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### **EVORLD EVORLD EVORD EVO**

# WELCOME

World Cinema Amsterdam 2011, which takes place from 10 to 21 August, will present the best world cinema currently has to offer, with independently produced films from Latin America. Asia and Africa. World Cinema Amsterdam is an initiative of independent art cinema Rialto, which has been promoting the presentation of films and filmmakers from Africa, Asia and Latin America for many years. In 2006. Rialto started working towards the realization of a long-cherished dream: a self-organized festival featuring the many pearls of world cinema. Argentine cinema took center stage at the successful Nuevo Cine Argentino in 2006, it was followed by Cinema South Africa in 2007, and in 2008 the focus was on Malavsia with New Malaysian Cinema. Rialto's true dream was however more ambitious: a many-faceted event named World Cinema Amsterdam, which was to be an annual summer festival in sunny August with a focus on films and filmmakers from all these parts of the world, as had successfully been done elsewhere in Europe. The first edition of World Cinema Amsterdam in 2010 was without a doubt a great success with an impressive competition program featuring films from all corners of the world and a varied Mexican Landscapes program centering on developments in Mexican Cinema, all embedded in a real festival atmosphere. During the past twelve months, we have again traveled far and wide and frequented many festivals in order to put together as exceptional a program as possible for the second edition of World Cinema Amsterdam. The competition program – the heart of World Cinema Amsterdam - features the best of recent world cinema and includes special screenings outside the competition. The set-up of previous years will be continued with a focus on one particular filmmaking country; this year the spotlight will be on India in Soul of India, a program compiled by film curator Meenakshi Shedde from Mumbai. The successful World Cinema Amsterdam Open Air will of course also be repeated during this year's festival.

All these elements combined form the second edition of our festival, which will present more than 45 films from Africa, Asia and Latin America over 12 days and in more than 60 screenings.

# WORLD CINEMA AMSTERDAM COMPETITION

The 2011 World Cinema Amsterdam competition program features nine truly exceptional films, taking us on a grandiose journey around the world with stops in Iran, Kyrgyzstan, India, Congo, Columbia, Argentina (twice), Brazil and Turkey and presenting work by established filmmakers as well as directorial debuts by new, young talents.

Award winners from renowned international festivals such as Cannes and Berlin, but also other films that have captured our attention, will have their Dutch or European premieres during the festival. The most recent productions by the following filmmakers have been selected for the competition: Asghar Farhadi, Aktan Arym Kubat, Kaushik Mukherjee (Q), Djo Tunda Wa Munga, Pablo Giorgelli, Gustavo Taretto, Alejandro Landes, Gustavo Pizzi, and Nuri Bilge Ceylan.

The films in the competition compete for the two World Cinema Amsterdam Awards, which are accompanied by cash prizes to support the winners' next film projects.

- WORLD CINEMA AMSTERDAM JURY AWARD (€ 7.500) - WORLD CINEMA AMSTERDAM PAROOL AUDIENCE AWARD (€ 7.500)

# SOUL OF INDIA

Each year, World Cinema Amsterdam focuses on a country from Latin America, Asia or Africa where interesting films are currently being made. This year's focus is on India, with the Soul of India program. A striking selection of independent productions comprised of ten feature-length fiction films and 7 shorts will give an intriguing impression of India today. In the past years several very talented and mainly young Indian filmmakers have made their mark on international film festivals. Many of them have given evidence of their amazing talents with their debut films and have attracted the attention of cinema critics and fans within as well as outside India. India is arguably best known for Bollywood, which produces the most movies worldwide, all in the city of Mumbai (Bombay) . A lesser-known fact in Europe is that commercial films with local stars are also made in many other parts of India (a country with a total population of 1 billion!). In addition, many film fans are as yet not aware of a new development within India,

of mainly young filmmakers making independently produced films that do not primarily center on entertainment (action, singing, dancing), but tackle topics that rarely feature in Bollywood. Films about ordinary and poor people who threaten to become victims of the 'economic wonder' taking place in India over the past ten years. Films touching on subjects that are often considered taboo within Indian society. Films with a different perspective on 'the world's largest democracy'.

It is of course not all fun and sunshine, and sometimes not at all so, but these independent filmmakers excel in that they manage to convey there topics in a universal language, using ordinary people as a starting point and generally not shying away from (bittersweet) humor. In their films, cultural diversity is no longer exoticism, but a powerful platform that carries the narrative. Please turn to the articles by Meenakshi Shedde in this catalogue for more information on and insight in Indian Cinema and Indian culture and society. I also highly recommend watching several of the shorts and feature films in our *Soul of India* selection. You will be among the vanguard!

# WORLD CINEMA AMSTERDAM OPEN AIR

The festival will traditionally be concluded with World Cinema Amsterdam Open Air (17 to 20 August) featuring four very different films with narratives similar to the various competition and *Soul of India* films about ordinary people who dream of building up a new future somewhere else. Dreams, cultures and realities - a continuous thread that runs through all of the programming.

# SPECIAL EVENTS

World Cinema Amsterdam goes further than just film screenings, it also offers audiences and filmmakers wonderful opportunities to discuss films. A special discussion will be organized on World Cinema and Indian Cinema.

6 August is the day of Open Air Bollywood at Amsterdam Zuidas, organized together with the Indian Expat Society and the city of Amsterdam. Around midnight that same night the second Dutch public channel (Nederland 2) will air BAL (HONEY) by Semih Kaplanoğlu, the Turkish Golden Bear winner awarded with the 2010 World Cinema Amsterdam NTR Broadcast Award, to reach a broad public in the Netherlands as well as in the Dutch-speaking region of Belgium. summery atmosphere, with music, DJs, parties and food from all over the world, all within easy walking distance. I cannot think of a better way to kick off the new

cultural film season in the Netherlands, and would like to wish everyone a fantastic second World Cinema Amsterdam!

World Cinema Amsterdam takes place in a relaxed.

# Raymond Walravens

Director Rialto and World Cinema Amsterdam

Note: The Binger Filmlab, The Hubert Bals Fund of the International Film Festival Rotterdam, Jan Vrijman Fund (IDFA) and Prins Claus Fund have strongly supported the development of Independent Cinema in India over a period of years. The fact that both institutions are threatened by proposed budget cuts of the Dutch Ministry of Culture from 2013 on, is very bad news for film talent in Indian and world cinema. I strongly hope that international and national protest against these budget cuts will help to enable both widely appreciated organizations to continue their important work for the development of cinema culture in The Netherlands and worldwide.

# WORLD CINEMA AMSTERDAM JURY AWARD

Members of the jury:

# ACHMED AKKABI

Achmed Akkabi is of Moroccan descent and grew up in The Hague. He studies at the Theatre School in Maastricht, and is active in theatre, television and film since 2004. He is known for his role of Abdel in the Dutch roadmovie RABAT, was the lead actor in the feature film ALIBI and Appie in the series THE HOUSE OF ANUBIS.

# ESTHER VAN DRIESUM

After Esther van Driesum graduated at the University of Amsterdam with a Master's Degree in Film & Television Studies and a Master's in Dutch Language and Literature, she worked as a freelance story coach and as a script editor for the drama departments of the Dutch Public Broadcasters VARA and VPRO. Now she is head of programmes at Binger Filmlab.

# MEENAKSHI SHEDDE

Meenakshi Shedde is India Consultant to the Berlin, Locarno and Dubai Film Festivals, based in Bombay, India. She is Curator of Bollywood/Indian/Asian cinema to festivals worldwide, including the Pusan Film Festival, International Film Festival of India (IFFI-Goa), Mumbai Film Festival, and Curator of the *Soul of India* programme for World Cinema Amsterdam 2011. Winner of the National Award for Best Film Critic, she has been on the FIPRESCI Jury of the Cannes Film Festival, Berlin Film Festival and Venice Film Festival. She freelances for *Variety, Screen International* and *Cahiers du Cinema*.







# **OPENING AND CLOSING CEREMONY / AWARDS**

# WEDNESDAY 10 AUGUST

### **OPENING WORLD CINEMA AMSTERDAM**

Wednesday night at 8.30 PM the festival is officially opened with the screening of one of our competition films: Ashgar Farhadi's Iranian divorce drama A SEPARATION. The film was awarded a Golden Bear at the 2011 Berlin Film Festival, where the two leading actors also both received a Silver Bear. Farhadi will be present at the exclusive pre-premier of his film. Festival director and curator Raymond Walravens will do the honors and open the festival after a few introductory words. After the official kickoff you are invited to join in for opening drinks at the festival cafe.

# FRIDAY 12 AUGUST

**OPENING SOUL OF INDIA** 

Again World Cinema Amsterdam focuses on cinema from a specific country; this year the spotlight is on India with the program *Soul of India*. This program includes a selection of 10 feature films and 7 shorts compiled by film curator Meenakshi Shedde from Mumbai (formerly Bombay).

Soul of India opens Friday 12 August at 8.30 PM with the screening of Onir's four-part narrative IAM – a remarkable film not only as regards form and content, but also because the filmmaker turned to crowd funding to finance it.

Fittingly for a festive opening several special guests will be present this evening. Not only Meenakshi Shedde, but also Onir himself will attend the screening. Afterwards, he will answer questions from the audience. Off course there will also be snacks and drinks Indian style at the festival café.

# SATURDAY 13 AUGUST

Soul of India Debate

On Saturday, starting at 4.00 PM there will be a debate about the state of Indian cinema. To what extent does this state reflect the realities of India? And what position do the filmmakers take in this? What are the themes these films offer, how do they differ from Bollywood and other commercial cinema in India and in what way is the filmmaking process different for the filmmakers present in Amsterdam? Are all questions that will be reviewed. Among others, directors Onir and Kaushik Mukherjee (Q) will take part in this debate, introduced and chaired by curator Meenakshi Shedde. Before the debate Onirs I AM will be screened.

# SATURDAY 20 AUGUST

CLOSING NIGHT OF THE COMPETITION PROGRAM

'All good things must come to an end' and alas this also goes for World Cinema Amsterdam's competition program. To underline how true this saying is, the competition program will be concluded with a very good thing: ONCE UPON A TIME IN ANATOLIA, the latest film by Turkish master filmmaker Nuri Bilge Ceylan. He won the prestigious Grand Prize of the Jury for this film at the 2011 Cannes Film Festival. The screening starts at 8.00 PM.

# SUNDAY 21 AUGUST

WORLD CINEMA AMSTERDAM JURY AWARD & WORLD CINEMA AMSTERDAM PAROOL AUDIENCE AWARD Sunday 21 August, the last day of the festival, the winners of World Cinema Amsterdam Awards will be announced. With the cash prizes of  $\in$  7,500 associated with the awards the festival supports the winners' next film projects. *The World Cinema Amsterdam Jury Award* will be bestowed on one of the nine competition program films; the World Cinema Amsterdam *Parool Audience Award* is awarded by the audience themselves to the best feature film from the entire festival program.



# WORLD CINEMA AMSTERDAM COMPETITION - INDEX



A SEPARATION Asghar Farhadi, Iran



LAS ACACIAS Pablo Giorgelli, Argentina

GANDU Kaushik Mukherjee (Q), India



THE LIGHT THIEF Aktan Arym Kubat, Kyrgyzstan





RISCADO Gustavo Pizzi, Brazil



VIVA RIVA! Dio Tunda Wa Munga, Congo



**ONCE UPON A TIME IN ANATOLIA** Nuri Bilge Ceylan, Turkey

# A SEPARATION

ORIGINAL TITLE	JODAEIYE NADER AZ SIMIN
INTERNATIONAL TITLE	A SEPARATION
DIRECTOR	ASGHAR FARHADI
COUNTRY OF PRODUCTION	IRAN
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	123
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	PERSIAN
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	INFO@CINEART.NL

# AWARDS

Golden Bear (Berlin International Film Festival, 2011) Silver Bear for Best Actress (Berlin International Film Festival, 2011)

Silver Bear for Best Actor (Berlin International Film Festival, 2011)

# **SYNOPSIS**

With his poignant Iranian divorce drama A SEPARATION director Asghar Farhadi (ABOUT ELLY) zooms in on the class differences in present-day Tehran.

A SEPARATION tells the story of Nader and Simin who are considering leaving the country. But then Nader decides to stay in order to look after his dementing father. Simin files for divorce and moves out. Their 11-year-old daughter stays with Nader, who hires a young woman, Razieh, to take over the daytime care of his father. However, Nader doesn't know that Razieh is not only pregnant, but also working without her husband's permission. An unexpected event with far stretching legal consequences turns Nader's life upside down.

Farhadi portrays the complex social, legal and religious relations of Iranian society. A SEPARATION is the first Iranian film ever to be awarded a Golden Bear (2011 Berlin Film Festival). In addition, the leading actress received the Silver Bear for Best Actress and the leading actor the Silver Bear for Best Actor.

# BIOGRAPHY

Asghar Farhadi (Isfahan, 1972) was already active in theatre and film while still at Tehran University. During his study of film directing he made his first 8mm and 16mm films, wrote plays for student groups and radio plays, and directed several television programs. He graduated in 1998 and made his directorial debut





in 2003 with DANCING IN THE DUST. His international breakthrough came in 2009 with ABOUT ELLY, which won the Silver Bear for Best Director at the Berlin Film Festival. A SEPARATION (2011), his latest film, was awarded a Golden Bear in Berlin in 2011.

### FILMOGRAPHY - FEATURES

2011 A Separation (Jodaeiye Nader az Simin) 2009 About Elly (Darbareye Elly) 2006 Fireworks Wednesday (Chahar shanbeh-souri) 2004 Beautiful City (Shahr-e Ziba) 2003 Dancing In The Dust (Raghs dar ghobar)

FILMOGRAPHY – SHORTS 1998 The Wire (Sim) 1992 The Eyes (Cheshm-Ha) 1991 The Adventures of Mr. Filmmaker (Majerahaye Filmsaz) 1990 The World of Walls (Donyaye divarha) 1989 Radio 1988 Janali

# LAS ACACIAS

ORIGINAL TITLE LAS ACACIAS INTERNATIONAL TITLE LAS ACACIAS DIRECTOR PABLO GIORGELLI COUNTRY OF PRODUCTION ARGENTINA, SPAIN YEAR OF PRODUCTION 2010 LENGTH IN MINUTES 85 PROJECTION FORMAT HD CAM SPOKEN LANGUAGE[S] SPANISH SUBTITLES ENGLISH COLOUR / BLACK-WHITE COLOUR CONTACT ANNE@URBANDISTRIB.COM

# AWARD

Caméra d'Or Cannes and ACID Prize (Cannes Film Festival, France, 2011)

# SYNOPSIS

Rubén is a lonely trucker who's been transporting wood between Asunción del Paraguay and Buenos Aires for years. But one morning his routine is rattled: he is just leaving a motorway stop near Asunción when Jacinta shows up. She needs to go to Buenos Aires. Rubén agrees to let her come along only to discover that Jacinta isn't alone but that her 8-month-old baby Anahí will travel with them. They are stuck with each other for the next 1500 kilometers and as the kilometers go by, the relationship between Rubén and Jacinta grows. Without many words or questions they get to know each other and slowly start to feel more connected. Giorgelli filmed LAS ACACIAS shortly after his father died. The sense of loss and loneliness but also a feeling of hope of starting an own family inspired him to tell the story of this journey, where few words are said, but which is never silent.

# BIOGRAPHY

Pablo Giorgelli (Buenos Aires, 1967) studied film direction at the Universidad del Cine founded by Manuel Antín between 1991 and 1994, where he also followed acting, edition and scriptwriting courses. He contributed to several documentaries and short films as director and scriptwriter. In 2011 he made his directorial debut with LAS ACACIAS. Even before the film was shot, the script was awarded the Coral Prize for Best Unpublished Script at the 29th International Festival of New Latin American Cinema. In May 2011 the completed film received the Golden Camera plus two other awards at the Cannes Film Festival.





FILMOGRAPHY – FEATURES 2010 *Las acacias* 

FILMOGRAPHY – SHORTS 1992 El ultimo sueño

# GANDU

ORIGINAL TITLE	GANDU
INTERNATIONAL TITLE	ASSHOLE
DIRECTOR	KAUSHIK MUKHERJEE (Q)
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	85
PROJECTION FORMAT	DIGI BETA
SPOKEN LANGUAGE[S]	BENGALI
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	BLACK-WHITE
CONTACT	Q@OVERDOSEJOINT.IN

# AWARDS

Grand Jury Prize for Best New Director (Seattle International Film Festival, 2011) Grand Jury Award for Best Director (South Asian International Film Festival, New York, 2010) Jury Award for Runner-Up Feature (South Asian International Film Festival, New York, 2010)

# SYNOPSIS

GANDU (ASSHOLE) by Kaushik Mukherjee (Q) does for Indian cinema what that adrenalin stab did for Uma Thurman in PULP FICTION-gives it a jolt! A film director, advertising man and musician, Q brings all his skills to play in this sharp, elegantly shot black-and-white Bengali rap, decidedly adult film. It is about the friendship between Gandu, a no-hoper teen who picks the pocket of the man to whom his mother sells sex, and Ricksha, a cycle rickshaw driver and Bruce Lee fan. As Gandu exorcises his rage in rap music, the two of them float in a world of smack and porn. There are surreal sequences and explicit sex scenes with Rii, even as she plays a delightful 'cyber-boudi'-a middle class Bengali woman with cybersex fantasies. The Seattle Film Festival jury delighted in the "movie that bowled us over with its kinetic, brash humor and style-hopping dexterity, a portrait of tortured youth that refreshingly pokes fun at adolescent self-centeredness, while simultaneously exploring the anger, despondency and malaise of a generation." Which beautifully sums it up.

# BIOGRAPHY

Kaushik Mukherjee (Q), 38, was born and brought up in Kolkata. An arts graduate from Calcutta University, he worked in the Maldives and Sri Lanka. He has directed hundred of commercials, winning awards along the





way. Then, inspired by the independent films of Europe and Japan, he moved back to Kolkata and started Overdose, an art house production, design and music company. He now produces, writes, shoots and directs films, both fiction and non-fiction. He also visualises and directs music videos.

# **FILMOGRAPHY - FEATURES**

2010 Gandu (Asshole) 2009 Love in India 2009 Bishh 2003 Tepantorer Maathe 2001 Bopping Against the Beat

FILMOGRAPHY - SHORTS 2008 That Boy 2007 04 crows on the antennae 2007 Getting high, getting low 2005 Le pocha

# THE LIGHT THIEF

ORIGINAL TITLE SVET-AKE INTERNATIONAL TITLE THE LIGHT THIEF DIRECTOR AKTAN ARYM KUBAT COUNTRY OF PRODUCTION FRANCE, KYRGYZSTAN YEAR OF PRODUCTION 2010 LENGTH IN MINUTES 80 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] KYRGYZ SUBTITLES DUTCH COLOUR / BLACK-WHITE COLOUR

# SYNOPSIS

Kyrgyz filmmaker AKtan Arym Kubat has set his tragicomedy THE LIGHT THIEF against the backdrop of the 2005 Tulip Revolution. The film cautiously criticizes the problems arising from the democratization of post-Soviet Kyrgyzstan. Local electrician Svet-ake (Mr. Light), played by Arym Kubat himself, lives with his wife and four daughters in Kyrgyzstan's mountainous and desolate south. He dreams of two things: having a son and bringing cheap, wind-powered energy to the people living in the valley. Kind Svet-ake is much loved in the community, as he not only helps them out whenever the power's gone, but also provides a listening ear to anyone fretting over personal problems. One day, Bekzat, a young politician, comes to the village to realize a land deal with Chinese investors. He tries to sweet talk Svet-ake into cooperation, but soon the electrician recognize that this sort of capitalism implies the potential death of his country's centuries-old traditions. Svet-ake takes on a literal and metaphorical fight for the light in the lives of his countrymen.

### BIOGRAPHY

Aktan Arym Kubat, formerly known as Aktan Abdykalykov, (Sakoulou, Kountouou, 1957) studied at the Kyrgyzstan Art Institute in Bishkek. After his graduation he started working as a production designer in the 1980s. He shot his first short film THE D0G THAT RAN in 1990, and subsequently made seven other films, including his highly autobiographical trilogy BESHKEMPIR (1998), MAIMIL (2001) and THE LIGHT THIEF (2010). Notably BESHKEMPIR won many awards, among them the Silver Leopard at the Locarno Film Festival. In 2001 he was nominated for the European Film Academy Discovery Award. Arym Kubat is currently working on his next film: TANARIS.





FILMOGRAPHY – FEATURES 2010 The Light Thief (Svet-ake) 2001 The Chimp (Maimil) 1998 The Adopted Son (Beshkempir) 1992 Where's Your Home Snail? (Gde tvoy dom, ulitka?)

FILMOGRAPHY – SHORTS 1997 Hassan Hussen 1995 Bus Stop (Beket) 1993 The Swing (Sel'kincek) 1990 The Dog That Ran (Bezhala Sobaka)

# **MEDIANERAS**

ORIGINAL TITLE	MEDIANERAS
INTERNATIONAL TITLE	MEDIANERAS
DIRECTOR	GUSTAVO TARETTO
COUNTRY OF PRODUCTION	ARGENTINA, GERMANY, SPAIN
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	91'
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	SPANISH
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	INFO@CINEMIEN.NL



In this sweet and charming debut we follow the lives of Martin and Mariana in Buenos Aires, two lonely souls in a bustling big city yearning for love. Martin spends much of his time at the computer surfing the Internet. Mariana, just recovered from a broken heart, designs shop windows and lives in an apartment cluttered with manneguins. Their lives almost touch, but the 'medianeras', the wall, that separates their apartments, prevents them from seeing each other. Though their paths do cross occasionally, they never notice each other. Still, slowly it becomes clear that they are actually soul mates: they frequent the same video shop, but a movie rack keeps them from meeting; they visit the same movie theater, but it is dark and they don't see each other. The city that brings Martin and Mariana together also keeps them apart. Taretto's endearing MEDIANERAS is a tribute to metropolitan life as well as a love story of two people who overcome their misfortunes and demonstrate a willingness to rediscover the world.

# BIOGRAPHY

*Gustavo Taretto* (Buenos Aires, 1965) started out as creative director in the advertising industry and won a Gold Creative Lion at the Cannes Lions Festival in 2003. Four year earlier he had begun attending classes at the Argentinean film institute of veteran filmmaker José Martínez Suárez. Since then he has directed several shorts, including the highly acclaimed MEDIANERAS, which was released in 2005 and received many awards, for example at the Clermont-Ferrand and Locarno film festivals. He made his first feature film MEDIANERAS in 2011, which retells the story of the 2005 short of the same title. His work has been compared to that of Woody Allen in the leading film magazine *Variety*.





FILMOGRAPHY – FEATURES 2011 *Medianeras* 

FILMOGRAPHY – SHORTS 2010 Una vez más 2007 Hoy no estoy 2005 Medianeras 2003 Cien pesos 2002 Las insoladas

# PORFIRIO

PORFIRIO
PORFIRIO
ALEJANDRO LANDES
COLOMBIA
2011
106
35MM
SPANISH
DUTCH
COLOUR
INFO@EYEFILM.NL

# SYNOPSIS

With PORFIRIO filmmaker Alejandro Landes offers a tight, physical portrait of a man trapped in his own body who wishes to escape. Porfirio Ramirez Aldana, paralyzed by a stray police bullet, lives in a city on the outskirts of the Colombian Amazon. His world has been reduced to the tiny rooms of his home and his wheelchair. With his lawsuit against the government going badly, he plots his revenge.

Landes was inspired by the true and spectacular story of Porfirio Ramirez Aldana. He visited Porfirio, a man who tried to hijack a plane to Bogotá in 2005, in prison and then spent five years developing a film that would eventually star Porfirio himself as well as his son. PORFIRIO doesn't focus on the hijacking, but on the daily existence of the badly damaged protagonist: his ablutions, exercise, the care for his lazy son, his meagre income from selling call time on his cell phone and the sexual activities with his neighbour. Porfirio is continually frustrated by the limitations of his physical freedom, but refuses to give up... and he makes plans. A minimalist and subtle film that explores the seemingly banal and while doing that depicts the tragicomedy that is life.

# BIOGRAPHY

*Alejandro Landes* (São Paulo, 1980) was born to a Columbian mother and Ecuadorian father. He studied literature, economy and architecture at Brown University in Providence, USA, and subsequently wrote for the Miami Herald, a newspaper with primary focus on Latin America, and for the Miami-based Spanishlanguage talk show *Oppenheimer presenta*. His first film premiered in 2007, the documentary COCALERO about Columbian coca farmers, which he not only directed but also wrote and produced. He did the same





for PORFIRIO, his first feature film, made with the support of Cinéfondation (a foundation of the Cannes Film Festival) and the Sundance Institute (associated with the Sundance Film Festival).

FILMOGRAPHY - FEATURES 2011 *Porfirio* 2007 *Cocalero* 

### **RISCADO**

ORIGINAL TITLE	RISCADO
INTERNATIONAL TITLE	CRAFT
DIRECTOR	GUSTAVO PIZZI
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	85
PROJECTION FORMAT	HD CAM
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	CONTACT@FIGAFILMS.COM

# AWARDS

Best Actress (Rio de Janeiro International Film Festival, 2010)

# SYNOPSIS

Gustavo Pizzi's dazzling directorial debut offers an intimate glimpse into the world of fragile actress Bianca, the debut role of Pizzi's wife Karine Teles, who gives an elegant and top-class rendition of this character. She was winner of Best Actress at the 2010 Rio International Film Festival 2010, where the film premiered.

Some work day and night to reach their goals and realize their dreams, but this doesn't always suffice and then only luck seems to be the decisive factor. What is the importance of luck in life? How much effort and talent is required to achieve happiness? Bianca is an excellent actress, but her theatre work doesn't pay the bills. In order to make a living, she takes on humiliating and frustrating acting jobs impersonating movie divas and for promotional events. But then Bianca gets a part in a big international production. The director of the film finds her so inspiring that he changes the character he wrote into a version of Bianca. Is this a chance of a lifetime? Or does it conflict with all her original principles and dreams?

# BIOGRAPHY

*Gustavo Pizzi* (Rio de Janeiro, 1977) studied cinema at the Federal University of Rio de Janeiro and has been producing, writing, directing and editing for ten years. He has worked with acclaimed directors as Karim Ainouz, Jonathan Nossiter and Bia Lessa. In 2006 he wrote and produced his first documentary PRETÉRITO PERFEITO, a portrait of one of Rio's most famous





brothels. RISCAD0 is his first feature film, which he also (co-)wrote and produced. At the Rio International Film Festival actress and *co-scriptwriter Karine Teles was awarded Best Actress for her role in* RISCAD0.

FILMOGRAPHY - FEATURES 2010 Riscado 2006 Simple Past (Pretérito perfeito)

# **VIVA RIVA!**

ORIGINAL TITLE VIVA RIVA! INTERNATIONAL TITLE VIVA RIVA! DIRECTOR DJO TUNDA WA MUNGA COUNTRY OF PRODUCTION CONGO, FRANCE, BELGIUM YEAR OF PRODUCTION 2010 LENGTH IN MINUTES 98 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] FRENCH, LINGALA SUBTITLES ENGLISH COLOUR / BLACK-WHITE COLOUR CONTACT BETA@BETACINEMA.COM

# AWARDS

Best Picture & Best Director (Africa Movie Academy Awards, 2011) Best African Movie (MTV Movie Awards, 2011)

# SYNOPSIS

Riva, a petty operator with charm and ambition, sees an opportunity to close the deal of his life: He devises a cunning plot to get hold of a fuel-filled tanker truck hijacked by his gangster boss. Fuel is a scarce commodity in Kinshasa and Riva knows he can sell the stuff for a huge profit. Of course, he's not the only one who wants the tanker. His main rival is Azor, a well-known and dangerous crime boss. Riva does all he can to keep clear of Azor, but this doesn't hinder him from making shady deals and living life to the full with his friend Cezar. Together they let the fuel money roll in Kinshasa's nightclubs. This is how Riva catches sight of Nora and falls head over heels for her. What Riva doesn't know is that Azor too is determined to win Nora's heart.

The film has been compared to CITY OF GOD with regard to the sleek camerawork cinematography, the role of music, and sex and violence. VIVA RIVA! however also shows the omnipresent corruption in Congo without succumbing to moral indignation. Filmmaker Djo Tunda Wa Munga presents Kinshasa as an alluring, bustling mix of slums, gated communities, brothels and night clubs, the natural habitat of people like the charismatic Riva: slightly self-destructive and living for the moment.

# BIOGRAPHY

*Djo Munga*, also known under his full name Djo Tunda Wa Munga, was born and raised in Congo and studied film at the prestigious Institut National Supérieur des Arts de Spectacle et des Techniques de Diffusion in





Brussels. During his study he was inspired by American and European cinema, but eventually he returned to his native country, where he hopes to use all he learned in Belgium to develop a new Congolese cinema. He has been making documentaries and television films since 2005 and made his debut as a feature filmmaker with VIVA RIVA! in 2010.

# FILMOGRAPHY – FEATURES 2010 Viva Riva!

2009 State of Mind 2006 Papy 2005 Horizon in Transition

FILMOGRAPHY – SHORTS 2006 The Approach (L'approche)

# **ONCE UPON A TIME IN ANATOLIA**

ORIGINAL TITLE	BIR ZAMANLAR ANADOLU'DA
INTERNATIONAL TITLE	ONCE UPON A TIME IN ANATOLIA
DIRECTOR	NURI BILGE CEYLAN
COUNTRY OF PRODUCTION	TURKEY, BOSNIA-HERZEGOVINA
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	157'
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	TURKISH
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	INFO@CONTACTFILM.NL

# AWARDS

Grand Prize of the Jury (Cannes Film Festival, 2011)

# SYNOPSIS

ONCE UPON A TIME IN ANATOLIA, a classic detective/black comedy mashup by Turkish filmmaker *Nuri Bilge Ceylan* (THREE MONKEYS) paints a poetic portrait of the Anatolia region in Turkey.

It is night and a group of men are looking for a dead man in the steppes of Anatolia. Among them are prosecutor Nusret, police chief Naci and doctor Cemal. Additionally, they have a prisoner in tow named Kenan who must lead them to his murder victim. However, Kenan has no idea where the body can be found and the party goes on and on through the deserted Turkish countryside. ONCE UPON A TIME IN ANATOLIA pictures a vivid portrait of a rural community which is contrasted against the urban perspective of the search party members. It is the story of a murder investigation, how it gets under your skin and won't let you go. With his unique style, highly analytical mind and, last but not least, classic sense of humor Ceylan has once again managed to reaffirm his reputation as a renowned director.

### BIOGRAPHY

Nuri Bilge Ceylan (Istanbul, 1959) is seen as one of the big names of European cinema. With his oeuvre (in total seven titles) he has won dozens of industry awards at international film festivals. Only after studying electrical engineering and going through military service did he decide to become a filmmaker. He started studying film at Mimar Sinan University, but never graduated. In 1993 he began filming K0ZA, his first short film made with minimal resources, four years later KASABA followed, his first full-length feature film.





His international breakthrough came with the awardwinning UZAK (2002). His latest film, ONCE UPON A TIME IN ANATOLIA (2010) won the prestigious Grand Prize of the Jury at the 2011 Cannes Film Festival.

### FILMOGRAPHY – FEATURES

2010 Once Upon a Time in Anatolia (Bir zamanlar Anadolu'da) 2008 Three Monkeys (Üç maymun) 2006 Iklimler 2002 Uzak 1999 Mayis sikintisi 1997 Kasaba

FILMOGRAPHY – SHORTS 1995 *Koza*  To begin with, let me tell you what makes me really proud of Indian cinema. First, with at least 5,000 films a year, Indian cinema makes the most films in the world. That's 1,000 feature films annually, at least 2,000 documentaries and 2.000 shorts. By comparison, the US averages about 500 features annually and France about 250. Second, while Hollywood has practically destroyed national cinemas worldwide, dominating 80-90% of the national markets, India is perhaps the only spot on the planet where Hollywood is small change, with about 10% of the Indian market, despite operating in India for about a century, dubbing its films in Hindi. Tamil, and Telugu, and the combined might of its big studios and stars: - Steven Spielberg, Tom Cruise and all. Third, India makes films in 39 (you read correctly!) languages and dialects - that must be more than all the combined film languages of the European Union - in just one country. It's a whole continent of cinema. Some say that the English language and Bollywood unite this ethnically diverse nation.

Now look who is beginning to colonise whom: Steven Spielberg's DreamWorks Studios signed a joint venture with Indian conglomerate Reliance Big Entertainment in 2009, whereby DreamWorks received \$500 million from Reliance. So Mohammed came to the mountain after all.

For all its high profile, Bollywood makes about 200-250 feature films annually – barely a fourth or fifth of total Indian film production. There are healthy cinemas in many regional Indian languages including Tamil, Telugu (each of which also make 200-250 feature films annually), Malayalam, Kannada, Bengali and Marathi. While Bollywood films are seen all over the country and abroad, the regional languages rarely cross one or two Indian states and ethnic pockets overseas. All the cinemas have a long tradition of both mainstream and independent art house films. Indian art house films have been screened at international film festivals for half a century. For instance, Chetan Anand's NEECHA NAGAR (LOWER DEPTHS) won the Grand Prix at the Cannes Film Festival in 1946; Satyajit Ray's APARAJITO (THE UNVANQUISHED) won the Golden Lion at Venice (1956) and V. Shantaram's D0 AANKHEN BARAH HAATH (TWO EYES, TWELVE HANDS) won the Silver Bear at the Berlin Film Festival in 1958.

Bollywood's (mainstream cinema in Hindi, India's national language) masala films cheerfully toss in several genres: romance, melodrama, comedy, spectacle, action, adventure, with at least six highprotein songs and dances, all topped off with a happy ending. They are characterized by a joie de vivre, a celebratory attitude towards life, despite all the knocks of destiny. In a country that is still largely poor (and yes, considerably rich, but then India is full of contradictions), where millions of people lead desperate lives, Bollywood films are an escapist fantasy. The masala aspect of films - combining all genres in one - is deep-rooted in the Indian psyche, and also reflected in Indian cuisine. Unlike Europeanstyle course meals, the basic Indian thali (platter) serves starters, Indian bread, rice, lentils, curry, vegetables, papads, pickles and dessert, in bowls on a single plate, all at one go.

A word about Bollywood's song and dance. The Indian musical – and dancical – is distinct from the Hollywood musical, a specific genre that essentially evolved as an antidote to the Great Depression of 1929. Indian and Bollywood musicals have grown independently of Hollywood, and have their roots in Indian oral storytelling with song and dance, folk theater and the epics. We are quite accustomed to folklore fantasies like the Jataka Tales, in which lions conduct afternoon conversations with rabbits, and mythological epics like the Ramayana, in which flying monkeys bring medicinal herbs for the hero and burn an enemy city to the ground with their flaming tails. That is why we simply

do not understand why anyone in the West should take issue if one moment the hero and heroine are chatting in a coffee-shop in Bombay, and the next are dancing on the snowy slopes of Switzerland. In fact, the songand-dance 'Chaiyyan Chaiyyan', in which a sexy woman dances with ensemble dancers on top of the roof of a running train in Mani Ratnam's DIL SE (From the Heart), is one of the most spectacular openings of any contemporary film in the world.

Hollywood, long accustomed to counting its success in dollars, may find it hard to appreciate other vardsticks of success and the peculiar nature of film addiction in India. Nobody bats an eyelid that SHOLAY (Flames) ran in the theatres for over five years and DILWALE DULHANIYA LE JAYENGE (BRAVEHEART TAKES THE BRIDE) for 15 years. It is perfectly normal for fans to see these films say 23 times, only to sing along with all the songs and recite the dialogue in real time. Which Hollywood film commands such devotion from its audience? Bollywood superstar Amitabh Bachchan's fans have actually built a temple to honor him in Kolkata. Once. when he was hospitalized, the nation came to a halt. People offered all kinds of penance for his speedy recovery, including a man who walked backwards in the hot sun barefoot for hundreds of kilometers, the most original sacrifice for his hero he could come up with. Whether stars in either Bollywood or Hollywood desire, or deserve, such devotion is another matter.

Australian director Baz Luhrmann, who made MOULIN ROUGE, said that watching a Bollywood film in an "icecream palace of a theater" in Rajasthan, Western India, represented a seminal moment in his understanding of cinema. The audience was singing along with the songs in the film, chatting, eating, talking on their mobile phones and watching the film, all at the same time. Luhrmann said he tried to generate Bollywood's interactive quality when making MOULIN ROUGE, which eventually won an Oscar nomination for Best Picture. Bollywood films have been snapped up at many international film festivals in recent years, including Sanjay Leela Bhansali's DEVDAS at Cannes, Farah Khan's OM SHANTI OM at Berlin and Mani Ratnam's YUVA (Youth) at Venice. In fact, Hollywood has recently been producing Bollywood films, including Fox Star Studios, which backed Karan Johar's MY NAME IS KHAN, starring Bollywood star Shah Rukh Khan, on the Muslim viewpoint in post-9/11 America. The film was distributed in 64 countries, with prints dubbed in German, Polish and Korean.

In the West, most people know of just a handful of Indian directors such as Satyajit Ray, and non-resident Indian directors based in the West, including Mira Nair, Deepa Mehta and Shekhar Kapur. But alongside them and big Bollywood productions, fiercely independent regional Indian cinemas continue to hold their own. Unburdened by stars, they make films that are closer to literature and poetry, have more unique voices, and are saturated by a smell of the earth. Although they tackle local issues, they often have a universal resonance. Prominent directors working in regional languages include Adoor Gopalakrishnan, G. Aravindan and Shaji Karun (Malayalam); Satyajit Ray, Ritwik Ghatak, Buddhadeb Dasgupta, Rituparno Ghosh (Bengali); Mani Ratnam, K. Balachander (Tamil); Girish Kasaravalli (Kannada); and Jabbar Patel and Amol Palekar (Marathi). It is these films that have brought Indian cinema credibility at film festivals for half a century, a space into which Bollywood is lately elbowing its way. Some decades ago, Bollywood and the 'parallel cinema' art house movement each sat on their own island, elbows crossed, refusing to talk to each other. But a happy middle ground has been found since, with mainstream productions tackling more realistic themes with sensitivity, and art house directors employing mainstream stars and song and dance. In that wonderful gray area, I suspect, lurks the future of Indian cinema.

India, an ancient civilization estimated to date back to 6,000 BC, has been very wealthy materially, spiritually and culturally for many years. Over the centuries, its spices, cotton, gold and precious stones, opium, cheap labour and warm climate have attracted many traders and colonisers, including the British, French, Dutch and Portuguese. Many of them initially came as traders, but at some point started to use armed force to exploit the country or simply to loot its riches, leaving it a poor, third world country. The plunderers continue to lord it over the rest of the planet as smug, rich, first world countries. Certainly, some of them also did India good, but that doesn't wash away their sins in the Ganges.

Despite this history, many predict that India, along with China, will dominate this century, for a variety of reasons: India's native intelligence, its brilliance at engineering and computer software, its tremendous spiritual and cultural resources, the fortitude of its people, and above all, an amazing philosophical acceptance of life as it is and the resilience to bounce back regardless of brute circumstances. You can call this destiny or attribute it to our belief that every life is just one of a cycle of lives and rebirths, so everything is going to be all right. Call it what you will, it works – and it will stand us in good stead as India is poised for take-off.

All this also makes India a country of extreme contradictions. It is said that India lives in several centuries at the same time. We have all the trappings of modernity we send rockets to the moon, we have nuclear power, we make America nervous with our information technology software and skills, and fancy Indian malls sell, among other things, Lexus, Longines and Louboutin. Alongside this, medievalism, primitivism, feudalism and patriarchy are very much alive and kicking. Female foeticide is common practice, as are caste and dowry related deaths. Homosexuality was decriminalized only two years ago by the Delhi High Court, still our health minister just announced that homosexuality is a disease. In a way the photograph showing rocket launcher parts being transported to the launch site by a bullock cart is India's Kodak moment.

It is these issues and contradictions that many independent Indian filmmakers - showcased in the Soul of India package at the World Cinema Amsterdam Film Festival - address. With mostly new, debut films, they tackle head-on a range of contemporary Indian issues, including caste, class, politics, terrorism, communal riots, gender issues, homosexuality and globalisation. The tip of the volcano that is the Indian film industry, has been torched, and it is exploding with independent voices in multiple languages - Hindi, regional languages and English. These filmmakers include Anurag Kashyap, Dibakar Banerjee, Sidharth Srinivasan, Umesh Kulkarni, 'Q', Onir, Nandita Das, Ameer Sulthan, Rainesh Domalpalli, Anusha Rizvi, Raiiv Vijay Raghavan and Suman Mukhopadhyay, many of whom are represented in Soul of India. Most of these directors belong to the multiplex generation themselves, and are likely to be familiar with the works of senior Indian independent directors including Satyajit Ray, Shyam Benegal, Govind Nihalani, Adoor Gopalakrishnan and Sai Paranjpye, as well as the films of Pedro Almodovar, Alejandro Inarritu, Kim Ki-Duk, Majid Majidi and Sofia Coppola.

There are two Hubert Bals Fund/IFFR supported films here – Sidharth Srinivasan's PAIRON TALLE (SOUL OF SAND, Hindi) and Aamir Bashir's HARUD (AUTUMN, Urdu). PAIRON TALLE is a powerful and savage film that rips the myth of Shining India, and displays the clumsiness of two completely different Indias, joined at the hip. It focuses on honor killings in modern India, showing how easily a wealthy, well-settled man in India today can have his daughter and her boyfriend hacked to death, only because the boyfriend was of the wrong caste. It's naïve to think that only Afghanistan and Pakistan have a monopoly on the Taliban – they're everywhere. The film was screened in Toronto and Rotterdam. HARUD on the other hand is a quiet, meditative film that centers on the life and dreams of a young man in Kashmir, for long a hotbed of conflict between India and Pakistan. It was screened in Toronto and Rotterdam.

Indian cinema is becoming more open in addressing sexuality, and the provocative GANDU (ASSHOLE, Bengali) by 'Q' in the World Cinema Amsterdam competition program, is an example of this. A stylishly shot blackand-white Bengali rap film that was at the Berlin Film Festival this year, it explores the state of mind of a young man, son of a sex worker, who vents his rage and frustration in rap and coke. The film features explicit sex scenes, which is very rare in Indian cinema. The director is also a musician, and the film gradually developed around songs while he was jamming with a band. Onir's IAM (Hindi), the Opening Film of Soul of India, is a portmanteau film with four stories on different issues, including sexuality. One story deals with how a homosexual in Mumbai is exploited by the police - and betrayed by his own. Another story deals with child abuse, a third on the aftermath of the Hindu-Muslim conflict in Kashmir, and the fourth on the awkwardness of being a liberated, single mother. It's an innovative 'Facebook film', made with money raised largely through the social networking website.

The modern-day implications of the caste system play out in several films, such as PAIRON TALLE, VANAJA and PARUTHIVEERAN. Rajnesh Domalpalli's VANAJA (Telugu), a brilliant film that won Best Debut Feature at the Berlin Film Festival, tackles caste, gender and politics while exploring the story of a spunky low-caste, teenage girl, who fights to rise above the caste into which she was born. An engineer, Domalpalli switched to film. VANAJA was his master's thesis in film at Columbia University in the US. Ameer Sulthan's PARUTHIVEERAN (Tamil) is a powerful, gut-wrenching film that you will not forget. The film, a ferocious love story between a sweet, high-caste girl and low-caste thug, is set in the loud, boisterous, violent culture of Madurai in Tamil Nadu. It was acclaimed at the Berlin Festival, but local fans in Tamil Nadu tend to walk out 20 minutes before the ending because they cannot bear the tragic climax.

Umesh Kulkarni's VIHIR (THE WELL, Marathi), a superb film that philosophically addresses death among teenagers, was screened in Berlin and Rotterdam. The teenage protagonist's cousin dies in a swimming accident, and the film is about how he reconciles to this, believing that his spirit is somehow still around. A film that truly smells of the earth. It was produced by Bollywood superstar Amitabh Bachchan's Amitabh Bachchan Corp Ltd, reflecting an encouraging trend of Bollywood backing art house films. New Yorkbased Prashant Bhargava's PATANG (The Kite, Hindi), about a family reunion in Ahmedabad during the kite flying festival, also intimately evokes the resilient spirit of the city.

Three women debut directors shine in this package, with Nandita Das' FIRAAQ, Anusha Rizvi's PEEPLI [LIVE] and Kiran Rao's DH0BI GHAT. The Hindu-Muslim riots in the western state of Gujarat in 2002, in which over 1,200 were killed, a majority of them Muslims, has left a weal on the public conscience. However, only two feature films have addressed it, one of them being Nandita Das' FIRAAQ (Hindi). Rather than focusing on the bloodbath, she explores with sophistication the states of mind of both perpetrators and victims after the massacre. An incredibly gutsy and magnificent film, as most of the perpetrators of the crimes still roam free. It was screened at the Telluride and Toronto festivals. Anusha Rizvi's PEEPLI [LIVE] (Hindi) is a mordant satire on the farmers' suicides, a common occurrence in India. The film centers on a desperately indebted farmer, who considers suicide when he learns that the government will then give the family a decent compensation, and the ensuing politicians' and media circus. This film too was screened in Berlin. Kiran Rao's DHOBI GHAT (MUMBAI DIARIES) (Hindi, English) explores a love triangle between a chic New York investment banker woman visiting Mumbai, a painter and a poor washerman who works at the dhobi ghat (washerman's place). Even as it explores class and identity, it is also a love letter to Mumbai city, evoking its soul, sights and smells. The film was screened in Toronto.

Soul of India also features superb short films. Suprivo Sen's WAGAH is a moving, funny film on Wagah at the Indo-Pakistan border; Siddharth Sinha's UDEDH BUN ((UN)RAVEL) is a compelling coming-of-age story that won the Silver Bear in Berlin; Bishnu Dev Halder's BAGHER BACHA (TIGER'S CUB) portrays a street kid as an urban warrior; Gitanjali Rao's PRINTED RAINBOW, screened in Cannes (she was on the Cannes jury this year), is an exquisite, feminist animation film about an old woman and her cat; Ashish Pandey's KHULE DARWAAZE (OPEN DOORS) is also about a lonely old woman; US-based Natasha Mendonca's JAN VILLA, which won the Tiger Award for Best Short at Rotterdam this year, zooms in on a lesbian relationship in middle-class Mumbai very explicit and daring for India; and Vinoo Choliparambil's VITTHAL is about the outrage a small boy feels when his head is ritually shaved after his grandfather dies.

All in all, *Soul of India* is a snapshot of India – right here, right now. I'd specially like to thank all the directors, producers and distribution/sales agents for the films, including Aamir Khan of Aamir Khan Productions; Amrita Pandey, Amit Khilnani and Abigail Rodrigues of UTV; Juliette Janssen, Janneke Langelaan and Iwana Chronis of the Hubert Bals Fund, International Film Festival Rotterdam: Esther Devos and Noemie Devide of Wild Bunch; Camille Rousselet and Ilaria Gomarasca of Wide Management; Ida Martins and Alessandro Lombardo of Media Luna; Wg Cdr Ramesh Pulapaka of Amitabh Bachchan Corp Ltd; and K E Gnanavel Raja of Studio Green and Karthi Sivakumar. Heartfelt thanks also to Raymond Walravens, World Cinema Amsterdam Festival Director, and his team - Petra van Dongen, Patricia van Wetten, Olivia Tran and Noortje van de Sande for their wonderful assistance in putting this program together. Geniet van deze films! Meenakshi Shedde

Meenakshi Shedde, based in Bombay, India, is Curator of the World Cinema Amsterdam Soul of India program . She is India Consultant to the Berlin, Locarno and Dubai Film Festivals, and Curator to festivals worldwide. She freelances for Variety and Cahiers du Cinema. Her email is meenakshishedde@ gmail.com

# **SOUL OF INDIA - INDEX** FEATURES







IAM Onir

DHOBI GHAT Kiran Rao

FIRAAQ Nandita Das





HARUD Aamir Bashir









PATANG Prashant Bhargava



PARUTHIVEERAN Ameer Sulthan



VIHIR Umesh Vinayak Kulkarni

VANAJA Rajnesh Domalpalli

I AM

ORIGINAL TITLE	I AM AFIA MEGHA ABHIMANYU OMAR
INTERNATIONAL TITLE	I AM
DIRECTOR	ONIR
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	110
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	HINDI, ENGLISH, BENGALI,
	KASHMIRI, MARATHI
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	ANTICLOCKFILMS@GMAIL.COM

# AWARDS & FESTIVALS

Best Film & Best Actress (London Asian Film Festival, 2011)

David Flint Honorary Award for Human Rights (UK, 2010)

NETPAC Award for Best Asian Film, International Jury Special Mention (International Film Festival of Kerala, 2010)

Engendered Award for Outstanding Contribution (I-View Film Festival, New York, 2010) Best Film, Audience Choice Award (River to River Film Festival, Florence, 2010)

# SYNOPSIS

I AM by Onir, Opening Film of the 'Soul of India' section, is a strong film on compelling dilemmas modern Indians face today. Spurned by Bollywood, producers Sanjay Suri and Onir used Facebook and social networks to co-produce this film with 400 people in 35 cities. It features four stories about characters who struggle to keep their identity and dignity.

I AM AFIA explores the awkwardness at the far edge of feminism, as a single, divorced woman negotiates at a sperm bank, with a young teenager selling his sperm for pocket money.

I AM MEGHA: When Megha, one of the Hindu exodus forced from their land by Muslims in Kashmir, returns home, she finds her childhood Muslim friend now living in it. A trenchant exploration of friendship and identity. I AM ABHIMANYU (played by actor-producer Sanjay Suri) is about a man tormented by his childhood sexual abuse by his widowed mother's lover. But will his mother acknowledge the truth?

I AM OMAR is a sharp sketch of what it means to be homosexual in India today. The Delhi High Court ruling decriminalising homosexuality in 2009 is still legally





contested. Omar's story is a common one of police blackmailing homosexuals, but he is outraged by an unexpected betrayal.

# BIOGRAPHY

Onir left Bhutan for Kolkata in 1986. While studying comparative literature, he also did film studies at Chitrabani, and cheerfully plunged into studying German, Russian, Bengali and Tamil. Following his documentary GLIMPSES OF A COLLEGE STREET in 1991, he got an editing scholarship at SFB/TTC Berlin. After producing and directing the documentary FALLEN HERO, Onir directed and co-produced his first feature MY BROTHER NIKHIL in 2005, and his second feature BAS EK PAL in 2006. In 2008, Sanjay Suri and Onir produced Onir's third feature SORRY BHAI!, distributed by Mumbai Mantra. I AM is his fourth feature. Onir's films are driven by his empathy for victims of social injustice.

FILMOGRAPHY – FEATURES AND SHORTS\* 2010 *I Am* 2008 Sorry Bhai! 2006 Bas Ek Pal 2005 My brother...Nikhil 1992 \*Fallen Hero 1991 \*Tiger's Nest

# **DHOBI GHAT**

ORIGINAL TITLE	DHOBI GHAT
INTERNATIONAL TITLE	MUMBAI DIARIES
DIRECTOR	KIRAN RAO
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	103
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	HINDI, ENGLISH
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	KIRAN@AKPFILMS.COM

# AWARDS & FESTIVALS Toronto International Film Festival, 2010

# SYNOPSIS

A refreshing debut feature written and directed by Kiran Rao, DHOBI GHAT (washerman's place) has four protagonists, whose worlds intersect in Mumbai (formerly Bombay) and leave them forever altered. Yasmin, a shy, small-town bride arrives in Bombay; but lonely, she films the city on her videocamera, as 'video letters' to her brother. Shai, an attractive investment banker and photographer from New York, is in Mumbai on a sabbatical. She meets Arun the painter and has an on-off relationship with him. Munna is the slowburning, sexy washerman (dhobi) who delivers clothes to Shai's house and wants to become a film star. As he shows her the 'real' city in exchange for her shooting his portfolio, he falls in love with her. And, as Arun moves into a new apartment, he finds Yasmin's video letters and learns of her terrible secret.

The film delicately explores class-conscious Indiawhere the lower orders must keep their place-and the fate of love that tries to vault across its forbidding chasm. DH0BI GHAT gets wonderfully under the skin of Mumbai – in a very different way from SLUMD0G MILLIONAIRE – but its heart beats for that same impossible love. The film is produced by and features Bollywood star Aamir Khan, who is also married to Kiran Rao.

# BIOGRAPHY

Born in Bengaluru and raised in Kolkata, Kiran Rao moved to Mumbai and worked as an Assistant Director on films such as the Academy Award®-nominated LAGAAN, and MONSOON WEDDING, winner of the Venice





Film Festival's Golden Lion. She was Associate Producer on TAARE ZAMEEN PAR, India's official entry to the Academy Awards<sup>®</sup>, and JAANE TU YA JAANE NA. She co-produced PEEPLI [LIVE], the first Indian film in World Cinema Competition at Sundance 2010. Rao holds a Bachelor's degree in Economics from Sophia College, Bombay University, and a Master's in Mass Communication from Jamia Millia Islamia University, New Delhi, DH0BI GHAT is her first feature film.

FILMOGRAPHY - FEATURES 2010 Dhobi Ghat (Mumbai Diaries)

# HARUD

ORIGINAL TITLE	HARUD
INTERNATIONAL TITLE	AUTUMN
DIRECTOR	AAMIR BASHIR
COUNTRY OF PRODUCTION	INDIA*
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	99
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	URDU
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	AAMIR@CHASINGTALES.NET
	*HUBERT BALS FUND

# AWARDS & FESTIVALS

Don Quixote Award (Fribourg International Film Festival, 2011) Rotterdam, Toronto, London, Dubai, Gothenburg, New York Indian, Mumbai Film Festivals

# SYNOPSIS

Aamir Bashir's debut feature HARUD (AUTUMN) is set in Kashmir, a hotbed of India-Pakistan territorial disputes and skirmishes for decades. The meek Rafig (Shahnawaz Bhat) returns to his home in Kashmir after unsuccessfully trying to cross the border to Pakistan to become a militant. His village seems permanently under siege, full of army personnel, and there's the humiliation of daily security frisking. Rafig's brother is one of the thousands of young men who have gone missing since the military insurgency. His mother is still hopeful of finding him, but his father is mostly shellshocked (Iranian actor Reza Naji, Best Actor, Berlin, for Majid Majidi's SONG OF THE SPARROWS, a casting coup). Rafig's life gets a flicker of meaning after he finds his brother's camera. But the film moves inexorably to its tragic climax at Eid, when a lamb is sacrificed.

Director Aamir Bashir is a Kashmir-born actor turned director. HARUD is a very quiet, understated film, whose silences and sparse sound track evoke the suffocation and listlessness of living under siege. Although it is Shahnawaz Bhat's debut performance, his eloquent face and soulful eyes burn in your memory long after.

# BIOGRAPHY

Born in Srinagar, Kashmir, Aamir Bashir is an actor and director based in Mumbai, India. After studying history and law in Delhi, he worked in television as a news correspondent and travel show





host. He moved to Mumbai in 1998 to become an actor. He has acted in independent films, including CLEVER AND LONELY, SPLIT WIDE OPEN, THE GREAT INDIAN BUTTERFLY and the award-winning FROZEN. He earned a Best Supporting Actor nomination at the Screen Awards 2009 for A WEDNESDAY. HARUD is his first venture as writer, director and producer.

FILMOGRAPHY - FEATURES 2010 Harud (Autumn)

# **PAIRON TALLE**

ORIGINAL TITLE PAIRON TALLE INTERNATIONAL TITLE SOUL OF SAND DIRECTOR SIDHARTH SRINIVASAN COUNTRY OF PRODUCTION INDIA\* YEAR OF PRODUCTION 2010 LENGTH IN MINUTES 98 PROJECTION FORMAT HD CAM SPOKEN LANGUAGE[S] HINDI SUBTITLES ENGLISH COLOUR / BLACK-WHITE COLOUR CONTACT SIDHARTH@REELILLUSIONFILMS.COM \*HUBERT BALS FUND

# AWARDS & FESTIVALS

Toronto Film Festival, 2010 International Film Festival Rotterdam, 2011 Museum of Modern Art (MoMA), 2011 Santa Barbara International Film Festival, 2011

# SYNOPSIS

PAIRON TALLE (SOUL OF SAND) is not just an attack on the India Shining myth, it is an attack of unprecedented savagery. India lives in several centuries at the same time. Alongside the economic boom and landscape of glass and chrome towers, director Sidharth Srinivasan exposes its dark underbelly of primitive, feudal impulses. A man driving a fancy car and sporting shades, will slit his daughter's lover's throat without hesitation, simply because he is of the wrong caste. The Taliban are within us, not just wherever the Americans are pretending to look.

The caste system is so entrenched in the psyche of the low caste Bhanu Kumar, that he loyally guards his master's abandoned silica mine, seemingly unaware that his master is raping his own wife. One night, he shelters a couple who has eloped, terrified that they will be victims of an honour killing, and sets in motion a chain of bloody events leading to its tragic climax. Like Arvind Adiga's Booker Prize-winning book *The White Tiger,* PAIRON TALLE examines contemporary Indian society from the viewpoint of the low caste man, the slave, at the bottom, with unsparing honesty and cynicism. This Hubert Bals Fund-supported film was selected by Global Film Initiative for North American distribution.





# BIOGRAPHY

Sidharth Srinivasan was born in New Delhi, India, in 1975. After studying economics, he assisted renowned Indian filmmaker Kumar Shahani. Sidharth's debut short film SWAMOHITA (THE TIGHTROPE WALKER), made when he was 23, was at the Venice Film Festival Competition in 2000. His debut feature DIVYA DRISHTI (THE DIVINE VISION), which swept the awards at the KaraFilm Festival, Karachi, 2002, was at festivals worldwide. His second feature PAIRON TALLE, which he wrote, produced and directed, had its world premiere at the Toronto Film Festival to great acclaim, and was one of TIFF Co-Director Cameron Bailey's 'Daily Picks'. Sidharth has also directed numerous documentaries and is currently working on a feature-length documentary, 0UTPOST OF DELHI.

# FILMOGRAPHY - FEATURES

2011 Outpost of Delhi (in production) 2010 Pairon Talle (Soul of Sand) 2002 Divya Drishti (The Divine Vision)

FILMOGRAPHY – SHORTS 2005 Where the Ruins Speak 2000 Swamohita (The Tightrope Walker)

# PEEPLI [LIVE]

ORIGINAL TITLE	PEEPLI [LIVE]
INTERNATIONAL TITLE	PEEPLI [LIVE]
DIRECTOR	ANUSHA RIZVI
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	106
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	HINDI, BUNDELKHANDI, ENGLISH
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	ANUSHABIZVI@GMAIL.COM

# AWARDS & FESTIVALS

Sundance Film Festival, 2010 Berlin International Film Festival, 2010 Best First Film Award (Durban Film Festival, 2010) Sao Paulo International Film Festival, 2010 River To River Film Festival, Florence, 2010

# SYNOPSIS

PEEPLI [LIVE], directed by Anusha Rizvi and produced by Bollywood star-producer-director Aamir Khan, is a vitriolic satire on government schemes to prevent desperate farmers committing suicide-and the media. In a tiny corner of a giant country, a poor farmer's family is about to lose its land as they are unable to repay a loan. His brother has a plan to win it all back: commit suicide. The government offers the family of any farmer committing suicide a compensation of Rupees 100,000 (\$2,000). As Natha plans to commit suicide, it sets in motion a chain of events which finds Natha amidst a lot of turmoil. The local bigwigs, the state government, high ranking bureaucrats, federal ministers and the national media all want a piece of the mad circus that ensues. When Natha escapes to the city alive, it maybe to a fate worse than death-as one of the billions of uprooted, faceless workers of Shining India.

# BIOGRAPHY

Director and screenwriter Anusha Rizvi was born in 1978. She studied history at St. Stephen's College, Delhi, and Human Rights at the Jamia University, Delhi. As she says, "I am an accidental filmmaker. I neither trained, nor ever wished to make films before the story of PEEPLI [LIVE] came to me in a flash." She worked





as a television producer for four years at New Delhi Television (NDTV). PEEPLI [LIVE] is her first feature outing as writer and director. Over the last five years, she has helped revive *Dastangoi*, the dead art form of storytelling in Urdu.

FILMOGRAPHY – FEATURES 2010 Peepli [Live]

# FIRAAQ

ORIGINAL TITLE	FIRAAQ
INTERNATIONAL TITLE	FIRAAQ
DIRECTOR	NANDITA DAS
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2008
LENGTH IN MINUTES	101
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	HINDI, GUJARATI, URDU, ENGLISH
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	CONTACT@NANDITADAS.COM

# AWARDS & FESTIVALS

David Flint Honorary Award (Biennial Global Awards, UK, 2008) Best Debutant Director (V Shantaram Awards, India, 2008) Best Film & Best Screenplay (Asian Festival of First Films, Singapore, 2008) Purple Orchid Award for Best Film (Thessaloniki International Film Festival, 2008) Special Jury Prize (Istanbul Film Festival, 2010)

# SYNOPSIS

The communal riots in Gujarat, western India, in 2002, that left over 1,000 dead, a majority of them Muslims, convulsed India. Interestingly, only two feature films were made on this still simmering issue—one by a man, and one by a woman—FIRAAQ by Nandita Das. Not only is FIRAAQ a film of incredible courage—most of the perpetrators of the carnage roam free and silence their critics—but of great sophistication. It's a woman's view of a bloodbath: little in-your-face rioting, but with a raw poignancy that gnaws at your heart.

FIRAAQ, meaning both separation and quest in Urdu, is based on "a thousand true stories." It looks at the aftermath of the riots, and the effects it had on ordinary people—perpetrators, victims and silent observers. Mohsin, a young Muslim boy who has been orphaned in the riots, looks for his father. Aarti, a middleaged Hindu woman, punishes herself for refusing to shelter a Muslim woman hounded by the mobs and her own husband. Muneera, a young Muslim woman whose house has been burnt, suspects her Hindu friend Jyoti's husband. As the burning mobs close in, the elderly, genteel classical musician Khan Saheb, withdraws even deeper into his music. A distilled meditation on the wages of violence.





# BIOGRAPHY

Nandita Das is known to audiences worldwide for her critically acclaimed performances in films including Fire, Earth and Before the Rains. She has acted in over 30 feature films in 10 languages, with distinguished directors like Deepa Mehta, Adoor Gopalakrishnan, Mrinal Sen, Shyam Benegal and Mani Ratnam. She believes in the role of cinema as a powerful instrument for social change. She was a member of the international jury at the Cannes Film Festival, 2005, and at the Karlovy Vary International Film Festival, 2007. The French government bestowed on her the Chevalier dans l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters). She is currently Chairperson of the Children's Film Society, India.

FILMOGRAPHY – FEATURES 2008 *Firaag* 

# PARUTHIVEERAN

ORIGINAL TITLE	PARUTHIVEERAN
INTERNATIONAL TITLE	PARUTHIVEERAN
DIRECTOR	AMEER SULTHAN
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2007
LENGTH IN MINUTES	139
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	TAMIL
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	CONTACTK@GMAIL.CO

# AWARDS & FESTIVALS

NETPAC Award-Special Mention (Berlin Film Festival, 2007)

Best Indian Film Award & Best Actress Award (Osian's Cinefan Festival, New Delhi, 2007) Tamil Nadu State Government Awards for Best Film, Best Actor & Best Actress (India, 2007) Filmfare Awards South for Best Movie & Best Director (India, 2007)

### SYNOPSIS

PARUTHIVEERAN is essentially a Romeo-and-Juliet tragedy set in Paruthiyur, Tamil Nadu, south India. But it would be hard to find another Indian film of such unbridled ferocity, both in violence and in love. Melodramatic and over the top in keeping with the rustic, hot-headed community he captures, and absolutely sure of himself, director Ameer Sulthan grabs you by the collar and hurls you into the vortex of the film. In Tamil Nadu, audiences flocked to the theatres to see this film over one year, but usually left 20 minutes before the end: they couldn't bear the climax. Paruthiveeran, a low caste criminal, had once saved the life of his sweet cousin Muthazhagu, a high caste Thevar, when they were kids, and she later falls in love with him. Although he's a despicable lout whose only dream is to be thrown in jail so he can have his photo printed in the local daily, she remains obsessively devoted to him. At one point, he realises he's in love with her, and they decide to elope since their clans are sworn enemies. But it is with heart-breaking consequences, as Muthazhagu pays for Paruthiveeran's sins. Produced by Studio Green, this feisty, unforgettable film, backed by strong performances and cinematography, was acclaimed at the Berlin Film Festival.





# BIOGRAPHY

An economics graduate, Ameer Sulthan ran a tea stall and sold coconuts, before becoming assistant director to Bala in *Sethu*. He won SICA's Best Debut Director Award for MOUNAM PESIYADHE, 2002. His second feature RAAM, made by his Teamwork Production, won the Sankardas Swamigal Best Director Award at the International Film Festival of India, and won Best Actor and Best Music Composer, and Best Cinematographer nomination at the Cyprus International Film Festival, 2006. His PARUTHIVEERAN was at the Berlin and Osian's Festivals. He also wrote the screenplay for RAAM and PARUTHIVEERAN, and turned actor with the film Y0GI.

FILMOGRAPHY – FEATURES 2007 *Paruthiveeran* 2005 *Raam* 2002 *Mounam Pesiyadhey* 

# PATANG

ORIGINAL TITLE PATANG INTERNATIONAL TITLE PATANG (THE KITE) DIRECTOR PRASHANT BHARGAVA COUNTRY OF PRODUCTION INDIA, USA YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 94 PROJECTION FORMAT HD CAM SPOKEN LANGUAGE[S] HINDI SUBTITLES ENGLISH COLOUR / BLACK-WHITE COLOUR CONTACT JAIDEEP@PATANG.TV

# AWARDS & FESTIVALS

Berlin International Film Festival, 2011 Tribeca Film Festival, USA, 2011

# SYNOPSIS

Prashant Bhargava sets the family reunion, which is at the heart of his debut feature PATANG (THE KITE), in the old city of Ahmedabad in western India, during its annual kite flying festival. The entire city goes into a kite-flying frenzy, in every terrace and street-and kite makers, manja (kite string) makers and kite sellers are kept busy. When a successful Delhi businessman takes his pretty daughter on a trip to his childhood home for the festival, the extended family must grapple with some thorny issues. Whether the businessman-who scorns Chakku his nephew for playing music in a wedding band-has given back enough to his family. Their discomfort when he wants his mother to sign away their ancestral home and move to a swank apartment they don't need. Meanwhile, the teenage daughter flirts with a shopkeeper. When they return, nothing is resolved, yet the kite festivities bound them warmly for a while. As his relative says, "We hold on to our happiness. Little little happiness." The cinematography by Shanker Raman is a great asset, capturing the kaleidoscopic colours of the kite festival, and bringing a wonderful family intimacy. There are also good performances, especially Seema Biswas (Sudha) and Nawazuddin Siddiqui (Chakku).

### BIOGRAPHY

PATANG (THE KITE) is writer, director and editor Prashant Bhargava's first feature film. His short film SANGAM premiered at the Sundance Film Festival, garnering several awards and distinctions. The film was distributed by Film Movement and Mubi and broadcast





on Arte/ZDF, The Sundance Channel and PBS. Prashant started out in the arts as a graffiti artist in his hometown of Chicago. He studied computer science at Cornell University and theatrical directing at The Actors Studio MFA program. He has directed and designed commercials, music videos, title sequences and promos over the last 15 years.

FILMOGRAPHY – FEATURES 2011 Patang (The Kite)

FILMOGRAPHY – SHORTS 2006 *Ammaji* 2005 *Backwaters* 2004 *Sangam* 

# VANAJA

ORIGINAL TITLE	VANAJA
INTERNATIONAL TITLE	VANAJA
DIRECTOR	RAJNESH DOMALPALLI
COUNTRY OF PRODUCTION	INDIA, USA
YEAR OF PRODUCTION	2006
LENGTH IN MINUTES	111
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	TELUGU
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	VARIJAFILMS@GMAIL.COM

# AWARDS & FESTIVALS

Best First Feature Award (Berlin International Film Festival, 2007) Best Narrative Feature (IAAC Film Festival, New York, 2006) Special Mention (Hamptons International Film Festival, 2006) Platinum Remi for Best International Film (Worldfest Houston, 2007) Special International Jury Prize (Cairo International Film Festival for Children, 2007) Best Actress (Asian Fest of 1st Films, Singapore, 2007)

# SYNOPSIS

VANAJA is a brilliant film on a coming of age story, that won the Best First Feature Award at the Berlin Film Festival in 2007. You don't realize it's a student thesis film. Set in rural South India, it is the story of a 14 year-old, poor, low caste fisherman's daughter. When a sooth-sayer predicts that she will be a great dancer one day, she finds work as a maid in the house of the local landlady, hoping to learn classical Kuchipudi dance while earning a living. She is a quick learner and blossoms. When the landlady's 23 year old son returns from the US, sexual chemistry is ignited between them, but the situation suddenly takes a dramatic turn, pitching her into a conflict in which class, caste, gender and political issues explode.

### BIOGRAPHY

Rajnesh Domalpalli comes from Hyderabad, in South India. He spent his childhood in small rural towns where his father worked as a civil engineer. An engineer by training, he decided to take up Film at Columbia University in 2001. VANAJA is his Master's thesis at Columbia University's Film School.





While at the Indian Institute of Technology, Rajnesh penned short stories in his spare time. One of these, *The Dowry*, was broadcast by BBC's World Service in 1984 and 1989.

# FILMOGRAPHY – FEATURES 2006 Vanaja

# VIHIR

ORIGINAL TITLE	VIHIR
INTERNATIONAL TITLE	THE WELL
DIRECTOR	UMESH VINAYAK KULKARNI
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2009
LENGTH IN MINUTES	115
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	MARATHI
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	AANTARIK@YAHOO.COM

# AWARDS & FESTIVALS

Best Picture Award (MIAAC Film Festival, New York, 2010) Asia Pacific Screen Award for Achievement in Cinematography (Australia, 2010) German Star of India Award (Bollywood and Beyond Film Festival, Stuttgart, 2010) Berlin International Film Festival, 2010 International Film Festival Rotterdam, 2010

# SYNOPSIS

VIHIR (THE WELL) by Umesh Kulkarni has absolute control of a difficult subject, adolescents coping with death. But he does this in a philosophical yet accessible manner, which accounts for its deservingly huge appeal and acclaim worldwide. Second feature by Kulkarni, the film is solidly rooted in rural India and you can smell the earth. The story is of two adolescent boys Sameer and Nachiket, who are cousins and best friends. When Nachiket dies, apparently in a swimming accident, Sameer is inconsolable, until he eventually reconciles to it, and senses that perhaps Nachiket has not gone away after all. The director was inspired by an autobiographical incident, and the screenplay and mise-en-scene are meticulous and convincing in their details. The cinematography is powerfully evocative. Young adults have loved the film as well. A confident, young Indian voice, in Marathi, the film has been produced by Amitabh Bachchan Corp Ltd (ABCL), Bollywood superstar Amitabh Bachchan's production house-a very welcome trend.





### BIOGRAPHY

Umesh Vinayak Kulkarni, born in Pune in 1976, studied commerce and law. He worked as an assistant director to filmmakers Sumitra Bhave and Sunil Sukthankar on their feature films and documentaries. He specialised in direction at the Film and Television Institute of India (FTII), and did a summer university course at La FEMIS, Paris, in 2000. His FTII diploma film GIRNI (THE GRINDING MACHINE) won the National Award for best short film and best direction in 2005. His short documentary THREE 0F US premiered at the Berlin Film Festival 2008 and won many international awards. His debut feature film VALU (THE WILD BULL) premiered at International Film Festival Rotterdam in 2008, to much acclaim.

FILMOGRAPHY – FEATURES 2009 Vihir (The Well) 2008 Valu (The Wild Bull)

# FILMOGRAPHY – SHORTS 2010 Gaarud (The Spell) 2010 Vilay (Dissolution) 2008 Three of Us

2005 Girni (The Grinding Machine) 2003 Darshan (Divine Sight)

# **SOUL OF INDIA - INDEX** SHORTS





BAGHER BACHA Bishnu Dev Halder

JAN VILLA Natasha Mendonca

**UDEDH BUN** Siddharth Sinha

KHULE DARWAAZE Ashish Pandey

VITTHAL Vinoo Choliparambil



PRINTED RAINBOW Gitanjali Rao



WAGAH Supriyo Sen



ORIGINAL TITLE	BAGHER BACHA
INTERNATIONAL TITLE	THE TIGER'S CUB
DIRECTOR	BISHNU DEV HALDER
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2006
LENGTH IN MINUTES	24
PROJECTION FORMAT	BETA SP
SPOKEN LANGUAGE[S]	BENGALI
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	BISHNUDEVH@GMAIL.COM

# **SYNOPSIS**

The protagonist, 10, is one of millions of street kids, surviving in the debris of modern Indian city life. But he's a plucky warrior, living at railway stations, and negotiating a world of drugs and crime. Only in his dreams, he permits himself to hunger for home, family, warmth. His mother confesses her guilt in letting her boy go adrift ... a moving portrait by a National Awardwinning director.

# **JAN VILLA**

ORIGINAL TITLE	JAN VILLA
INTERNATIONAL TITLE	JAN VILLA
DIRECTOR	NATASHA MENDONCA
COUNTRY OF PRODUCTION	INDIA, USA
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	20
PROJECTION FORMAT	HD CAM
SPOKEN LANGUAGE[S]	ENGLISH
SUBTITLES	NONE
COLOUR / BLACK-WHITE	COLOUR & BLACK-WHITE
CONTACT	NATASHA.MENDONCA@GMAIL.COM

# **SYNOPSIS**

Natasha Mendonca's JAN VILLA, which won the Tiger Award for Short Film at the International Film Festival Rotterdam, 2011, is a quiet film that meditates on many issues including environmental degradation, the monsoon and Mumbai's housing colonies. But above all, it is daring film for India, exploring a lesbian relationship set in a middle class Mumbai home. While being sexually explicit, it is remarkable how a woman can observe another woman's naked body, unflinchingly yet tenderly, and revel in its ability to give and receive love, notwithstanding the gentle spread of advancing years, and wholly unencumbered by advertisement-defined sexiness. It seems to savour what the body remembers.

# KHULE DARWAAZE

ORIGINAL TITLE	KHULE DARWAAZE
INTERNATIONAL TITLE	OPEN DOORS
DIRECTOR	ASHISH PANDEY
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	15
PROJECTION FORMAT	DIGIBETA
SPOKEN LANGUAGE[S]	HINDI
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	ASHISH@SOPHIYAFILMS.COM

# SYNOPSIS

Ashish Pandey continues his exploration of loneliness with an old woman who lives alone. She hopes that her son will return-so her doors are always open. Eventually he does, but it's not what she expected. Shown at the Montreal and Dubai film festivals.

# **PRINTED RAINBOW**

ORIGINAL TITLE	PRINTED RAINBOW
INTERNATIONAL TITLE	PRINTED RAINBOW
DIRECTOR	GITANJALI RAO
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2006
LENGTH IN MINUTES	15
PROJECTION FORMAT	DIGIBETA
SPOKEN LANGUAGE[S]	NO DIALOGUE
SUBTITLES	NONE
COLOUR / BLACK-WHITE	COLOUR
CONTACT	GITANJALIRAO@GMAIL.COM

# SYNOPSIS

PRINTED RAINBOW is an exquisite jewel of an animation short, in which a lonely old woman and her cat escape into a fantasy world of matchbox labels. It hints at a liberated feminism, even as it captures visual and sound styles of various parts of India. The film won three awards in the Cannes Film Festival's Critics' Week in 2006, and Rao returned to Cannes as a Critics' Week Jury member in 2011. The film was shortlisted for the Academy Awards in 2008; it won 25 awards and was shown at 100 international festivals. Rao is currently developing GIRGIT, an 80min animation feature, and LOVESTORY2012, a 20-min animation short.

# **UDEDH BUN**

# WAGAH

ORIGINAL TITLE	UDEDH BUN
INTERNATIONAL TITLE	(UN)RAVEL
DIRECTOR	SIDDHARTH SINHA
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2007
LENGTH IN MINUTES	21
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	BHOJPURI
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	SIDSINHA2005@YAHOO.CO.IN

# SYNOPSIS

A most assured student graduation film, Siddharth Sinha's UDEDH BUN ((UN)RAVEL) won the Silver Bear Award for best short film at the Berlin Film Festival, 2008. Produced by the Film and Television Institute of India, it is a coming of age portrait of a teenage boy, who is bullied at school, must tend to a sick mother – and his first stirrings of sexuality. Sinha is currently working on his debut feature film TW0S0ME with Trompe Le Monde and Anurag Kashyap Films; it won the Best Feature Film Project Award by the Hubert Bals Fund of the Rotterdam Film Festival, at the International Film Festival of India, Goa, 2009.

# VITTHAL

ORIGINAL TITLE	VITTHAL
INTERNATIONAL TITLE	VITTHAL
DIRECTOR	VINOO CHOLIPARAMBIL
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2009
LENGTH IN MINUTES	24
PROJECTION FORMAT	DIGIBETA
SPOKEN LANGUAGE[S]	MARATHI
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	VINOO P@YAHOO.COM

# SYNOPSIS

After the death of his grandfather, Vitthal's parents shave his head bald, according to Hindu death rituals. 12-yearold Vitthal is outraged. Nothing can assuage his humiliation, isolation and anger. This first short film by editor Vinoo Choliparambil won the First Prize, Asian Festival of First Films, Singapore; Second Prize, Dubai International Film Festival; Special Jury Award, Osian's Cinefan Film Festival; Indian National Award for Best Debut Director (Non-Feature Films), and was at the Pusan and Montreal film festivals.

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ORIGINAL TITLE WAGAH
INTERNATIONAL TITLE WAGAH
DIRECTOR SUPRIYO SEN
COUNTRY OF PRODUCTION GERMANY
YEAR OF PRODUCTION 2009
LENGTH IN MINUTES 13
PROJECTION FORMAT DIGIBETA
SPOKEN LANGUAGE[S] HINDI, FARSI, URDU
SUBTILES ENGLISH
COLOUR / BLACK-WHITE COLOUR
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# SYNOPSIS

Every evening at Wagah, the only border crossing along the 3,323 km frontier between India and Pakistan, border guards on both sides orchestrate an extravagantly macho, patriotic (and hilarious) parade. Thousands gather to watch, then crowd the gates to greet their former neighbours. But three children, who sell DVDs of the parade, speak far more warmly and wisely of their neighbouring country, than the macho Big Daddies running the show and the countries. Absolutely delightful and memorable. Wim Wenders said, "Wagah is a manifesto against any wall that divides people." Director Supriyo Sen, from a refugee family himself, concludes his brilliant trilogy on Partition, WAY BACK HOME and HOPE DIES LAST IN WAR, with WAGAH. He met WAGAH co-director in Pakistan, Najaf Bilgrami, for the first time at their Berlin screening: they could not meet across the border while making the film, but directed it via mobile phone! The film has won 29 awards including the Berlin Today Award, Berlin Film Festival; Best Short Documentary, Karlovy Vary; and selected at over 100 international film festivals including Sundance, IDFA (Amsterdam), Karlovy Vary, Hot Docs, Sydney, Tampere, Movies That Matter, Busan Asian Shorts, IFFI-Goa Film Festivals; and the Museum of Modern Art (New York).

# SPECIAL SCREENINGS (OUT OF COMPETITION) - INDEX







BELKIBOLANG 9 directors, Indonesia

GHETT'A LIFE Chris Browne, Jamaica BESHKEMPIR Aktan Abdykalykov, Kyrgyzstan





MAIMIL Aktan Abdykalykov, Kyrgyzstan TROCA O TRÓPICO (SHORT) Natalia Machiaveli, Netherlands

# ORIGINAL TITLE BELKIBOLANG

BELKIBOLANG

INTERNATIONAL TITLE BELKIBOLANG DIRECTOR AGUNG SENTAUSA, IFA ISFANSYAH, TUMPAL CHRISTIAN TAMPUBOLON, RICO MARPAUNG, ANGGUN PRIAMBODO, AZHAR LUBIS, WISNU SURYA PRATAMA, EDWIN, SIDI SALEH COUNTRY OF PRODUCTION INDONESIA YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 87 PROJECTION FORMAT BETA SP SPOKEN LANGUAGE[S] INDONESIAN SUBTITLES ENGLISH COLOUR / BLACK-WHITE COLOUR CONTACT BELKIBOLANGFILM@GMAIL.COM

# SYNOPSIS

It is almost New Year's Eve and life in the bustling Indonesian capital of Jakarta goes on all night. The film opens with a little girl and her umbrella and a man who both try to find their way in the rainy streets of the city, leads us through a mosaic of touching, wry and light-footed episodes, and ends at daybreak with a taxi driver who unsuccessfully tries to tell his wife that he wants a divorce. Each episode gives an impression of modern Indonesian life in Jakarta where big city chaos often eclipses individual emotions.

The omnibus film BELKIBOLANG is the visiting card of a new generation of filmmakers in the booming indie film scene of Indonesia. They are praised at the international film festivals. In their films they tackle the rapidly changing societal rules of modern Indonesia, seemingly without effort and each time with a typical twist. The nine filmmakers are all (young) men, but their stories center on female topics. The (female) scriptwriter Wattimena has managed to weave all threads into a coherent tapestry. Edwin, the best-known participating filmmaker, also directed BLIND PIG WH0 WANTS TO FLY which was released in the Netherlands.

# PAYANG (UMBRELLA) Agung Sentausa

Wahyu, a typical working class man with a tired look hates his city, his life and himself. One night, when heavy rain pours down, his meeting with Fitri changes his perspective. **PERCAKAPAN INI (CHIT CHAT)** *Ifa Isfansyah* Omen, a chef, and Nuri, his neighbour talk about relationships, choices and motherhood. A long conversation, without a beginning nor an end.

MAMALIA *Tumpal Christian Tampubolon* Wati looks for transportation and Maman offers her to hop on his motorcycle. Together they drive around town when she asks Maman to stop because she got something in her eye.

PLANET GAJAH (PLANET ELEPHANT) *Rico Marpaung* A fortune teller foresees number 25 and 2010. Nathan sees this as a game, for Milli it is a sign. Tonight is Nathan's 25th birthday in the year 2010, and Milli is not ready to lose Nathan.

# TOKEK (GECKO) Anggun Priambodo

A regular night. The room is cold. Edwin is working on his laptop while his wife is sleeping tightly. Suddenly, there is an electrical break down. The sound of a gecko interrupts him and then the night gets an unusual turn.

### PERON Azhar Lubis

James only listens to his iPod during train rides. Meanwhile fantasizing about girls at the train station. One day, when his iPod breaks down, he meets a girl who is enjoying the loud and noisy sound of the station. She lets James hear something he has never heard before.

# ELLA Wisnu Surya Pratama

Ella, a prostitute from Surabaya who lives in Jakarta, uses the food stall of grilled duck seller Pak Gendut as her pick up place. Tonight, the last day of the Ramadan, she returns home as a good girl. However, even a good girl is never perfect, especially Ella.

### **ROLLER COASTER** Edwin

On a lazy day in Jakarta, a boy and a girl decide to seek a thrill. They have been friends for a long time but have never seen each other naked. Today this will change.

### FULL MOON Sidi Saleh

Bobi is a cab driver who takes his wife Isna for a ride on New Year's eve. Not to celebrate, but to express his deepest wish to her.

# **GHETT'A LIFE**

ORIGINAL TITLE	GHETT'A LIFE
INTERNATIONAL TITLE	GHETT'A LIFE
DIRECTOR	CHRIS BROWNE
COUNTRY OF PRODUCTION	JAMAICA
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	103
PROJECTION FORMAT	DIGIBETA
SPOKEN LANGUAGE[S]	JAMAICAN ENGLISH
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	FILMCO@CWJAMAICA.COM

# AWARDS

Hartly Merril Screenwriting Award (Cannes Film Festival, 2010)

# SYNOPSIS

An "against the odds" action drama set in a politically turbulent inner city community of Kingston. Derrick, a determined inner city teenager, dreams of being Jamaica's next world light weight boxing champion. He knew from an early age that he had the ability to out box even the bigger boys on his lane. But it's election year and politics divide the country and Derrick's community. His father, a loyal party supporter, forbids Derrick from going to the boxing gym, as to do so he has to cross party lines.

Derrick defiantly follows his heart and is confronted with the serious repercussions of his decision. The don of Derrick's community, Sin, is set on keeping him from crossing over to the "other side" even if it means destroying Derrick's dream and Derrick's father is so blinded by political tribalism that he sees Derrick's actions as betrayal. On the "other side", at the gym, is a coach who becomes Derrick's mentor and someone who shows him that Jamaica is bigger than just one community and that his dreams are worth fighting for. GHETT'A LIFE is a wholly Jamaican film with all investors, cast and crew being committed to an authentic depiction of what life is and what life can be in the inner city of Kingston. This film with it's positive message of overcoming adversity and ignorance.

# BIOGRAPHY

*Christopher Browne* was born in Jamaica. He was schooled in Jamaica and in England. Following high school, he moved to the United States where he started his Bachelor of Arts degree at The Atlanta





College of Art. Then, he went to The Art Institute of Chicago, and later to Columbia College in Chicago. Browne directed his first feature film, THIRD WORLD COP, in 1999 which world premiered at the Toronto Film Festival. In 2002, Browne was awarded The Doctor Bird from his peers for his career achievements and contributions to the Jamaican film industry.

FILMOGRAPHY – FEATURES 2011 Ghett'a Life 1999 Third World Cop

FILMOGRAPHY – SHORTS 1996 Entry Denied 1993 Final Verdict 1992 Country Of The One Eye God 1991 Star 1989 Crossfire 1985 So It Go

# BESHKEMPIR

ORIGINAL TITLE	BESHKEMPIR
INTERNATIONAL TITLE	THE ADOPTED SON
DIRECTOR	AKTAN ABDYKALYKOV
COUNTRY OF PRODUCTION	KYRGYZSTAN, FRANCE
YEAR OF PRODUCTION	1998
LENGTH IN MINUTES	81
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	KYRGYZ
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR, BLACK-WHITE
CONTACT	INFO@CONTACTFILM.NL

# AWARDS

Don Quixote Award (Locarno International Film Festival, 1998)

Prize of the Ecumenical Jury - Special Mention (Locarno International Film Festival, 1998) Silver Leopard (Locarno International Film Festival, 1998) FIPRESCI Prize - Special Mention (Singapore International Film Festival, 1999) Silver Screen Award (Singapore International Film

Festival, 1999) Young Cinema Award (Singapore International Film Festival, 1999)

# SYNOPSIS

Feature debut of Aktan Abdykalykov, nowadays known as Aktan Arym Kubat. BESHKEMPIR (THE ADOPTED SON), the first part of his autobiographical trilogy, centres around an old Kyrgyz custom: when a couple remains childless, a large family within the community will give up one of its many children for the childless couple to raise. It is no secret, but as soon as the transfer has taken place, it is no longer a matter of discussion. The young teenage boy Adyr played by Arym Kubat's son lives a life of fun and play in a rural Kyrgyz village. He and his friends mess around in the brick mud pits, make sculptures of naked women, dream about girls and occasionally attend an outdoor movie showing. However, Adyr's carefree days come to a sudden end when he gets into a heated fight with a friend and it is revealed that he is adopted. His friends then reject him. The death of a dear family member aggravates his life's turmoil. Despite his grief, Adyr manages to wipe away his tears, pay his last respects and find his way to maturity. BESHKEMPIR won many awards in international film festivals, including the Silver Leopard Prize at the Locarno International Film Festival in 1998.



# BIOGRAPHY

Aktan Atym Kubat (Sakoulou, Kountouou, 1957) studied at the Kyrgyzstan Art Institute in Bishkek. After his graduation he started working as a production designer in the 1980s. He shot his first short film THE D0G THAT RAN in 1990, and subsequently made seven other films, including his highly autobiographical trilogy with SEL'KINCEK (1993), BESHKEMPIR (1998) and MAIMIL (2001). Notably BESHKEMPIR won many awards, among them the Silver Leopard at the Locarno Film Festival. In 2001 he was nominated for the European Film Academy Discovery Award. Arym Kubat is now working on his next film: TANARIS.

# FILMOGRAPHY – FEATURES

2010 The Light Thief (Svet-ake), page 12 2001 The Chimp (Maimil), page 44 1998 The Adopted Son (Beshkempir) 1992 Where's Your Home Snail? (Gde tvoy dom, ulitka?)

FILMOGRAPHY – SHORTS 1997 Hassan Hussen 1995 Bus Stop (Beket) 1993 The Swing (Sel'kincek) 1990 The Dog That Ran (Bezhala Sobaka)

# MAIMIL

ORIGINAL TITLE	MAIMIL
INTERNATIONAL TITLE	THE CHIMP
DIRECTOR	AKTAN ABDYKALYKOV
COUNTRY OF PRODUCTION	FRANCE, KYRGYZSTAN
YEAR OF PRODUCTION	2001
LENGTH IN MINUTES	98
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	KYRGYZ
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	INFO@CONTACTFILM.NL

# AWARDS

# FIPRESCI Prize (Bratislava International Film Festival, 2002)

Prize of the Ecumenical Jury - Special Mention (Bratislava International Film Festival, 2002) Jury Special Prize (Festróia - Tróia International Film Festival, 2002)

# SYNOPSIS

MAIMIL is the second part of the coming of age trilogy by Kyrgyz director Aktan Abdykalykov, nowadays known as Aktan Arym Kubat. It is a trilogy in which we follow the universal struggle of a boy growing up in Kyrgyzstan trying to find his way in the world. Throughout the trilogy the characters grow and mature, a process mirrored in the three films: Seventeen-yearold Maimil (chimp) gained his nickname thanks to his large protruding ears. While waiting to be drafted for military service, he is torn between his peers' world and grown-up life. He lives life as every other boy his age; he hangs out with his friend, tries to sort out his relationship with his girlfriend, explores his sexuality and is busy just growing up. But when his mother leaves her alcoholic husband and takes his younger sister with her, Maimil takes his responsibility and decides to look after his father.

# BIOGRAPHY

Aktan Arym Kubat (Sakoulou, Kountouou, 1957) studied at the Kyrgyzstan Art Institute in Bishkek. After his graduation he started working as a production designer in the 1980s. He shot his first short film THE D0G THAT RAN in 1990, and subsequently made seven other films, including his highly autobiographical trilogy with SEL'KINCEK (1993), BESHKEMPIR (1998) and MAIMIL (2001). Notably BESHKEMPIR won many awards, among





them the Silver Leopard at the Locarno Film Festival. In 2001 he was nominated for the European Film Academy Discovery Award. Arym Kubat is now working on his next film: TANARIS.

# FILMOGRAPHY – FEATURES

2010 The Light Thief (Svet-ake), page 12 2001 The Chimp (Maimil) 1998 The Adopted Son (Beshkempir), page 43 1992 Where's Your Home Snail? (Gde tvoy dom, ulitka?)

# FILMOGRAPHY - SHORTS\*

1997 Hassan Hussen 1995 Bus Stop (Beket) 1993 The Swing (Sel'kincek) 1990 \*The Dog That Ran (Bezhala Sobaka)

# TROCA O TRÓPICO

ORIGINAL TITLE	TROCA O TRÓPICO
INTERNATIONAL TITLE	NORTHWARDS
DIRECTOR	NATÁLIA MACHIAVELI
COUNTRY OF PRODUCTION	THE NETHERLANDS, BRAZIL
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	22
PROJECTION FORMAT	BLU-RAY
SPOKEN LANGUAGE[S]	PORTUGUESE, ENGLISH, DUTCH
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	NATALIAMACHIAVELI@GMAIL.COM

# SYNOPSIS

In this journey we follow Natália and six other Brazilian women who are struggling to find a home in a new and different culture. This film narrates a story of dreams, reality and identity and of the native colors these immigrants introduce to the northern hemisphere.

# BIOGRAPHY

Natália Machiaveli was born in São Paulo in 1985 from of a Italian decedent mother and a Portuguese father. Her interest in art and music started in her teenage years, when she studied Piano and Graphic Design. She left home at the age of 19 to study art at the Gerrit Rietveld Academy and to live in Holland her first years of adulthood, where the difficulties of being a foreigner were added to the normal challenges of this phase in life. Natália works the theme of social relations, taking it to a very personal level. The media is chosen according to the subject, and varies between animations, photos, video and installations.







# **WORLD CINEMA AMSTERDAM OPEN AIR** – FOUR FILMS, FOUR SULTRY SUMMER EVENINGS

What could possibly beat spending a sultry summer evening outdoors while watching a beautiful film? Amsterdam's Marie Heinekenplein has been transformed into an open air cinema for four days every August for the past eight years and the tradition will be continued this year. From Wednesday 17 to Saturday 20 August it is time for World Cinema Amsterdam Open Air again: four evenings and four brand new films.

Seating will be provided for more than 500 people, but there's room for more on the square. Just bring your own deck chair, a blanket, a pillow, whatever you have and find your own spot. If you wish, you can come early; a lot will be happening even before the actual screening, with DJs Sertan (ALMANYA), Cinema Royale (SALSA TEL AVIV), Ishtar (CIRCUMSTANCE) and Nagô (TROPA DE ELITE 2). Of course there will be plenty of food and drinks. The screenings will start at sunset, around 9.30 PM. And don't forget: admission is free.

World Cinema Amsterdam Open Air opens 17 August with Yasemin Şamdereli's upbeat immigration comedy ALMANYA, an amazingly successful film in Germany – with Turkish as well as with German viewers. On Thursday Jorge Weller's Mexican Israeli comedy of errors SALSA TEL AVIV will be shown. Friday evening's film is Maryam Keshavarz' Iranian coming of age drama CIRCUMSTANCE. World Cinema Amsterdam Open Air is concluded on Saturday 20 August with the tough crime film and box-office hit TROPA DE ELITE 2 of Brazilian filmmaker José Padilha. All four films shown are 2011 releases, in other words: as fresh as can be!

All four films also compete for the World Cinema Amsterdam Parool Audience Award.



# **WORLD CINEMA AMSTERDAM OPEN AIR - INDEX**





ALMANYA Yasemin Şamdereli, Germany, Turkey



, CIRCUMSTANCE Maryam Keshavarz, Iran

# ALMANYA

ORIGINAL TITLE	ALMANYA - WILLKOMMEN IN
	DEUTSCHLAND
INTERNATIONAL TITLE	ALMANYA
DIRECTOR	YASEMIN SAMDERELI
COUNTRY OF PRODUCTION	GERMANY
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	97
PROJECTION FORMAT	35мм
SPOKEN LANGUAGE[S]	GERMAN, TURKISH
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	CLEMENT@MOONLIGHTFILMS.N

# AWARDS

Best Film Silver, Best Screenplay (German Film Awards, 2011)

# SYNOPSIS

ALMANYA, a German comedy directed by Yasemin Şamdereli and written by her sister Nesrin, shows that there is also a light-hearted side to migration and integration. The 20-year-old Turk Hüseyin Yilmaz arrives in Germany in 1964 and becomes the country's 1,000,001st guest worker. He hopes to realize a better future for himself, his wife and his five children, only to discover that it is cold in his new country where blondhaired giants eat pork and speak a strange language. 45 years later Hüseyin wonders why he is still living in this foreign country. His youngest grandson Cenk complains that he is neither German nor Turkish and doesn't belong anywhere. During a family dinner Hüseyin proudly announces that he has acquired a house in Turkey, however nobody seems very excited about this. They don't want to go back to Turkey. In spite of loud protests the whole family eventually leaves for the newly acquired house. From that moment on the movie becomes a road movie, in which the family travels back in time and simultaneously discovers an amazing new country: a country called Almanya. ALMANYA does not trivialize the migration problems, but still leaves room for us to laugh. This is why the movie is a quite a success in Germany with German as well as Turkish viewers.

# BIOGRAPHY

Yasemin Şamdereli (Dortmund, 1973), a German Turkish filmmaker, studied at the Hochschule für Fernsehen und Film in Munich. In 1994 she already started working as assistant director, scriptwriter





and director mainly for television productions. She gained international experience as assistant producer of Jackie Chan's WH0 AM I?, wrote and filmed the multicultural love comedy for television ALLES GETÜRKT! in 2002 and was co-scripter of the successful TV show TÜRKISCH FÜR ANFÄNGER in 2007. She made her feature film debut in 2009 with the successful ALMANYA. In 2004 she played a role in the short DELICIOUS made by her filmmaker colleague and sister Nesrin.

### FILMOGRAPHY - FEATURES

2010 Almanya (Almanya – Willkommen in Deutschland) 1996 Kreuz & quer

FILMOGRAPHY – SHORTS 2002 Sextasy 2001 Kismet 1996 Lieber Gott 1994 Schlussellöcher



TROPA DE ELITE 2 José Padilha, Brazil

# SALSA TEL AVIV

ORIGINAL TITLE	SALSA TEL AVIV
INTERNATIONAL TITLE	SALSA TEL AVIV
DIRECTOR	JORGE WELLER
COUNTRY OF PRODUCTION	ISRAEL, MEXICO
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	100
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	SPANISH, HEBREW
SUBTITLES	ENGLISH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	HEDVA@GO2FILMS.COM

# SYNOPSIS

SALSA TEL AVIV is a sensual, swinging and hilarious romantic comedy by Jewish Mexican filmmaker Jorge Weller situated in the underground salsa scene of Tel Aviv. Vicki, a salsa teacher played by Angélica Vale ("Betty" in the Mexican UGLY BETTY) flies to Israel to find her ex-husband Beto, hoping to reunite her family. On Beto's advice she travels disguised as a nun in order to enter Israel more easily.

It is Vicki's first plane journey, but the brainy and charming Yoni who sits next to her is of assistance. Gradually an undeniable but completely improper mutual attraction arises between them. She is after all a nun, at least in appearance, he turns out to be engaged. In Israel, Vicki is reunited with Beto and Yoni returns to his fiancée Daphne. However the mutual attraction does not disappear.

Once Vicki starts giving Yoni salsa lessons, they can no longer ignore that they are heavily in love with each other and their love story gains momentum. Cultural, religious and social differences plus a jealous Beto and determined Daphne put their love to the ultimate test.

A delicious feel-good movie filled with sunny music about the power of love and dance.

# BIOGRAPHY

Jorge Weller (Buenos Aires, 1955) studied in Buenos Aires and Tel Aviv. He immigrated to Israel in 1978 and produced several TV shows and films for the Israeli television, including the award-winning LIKE A FISH OUT OF WATER (2007). His television work was shown during more than fifty Jewish film festivals in the United States, Europe, South America and elsewhere. His documentary MI TELENOVELA PERSONAL, which he wrote and filmed, was viewed at New York's International





Film Festival and Los Angeles' Israel Film Festival. The comedy SALSA TEL AVIV (2011) is his feature film debut.

FILMOGRAPHY - FEATURES 2011 Salsa Tel Aviv

FILMOGRAPHY - SHORTS 2001 *Mi telenovela personal (My Own Telenovela)* 2001 *No Te Metas* 

# CIRCUMSTANCE

ORIGINAL TITLE	CIRCUMSTANCE
INTERNATIONAL TITLE	CIRCUMSTANCE
DIRECTOR	MARYAM KESHAVARZ
COUNTRY OF PRODUCTION	USA, IRAN, LEBANON
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	106
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	PERSIAN
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	INFO@CINEMIEN.NL

### AWARDS

Audience Award (Sundance Film Festival, 2011)

# SYNOPSIS

In the teen drama CIRCUMSTANCE the Iranian American filmmaker Maryam Keshavarz plays with taboos of modern-day Iran. The film won this year's Sundance Film Festival Audience Award.

Sixteen-year-old Atafeh is the daughter of a wealthy liberal family. Her best friend Shireen, whose deceased parents were pronouncedly anti-government, now lives with her uncle and grandmother. Together they try to stand up to the world around them. They explore the subculture of Tehran's underground club scene, dream of a carefree life in wealthy Dubai and gradually discover their mutual attraction.

When Atafeh's brother, Mehran, is released from drug rehab, he vehemently renounces his former life and joins the morality police. Mehran becomes more hard-line Islam by the day and is obsessed by the relationship between his sister and Shireen. In these oppressive circumstances everyone tries to hold their ground. Unsurprisingly, this is easier said than done. Keshavarz touches upon several extremely sensitive boundaries of Iranian society, which is why she was forced to shoot her film in Lebanon.

# BIOGRAPHY

Maryam Keshavarz was born and raised in New York, but spent her childhood summers in Iran, where she fell in love with Farsi, the Iranian language. She studied Persian literature at the university of Shiraz as well as literature and women's studies, art history and screenwriting/directing. In 2004 she made her first documentary, The Color of Love, and in the years following two shorts, including EL DÍA QUE MORÍ (2006),





which won a Teddy Award at the Berlin Film Festival. CIRCUMSTANCE (2011) is her first feature film, which she wrote herself and which won the Audience Award at the Sundance Film Festival.

### FILMOGRAPHY - FEATURES

2011 Circumstance (Sharayet) 2006 Not for Sale 2004 The Color of Love (Rangeh eshqh)

FILMOGRAPHY - SHORTS 2006 The Day I Died (El día que morí)

# **TROPA DE ELITE 2**

ORIGINAL TITLE	TROPA DE ELITE 2: O INIMIGO AGORA
	É OUTRO
INTERNATIONAL TITLE	ELITE SQUAD: THE ENEMY WITHIN
DIRECTOR	JOSÉ PADILHA
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	116
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	CLEMENT@MOONLIGHTFILMS.NL

# AWARDS

ABC Trophy for Best Editing and Best Sound (ABC Cinematography Award, 2011) APCA Trophy for Best Actor (São Paulo Association of Art Critics Awards, 2011)

# SYNOPSIS

TROPA DE ELITE 2 is a rare cinematic phenomenon: a blockbuster praised by the critics. With more than 11 million tickets sold this blood-curdling thriller, a sequel to TROPA DE ELITE (winner of the 2008 Golden Bear at the Berlinale), is a box office hit in Brazil. Lt. Nascimento has aged ten years and has been promoted to be in charge of the BOPE, Rio de Janeiro's police elite squad. He manages to reinforce his elite troop and fight drug trafficking. In doing so he unintentionally helps his true enemies: corrupt colleagues and highly placed politicians who are only interested in increasing their vote count.

Prior to shooting TROPA DE ELITE 2, José Padilha thoroughly researched police work and drug rings. His film is received with controversy as the narrative is based on true scandals in Brazil. TROPA DE ELITE 2 is a thrilling action film made with help of a special effects team that previously contributed to several action packed blockbusters such as TRANSFORMERS and INDEPENDENCE DAY. The film, however also sharply condemns corruption and the deadly violence in the war against the drug rings of Rio's favelas.

### BIOGRAPHY

José Padilha (Rio de Janeiro, 1967) studied business administration, political science and economics in his hometown and continued his academic career in Oxford, Great Britain, where he studied English Literature. He has been active in the film world since





1999, at first as a producer of documentaries. He made his directorial debut in 2002 with the documentary ÔNIBUS 174, which received several awards. In 2007 his feature film debut appeared, the tough crime film TROPA DE ELITE, which was highly successful and won 30 international film awards, including one at the Berlin Film Festival. The sequel TROPA DE ELITE 2 has already received various awards as well. Padhilla is currently working on his new film: RIO, EU TE AMO.

### FILMOGRAPHY - FEATURES

2010 Tropa de elite 2 - O inimigo agora é outro (Elite Squad: The Enemy Within) 2010 Secrets of the Tribe 2009 Garapa 2007 Tropa de elite 2002 Ônibus 174

# **WORLD CINEMA AMSTERDAM OPEN AIR -** EXTRA

In collaboration with World Cinema Amsterdam Open Air, amsterdam inbusiness and Dienst Zuidas, the Indian Expat Society presents a special open-air screening of the brand new Bollywood blockbuster READY.

# BOLLYWOOD AT THE ZUIDAS

On Saturday August 6 2011, the Indian Expat Society, the city of Amsterdam and World Cinema Amsterdam Open Air organize a special open-air viewing of the brand new Bollywood film READY at the Amsterdam Zuidas. READY is a 2011 Indian comedy film directed by Anees Bazmee, starring Bollywood hero Salman Khan and Asin Thottumkal. It's currently the highest grossing Bollywood film of 2011 and the third highest grossing Bollywood film of all time.

# MUSIC, FOOD & DRINKS

An Indian night is not complete without the right music, the best food and refreshing drinks.

DJ Don plays his unique blend of Bollywood, Bhangra, R&B and house music. The Indian Kitchen from Amstelveen offers the best authentic Indian cuisine. All these ingredients make a great Indian night.

# READY

ORIGINAL TITLE	READY
INTERNATIONAL TITLE	READY
DIRECTOR	ANEES BAZMEE
COUNTRY OF PRODUCTION	INDIA
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	142
PROJECTION FORMAT	35мм
SPOKEN LANGUAGE[S]	HINDI, ENGLISH
SUBTITLES	DUTCH
COLOUR / BLACK-WHITE	COLOUR
CONTACT	JEEWAN.JOSHI@RELIANCEADA.COM

# SYNOPSIS

Set amidst the appealing locales of Thailand, READY revolves around Prem (Bollywood hero Salman Khan), the sole heir to a sprawling empire owned by his father and uncles. Prem's father desires that he gets married, though Prem intends to enjoy his single status to the fullest. Enter Sanjana (Asin), an orphan whose greedy uncles are constantly conspiring to acquire her property. In a dramatic twist of fate, Prem falls in love with





Sanjana, and is ready for marriage, owing to a case of mistaken identity.

Sanjana has just returned to India to live with her feuding uncles, who have their own devious plans for her marriage, in order for each to take over her inheritance. Prem, along with his entire family, take it upon themselves to ensure that Prem and Sanjana are united. What ensues is a series of hilarious events, with everyone taking on various identities in order to fool the uncles, with Prem of course masterminding the entire charade. Are you ready for the funniest, wildest, most *dhamakedaar* ride ever?

This film was programmed by the Indian Expat Society

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# PREVIEW, FILM ROUTES AND HET PAROOL FILM DAY

# THURSDAY 11 AUGUST PREVIEW EVENING

So many films to see and so little time? On Thursday August 11 World Cinema Amsterdam presents an evening that gives a hint of films that will be screened in the cinemas around the country this fall. Plus three especially selected films from the *Soul of India* programme. After the screening of A SEPARATION, there will be a Q&A with director Asghar Farhadi and a live performance by Shervin Najafian (N0 ONE KNOWS ABOUT PERSIAN CATS).

World Cinema Amsterdam preview		
PORFIRIO	17.30	
A SEPARATION	19.30	
MEDIANERAS	22.15	
Soul of India preview		
VANAJA	17.00	
DHOBI GHAT (MUMBAI DIARIES)	19.15	

21.30

# Het PAROOL

PATANG (THE KITE)

# SUNDAY 21 AUGUST

Especially for its readers, daily newspaper Het Parool made a choice of three festival films, which will screen at the final day of the festival, Sunday, August 21: I AM, MEDIANERAS and VIVA RIVA!. All films will be introduced by Ronald Ockhuysen, film and art editor in chief of Het Parool. Tickets cost € 19,50 for 3 films.

Het Parool Filmdag - Programme 1	

IAM	13.00
MEDIANERAS	15.30
VIVA RIVA!	18.00
Het Parool Filmdag - Programme 2	
VIVA RIVA!	13.30
IAM	16.00
MEDIANERAS	18.30

# ROUTES

To show visitors their way around all the films at the festival, World Cinema Amsterdam, in cooperation with the editors of Het Parool, Cineville and De Filmkrant, has put together special routes. Tickets for these film trails only cost  $\notin$  22,50 (regular price  $\notin$  35,-) At the open air screenings, you will get a free snack and a drink.

# Het PAROOL

Het Parool Route 1 - in the spotlight	
VIVA RIVA!	Sat 13 Aug, 20.00
GANDU	Sun 14 Aug 19.30
LAS ACACIAS	Tue 16 Aug 19.30
PORFIRIO	Wed 17 Aug 19.30
SALSA TEL AVIV (World Cinema	Thu 18 Aug 21.30
Amsterdam Open Air)	

Het Parool Route 2 – Soul of India	
Dhobi Ghat (Mumbai Diaries)	Sat 13 Aug 19.00
Patang (the kite)	Sun 14 Aug 19.15
PAIRON TALLE (SOUL OF SAND)	Tue 16 Aug 21.45
PEEPLI [LIVE]	Wed 17 Aug 19.00
CIRCUMSTANCE (World Cinema	Fri 19 Aug 21.30
Amsterdam Open Air)	

# <sup>®</sup>iilm<sub>krant</sub>

De Filmkrant Route – films from all over the world		
A SEPERATION	Wed 10 Aug 21.30	
THE LIGHT THIEF	Fri 12 Aug 19.00	
VIVA RIVA!	Sun 14 Aug 17.30	
PATANG (THE KITE)	Mon 15 Aug 19.00	
SALSA TEL AVIV (World Cinema	Fri 18 Aug 21.15	
Amsterdam Open Air)		

# Cineville

Cineville Route – previews	
A SEPARATION	Wed 10 Aug 21.30
THE LIGHT THIEF	Fri 12 Aug 19.00
PORFIRIO	Wed 17 Aug 19.30
MEDIANERAS	Thu 18 Aug 20.00
ONCE UPON A TIME IN ANATOLIA	Sat 20 Aug 20.00
With a Cineville pas, entrance to	all films is free

# **PARTIES AND DJS**

# WEDNESDAY 10 AUGUST, 8.30 PM OPENING

World Cinema Amsterdam 2011 opens with the screening of Asghar Farhadi's A SEPARATION, an Iranian masterpiece awarded the Golden Bear at this year's Berlin Film Festival. Filmmaker Farhadi will be present at the screening. Everybody is invited for opening drinks at the festival café after the screening

# 11 – 16 AUGUSTUS

# MEET ME @ WORLD CINEMA AMSTERDAM DRINKS

Many international directors will be our guests during World Cinema Amsterdam. But when do you get the chance to meet them? From 11 to 16 August the festival café in Rialto will be the place to be. From 11 till 16 August, each night the directors will join in for a drink between 9 and 10 PM. Don't miss this chance to meet directors from all over the world.

# SATURDAY 13 AUGUST, 11 PM – 3 AM INDIAN PARTY

The fun doesn't stop after the screening of Kaushik Mukherjee's (Q) rap musical GANDU (ASSHOLE) on Saturday. Afterwards, you can dance well into the night on the beats of dj Don during the *Indian Party*. 'Q' himself will be present as well.

# FRIDAY 19 AUGUST, 11.30 PM - 3 AM PERSIAN MIDSUMMER DANCE

In the mood for more after hearing the music of the open-air screening of CIRCUMSTANCE? How about coming over to Rialto afterwards for the *Persian Midsummer Dance*, where you can dance on DJ Ishtar's exotic mix of Western and Eastern beats. In association with the Iranian Film Festival.

# SATURDAY 20 AUGUST, 11.30 PM – 3 AM WORLD CINEMA AMSTERDAM CLOSING PARTY: BRAZILIAN SUMMER SESSIONS

Your adrenaline will be rushing after the open-air screening of Brazilian filmmaker José Padhilla's exciting crime film TROPA DE ELITE 2. That's exactly the right mood for the fabulous closing party Brazilian Summer Sessions, vibrant with sensual sounds and fiery rhythms of dj Nagô. In association with *A Hora do Brasil Foundation*.

# FOOD

During World Cinema Amsterdam the restaurants CousCousClub and De Stigter will offer special festival deals.

Papadum, lamb curry and chaat, are just some examples of the dishes on the special Indian menu Café Stigter will provide during World Cinema Amsterdam. Throughout the festival the café offers tasty and quick daily menus, completely in style of the *Soul of India* programme. Reservations are not obligatory.

Café Stigter, Ceintuurbaan 342, 020-6711444, www.cafestigter.com

During World Cinema Amsterdam you can enjoy CousCousClub's special "CousCous Bombay" for the special festival price of € 10,-. If you just can't get enough of India and its artistic highlights, come and visit their special exhibition, created especially for World Cinema Amsterdam.

CousCousClub, Ceintuurbaan 346, 020-6733539, www.couscousclub.nl







# WORLD CINEMA AMSTERDAM **ON TOUR**

World Cinema Amsterdam, as the name suggests, is dedicated to world cinema, with beautiful recent films from Africa. Asia and Latin America. Naturally the festival doesn't want to show these exclusively to an Amsterdam audience, therefore a selection of the program will go on tour: World Cinema Amsterdam On Tour.

From 18 August to 13 September the best of World Cinema Amsterdam will be screened at Filmhuis Den Haag, LantarenVenster in Rotterdam, 't Hoogt in Utrecht, Focus in Arnhem, Lumière in Maastricht, LUX in Nijmegen and ForumImages in Groningen.

# FILMHUIS DEN HAAG

www.filmhuisdenhaag.nl

Thursday 18 August Friday 19 August Saturday 20 August Sunday 21 August Monday 22 August Tuesday 23 August Wednesday 24 August

LANTAREN VENSTER LANTARENVENSTER, ROTTERDAM www.lantarenvenster.nl

Thursday 25 August Friday 26 August Saturday 27 August Sunday 28 August Monday 29 August Tuesday 30 August Wednesday 31 August CIRCUMSTANCE GANDU **TROPA DE ELITE 2** ALMANYA I AM PEEPLI [LIVE]

FILM HUIS /DEN HAAG

PEEPLI [LIVE]

PORFIRIO

**RISCADO** 

I AM

CIRCUMSTANCE

BELKIBOLANG

MEDIANERAS

**PORFIRIO** 

LUMIÈRE. MAASTRICHT

www.lumiere.nl

Thursday 1 September I AM Friday 2 September RISCADO Saturday 3 September BELKIBOLANG Sunday 4 September THE LIGHT THIEF Monday 5 September Tuesday 6 September Wednesday 7 September

ALMANYA HARUD (AUTUMN) MEDIANERAS

LUMIÈRE

LUX. NIJMEGEN www.lux-nijmegen.nl LUX

Thursday 8 September Friday 9 September Saturday 10 September Sunday 11 September Monday 12 September Tuesday 13 September

**TROPA DE ELITE 2** ALMANYA MEDIANERAS RISCADO I AM HARUD (AUTUMN)

FORUMIMAGES, GRONINGEN www.forumimages.nl

Saturday 10 September

Sunday 11 September

Monday 12 September

Tuesday 13 September

Friday 9 September



MEDIANERAS **BELKIBOLANG & TROPA DE ELITE 2** I AM & HARUD (AUTUMN) ALMANYA RISCADO

'T HOOGT, UTRECHT www.hoogt.nl

Friday 26 August Saturday 27 August

Sunday 28 August

ALMANYA **CIRCUMSTANCE & MEDIANERAS** I AM & THE LIGHT THIEF

't Hoogt

FOCUS, ARNHEM www.focusarnhem.nl

Sunday 4 September Monday 5 September Tuesday 6 September Wednesday 7 September MEDIANERAS I AM ALMANYA **RISCADO** 

FOCUS

# THANK YOU

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Authors – Meenakshi Shedde, Herrie, Raymond Walravens and Mark Mallon Editing – Herrie (Noortje van de Sande, Mirjam Wiekenkamp, Wilma Smid), Mark Mallon Translations – Lucie Schaap Graphic Design – Yvonne van Versendaal and Janneke Hendriks

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Meenakshi Shedde

# RIALTO AND WORLD CINEMA AMSTERDAM Ceintuurbaan 338 1072 GN Amsterdam Tel 0031 (0)20 662 34 88 Fax 0031 (0)20 671 6581 www.rialtofilm.nl www.worldcinemaamsterdam.nl

rialto@rialtofilm.nl worldcinemaamsterdam@rialtofilm.nl Raymond Walravens, raymond@rialtofilm.nl *Director & curator* Anke van Diejen, anke@rialtofilm.nl *Programming & marketing supervisor* 

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