

National Gallery of Modern Art
in association with
India Foundation for the Arts presents



राष्ट्रीय आधुनिक
कला संग्रहालय
NATIONAL GALLERY
OF MODERN ART

IFA FILM FESTIVAL



I F A

2nd January to 20th February, 2011

2nd January, Sunday, 3pm

BISHAR BLUES

by Amitabh Chakraborty 76 mins

8th January, Saturday, 3pm

THE OTHER SONG

by Saba Dewan 120 mins

9th January, Sunday, 11:30 am

MAYA BAZAR

by K M Madhusudhanan 60 mins

9th January Sunday, 12:45 pm

OUT OF THIN AIR

by Shabani Hassanwalia 50 mins

23rd January, Sunday, 11:30 am

CITY OF PHOTOS

by Nishtha Jain 60 mins

12th February, Saturday, 3 pm

NATAK JARI HAIN

by Lalit Vachani 84 mins

12th February, Saturday, 4:30 pm

RASIKEN RE

by Pooja Kaul 33 mins

13th February, Sunday, 11:30 am

KITTE MIL VE MAHI

by Ajay Bhardwaj 76 mins

19th February, Saturday, 3 pm

THE LISTENER'S TALE

by Arghya Basu 76 mins

20th February, Sunday, 11:30 am

NEE ENGEY

by R V Ramani 153 mins



VENUE:

National Gallery of Modern Art
Manikyavelu Mansion
49 Palace Road
Bengaluru 560 052

All films have English subtitles

January 2, 2011, Sunday, 3 pm

BISHAR BLUES, 1 Hour 16 minutes

By Amitabh Chakraborty

It is a 90-minute film based on the fakirs of Bengal, exploring their music and their deeply spiritual everyday life as a living practice of radical syncretism. In this film, Amitabh Chakraborty talks about music as an integral part of their mythology and that music enshrines and expresses the philosophy of Man. *This film has won the National Award for Best Non-fiction Film, Best Editing and Best Audiography.*

January 8, 2011, Saturday, 3 pm

THE OTHER SONG, 2 Hours

By Saba Dewan

In 1935, Rasoolan bai, the well known singer from Varanasi, recorded for the Gramophone a thumri that she would never sing again- 'Lagat job anwa ma chot, phool gendwa na maar' (My breasts are wounded, don't throw flowers at me). A variation of her more famous song - 'Lagat Karejwa ma chot, phool gendwa na maar' (My heart is wounded, don't throw flowers at me), the 1935 recording, never to be repeated, faded from public memory and eventually got lost. More than seventy years later the film travels through Varanasi, Lucknow and Muzzafarpur in search of the forgotten thumri. Through the story of this lost *thumri* sung by Rasoolan Bai, whose career as a performer overlapped with significant transitions in both the practice of music and public female sexualities, the film examines the major shifts in the history of the tradition.

January 9, 2011, Sunday, 11:30 am

MAYA BAZAR, 1 Hour

By K M Madhusudhanan

This is a film on Surabhi, a 120-year old travelling theatre company from Andhra Pradesh. Envisaged as a journey with the repertory company, the film, examines the everyday activities of these travelling actors and their families, rehearsals, exercises, the staging of the plays based on the epics and the puranas, the audience, sets, make-up and costume design. The film also explores the traces of Parsi theatre, silent cinema from the Phalke era and the paintings of Ravi Verma in the design of the theatre company's sets and costumes.

January 9, 2011, Sunday, 12:45 pm

OUT OF THIN AIR, 50 minutes

By Shabani Hassanwalia and Samreen Farooqui

'Out of Thin Air' is the story of one of the most surreal and hostile landscapes in the world. This is the story of Ladakh, not through the postcards that tourists often see, but through the subterranean, local film movement that has taken such strong root here in the last six years, that it has become a voice of the

people. Today, taxi drivers, grocery store owners, cops and monks are producers, directors, camerapersons and actors of one of the youngest, and most dynamic, local film industries in the world.

January 23, 2011, Sunday, 11:30 am

CITY OF PHOTOS, 1 Hour

By Nishtha Jain

City Of Photos explores the little known ethos of neighborhood photo studios in Indian cities, discovering entire imaginary worlds in the smallest of spaces. Desires, memories and stories all so deeply linked to photographs all come together as a part of the personal journey into the city of photos.

February 12, 2011, Saturday, 3pm

NATAK JARI HAIN, 1 Hour 24 minutes

By Lalit Vachani

A film on the New-Delhi based theatre group, Jan Natya Manch (Janam), critically explores its history and contemporary practices. Combining archival footage and documentation of contemporary performances, the film especially focuses on the Nukkad Natak (street theatre), and its ability to create innovative contexts that facilitate significant involvement on the part of its audience.

February 12, 2011, Saturday, 4:30 pm

RASIKEN RE, 33 minutes

By Pooja Kaul

"Rasikan Re" ("O Lover of Life") is an urban story about the cautious attraction between a young girl, Madhu, and her 40-year-old neighbor Kedar. The film--inspired by the Ragamala, a tradition in Indian Moghul miniature painting that attempts to visualize music--explores a young woman's desire, the correlation between art, music and life, and the rhythm of urban India. Apart from the historical, aesthetic and socio-cultural contexts of the Ragamala tradition, the study will explore how the conventions of the Ragamala can themselves inform the stylistics of representing the tradition on film.

February 13, 2011, Sunday, 11:30 am

KITTE MIL VE MAHI, 1 Hour 15 minutes

By Ajay Bhardwaj

A deeply felt and moving film, Ajay Bharadwaj's Kitte Mil Ve Mahi cuts to the quick and puts across a well reasoned and eloquent quest of the Dalits in Punjab to take on the legitimacy of the deeply exploitative and humiliating caste system. This sensitively crafted and provocative film provides a glimpse of the alternate cultural forms of the Punjabi Dalits that critique the oppression of the 'upper' castes and

articulate a powerful vision of social justice. It focuses, in particular, on the popular Sufi traditions of the Punjabi Dalits.

February 19, 2011, Saturday, 3 pm

THE LISTENER'S TALE, 1 Hour 16 minutes

By Arghya Basu

This is a film exploring the cultural history of Tibetan Buddhism in Sikkim through the sacred dance theatre of Chham. The film examines this ritual dance as it shapes and is shaped by its religious and cultural contexts, as well as the mutations in its traditional meanings through modernity and education. The film seeks to be a witness to the contradictions and counter-forces that sustain this ancient art practice. *The Filmmaker was awarded the Pierre and Yolande Perrault Grant for young filmmakers by the Cinema du Reel, France for this film.*

February 20, 2011, Sunday, 11:30 am

NEE ENGEY, 2 Hours 38 minutes

By R V Ramani

The film inquires into the performative and technical aspects of shadow puppetry while simultaneously striving to serve as a record of the life and times of the puppeteers. It also seeks to identify useful comparisons and areas of common interest between shadow puppetry and cinema. Ramani's film identifies parallels and areas of common interest between shadow puppetry and cinema, while as an art form it is also in conflict with the forces of manipulation and crass commercialization of the medium.