



Fiction Category

The 12th IDSFFK Fiction Jury Committee consisting of

1. Vasanth Sai (Chairman)
2. Manju Borah
3. Namrata Joshi

has recommended the following awards:

- Name of the Films & Citation

1. Best Short Fiction

Look at the Sky

Dir: Ashok Veilou/ Assamese/ 30 min

Producer: Satyajit Ray Film & Television Institute, Kolkata

A subtle, gentle but emphatic portrayal of political dissent that is also of great anthropological value in the way it documents the life of the indigenous community, its culture, beliefs and philosophies.

2. Second Best Short Fiction

Dying Wind in her Hair/ Bebaak

Dir: Shazia Iqbal/ Hindi, Urdu, English/ 21 min

Producer: Anurag Kashyap

The alienation and rebelliousness of the protagonist, and in turn the filmmaker, is a trenchant critique of the community from within. Bebaak doesn't just articulate the entrenched conservatism when it comes to gender but also looks how religion prevails over other aspects of life. Even education through charity, that should ideally be inclusive, comes with its own clauses involved.



3. Best Campus Film produced within Kerala

Prathichaya

Dir: Gayathri Sasiprakash/ Malayalam/ 16 min

Producer: Anagha Sivasankar (Amrita School of Arts & Sciences, Kochi)

A well researched and ingenious film that seamlessly links the traditional craft of Tholpavakoothu (shadow puppetry) with the modern art form of cinema.



Non Fiction Category

The 12th IDSFFK Non-fiction Jury Committee consisting of

1. Andrea Guzmán (Chairperson)
2. Haobam Paban Kumar
3. Sanjay Kak

has recommended the following awards:

- Name of the Films & Citation

1. Best Long Documentary

To be equally shared between -

- **Moti Bagh**

Dir: Nirmal Chander Dandriyal/ Hindi/ 59 min

Producer: PSBT/Doordarshan

A portrait of an ordinary man with an extraordinary (and even obstinate) relationship to the land that he lives and farms. *Moti Bagh* unpeels with gentle affection the contradictions that modernity poses to a remote Himalayan village, and raises the larger questions of what change, development and need mean to all of us.

- **Janani's Juliet**

Dir: Pankaj Rishi Kumar/ Tamil, English/ 53 min

Producer: Rajiv Mehrotra (PSBT)

An intimate view of a theatre group as they rehearse a politically charged rendering of Romeo & Juliet, reworking it into the real-life matrix of caste, class and gender. As the brutal realities of everyday life, and of love across the lines of 'honour' in Tamil Nadu, are performed, they tear apart this classic tragedy.



2. Second Best Long Documentary

- **Reason / Vivek**

Dir & Producer: Anand Patwardhan / Marathi, Hindi, English/ 236 min

A relentless portrait of India, harrowing in its scale and in its implications, its territory marked out by the ideological threads that connect four recent assassinations. But *Reason* is also an urgent, almost despairing call to resist, making the film an unforgettable marker of our contemporary political and social history.

3. Best Short Documentary

- **Chai Darbari**

Dir: Prateek Shekhar/ Hindi/ 29 min

Producer: Daljeet Wadhwa

With its insistent focus on ordinary people gathered around a teashop, and on their mundane everyday conversations, *Chai Darbari* displays a confident relationship with the documentary image, and its possibilities. The film gives us an elegantly constructed – but also acutely political – sense of a place and of a people being dragged into the vortex of history.

4. Second Best Short Documentary

- **The Sea Laughs at the Mountain / Dariya Hase Dongravar**

Dir: Robin Joy/ Marathi/ 20 min

Producer: Film & Television Institute of India, Pune

A small community of fisher folk and the sea they depend upon are the vital characters in a film about the arrival of the first monsoon rain in a coastal village. As a carefully constructed evocation of this moment, *Dariya Hase Dongravar* turns into a valuable reflection on a deeply respectful relationship with nature.



5. Navroze Contractor Award for Best Documentary Cinematography

- **Sourabh Kanti Dutta** for *Longra*/ English/ 27 min
Dir: Sankhajit Biswas Producer: Rajiv Mehrotra

With its unhurried gaze, often making dialogue or explanation unnecessary, the cinematography of *Longrais* equally comfortable when turned towards people or to nature, and an essential element of the way the film works.