

Press Release

13th IDSFFK Awards and Citations

The 13th IDSFFK Fiction Jury Committee consisting of

1. Leena Yadav (Chairperson)
2. Rajesh Rajamani
3. Christo Tomy

has recommended the following awards:

- 1. Best Campus Film produced within Kerala
Rs 50,000 and certificate to the creative team**

To be equally shared between –

Burn

Directed by Mac Mer

"Burn" brilliantly uses a flamboyant style in capturing the rage against caste discrimination in university campuses. The vigour and friction in campus politics is effectively portrayed in this political truth bomb!

Unseen Voices

Directed by Raj Govind

"Unseen Voices" is a gorgeous looking film that literally transports the viewer to the Anchunadu valley in the foothills of the Western Ghats. The manner in which it pieces together the story of its people and their history is captivatingly both mystical and sociological!

- 2. Special Mention in Short Fiction**

Cycle

Directed by Devashish Makhija

"Cycle" creatively uses the vertical and horizontal video format to tell a story that feels very visceral and real. The gripping long takes make it a compelling watch!

**3. Second Best Short Fiction
Rs 1,00,000 and certificate**

Catdog

Directed by Ashmita Guha

"Catdog" is a fascinating film that explores uncharted territories from adolescent life. It holds the viewer in complete attention even while pushing them into an unsettling space. An intriguing film that is told with a lot of precision!

**4. Best Short Fiction
Rs 2,00,000 and certificate**

Mazhya Aaichi Girlfriend (My Mother's Girlfriend)

Directed by Arun Fulara

"My Mother's Girlfriend" is a beautiful film that is easy to fall in love with. Its powerful commentary on love, sexuality, gender, age, class and religion is seamlessly woven into the narrative. A crowd pleaser that is politically very compelling!

The 13th IDSFFK Non-fiction Jury Committee consisting of

1. Iffat Fatima (Chairperson)
2. Shabnam Sukhdev
3. Lalit Vachani

has recommended the following awards:

1. Special Mention in Short Documentary

Kalsubai

Directed by Yudhajit Basu

With a performative voiceover and stylized treatment, the filmmaker has successfully created an enigmatic portrayal of a Goddess. Folk songs are evocatively woven into the narrative and the film displays creative use of vertical framing. Overall, it has an evocative script, lyrical camerawork and technically excellent sound layering.

2. Second Best Short Documentary
Rs. 50,000 and certificate

To be equally shared between -

Maattivacha Pangu (A Share Kept Aside)

Directed by Manoj Murali

Minimal and sparse, with excellent use of atmosphere and ambient sounds, the film is a sensitive portrayal of an age-old ritual practised in the filmmaker's village. Rigorous in its aesthetic approach with haunting imagery that supports the narrative of an enigmatic ritual.

Ruuposh (Wrapper)

Directed by Ameen Barif, Mohd Fehmeed, Zeeshan Khan, Aqdas Sami, Mohd Althaf, Faraz Fakhri

A sensitive film about memories, partition and place-making on the other side of the border. Fairly basic in terms of film language and film form, there is a certain currency as well as poignant intensity to Ruuposh which is compelling. Encapsulated in a letter to the other side, it speaks volumes about longing, belonging and identity. It is an important document of our times, in that such stories face immediate erasure in the age of majoritarian nationalism.

3. Best Short Documentary
Rs. 1,00,000 and certificate

Testimony of Ana

Directed by Sachin Dheeraj Mudigonda

A heart-breaking story of a victim of witch hunt who has endured societal abuse and violence. The visually strong film invites us into the ambience of brutal patriarchy and the anguish and darkness in a remote village setting. A village elder, the woman comes out strong and vigorous in her own defence. Her story, which can easily lend itself to being sensationalised, is narrated with unusual restraint and sensitivity. In a brief span of 24 minutes, the relationship between the filmmaker and the subject is very well established. It is evident that the woman sees the camera as a means to express her outrage and demand for justice.

4. Special Mention in Long Documentary

Ghar Ka Pata (Home Address)

Directed by Madhulika Jalali

A sensitively told story about a Kashmiri Pandit family and the search for their ancestral home. Through excellent use of the family archive, Madhulika Jalali attempts to engage with the complexity of a contentious issue as it deals with loss, bitterness, anger which makes it an intimate and heart-warming exploration of identity and loss.

Ek Tha Gaon (Once Upon a Village)

Directed by Srishti Lakhera

An evocative sound design and deft storytelling provides a sensitive and atmospheric portrayal of a dying/dead village in the hills. A meditative look at the isolating life on the fringes, as experienced by two women: one young and another old.

5. Second Best Long Documentary Rs. 1,00,000 and certificate

The Last Man

Directed by Dakxinkumar Bajrange

Strong, hard-hitting and deeply disturbing, the film takes an unflinching look at the widespread and abhorrent prevalence of manual scavenging in large parts of India. Even as it dignifies its subjects –condemned by circumstances and an execrable social order to earn their livelihood through this degrading work –the film evokes indignation and anger against a smug dispensation which allows this practice to continue. It exposes the hypocrisy of a caste-ridden social and political system that not only sanctions and condones but encourages this dehumanizing practice. Through innovative cinematic and theatrical devices Dakxinkumar Bajrange tears open a prejudiced and entitled upper caste world view, in denial about the existence of caste as a daily lived practice in India. The film forces us to look at what we would very much like to ignore – millions of humans considered untouchable and expendable whose daily life and work in perilous, subhuman conditions exists alongside the charade of modernisation and development.

6. Best Long Documentary
Rs 2,00,000 and certificates

Chalo Sakha Us Des Mein (At Home Walking)

Directed by Rajula Shah

Meditative, philosophic, poetic, the film is a moving cinematic reflection, evoking deep thoughts and emotions questioning aggressive materialism fuelled by technology, speed and greed. Rajula Shah displays original and innovative film style – defying any easy generic classification – as she juxtaposes a pilgrimage and a nomadic life, in the process opening out an alternative way of being. In the words of the Bhakti poet Tukaram, Keep me small like an ant, O Deva so a grain of sugar may suffice. Through a primal act of walking, the filmmaker journeys with her camera through a potent and enriching landscape which heals and soothes as she gently connects to the earth. Embodied in a form simultaneously political and subtle, the film is a powerful counterpoint to the disturbing expressions of religiosity in mass culture which have come to dominate public discourse and public space in India, challenging its diverse cultural and intellectual resources. A stunningly beautiful and well-crafted film, Chalo Sakha Us Des Mein is easily and by far the best film in the long documentary section.

7. Navroze Contractor Award for Best Documentary Cinematography
Rs 15,000 and certificate

Nikhil S Praveen for *Eyes on their Fingertips* directed by Muhammed Thalath M

The autobiography of a fisherman, told through a lyrical audio-visual design, the film is cinematically well executed. It is an excellent blend of fictional and non-fictional film form for the short film. The cinematography is stunning and makes good use of technology (Helicam etc). The camera glides smoothly with the fishermen and the catamaran boats.

8. Kumar Talkies Award for Best Editing in Long Documentary
Rs 20,000 and a certificate

Rituparna Saha for *A Bid for Bengal* directed by Dwaipayan Banerjee, Kasturi Basu

A sharp exposition on current Indian politics with Bengal as its focus, the film moves seamlessly between past and present, personal and public. It is easy to see the filmmakers at the editing table wading through reams of stock and archival footage to create a thought provoking film. It is brilliant and powerful in all aspects of documentary cinema – social responsibility, a strong personal/political voice and strong storytelling.