



School of Media and Cultural Studies
Tata Institute of Social Sciences

Festival supported by
Jamsetji Tata Trust &
Murthy NAYAK Foundation

9th **Cut.in** 

STUDENTS' FILM FESTIVAL

BROCHURE

SHORT FICTION

Nange Paon ke Nishaan

Signs of Bare feet

(29:54 min)

Dir. Yogesh Vats

An Armyman's dilemma is reflected under the cruel social structure, that has trapped his wife in it, while he has been on duty.

Achal

Stable

(14:00 min)

Dir. Sachin Dagdu Dhotre

Social systems are to facilitate human life. But as the history suggests, they have been used more to subjugate than for the welfare of the people. If one tries to break the norms of the system, he is either eliminated or compelled to follow the same forcibly. This film highlights such systemic structures and their practices.

Sokhishona

(25:00 min)

Dir. Prantik Basu

Sokhisona elopes with her lover in search of a home away from home. They end up in an abandoned village by the woods. Life seems happy and nature around seems to be brimming with vitality. One day, when she goes to the woods to collect twigs, a tree reveals to her the mysteries of the forest. Illusions prevail in the form of spirits and shamans who have been transforming humans into animals for ages.

Meanwhile, in an excavation site, stories that have been buried for too long spring back to life...

Shower

(11:00 min)

Dir. Gaurav Mod

A woman who is teacher by profession desires to take a shower after a long day of summer, when the whole region is suffering a drought. She puts an

effort to fix the crisis for herself which opens up her relationship with her husband and also a space of a small town and the way people connect with each other. Whether she is in sunlight or under a burning roof, she puts efforts to fix the pipeline connections and to fill water in tank. The cloud of hope starts to form in her mind when she meets a young man who sells water. The husband is suspicious and the young man who provides water is a bit attracted towards the woman. Husband becomes hurdle when she calls the young man with water. Finally the woman takes the shower.

Opingo Bethingo

(5:00 min)

Dir. Vishal Kudale

It is fictional drama around friendship of two kids where their contrast in behaviours are shown through a sweet fight.

Nidhiche Ajoba

(10:11 min)

Dir. Shruti Caulagi

The story is about a small girl and her grandfather and how they deal with loss of their loved ones. The girl visits her grandfather every summer. A retired naval officer, the grandfather who is very stern fascinates the young girl. Through his treasures and stories from various journeys, they both embark on adventures together. They share something special that isn't visible to the rest. There is a parallel story about the grandfather in his childhood. After having lost his mother at a very young age, he has to face the news of his father's death. At the same time the small girl loses her closest friend.

Left to the air

(11:00 min)

Dir. Maisam Ali

The film is about a family with the main plot revolving around a disconnect between the elder son and the family. The film not just deals with his disconnect but also look upon at the other family members and tries to explore their wishes and desires from an absentee protagonist's point of

view, like a time travel in one's mind.. It explores the notion of ever changing nature of relationship where Old relationships are constantly crumbling down and in the process making way for new ones being formed at different times and places.

Kalpvriksha

(14:56 min)

Dir. Abhijeet Khuman

A girl takes the journey to find mythical ancient tree called kalpvriksha, a tree which grant your wishes. The film is about her efforts to let go of things and find peace.

Kadambari

(10:06 min)

Dir. Bhasmang Joshi

Kadambari drifts into her unconscious, lingering as a stranger to her latent anxieties that remain laced with the numbness of a riots-stricken homeland.

Ghoomer Boodi

(6:00 min)

Dir. Sakshi Gulati

This is an attempt to capture how the goddess of sleep weaves sleep in all our lives. And how people witness this phenomena of sleep in their everyday life.

Chal jhootha

(The Liar)

(26:41 min)

Dir. Dheeraj

A story of a child who has a habit of lying. The story goes around the boy and family. How his childhood vanished because of family tension. The film talks about the dilemma of a child and family.

Bhakar

(9:53 min)

Dir. Ankush Kailash Kale

The story is based on the lifestyles of a worker and owner. The story is about Mahadu, a worker living in a small city with his family. The other family in the film is rich. The film not only shows the differences between the two families, but also how they survive.

A Hairy Tale

(5:31 min)

Dir. Shivangi Mittal

A fun adventure of a young girl having her first hair cut in an all men's salon.

Randu Kurippukal

(30 min)

Dir. Gireesh Kumar K

An old couple, in their seventies, lives in a village, waits to see their grandson. But the only daughter who lives abroad with her child is reluctant to come back to her parents. Meanwhile the boatman in the village fails to solve the disagreement with his young wife. She leaves the one year old son with the boatman and goes away from the house. The decision taken by the boatman to overcome the dilemma changes the world around the old couple.

Dolachal

(Between)

(10:37 min)

Dir. Sreecheta Das

Rachana is eager for a child. She has the means and all the maternal affection in the world, without anybody to give it to. Reba has to give up her child for adoption because she doesn't have the means to feed her. A tale of joy, loss, guilt and longing, Dolachal revolves around the two women and how they react to each other, all the while asking an age-old question: "What makes a mother?"

DOCUMENTARY

Trackman

(6:24 min)

Dir. Dhruv Satija

Trackman is about the journey of a man and his undying love and fascination for the Indian Railways.

Beneath the Bud

(14:58 min)

Dir. Mainak Guha

The tea garden workers of the Dooars region in northern Bengal, their indefinite struggle and the uncertainty of securing even the next meal. The women & men 'beneath the bud'.

Insight

(13:09 min)

Dir. Shweta Rajguru, Zara Davina Mann, Charlene Fernandes

Upasana Makati launched a Braille English lifestyle magazine called *White Print* to provide information and entertainment to visually impaired readers. The magazine's subscribers -- Kriti Banga and Ummehani Bagasrawala -- and Vijay Nawale, who handles the back-end of production at The National Association for the Blind, tell us about the magazine, which has become the representative of accessibility of reading to the visually impaired.

Panneerselvam

(5:37 min)

Dir. Aaditi Waghmare, Drishti Desai, Hoshedar Shroff

As we listen to the hymn of hope and devotion, we enter the life of Panneerselvam, a tea plantation worker who has been plucking leaves at the Bombay Burmah Trading Company's tea estate in Valparai, Tamil Nadu for over 28 years. The film tells the story of this endearing 54 year old woman, her zest for life and commitment to her work.

Besides being a Public Service Announcement for Fairtrade India, 'Panneerselvam' is an insight into the life of a woman whose incredible passion for running, is a testament of her determination to succeed.

Phukkega Kya?

(24 min)

Dir. Ali Asger Dhariwala

The film began as a documentation of the brute physical effort that wood logging involves but grew into something far more personal owing to the stark difference in lifestyle between Kitsumo and me. Instead of tackling something specifically, the film became a series of spontaneous personal conversations with Kitsumo about his life, relationships and aspirations. His enthusiasm is contagious and his efforts to relate things to my understanding are humorous.

Sakharam

(18:34 min)

Dir. Sarthak Bhasin

Set in a tiny, tribal village of rural Maharashtra (India), this non-fiction film documents the life of Sakharam Mangya Bhagat. Water is in severe scarcity in Sakharam's village. So, Sakharam has devised an ingenious solution to this grave water problem- He keeps three wives.

Sankrail Superstars

(13:43 mins)

Dir. Sreecheta Das

Bengal government poured funds into this area to develop the area and bring in normalcy to the region. This all girls' football team was one of the many projects initiated to bring prosperity to the Jungal Mahal (Forest Land). Despite the lack of proper training and nutrition, Sankrail Superstars have had a crowning achievement when they represented West Bengal in Subroto Cup International Football Tournament in 2014. SANKRAIL SUPERSTARS takes a sneak peek into the lives of Mukta and Mamata Hansda, two of the oldest players in the team.

Sirens of grief

(29 min)

Dir. Aniket Prakash Deore

It is a tragic tale of demise of textile industry in Ahmedabad in late 80's and its subsequent socio-economic impact on mill workers and society in general.

Time Weavers

(15:01 min)

Dir. Vani Kaul

It is a documentary on those people who have seen Whitefield through its age of transformation, and about those who preserve the past, live in the present, and have hope from the future.

Vande Mataram

(27 min)

Dir. Shridhar Sudhir

Vande Mataram strives to take a brief and historical look into the idea of the Nation and Nationalism in modern India, and juxtapose it with its manifestations in contemporary society. It deals with questions such as to the origin of the idea of a Nation, how that idea came to take the form of 'India', and then the idea of nationalism that was born out of it, and then analysing the journey of that idea all the way to contemporary India. There are a lot of layers to nationalism and how it functions, and the film tries to work with/look at the subtleties and undercurrents of these issues in the everyday lives of people in India.

Aswara

(10:07 min)

Dir. Siddharth Govindan

Aswara does not have any main human characters. Fakim as a space was my character. The idea was to illustrate the unique diversity, history, social situation and the nature of everyday life in Fakim, in the simplest form of visual storytelling. A form of connecting and communicating at a level that I felt was necessary. Using forms to resemble ideas poetically and metaphorically, using the immobility of the camera and silence to set a certain pace to the film. The film brings out an essence of Fakim, not just in its topographical form, but also through its people. Building narratives through metaphorical storytelling, use of compositional framing, textures, patterns, sounds and other binding elements, the film slowly started to speak without any aural support of a particular individual.

WASTELINES

WasteLines is a series of documentary films created by the students of the School of Media and Cultural Studies at the Tata Institute of Social Sciences, Mumbai, as a part of their course Working With Video – II 2016.

The series critically examines Mumbai as a city that draws lines between those who waste the most and those who clean it up, between those with sanitation and basic amenities and those without, between those included as citizens and those excluded as 'waste'. Ironically, it is those communities that recycle and dispose of the city's waste who are subject to such exclusions.

Series Commissioning Editors and Course Teachers: K.P. Jayasankar and Anjali Monteiro

Kapda Kamra Kachra

Directed by Ajeet Mahale, Bhamini Lakshminarayan , Sandeep S.and Ramadas K.S. / Hindi with English subtitles / 9 minutes 12 seconds

The film documents the lives of a small group of *bhaandiwaalis* who live on a footpath in Tardeo, Mumbai. Bhaandiwaalis are women who barter utensils for old clothes in middle-class homes, and consequently recycle the old cloth through trade. The film centres around their daily struggles: the struggle for their job, particularly in the context of the neo-liberalised city and their now-limited access to it because of skyscrapers and gated communities; their struggles against poverty, homelessness, and the looming threat of eviction; their struggles to be recognised and be treated as citizens by the state. Through their narratives, the film questions the idea of what, or even who, 'waste' is.

Why This Cow-laveri Di?

Directed by Abir Dasgupta, Sameer Gardner, Adhvaidha K. and Sanghamitra Dutta / Hindi and English with English subtitles / 19 minutes 26 seconds

Why This Cow-laveri Di? deals with the discourse around cow and bull slaughter in Maharashtra through a series of interactions with groups across ideological spectrums. Through conversations with gaushala managers (cow

welfare trusts), beef traders, academics and government officials, the film follows the story of what people believe must be done when cattle is of no use to the farmer. Given the challenges the country faces, these questions are of paramount importance as the cow holds major significance in the country socially, politically and economically. Through dedicated sections for each of the arguments the film attempts to draw a holistic picture of the ideologies surrounding cow slaughter and also lays bare the nature of the discourse surrounding it. As the sections proceed they interact with each other and piece together the larger picture of Cow politics in India. The pieces are held together by excerpts from mainstream media news reports thus giving the viewer a greater understanding of the context and ramifications of this historically significant debate.

Wo Dhuan

Directed by Akhil Vasudevan , Ambu G., Amlan J. Das and Tanya Mishra / Hindi with English subtitles / 23 minutes 16 seconds

The smoke chimney is a testimony to waste disposal, incinerated waste. The smoke chimney is also testimony of increasing pollution. The film *Wo Dhuan* is a tale of the area of Sathenagar that houses the Mumbai city's only biomedical waste factory. Through the tales of the residents the film seeks to explore the living conditions around the area, along with the effect of the factory upon residents of Sathenagar. The film is a narrative journey into the concept of waste and waste disposal and how these neat categories often lose their sharp boundaries and become blurred when personal experiences are foregrounded.

Like Dust We Rise

Directed by Abhimanyu Kumar , Arya A.T., Garima Kaul and Purna Gupta / Hindi with English subtitles / 16 minutes 53 seconds

This is a film about those who clean the city of dreams. It brings to the fore, through the narratives of a few BMC workers, the lackadaisical workings of the Bombay Municipal Corporation resulting in injustice to the workers. Kali, Murugan, Anthony, Aziz, Saroja and Rajeshwari carry the narrative forward as

they narrate personal incidents of injuries and accidents on field, for which they have not received any compensation. The indifference of the system and its wrongdoings have united all BMC contractual labours into a Union whose fight goes on. This is a film about grit and gumption.

These Women in the Hills

Directed by Adwaita Banerjee, Amrutha K. P., Pralay Nagrale and Tufail Ahmad Lone / Hindi and English with English subtitles / 21 minutes 14 seconds

These Women in the Hills tells the story of not only a few individuals but of the general dynamics within the Deonar Dumping Ground, of who is allowed and who is not allowed to enter. It implicates the city in the process of looking at the way waste work is treated within such a space. The film tries to look at the waste workers and the kind of troubles they go through during their work, questioning the popular middle class notion of it being 'dirty'. The film broadly tells the story of the situation within the dumping ground, following the fires of early 2016, which left families devastated not only with illness but also with the prospect of losing one's only means of livelihood.

Mithi Si

Directed by Aayushi Bengani, Aparna Srivastava, Milen Mathew John and Pruthviraj Shinde / Hindi and English with English subtitles / 24 minutes 57 seconds

The film is a travelogue along the Mithi river. The narrative commences at the start of the Mithi river at Morarji Nagar, and closes at the end of the river at Mahim Bay. The film stops at various points along the river bank, at various locations- Morarji Nagar, Bharat Nagar, Powai, Marol, Mahim. At every stop, a different story emerges from the location, about the river, its past, present, and future. *The leitmotif* that ties these narratives and the visual narrative is the urban desolation marked by waste accumulation around the river. While we have collected narratives from various people, the major character remains the river; the film speaks of its origin, its forgotten journey through the city, and the overwhelming tragedy of the effects it has on the environment, on the city space and on the health of the city's biodiversity.