March 9th, 2010
Venue Across Various venues
Contact 2436-1234

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What is a Woman's Film?

March 1st, 2010

Join us at the Samsang Women’s International Film Festival in Chennai, India where Celeste will also be on a panel discussion for "What is a Woman’s Film—as an informed choice for the director". // Ven al Festival Internacional de Cine de Mujeres de Chennai, India, donde Celeste participará en el panel: Qué es una película de mujer: una elección de la directora.

What is a woman’s film // Qué es una película de mujer

Ethisa š College for Women // Panel en la universidad Ethiraj College for Women
March 6th, 2010 from 9:30 to 11:30m // 6 de Marzo, 2010 de 9.30 a 11.30am
Mise en Scene

Take I  For Private Circulation Only  February 28, 2010

Newsletter produced by the students of the Asian College of Journalism, Chennai

Firaq: 'A personal catharsis'

SUFRAJA SRINIVASAN

There are films that capture and document contemporary history, events and happenings. And there is Firaq. The powerful, intense and reflective narrative on the aftermath of the 2002 Godhra carnage in Gujarat that took away the lives of thousands. It exposes the underbelly of a city on the verge of moral and physical collapse where, Hindu or Muslim, minds and bodies alike, are damaged forever. Dubouticly, Shriram Randhawa in his movie for the first time, those few who are able to look around to take stock of their bearings in this changed scenario of hate, maim, uncertainty and move ahead into a better future.

Firaq has received remarkable accolades all over at several film festivals. The world premiere of the movie was held on September 5, 2008 at the prestigious Toronto International Film Festival introducing the film at the Fourhardt Scroedter. Brother Prince winning director Selim Rasid had said that the movie 'allows the humanity of its characters to shine through the darkness, even though all the roads are described and situations of the story with which the main narrative story is interwoven.'

Firaq is an Urdu word that means both separation and spoof. The film traces the unfolding of different relationships a month after the carnage, over a period of 24 hours. The movie follows in its use of evocative imagery in carrying an impending sense of doom and foreboding. The very first scene of the film, shot in a room in a house, is enough to make you sit up and take notice. The shot of the numerous corpses that roll down from the truck taking one after the other like a mass of waste is shocking.

With an ensemble cast of Naseeruddin Shah, Deepak Dobriyal, Rekha Shaikh, Rafi Khanna, Yahya Yaqub, Issa Choppa, A. Rajan, and the little Mohammed Sameer, this film traces the emotional journeys of ordinary people - some who were witnesses, some perpetrators and some who chose to watch silently. It is a mirror to our own prejudices, fears, anger, desire for peace and hope and despair with unison human emotions.

In an interview with Shoma Chatterji, director Dasa says, "I don't remember exactly when the seed of this film was sown. It had to do with taking up a newspaper story filled with stories of violence. It had to do with conversations about identity and the notion of the 'other' that would soon turn into arguments, railroading people instantly. It had to do with meeting many victims of violence and even some who perpetrated. But, most of all, it had to do with those who remained quietly silent. The sadness, the anger, the helplessness kept growing and a deep desire to share all these stories with a larger group of people began to take root. In some ways, it became a personal catharsis for Dasa.

Ravi R. Chandran's excellent cinematography, breathtaking screenplay co-written by Dasa and Sudhakumar Sajar, S. Gautham and the background score beautifully delivered by Rajiv Bahuguna and Piyush Kaur are prominent in making Firaq a gripping, consistent and incisive analysis of people's minds when they are placed in a situation of catharsis. They are in no way responsible for the film is full of touching moments that slowly die in the shock of the slaughter. Flashes of a screaming woman burning on her windowpane keep haunting Aashi (Deepa Seelav), as she relives the memories of how she kept reeling with herself with a hot ladle while cooking. There is a montage of shots where the camera slowly pulls in as her不可 intellectual experiences on her face, as she looks out of the auto rickshaw at a city she cannot recognize anymore. Filmag has in fact been an easy exercise for Dasa. The director adores the manner in which he could cast the actors and let them perform. The film's vision of the wiser outlook towards troubles in the Middle East remains a far cry. But even though it is not a happy metaphor, one cannot escape the reality of what Dasa attempts to portray. The final sequence of the embattled Mohanlal's face, in a fit of his father who promised to pick him up, makes you feel in your heart for this responsible for the collective peace of the humans. A few scenes from both communities, Dasa paints a poignant portrait of the problems of these victimised but.

A powerful moment in the movie comes when Vasu (Rahul Yadav) requests Khwaja Sadiq (Naseeruddin Shah) to continue his music and not lose hope in which he responds, "I am not aware of whose student you were. I used to study, it was like music to me." (Such hatred cannot be mastered by just unsecured missile). So far, while a single film may not be capable of changing the opinions of an entire populace, it may affect them in their thinking process and shape their attitudes towards making a change. We hope that the doors for many more such dialogues to follow.

The flavour remains the same

VASUDHA VENUGOPAL

Cinema, as a way to mirror and generate middle class activism and also win accolades for its multi-layered interpretations. But there are major inclinations based on class, caste and most importantly gender in this court of public opinion. Call it a social construct or a collision on the part of the audiences when it comes to the parallel system that governs us. Hence has a never been hatred of gender prejudices.

Stereotypical portrayal of women, objectification and cultural policing have always existed and there seems to emerge from such a representation. While women filmmakers refuse to remain limited to women's issues, few have dared to portray women characters as weak, oppressed or objects meant to fulfill sex needs. But have we actually overcome the gender divide in the area of film entertainment?

We have had heroic movies with female protagonists, stories told with utmost conviction, narrated by women about women. They have been largely movies with female protagonists, stories told with utmost conviction, narrated by women about women. These movies are evaluated on a different scale of parameters where 'feminism sensibilities' in terms of narrative and characterization remain the single major criterion.

Then, there are the critically acclaimed, self-assured, sexy Amul, and abrasive female characters who become legendary icons of neo-age integrity. But most of us, we have seen movies made about women who have hope, are good at sports, and keep on winning to hear such stories women who navigate the treacherous maze of occupation, homelessness and religious animosity. Slowly, finding themselves pulled apart by their own self-identification and opposing factions. The rhetoric over Gujarati pride gets evident when alert and movies dealing with the issue of state-sponsored violence are banned by the state. In regional politics in Gujarat where violence against women is still being denied and women who take to education and have emerged as self-taught winners of the families, while most of the men languish in jail as suspects of the horrific Godhra carnage. Many adolescent and young girls who entered the netherworld by sheer luck, still live in rehabilitation centres fighting their post-traumatic disorders.

There are different cross-sections of the female populace already affected by the carnage and the rains. But the ones that rise above the muddles and cunning understanding to carve out a comprehensive and representative portrait of all of them. Cinema that portrays women, especially the victims of any kind of violence, normally doesn't seem to catch the big picture. Most of them seem to be like stories of video clips, claimed to be inspired from the lives and death of people who want from the point of view of a nurse who decided to leave her husband.

In a crisis symbolizing both sexual and spatial missteps, is an on-going image of the same time orientation we demand just be unfair. But on ideological level, it seems to be an unanswerable debate over ethics and the politics of sexuality. Perhaps the fluid nature of this incident could have benefited from a better trajectory but this any case, there are never any easy solutions to the issue of representation of women in cinema.
Moving beyond gender

POOJA THAKAR

"It was an experiment, we were naive. But we look it on," Vasanthi Shankaramayiyan, curator of the Women's International Film Festival says, reminiscing of the first edition of the festival. This is the third year of the festival, and Vasanthi has been the curator for all three editions.

Ask her how the festival has evolved, and she responds, "The first year there were only 43 films and our criteria for selection was women-made films. We only had ten films that year. The second year, we realised that women's cinema is not gender-based. Whether made by a man or woman, if the film is about the women's point of view, it is women's cinema."

By women's point of view, Vasanthi refers to films that handle women's issues and those that avoid objectification of women. More importantly, the women's perspective gives importance to personal issues, as opposed to the main point of view which generally speaks of issues in the public domain. "For women, the personal is the political," she says.

Vasanthi Shankaramayiyan, curator, Women's International Film Festival

So what is special about this year's festival? Vasanthi explains, "This year the focus is on films of the women. Does women's cinema have a specific form? Is there any difference in the way the camera, the editing, the production is handled? What is a woman's film all about? What does she see? We are trying to look for a clear definition of women's cinema. For example, the film we screened today, Gaacher the director learnt horse-riding and did the camerawork on horseback. (Gaacher is a documentary on the Ganchis in Argentina.) According to Vasanthi, the dominant patriarchal cinema has set forbidden to it. Is a woman's film there might be the same kind of story or narrative, it may be just an incident. In that way, women's cinema is the alternate cinema to the dominant, patriarchal cinema. The way of presenting different point of view is of the dominant and not of the dominant. For instance, Korean filmmaker Lim Soon Ry's films are not on women's issues such as, but they do speak of issues of marginalised men. While talking of the dominant cinema, Vasanthi clarifies that she doesn't want to discuss commercial cinema either. But she feels that when one wants to look at the form, one has to look at more artistic cinema, the technical aspects like camera and post-production as well as the imaginative aspects like scriptwriting.

But what about those women who don't want to be identified separately as women film-makers, but want to enter the mainstream? Vasanthi elaborates, "My opinion is that they are not mutually exclusive. Just like to those who say that they are not feminists, but haremists, I say, when one says women's cinema, it is also haremist cinema."

"The early morning calls till now have not attracted huge crowds. Vasanthi feels this is because the festival is on weekdays. In my case, she says, the organisations are not that bothered about the audience.

She says,"We know that audience response is important, but we are more bothered about good films, about the texture of the audience. Every year we are adding value to the festival and we hope to create a new audience mix, different from other international film-festival. We want more young students and more women."
Engagingly sincere and funny

MALHITI PILLAI

Perhaps it was just as well that the screening for “Triumph of the Will” at the South India Film Chamber unexpectedly started more than half an hour before its scheduled time on March 10. For the 65-old audience in the largely-empty theatre, viewing over two hours worth of footage, all brilliantly shot and expertly edited, but essentially glorifying the worst of Nazi-era German propaganda, would have been more than just a tough job.

Eclectic, breathing in equal measure, “Triumph of the Will” (Ditrefreu TUIW) is probably as troubled as its propagandist counterpart, DW Griffith’s “Birth of a nation”, which for a long time was actually used as a recruitment video for the Menno Khan. TOTW, on the other hand, has been accurate, and subsequently proved as having been commissioned by the Fuhrer himself, to be made by Leviathan, who was at that time seen as a rising talent in film-making.

Despite Reischmann’s claims to the contrary, it’s hard to miss the propagandist depiction of a healthy, strong, peaceful, obedient, and almost submissive Aryan German population. It was as if the supposed documentary was filmed in a mythic land, where there’s no disease, death is absent, obedience is supreme and collectivism is the norm—a society without individuals. As the speeches in the movie keep on repeating, there is nothing ‘bad’ in the party, well, neither is it there in the frames.

Even the very most of the shots have been framed and edited is significant. The framing of the shots is very systematic; it has a sweeping, rhythmic rhythm in it. The film abounds in extreme close-ups of happy, healthy faces, which make both the people and the philosophy look great. A brilliant sense of lighting mixed with a lot of shots taken from a low angle means that the camera ends up glorifying both the people and the things that it captures.

In the darkness of the theatre, with the screean but long-forgets what was the projector in the background, one slowly starts making connections about the editing of the music and how even that has been cleverly deployed to send out a consistent message. With military hard type music bearing through the reels, the energy of the speeches and meetings has been duly captured and expertly edited in it so that the whole cinematic process involved in the making of this film was not entirely innocent of overtly emotive motive. At the end of the day, the overwhelming feeling this movie leaves one with is that of a being technically brilliant, yet ethically bankrupt.

Expectably, such reactions have chased Reinhardst throughout her life, especially her later years as a photographer. Susan Sontag, in her review “Fascinating Faustian”, which appeared in the New York Review of Books, in 1975, put Reinhardst’s collection of photos of the Nazi in Sudas in the same category as TOTW. Sontag was one of the hardest critics of Reinhardst, and Hilgar referred to her as the “perfect German woman.” Though accepted by one and all as one of the most influential and ethically sound woman film-maker of the 20th century, Reinhardst could never really shake off the accusation of being guided by largely fascist aesthetics.

"Technically brilliant, yet ethically bankrupt"
Stifled by crumbling feudalism

A man’s viewpoint

NARAYANA RAMANATHAN

The women’s international film festival (WIFF), organised by the INKO Centre, celebrates women, femininity and female sexuality. It shows through a 9km medium the plight of women suffering silently to survive in a male dominated world.

The main world seems to be divided into two parts: the masculine, governing part and a minority, which genuinely cares for women and gender equality. And such men have unfortunately become comfortingly numb to the anguish of women.

The purpose of such a film festival is to raise men, and indeed women, to the predilection of the fair sex in a patriarchal, masculine society.

The story of a spirited young girl

RUCHIRA ROY

It’s a story of the audacity spirit of an amusing, contemporary girl who refuses to let her freedom be curtailed by marriage, as much as social agencies like her family, close and distant, would like it to be. She wouldn’t let her identity as a woman be evaluated by her sexuality. She hates when her identity is restricted to her “affluence and aristocracy” that comes with her name and her family. She does fulfill their wishes, but hardly at the cost of her own desires. The film talks about the idea of sexual freedom within rural social institutions like marriage. It sheds light on the norm one has to conform to after accepting to be married without really escaping it. The issues are explored through the eyes of Amrita, the lead character in the film.

For Sangeeta Palaniraman, the director, the plot is almost taken off from where Sugathay Sari left Chandrah. It is a take on how the highly acclaimed film has come to be perceived usually and how it is still sometimes before people get comfortable with accepting it as reality. At some point in the film, Amrita (played by Padmapriya) questions her partner, Ratt, who shares her obsession with Chandrah to some extent, “What is it that you love? Chandrah the film or is it Chandrah the woman?” Put simply the answer:

“Of course, it is the film.” She gives her own answer, “I love Chandrah the woman.” It is due to the strength she draws from the intriguing character of Chandrah that she is ready to experiment with the idea of playing Chandrah in her own life. This is much to the discomfort of Ratt, her partner, who is shocked about Amrita’s obsession so much as she loves her, and eventually loses her to it.

Padmapriya is in her usual fine form playing the protagonist with such dedication, whether by means of her role or the script, she completely steals the show, even as Vivrick, who plays Ratt, is a supportive wingman. The story is neither quite bold nor the storyline unbelievable.立项 and at the cost of the costume.

At the end of the 21-minute journey, it is as salutary as it is informative.

Agents of Social Change: A scene from Ezhuthathaiman

Like a savage, Vajramma wants to break away from the bondage of kinship and familial duties, which constrains her energy in the marriage proposal brought periodically.

Scenes from the movie also bring out the stark realities of feudalism, like bondsmen who trap the benefits of peasant labour, the monotonous daily life to day life and the stigmatized culture where even a minor disturbance in routine could turn traumatic. Vajramma is almost always, found grooming herself, running around, setting his body in terms of his moustache and cannot handle even a small change in his life.

The feudal landlord is not motivated to the acknowledgment of his life and takes immense pleasure in doing nothing, the job of agricultural work being done by the agricultural labourer. This system eventually made the landlord a buffer dependent, incapable and insulated, destroyed by his own moralistic ideologies. Vajramma is the quintessential feudal landlord who has no conscience devoid of his son Rajaamm.

Adoor explains that the movie is so real that, “very people do not react naturally to its exploitation. Ezhuthathaiman conveys unequivocally that compliance is bred by feudal attitudes. Central to the understanding of the movie is that and his sisters come from the Nair community and the story happens in a time when feudalism was prevalent and the impact of Western education made the arrangement of Nair traditional changes.

The house, an important element in the movie, is filled with rats, and scenes where Sridevi captures them and hands them over to a local farmer, are the next day, appear with regularity. That the household is invaded by rotten vegetables, the conversion of the feudal structure, of which, this family has been a beneficiary.

The most pivotal scene in the movie is the concluding one. The peasants—agents of social changes; Vajramma into the very point where Sridevi had shouted the words. And just when the viewer thinks, that’s the end of line, he re-emerges.

Adoor chose to let his protagonist live; discussing any possibility of violence. The plot is in a manner like fiction for any serious observer of Kartha’s transition from janhunthic (Amrithan system) to the period after land reforms.
**Mise en Scene**

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**The spirit of Women’s Day**

**Pramod Mathew**

The spirit of Women’s Day will fill a 5 March than discounts on some appliances, online dating and beauty products. Attempts to revive the day will win it of its historical significance from the dominant trend of our times.

Hot Russian blowjobs, a portal to “empower” Russian and Ukrainian women to find love anywhere in the world and the International Women’s Day “is an occasion for men to express their love for the special women in their lives,” and offers a discount in video streaming for romance requests on that day.

Lemon trees in Europe by hypermarkets offered 30% per cent discounts on mother’s and son’s gifts, and 60% per cent discount on women’s gifts.

There are web portals galore that encourage men to send gifts to their girl friends to “celebrate” women’s day.

Yet, the Jennie Rose festival at the International conference of Southern women, when they first decided to observe the WIF in 1909, remains as pertinent today as ever. Equal wages, eight-hour work, family benefits and child care are still absent in the lives of the unorganized sector.

In the past year, amidst the global financial crisis and the inability of banks to lend, the lives of working women stand doubly disfigured. The 53rd Commission of the United Nations on the Status of Women, in session in New York last year, discussed “Gender Perspectives on the Financial Crisis” and concluded that women have been the worst hit by the recession.

Handbook of thousands of women, particularly those employed in the export and textile sectors, have been laid off. It is an irony of history that it was the Triangle Shirtwaist Factory fire of 1911 that killed 146 women garment workers, which instigated the initial WIF demonstrations.

March 8, chosen in commemoration of the Brazilian women who in 1913 organised a strike for “bread and peace”, against the back drop of the 2 million Russian women who lost their lives in World War I.

Four days later the Czar was forced to abdicate and the provisional Government granted women the right to vote. Thai historic Sunday fell on 3 March of the Julian calendar in use in Russia, but on 9 March on the Gregorian calendar in use elsewhere.

Despite the onslaught of conventions, which has bashed the International Women’s Day in its favour, it would be criminal if one were to ignore the flight of millions of women across the world.

The team at Mise en scene newsletter wants all film-makers, organisations and readers on the occasion of International Women’s Day.

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**An anthem for doomed love**

Love, death, or death? Love. The grammatical disjunction in the previous sentence forms an integral part of an attempt, however vacuous, to encompass the myriad layers pulsing beneath a seemingly straightforward love story, within a review as short as this. One can also call it a metaphor for the almost unutterable, sporadic flashbacks that the film’s editing subjects the viewer to.

**Hiroshima Mon Amour**

Resnais’ creative breathlessness with the novels of Marguerite Duras, and his first feature, flags a pair of lovers into the dense grunt of history and memory, as they meet in Hiroshima 14 years after the dropping of the atomic bomb, and carry their own share of burdens from both the past and the present.

This seminal film that served as a prelude to the beginning of the New Wave seems to propagate, referred to as ‘She’ and ‘Him’ throughout the film, discover each other’s pasts, and thus their vulnerabilities, while trying to cling to each other beneath the ever-lengthening shadows of separation.

The novel editing techniques employed in the film complement the vertiginous stream of consciousness narrative. Beginning with a haunting, a haunting scene with their lover, unaware of absences that turn to reality in the very next cut, the juxtaposition of seemingly disconnected images works well towards establishing a part-Proustian memory-driven narrative.

Seeking to put an end to his amnesia towards himself, using this French actress as a reincarnation, Okada, one Japanese protagonist, follows her at times through the streets of Hiroshima, and always through the labyrinth of her memory, slips into her former German lover’s heart while she remembers him quite unperturbed by the fact that she is referring to Okada as her wartime lover, and tells herself that Hiroshima is never, a French countryside that witnessed her fall in love with the German soldier during her youth, again and again within the confines of her memories.

The catastrophe of Hiroshima casts an inescapable shadow of death over the lovers. She ends up calling him Hiroshima by the end of the film while he comes to recognize her as nice, thus turning into products of memory even towards each other. On the way, Remains throw as an able, both real and red, by leading the two into a Place Gavarni right in the middle of Hiroshima, as if trying to love, finalize and destroy it as may be, blossoms, even if only for a moment, out of anything and everything as time goes by!
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