

SPOTLIGHT

19th
INTERNATIONAL
FILM FESTIVAL OF
KERALA

IFFK Special Newsletter

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DECEMBER 12 - 19
THIRUVANANTHAPURAM

International Film Competition



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IFFK Awards

The Competitive section of IFFK is restricted to films from Asia, Africa and Latin America

SUVARNACHAKORAM

The Golden Crow Pheasant Award with a cash prize of INR 15 lakhs (US \$ 30,000 approx.) for the Best Feature Film to be shared equally between the Director and the Producer

RAJATA CHAKORAM

The Silver Crow Pheasant Award and cash prize of INR 3 lakhs (US \$ 6,000 approx) to the best Director

RAJATA CHAKORAM

The Best Debut Film Award and a cash prize of INR 3 lakhs (US \$ 6,000 approx) to the Best Director

AUDIENCE PRIZE RAJATA CHAKORAM

Cash prize of INR 2 lakhs (US \$ 4,000 approx) to the director of the film voted as the Best Entry in Competition by the festival delegates

FIPRESCI: (The International Federation of Film Critics) Award for the Best film selected by their jury

FIPRESCI: Award for the Best Malayalam Film

NETPAC: (Network for the Promotion of Asian Film Centre) Award for the Best Asian Film in Competition Award for the best Malayalam Film

Reel Rolls at IFFK 2014

Roopasree I V | Anju Jacob

Come December 12 and the select theatres in Thiruvananthapuram will turn into beehives, bustling with sight and sound of the 19th edition of the International Film Festival of Kerala

The annual film fete organised by the Kerala State Chalachitra Academy will showcase a total of more than 140 films from as many as 38 countries, out of which 14 movies are competing for the prestigious Golden Crow Pheasant Award.

This year's festival has been entirely revamped by the new committee formed under Rajiv Nath, the Kerala State Chalachitra Academy Chairman, Indu Srikanth, Programme Director and IFFK Advisory Board chairman Adoor Gopalakrishnan.

The delegate pass allocation and booking of tickets have gone online this year



besides a special counter facility functioning at all the venues to reserve seats for the screening.

Chief Minister Oommen Chandy will light the lamp at Nishagandhi auditorium to inaugurate the festival. Thiruvanchoor Radhakrishnan, Minister of Cinema will preside over the function. The veteran Italian filmmaker Marco Bellocchio will be honoured with the Lifetime Achievement Award at the function. The presence of Tawfeek Barhom who

played the leading role in the opening film *Dancing Arabs* will be another highlight of the function.

The jury this year is led by internationally acclaimed Chinese filmmaker Xie Fei. Lawrence Kardish, the curator of the Museum of Moving Arts, Klaus Eder, famous critic and general secretary FIPRESCI, Turkish director Reis Celik and renowned Marathi filmmaker Sumitra Bhavare are the members of the jury. The film festival will

bundle movies in ten packages, including the competition section. The competition category will have 14 films whereas the highly anticipated World Cinema category has 61 movies from over 37 countries. The legendary yesteryear directors Buster Keaton and Miklos Jancso will be featured in the Retrospective section.

Contemporary Masters in Focus section slots four films each of Danis Tanovic, Naomi Kawase and Hany Abu-Assad. Seven films will be screened in the Indian Cinema Today section. This will give the audience a chance to watch the current trends and developments in Indian cinema. Seven Malayalam movies form the 'Malayalam Cinema Today' section.

Turkish film industry is celebrating its centenary, hence the 'Country Focus' section has been totally dedicated to Turkish films.

Dancing Arabs to hit the screen first

Arjun V V | Savitha Vijayan

Eran Riklis' latest flick *Dancing Arabs* is set to be the opening film at the 19th edition of the International Film Festival of Kerala.

Based on Sayed Kashua's novel of the same name, the 105-minute long film has Tawfeek Barhom playing the lead. The screenplay has been written by the novelist Kashua himself while Jonathan Riklis composed

the original score. It has been confirmed that Tawfeek Barhom will fly to the city to attend the screening at the Nishagandhi Auditorium on December 12.

The film tells the story of an Israeli youth, his quest for identity in his own country and the socio-political situation of Israel.

A teenaged Eyad (Barhom) gets scholarship to study in an elite Israeli school. The different political and social

situations make Eyad become rebellious and sensitive to the social issues. Eyad is constantly haunted by a feeling of not belonging to the hostile academic environment in the Israeli school where he is abused.

According to ace film critic Jay Weissberg of *Variety.com*, although a bit too sanitized, this tale of a young Arab trying to find his own place in Israel is probably Eran Riklis' strongest film in years.



THE QUEST FOR IDENTITY: Barhom in a scene from 'Dancing Arabs'



TRIBUTE

Immortal icon of Cinema

**Sreeshmi C S
Sandhya Raj
Aswathy V R**

Confirming the Relevance

Every year hundreds of film festivals take place in various parts of the world. Some of these include high profile annual International festivals like Cannes, Sundance, Berlin, Venice, Toronto, Kerala and the list goes on. These festivals not only attract large and dedicated audience but also a great deal of media spotlight as well. Film festivals have played a crucial role in carving out a niche for parallel filmmakers who financially and technically cannot compete with the glitz and glamour of the commercial film industry. Art house cinema and genres that fall under such category hence receive invitations and offers from film festival organisers with open hands. However one should not mistake film festivals for being too exclusive to parallel cinema. Today global film festivals increasingly compete for supremacy by adding more elite A-listers to walk the red carpet and are also keen to exhibit premieres including potential blockbusters. This scenario has totally changed how the cinema industry as well as audience perceive and consume film fetes across the globe.

A close scrutiny of the modus operandi and what goes behind the scenes at these mega events will help us to understand the reason why they continue to be relevant for both film makers and film enthusiasts. The defining role of a film festival has evolved over the years and continues to do so. Presently it is all about keeping up with the pace of the industry by maintaining a delicate balance between priorities set for the sake of art as well as business. Successes of these festivals hence depend on this crucial balance. It is a fact that there is no shortage for commercial film viewers and such movies do not need the assist of a platform like film festival to find the audience; however the makers of non commercial or parallel cinema are thereby in desperate need of a platform to create audience for their films. Apparently a film festival would provide a perfect platform for exhibiting such films. Getting an educated audience pool, who are not just mere film buffs but also serious critics, is by all means an added advantage as well.

There are certain films that have been produced exclusively for circulating in the film festival circuit. These films enjoy financial as well as critical success. The fact that most audience worldwide bank on such festivals to get an exposure to foreign language films, because such films rarely make it to the movie theatres near them and are certainly not easily available on the internet, comes as no surprise even in this day and age of growing globalisation. The exponential growth and influence of internet and social media have been a game changer in the film industry as a whole. There is a lot of buying and selling business happening online. However it has not dimmed the gamut of film festivals across the globe one bit nor has it threatened to cease the existence of such events. This is because film festivals have long settled with its stable yet ever increasing base of target audience.

Many young and upcoming filmmakers looking for recognition of their works and who want to see themselves as auteurs could receive some validation and maybe even pick up an award here and there by being a part of the festival circuit. Sometimes the whole experience of it could uplift the confidence level of ambitious filmmakers and keep them going. Ultimately it all boils down to the simple fact that the film festivals are not entirely about films. They are a place to meet people behind the screens, those who make and run the movie business face-to-face. They provide a great opportunity for people to get to know each other and create indelible memories and personal relationships. One goes to Cannes because it is Cannes and one comes down to Thiruvananthapuram because it is Thiruvananthapuram. The whole experience of travelling, meeting people, getting to know different cultures, sharing views and creating bonds is more precious than the chance of getting to watch films.

The International Film Festival of Kerala pays tribute to the legendary director G Aravindan by conducting a memorial lecture every year.

This year also the tradition continues with the path breaking Sri Lankan woman filmmaker Sumitra Peries delivering the 'Aravindan Memorial Lecture' at the 19th edition of the festival.

Peries paved way for the entry of women into Sri Lankan cinema, breaking the monopoly of the male domination in her country. Having trained in film making from London School of Film Technique (1957-1959), she is best known for her works such as *Gahanu Lamai* (1978), *Ganga Addara* (1980) and *Loku Duwa* (1994).

G Aravindan is an epitome of the notion that a real artist's horizon is always limitless and beyond the ordinary. As an influential filmmaker in the Malayalam cinema scene, Aravindan was never limited to the world of film direction alone. Infact he was a well recognized cartoonist, musician, and a master screen writer as well. However the maestro's films earned him a cult status among the Malayalee psyche that for many he still remains as the best director ever from the God's own country.

Aravindan entered into the realm of cinema with his first movie *Uttarayanam* (1974) and finished off in style with the last film *Vastuhara* (1990). In between he contributed about 18 films including features and documentaries.

Aravindan lived in an era of political, economical and

social unrest. His films are a mirror held up to all those social realities and struggle. He was known for his unorthodox way of

influencing the new wave filmmakers of that time.

The master filmmaker left his imprints in the Malayalam theatre movement also. His association with the eminent theatre figure, Kavalam Narayana Panicker and A Srikantan Nair helped him to be an active part of professional drama during the 1980s.

Aravindan's first movie, *Uttarayanam* garnered wide critical praise and several awards, including five Kerala State Film Awards upon release. Widely regarded as one of the finest films of Aravindan. *Kanchana Sita* (1977) interprets a story from the Uttara Kanda of the epic poem *Ramayana*. The film retells the epic from a feminist perspective.

His 1981 film *Pokkuveyil* is a complex journey through the intricacies of the consciousness of an artist's mind. His other notable works include *Thampu* (1978), *Chidambaram* (1985), and *Oridathu* (1986). His illustrious career has earned him 7 prestigious National Film Awards, 18 State Film Awards and numerous other awards and recognitions. His film, in its narrative structure, thematic presentation and universality of the subject matter would stay fresh in the film folklore forever.

The memorial lecture will be delivered on December 13 at Kairali Theatre in Thiruvananthapuram.



1935 - 1991

filmmaking, changing cinematic forms consistently and experimenting with storytelling without regular narrative styles.

Renowned Sri-lankan filmmaker Sumitra Peries will deliver the 'Aravindan Memorial Lecture' at IFFK 2014

Aravindan is considered as an integral part of the parallel Malayalam cinema as his movies mainly portrayed the economic anarchism that prevailed during the first half of 1970s. Aravindan's films very often depicted the identity crisis faced by the youth in the backdrop of changing value system in a modern scenario. Aravindan went beyond the limits of film making and was instrumental in

CARTOON CORNER

Jayaraj Vellur



Jayaraj Vellur
Vice Chairman
Kerala Cartoon Academy



Never been so hard to pick

Mahesh N and Sreehari R S explore the list of International Competition Films at IFFK

Fourteen world class Farthouse cinemas feature in this year's pool of 'International Competition Films'. The representation from India includes four films whereas both Iran and Morocco present two films each. The list is completed by a film each from Bangladesh, Japan, Mexico, Argentina, Brazil and South Korea.

The section includes films from 10 different countries. These films will reflect human dreams, love, loneliness and revenge. The films show that the language of film is universal irrespective of cultural barriers.

The two Malayalam movies participating in competition section are *Asthamayam vare* and *Zahir*. *Asthamayam vare*(*Unto the Dusk*), the maiden film by Sajin

Baabu is about the life of a person who is torn between his orthodox religious upbringing and the national influences that he comes across in his life.

Siddharth Siva is back with *Zahir*, a film that could not be more different from the warm and quirky *101 Chodyangal*, which delved into a child's world. This time around Siddharth turns the camera on the subject insecurities of women.

Oonga is an Oriyan Hindi film directed by Devashish Makhija. The movie tells the story of a dalit tribal boy; who develops an obsession and empathy towards Lord Rama and decides to fight against social and environmental issues and believes that he can save his tribe and village.

December 1 is an emotional drama movie written and directed by P Sheshadri.

Oblivion season is the movie directed by Abbas Raja. The movie tells the story of a prostitute who decides to put back her past and is determined to live with her lover.

Refugiado is directed by Diego Lerman. The Spanish language film is a steadily absorbing realistic drama that follows the story of a mother trying to protect her young son from domestic violence.

The Japanese movie *Summer Kyoto* is directed by Hiroshi Toda. The movie tells the story of a lower middle class couple, who pounds an old man, disappears and seems lost. Acclaimed film maker

Mostofa Sarwar Farooki returns with a tale from Bangladesh. *The Ant Story* tells the parallel tale about Mithu an incorrigible day dreamer from the third world who gets over more embroiled in his fantasies.

One for the road is another movie directed by Jack Zaugha. The movie follows an eighty year old man who sets out on a journey to fulfill his best friend's last wish.

The Bright Day is a movie crafted by Hussain Shahabi, the renowned director, script writer and producer. The movie plots the story of a school teacher who lives to save her student's father who has been accused of homicide.

The Narrow Frame of Midnight is a Moroccan

film directed by Tala Hadid, a renowned woman director from Morocco.

The Hisham Lasri movie *They are the Dogs* tells the story of three journalists enquiring the past of a man who has been secretly detained for 30 years by Moroccan authorities. The story runs parallel with the scenario of Arab spring.

The man of the crowd is a 2013 Brazilian drama film directed by Cao Guimaraes & Marcelo Gomes based on the short story of the same name by Edgar Allan Poe. It follows the mental agony of a city taxi driver.

The crowd puller section of the festival will be a mouth watering treat for the delegates and movie buffs.

As the red carpet has been rolled out at the International Film Festival of Kerala, we take a sneak peak to find out what is in store for this year.

Preview

Pooja Vijayan | Dinsha T | Abilash M | Anooja Z N | Rukku Sumayya | Sarika Dev

Myriad Hues and Shades

Country Focus

Turkey, celebrating its hundred years of illustrious cinema history will become the focus of IFFK this year. The 'Country Focus' has reserved eight noteworthy films exclusively for the peninsular nation.

Yozgat Blues (2013) by Mahmut Fail Cozkum, *Night of Silence/ Lal gece* (2012) by Reis Celik, *I am not Him/ Ben o degilim* (2014) by Tayfun Pirselimoglu, *Majority / Cogunluk* (2010) by Seren Yuce, *Sivas* (2014) by Kaan Mujdeci, *Come to My Voice/ Were Denge Min* (2014) by Huseyin Karabey, *Pandora's Box / Pandora'nin kutusu* (2008) by Yesim Ustaoglu and *A Fair Ground Attraction* (2007) by Mehmet Eryilmaz.

Chinese Films

Red Amnesia/ Chuangu zhe (2014) directed by Xiaoshuai Wang revolves around a widow who faces strange things in life. The movie is a portrayal of her psychological struggle to solve the mystery regarding her family.

The Continent (2014) by Han Han is a road movie about three idlers leaving their native island to discover the Chinese mainland.

ATA (2014) by Chakme Rinchoe Tianyu is the story of a blind child who dreams about another life different from the disabled ping-pong champion career that his single mother is planning for him.

Uncle Victory (2014) by Zhang Meng narrates the story of an out-of-jail man who re-opens a kindergarten to keep his life moving.

The Golden Era / Huang jin shi dai (2014) by Ann Hui depicts the turbulent "Republican era" that overlaps the short life span of the protagonist writer Xiao Hong.

Nezha (2014) directed by debutant Xiaofeng Li is a reworked Daoist Mythical tale of what it means to be a female warrior in a country wavering between tradition and modernity.

World Cinema

In the World Cinema section, a total of 60 films from as many as 37 countries will be screened.

One on One directed by noted Korean director Kim Ki Duk will be one of the many highlights in this section. The movie is based on the murder of a high school student and the life of the suspects forms the rest of the storyline.

Movies by world class filmmakers like Mohsen Makhmalbaf, Im Kwon-taek, Krzysztof Zanussi, Ann Hui, Zhang Yimou and Jean-Luc Godard will be screened at the 'World Cinema' category. The movies from these master directors will present a good experience to the film enthusiasts to get a grip of the trends and developments in world cinema.

The President directed by Mohsen Makhmalbaf revolves around the life of administrator who leads a posh life when the public struggles with poverty. Later, he was thrown out from his power and was forced to lead a pathetic life. The movie is coming to IFFK, after been screened at IFFI, Venice and Chicago film fests, said in a statement by the organisers.

The Postman's White Nights by Andrei Konchalovsky has bagged the Silver Lion award in the Venice Film Festival. The film narrates the story of an isolated village in Russia.

South Korean Im Kwon-taek-directed *Hwajang* is included in this IFFK. The director has bagged many accolades for his movies in several international fests, including Asia Pacific Film Festival, Berlin, Cannes, Hawaii, Moscow, San Francisco and Singapore and has

fetched 'Grand Bell' best director award five times.

The Polish filmmaker Krzysztof Zanussi's latest film *The Foreign Body* depicts the sad tale of broken relationships.

Hong Kong actress-cum-filmmaker Ann Hui On Wah's recently-re-

Coming Home will greet the IFFK audience this year

Jean Luc Godard's *Good Bye to Language* also features in this category. He has been an iconic figure of French film movement 'La Nouvelle Vague' (New wave) in the 1960s. Existentialism is the highlight of the movies directed by this master director.

heavily concerned with the distorted space between fiction and non-fiction that has occurred within the state of modern Japanese society.

Kawase directed as well as wrote the screenplay for *Moe no Suzaku*, story that tells the life of Japanese village. In 1997 the film helped her bag the Camera d'Or at Festival de Cannes making her the youngest winner of this category. Her other films to be screened are films are *Still the Water / Futatsume No Mado* (2014), *Firefly / Hotaru* (2000) and *Hanezu / Hanezu no Tsuki* (2011).

Danis Tanovic's *Cirkus Columbia* (2010) portrays life amidst the political upheaval in Bosnia and Herzegovina. *No man's land / Nijica Zemlja* (2001) shows two wounded soldiers, one Bosnian and one Serb, confronting each other in a trench in the no man's land between their lines. *Eyes of War / Triage* (2009) tells the story of two expert war photographers, Mark and David, are working in war torn Kurdistan.

Hell / Lenfer (2005) is about Three grown-up sisters and their continued struggle with memories of seeing their father commit suicide.

Hany Abu-Assad's film reflect on the immigrants and war fractured people. The film tells the story of two Palestinian childhood friends who volunteer to become suicide bombers. Paradise Now was nominated for an Academy Award and received thirteen awards, including a Golden Globe for Best Foreign Language Film, the European Film Award, the Amnesty International Film Prize, and the Blue Angel from the Berlin International Film Festival.

Assad's *Omar / Muren* (2013) is a love story across borders. *Rana's Wedding / Al qods fee yom akhar* (2002) is about a day in the life of a young Palestinian woman Jerusalem and *The Courier / A futar* (2012) scripts a thrilling dramatic encounter.

Naomi Kawase's work is

Bill of Fare

Indian Cinema Now

Malayalam Cinema Today

Country Focus- Turkey

Jury Films

Contemporary Masters in Focus

Retrospective

French Connection

Chinese Films

World Cinema

LTA Film

leased movie *The Golden Era / Huang jin shi dai* is coming to the fete after screenings in the competition section at the 71st Venice International Film Festival. It also got an entry to the 87th Academy Awards for the best foreign language film award.



Danis Tanovic

Zhang Yimou is a cinematographer-turned-Chinese filmmaker. He has bagged various awards from Venice Film Festival, Cannes Film Festival and Berlin International Film Festival. Yimou's

Retrospective

The Retrospective section will feature four films Buster Keaton's and five films of Miklos Jansco. Keaton's film will be a testimony to his genius in directing silent movies that fascinated millions of people around the world. Such was the influence of the man that he was once listed in the prestigious Entertainment weekly's seven great directors of all time. *Sherlock Jr* (1924), *Seven Chances* (1925), *The General* (1926) and *A Funny Thing Happened on the Way to the Forum* (1966). Keaton's final film, have all been digitally restored for screening.

Cannes winner Milos Jancso's films include five of his outstanding films released between 1966 and 1974. *The Round Up*, presents an understated, yet harrowing portrait of spiritual desolation, betrayal and existential limbo; *Electra, My Love* is a revenge drama; *The Confrontation* narrates the story of protest and rebellion in 1947 Hungary where the Communist Party had taken power; *Red Psalm*, examines the nature of revolt, and the issues of morality and violence; *Silence and Cry* is set after the fall of the short-lived Hungarian Soviet Republic of 1919.

Contemporary Masters

This section slots twelve films from three master class filmmakers. Japanese director Naomi Kawase, Bosnian director Danis Tanovic and Palestinian Hany Abu-Assad will each showcase four of their films respectively.

Naomi Kawase's work is

Malayalam Cinema Today



Homemade

Fiyas Khan | Binu Varghese

Abrid Shine's directorial debut '1983' roots itself resolutely in the rustic settings of a rural village. The film throws the audience into an instant feeling of nostalgia as Rameshan, the protagonist, and his friends celebrate India's memorable victory at the Cricket World Cup in 1983. The film portrays the story of a young man's journey to fantasy and how it was cut short by reality. Hope does not cease to exist as he essays to relive his dream by his gifted son.

N K Muhammad Koya focuses on the turmoil and turbulence of the woman protagonist 'Fathima', through *Alif*. The film is a stark reminder of the hardships faced by women even in today's social milieu. Fathima is no alien to any women who become victims and scapegoats of the gender-biased social systems and conventions.

Calton Towers is Salim Ahmed Lal's directorial debut. The film, a fictional take on the real tragedy, opens with the fire accident and goes on to deal with the reconciliation of a father who loses his advocate son in the blazing inferno. As the father attempts to nail the real culprits responsible for the tragedy, he stumbles upon unknown facets of his son's life in the process. The film also discusses the lax fire safety norms in urban spaces, the real estate lobby, failed regulation and legislation as the father takes to activism fighting for other victims of the tragedy and

finding a new purpose to his life.

The renowned director P Sukumaran Nair's *Jalam-sam* has been critically well received and revolves around the bloody past and bleak future of a man in his forties returning to his native land from prison. The film symbolises a caged man's struggle and the enticing freedom outside the four walls of prison.

The celebrated Malayalam director Ranjith's latest film *Njan- A Self Portrait* is based on the novel of K T N Kottur Ezhuthum Jeevithavum by T P Rajeevan. The film depicts a forgotten nationalist KT N Kottur and looks back at his life through the eyes of a young writer named Ravi. The beautifully woven and vivacious shots, along with a magnificent musical treat of the film are set to woo the viewers at the fest.

Sanal Kumar Sasidharan's directorial debut *Oralpokkam*, is also the debut acting venture of the notable poet Meena Kandasamy. The film is a visual foray of self-revelations through the perspective of the protagonist Mahi. The movie revolves around the complexities of men - woman relationship.

Vidhooshakan crafted by the young director Santhosh is about the great satirist Manikoth Ramunni Nair (Sanjayan). M.R Nair. The film is set as workings of his mind during the last hours of his life.



Seven

Tales from India

Rahana A | Sunesh M S

The films *89*, *Ek Hazarchi Note*, *Blemished Light*, *Gour Hari Dastaan*, *Myth of Kleopatra*, *Pannaiyurum Padminium*, and *The Tale of Nayan Chapa* are said to be novel in their presentation and highlight social realities in the country.

Myth of Kleopatra is set to be the world premier at the festival. The film follows the life of three women named Kleopatra. This movie depicts the journey of their life and how it conspires in a shocking twist of fate conflicting with crime, compassion and punishment. *Blemished Light* by Raj Amit Kumar is the Asian premier

at the festival. The thrilling political drama revolves around a couple of chilling kidnapping incidents that nearly end in tragedy. Sekhar Das' Bengali film *The Tale of Nayan Chapa*, shows a day in the life of a middle-aged woman who works as a domestic help. It is 104-minute long.

The Tamil film *Pannaiyurum Padminiyum* by Arun kumar explores the poignant relationship between a landlord, whose influence and wealth are diminishing, and his car. The Bengali film *89* directed by Manoj Michigan is described as a psychological thriller that revolves around three key characters, a mental

patient, a psychiatrist, and a police inspector.

Ek Hazarchi Note is a Marathi film by debutant director Srihari Sathe. The 89-minute film tells the fascinating story of a woman in the middle of an unexpected and dangerous turn of events.

Gour Hari Dastaan directed by Ananth Narayan Mahadevan is the tale of a freedom fighter who struggles to navigate the bureaucratic maze to get some recognition.

These titles give the audience a chance to witness the current trends and developments in Indian cinema.

LTA Film



Bellucchio's Signature

Jisha B | Aswathi Krishnan

My Mother's Smile (2002) is a multiple award winning Italian film directed by Marco Bellocchio.

The film tells the story of a man whose "martyred" mother is in the process of canonization. Ernesto, a successful artist and devout atheist, finds out that his mother, whom he despised, is being considered for sainthood. Ernesto's young son, Leonardo influenced by his religious teacher, unlike his father has developed

a fear of God. Ernesto recognizes a connection to his hated mother that he cannot escape.

Bellocchio has fashioned a fascinating drama about the clash of values between members of a family. Ernesto's atheism is an affront to his former wife, brothers, and aunt. They just can't understand his refusal to go along with their plans. All of this turmoil really tests Ernesto's beliefs and his philosophy of life. Catholicism is on the wane

throughout Europe and *My Mother's Smile* gets at some of the reasons for this decline. Although Bellocchio is deeply critical of the Vatican process of selecting saints, the real source of contention between Ernesto and his relatives is his disapproval of their greediness.

The film is 105 minutes long and has Sergio Castellitto playing the lead.

Expect a different experience this year

Says Minister for Cinema **Sri. Thiruvanchoor Radhakrishnan** in an exclusive conversation with **Jithin Krishnan and Vidya P G**

INTERVIEW

What is so special about the 19th edition of IFFK?

This year we are aiming for a complete change. We expect people from all strata of the society to turn up for the festival. This year's festival will be a different experience for the film lovers. Keeping that in mind, we have revamped the festival. The major focus will be on the adequate availability of seats for audience at all the venues. We want to make sure that the viewers watch the movies in a comfortable atmosphere.

Delegate passes are limited this year. Doesn't it affect the festival negatively?

No, I don't think so. Infact there are no restrictions. For a smooth festival experience we have introduced a new system for delegate pass allocation. Last year, passes were allotted to a large number of people without properly considering the seating facilities. This was a major drawback last year.



TALKING CINEMA: The *Spotlight* team in conversation with the Minister at his office
PHOTO: Mohammed Roshan

That is why this year we have decided to allocate the passes proportionate to the theatre strength. It is therefore unfair to call it as a restriction. We are only trying to work out the best possible ways that would be fair on the side of both the organisers as well as the audience. Besides, we have also decided to include two more theatres to accommodate more delegates.

Do you think that IFFK has helped to improve the quality of Malayalam films?

Definitely, but no way am I trying to say that we lack in quality, however we wish to improve the quality of our films to top notch. I think it is correct to put it this way that the IFFK provides an exposure for the home industry to learn and share from the outstanding filmmakers from all around the world. We are bringing the world famous filmmaker Marco Bellocchio for the lifetime achievement award this year. Famous personalities from China, Turkey and other countries are part of the festival jury. The re-

nowned Sri Lankan film maker Sumitra Peries will also be here to deliver the Aravindan Memorial Lecture. The presence of these people from across the globe will give Malayalam films, an international attention.

What are the major changes in terms of personnel for the 19th IFFK?

When compared to the previous years, we have brought in many changes. The approach towards the fest is slightly different this year. International

film personalities are given more importance this time. Oceanic Festival former director, Indu Sreekanth has been appointed as the programme director. The Calcutta based, Aundrilla has been appointed as the assistant programme director. The fact of the matter is that we want to have the best possible people at various key positions in order to make this festival a grand success. If you look at the standing of IFFK among the other major International film festivals held in India, we are right up there.

What about the arrangements made for delegate accommodation and food?

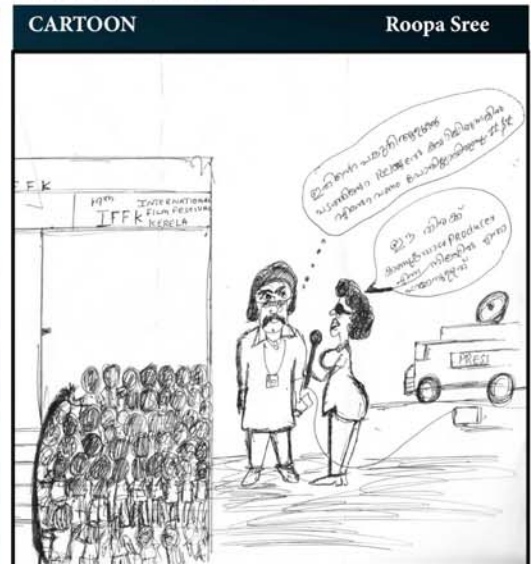
It's definitely our duty to provide adequate facilities for the delegates. Like we did in the previous years, the government has decided to arrange all the necessary facilities for the delegates. Proper plans have already been put into action to ensure better transportation, accommodation, food and so on. Dedicated committees have been formed to deal with these areas.

Mattuppavu
A classic food court
Family Restaurant

Local Food | Chinese | Indian | Thai | Italian

NH ROAD | G Nath Building | AMBALATHINKARA KAZHAKUTOM
MOB : 9847407267

തനിമയുടെ രുചികളുടെ കലവറ
When you enjoy...we enjoy



TAKE 3
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JANUARY 6 & 7
Organised by DCJ Communication Club



C-DIT

Two day training program on

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for more details contact : 0471-2380910, 9895788233

Who May Benefit ?



The program would benefit anybody who wants to gain knowledge in Solar PV Technology, particularly engineers, Solar PV Solution designers or any PV system practitioner who is working on solar PV system. The programme would also be an excellent opportunity to learn several aspects of Solar PV technology.

There is limited number of seats for the programme. Participants are required to register online through www.solar.cdit.org/training. Participants are required to confirm their registration by sending the completed Registration Form, along with the fee to the address mentioned below.

The fees must be paid by demand draft in favour of "Registrar, C-DIT" payable at Thiruvananthapuram.

Topics covered

- ▶ Energy Scenario
- ▶ Introduction to Solar PV Technology
- ▶ Concepts of solar cells, modules, basic parameters and characterization
- ▶ Design of PV array
- ▶ Storage Devices
- ▶ Power Conditioning Systems
- ▶ Balance of System
- ▶ Wires & Cables
- ▶ Design of off-grid solar PV system

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BEATS

Open Forum returns

The Open Forum, last held two years ago, is back in vogue. The forum will be organised, by the Federation of Film Societies of India, at New Theatre. The customary exhibition of film equipments, facilities and books will also be held at the New Theatre compound.



Adoor re-joins IFFK

One of the highlights of this year's fest is the special certificates awarded to Malayalam movies recommended by the advisory committee headed by renowned auteur Adoor Gopalakrishnan. This is being done with the aim of encouraging Malayalam cinema to rise to international standards.



Photo Exhibition

This year also marks the celebrated actor Prem Nazir's 25th death anniversary. As a tribute to the evergreen artist, a photo exhibition on his life would be held during the 19th IFFK.

Cutting down on cost

According to the organizers, this year's IFFK will be held in the most economical way possible. Importance is being given to services and facilities. The festival office is usually built from scratch at the Kairali theatre complex in Thampanoor. This time it will function at Hotel Hyacinth (a few hundred metres from Kairali theatre). This decision, according to the organizers, alone will save Rs.5 lakhs.



An amazing crew to work with

INBOX

Rajeev Nath needs no introduction to the film world. The celebrated National Award winning filmmaker was instrumental in the inception of IFFK, eighteen years ago in 1996. Currently he dons the hat of the Chairman of Kerala State Chalachitra Academy which organises the festival.

In spite of his busy schedule these days, Nath finds enough time for an e-mail interview with Parvathy Vijayan and Akhila M.

Specialties of 19th IFFK

We have a fine package for the festival and a very efficient crew for all sorts of exertion. The highlight of this edition of IFFK is the presence of many debutant film makers from all over the world. The 19th IFFK would be a different experience and a big exposure to those cinephiles. The focus is on films of young filmmakers. In addition to the Turkish package, we have French and Chinese packages. 140 films would be screened in 11 theatres. And we are looking forward to implementing all the rules and regulations effectively. Several meetings and discussions will be held at regular intervals to review the progress.

Being the chairman of Kerala Chalachitra Academy

I consider it a recognition for the committed work in cinema and I feel humbled. I have been a part of good cinema throughout my career. I have always been an active part of IFFK over the years. I was there with the people who took the initiative to conduct a film festival in Kerala way back in 1996. Now the fete is in its 19th edition. It's a great responsibility and at the same time an exciting moment for me as the coordinator and head of the event. I am sure that

this year, IFFK would be a pleasant different experience for the film lovers.

New challenges

Conducting the film festival is one of the many responsibilities of the academy. This is a regular exercise to show case the best films made in the other parts of the world to the film enthusiasts in our state. The screening is in fact very expensive and

petitive section is also done by a committee involving eminent jury members from different countries set up by the Academy.

IFFK to you

As I said, I was fortunate enough to be a member of the team which initiated this festival eighteen years ago, when I was a board member of film Development Corporation in 1996. The then

the standard procedure for other every film festival. We introduced the same procedure here also. We want to have a detailed data of the delegates. I believe this procedure is transparent and fair enough for everyone concerned. We have also introduced a new system of reservation for seats before 24 hours of screening the film which I suppose would be of great help to the delegates.

Importance for Malayalam films

Two films in competition and seven films in the Malayalam cinema today category, selected by a jury from the films made the year are being screened. This year we have started a section for marketing malayalam films and have invited buyers and festival programmers to promote them. This would be a great start for the upcoming film makers. Also an international jury will select the best Malayalam films and will be issued a certificate of merit.

About the new position

My experience of attending film festivals in India and abroad will certainly help in the cause. I have an amazing crew to with. This will be of great help as well. My experience in the film field has helped me to be an active part as well as a good coordinator always.

Preparations for this year

We have ensured a package of the best films from around the world. Besides, we have arranged excellent facilities for the viewers to watch the films in the best environment. Online booking of tickets before 24 hours of screening is a new system for this year. This would help the delegates and avoid long queues. No overcrowding of the theatre will be allowed this year.



organizing a mega event like this is always a big challenge. However with every new challenge we keep improving.

Criteria for film selection

Movies are selected by the elite jury members. What they consider when selecting the films are obviously qualities like good narrative structure and strong stories, and other such yardsticks. The whole point of this process is to present a selection of the best in World Cinema. IFFK invites the films as per recommendation of the committee of the jury. Selection of films for com-

Chief Minister K Karunakaran gave us the green signal to go ahead with our proposal to conduct a film festival. We screened the classic films that were taken from the National Film Archives. We knew that it would become a success but not in a scale that it later transpired.

On Delegate pass restrictions

There is no restriction whatsoever. Any person who duly fills up the delegate entry form online is eligible for a delegate pass. It will be on first come first serve basis. This is probably

IFFK 2013 WINNERS

Golden Crow Pheasant Award for the Best film - *Parviz* (Majid Barzegar)

Silver Crow Pheasant Award for Best Debut Film - *Errata* (Ivan Vescovo)

Silver Crow Pheasant Award for the Best Director - Kamaleswar Mukherjee (*Meghe Dhaka Taara*)

FIPRESCI Award for Best Film Competition Section - *Errata* (Ivan Vescovo)

Silver Crow Pheasant Award for Best Feature Film (Audience Prize) - *101 Questions* (Sidhartha Shiva)

FIPRESCI Award for Best Malayalam Film - *Kanyaka Talkies*

NETPAC Award for Best Malayalam Film - CR No: 89

Xie Fei to head the jury

Aswajith C | Liza George

Acclaimed Chinese filmmaker and academic Xie Fei will chair the jury of the 19th edition of the International Film Festival of Kerala (IFFK).

Xie Fei is winner of the "Golden Bear Award" for his acclaimed movie *The Women from the Lake of Scented Souls* (1993) and the "Silver Bear Award" for the film *Black Snow* (1989) at the Berlin film festival.

Fei's works does not only reflect the rough lives of Chinese women in the rural area, but also demonstrate



their purity, diligence and fortitude.

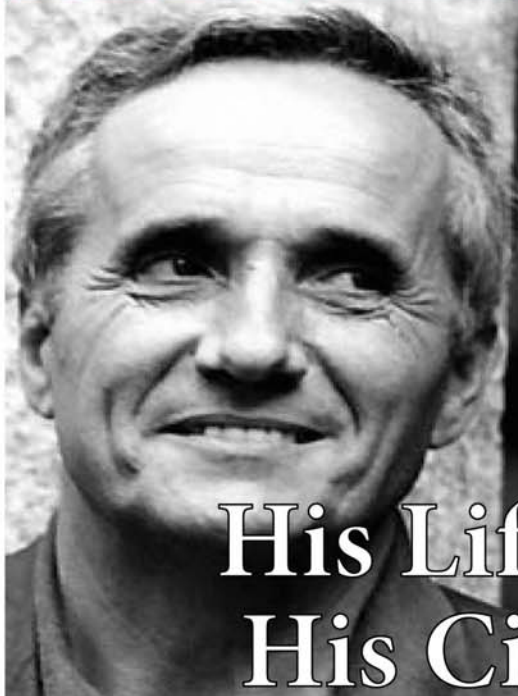
For more than 30 years in his career as a director, Xie has always been consistent in

pursuing his artistic objective instead following various commercial trends in the industry. However, with his established thoughts and style, almost each of his works won an acclaim either from home or overseas.

Other members on the five-member panel are Lawrence Kardish, chief curator at the Museum of Moving Arts (MOMA) New York, Klaus Eder, general Secretary of FIPRESCI, Turkish journalist turned filmmaker Reis Celik and the lone Indian member Sumitra Bhavé, a renowned social researcher and filmmaker who advocates for social welfare.



Lifetime Achievement Award 2014



His Life... His Cinema

Sumith S | Anoop M S

"When watching a film, you have to let yourself go completely, just like you do when you're in love. The director shouldn't have to explain everything"

- Marco Bellocchio

Acclaimed Italian filmmaker Marco Bellocchio will be the recipient of the Lifetime Achievement Award this year

The remarkable career of Marco Bellocchio, director of an impressive number of features, documentaries, and shorts for both

television and cinema, has encompassed a wide range of genres and subjects. Yet his work remains distinctive and personal, reflecting his uncompromising views and artistic ambition. During his 50-year career Bellocchio has questioned prevailing ideologies, confronted the church and the radical left in equal measure, and challenged notions of morality and family in a manner that has established him as one of Italy's most important filmmakers and, along with Bernardo Bertolucci and Pier Paolo Pasolini, a leading cultural figure for successive generations of Italians.

Bellocchio explored new themes throughout his ca-

reer, and established his reputation as a controversial director, one who consistently confronted the sociopolitical issues that define a particular moment. The director has challenged the powers that be, the censors, and sometimes even audiences by confronting psychoanalysis, patriarchy, sexuality, women's roles, the family, the church, politics, the press, the right to die, anarchy, and terrorism, among and so on—lending to each his intelligence and distinct interpretation. Clearly enamoured by the possibilities of visual expression and mastering his craft, he has continued to forcefully push the boundaries of cinematic expression throughout his career.

Venues set

Anukrishna | Chinchu V

Four theatre complexes in the city will be the warm hosts of the International Film Festival of Kerala this year.

The glad news for the film enthusiasts is that they don't have to travel long distances across the city to reach the IFFK venues. Three of the four venues identified are located very close to each other

According to the Kerala State Chalachithra Academy (KSCA) secretary S Rajendran Nair, three theatre complexes situated at Thampanoor and the Kalabhavan complex situated at Vazhuthacaud will be the venues for screening movies at IFFK this year.

A total of nine screens will be available for the screening of this year's IFFK films. The Kairali theatre complex with three screens - Kairali, Nila and Sree - will be the main venue. Mr. Rajendran Nair said that three screens in the recently-renovated New Theatre complex are also available for screening. Sreekumar and Sreevishakh theatres are the other theatres nearby which have been selected.

"Kairali Theatre complex, Sreekumar- Sree Vishakh complex and New Theatre complex are venues that are located roughly within an area of 500 metres.

SL Theatre, Dhanya- Remya and Sreepadmanabha theatres which were part of the IFFK last year have been excluded from the list of venues due to various reasons. The secretary said that the selection of the venues was done considering the convenience of the delegates.

Literally New

'New Theatres' have come a long way since its origins in the mid 1930s to become a multiplex today with three cinema halls, two of which are equipped with Dolby Atmos.



S Murugan, Managing Director, Merryland Cinemas (Owner of New Theatres), says that it is another significant milestone for them as they continue to offer the most innovative cinema technologies to the audience, ensuring a multidimensional sound experience combined with unmatched visual quality.

This recently renovated movie complex has now become one of the most technically advanced theatres in the city.



OPINION

Aswathy Krishnan
Akhila S
Arun P J

The usual suspects again

Annual Pilgrimage

I have been a delegate to IFFK for more than a decade. For a person like me who hails from the northern part of the state, the annual long march is a non-religious pilgrimage to the capital, in turns to World Cinema. Though the ever expanding cyber space enables us to download any film to a nano screen in the hand as a very personal matter, I would like to see cinema as a mass media. So I prefer the wide screen of IFFK to my home theatre of copied DVDs. Expecting at least one remarkable film to add my frame of reference on film studies which started during my student days of mass communication, I continue my voyage to IFFK. Besides, mushrooming of some self-styled intelligentsia in the shadow of the festival some sort of doodles which may get published during the season.

Jayaraj Vellur

Vice Chairman, Kerala Cartoon Academy



IFFK is a window to the magnificent world of visual story telling... For film makers festivals are really motivating. It gives them recognition and appreciation for their works which otherwise go unnoticed. I know a lot of people who face difficulties of all sorts in trying to make feature films. Quite often they drop their big dreams and opt to settle for other professions. I think for such people, IFFK is a crucial perfect stage for realising their dreams.



Sudevan
Film director



Manoj Kuroor
Malayalam poet

Films and film festivals have always been fascinating for me. People coming here are really serious about films, so it is important that screening good films should become the norm. I also find people who come there for the sake of merely passing time. There is nothing wrong in being so casual, but I think the fact that they are denying the vital opportunity of those genuine movie buffs that have an academic interest in it as well, is really a big concern. Hence I would call for a filtering procedure while selecting the delegates.

I would say that IFFK is the major factor why film literacy is high in Kerala. I have learnt from my experiences that the audience pool that you get here in the festival are incredibly well informed not only about Indian cinema but also about world cinema. The IFFK has gradually evolved as an annual date of the Malayalees with the ever fascinating world of cinema. More than just entertainment there is a lot of education and cultural exchanges happening off the record.



Maneesh Narayan
Film critic



Santhosh Kumar
Writer

I am a regular participant of IFFK. It is a place where one could easily get new insights by interacting with different people from all strata of the society. As a writer, it has influenced me a lot. The number of delegates is increasing year by year and this shows people are more passionate about films. So the facilities for the delegate should also be increased rather than limiting the seats.

I have been a regular participant at the IFFK. The good thing about IFFK is that besides getting a chance to watch some of the world class films, I also get to meet so many eminent and wonderful people from the world of cinema. I participated in the Kolkata International film festival this year and was really impressed with the show that they put up over there. I expect the same thing from the organizers of this year's IFFK too. I got the chance to watch some excellent movies there. Dr. Biju's *Perariyathavan* was a fine movie and it is a shame that it does not feature in the IFFK's list. But that being said, I am sure that they are going to screen some extraordinary movies this time.



Susmesh Chandroth
Writer

Sujith Kamal, Writer, Law College student

IFFK is an overwhelming experience. It is exciting times in Trivandrum once the festival gets going during the month of December. IFFK spreads this mood all over Kerala as well.



Johnson, Auto driver

IFFK is a different experience for people like me. We meet famous personalities from film field. Watching all these new things give me immense pleasure as well. Festival times are good for our job too. We earn more during these times.

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New Director leaves no stone unturned

IN CONVERSATION

Indu Srikant is the new Programme Director at IFFK. In this exclusive interview given to **Mohammed Roshan, Bindu P P and Neelanjana Prakash** she talks about her role in the 19th edition of the festival, the cultural significance of IFFK and how it helps to invigorate young film makers to come up with fresh and bold themes.



In Conversation: The Spotlight team talks to Indu Srikant

Highlights of 19th IFFK

The 19th IFFK has a special dedication to the celebrated Malayalam film director G. Aravindan who was instrumental in giving great impetus to IFFK. Discussions and analysis of his films will be conducted. The Aravindan Memorial lecture 2014 will be delivered by the pioneering woman filmmaker of Srilanka Sumitra Peries. Also we give space to novice directors from India as well as across the globe.

About the new registration procedure

The delegates have registered online with added information about them and especially on their film interests. The number of applications received this time was an all-time high. It has shot up from 6,000 in 2011 to nearly 10,000 this year. Delegates who received approval e-mail should approach the delegate cell at

Chalachitra Academy to receive the pass. The student community can feel happy as the concession for student delegates for the 19th edition, which was earlier scrapped, has been restored.

Cultural relevance of the film festival.

Film is one of the most influential media. India is a multi-lingual and multi-cultural nation; people from different cultures & lan-

guage come together under one roof to experience and learn World Cinema. Film festivals are great occasions for cultural integration.

Malayalam films to the global arena

The IFFK gives Malayalam films a special consideration to help them get global exposure. We hope to inspire debutant directors to mould their works to match International quality. We hope

that this platform will encourage them to experiment with fresh and bold themes.

About the Presence of more women directors

IFFK gives priority to the quality of film. We provide platform for young, talented filmmakers all over the world who Search for a space, be it male or female. However, the presence of 12 films by female filmmakers should be viewed as a positive sign.

On delegate safety

We have taken all necessary steps to ensure the safety of the delegates. Overcrowding of the theatres in the past created several problems. Therefore this time meticulous arrangements have been made to accommodate the delegates according to the seating capacity in the theatres. The viewers won't be allowed to sit on the floor. We hope that our attempt would create a comfortable atmosphere. 3500 delegates are expected to watch films at a time.

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