

V221

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MUMBAI
FILM FESTIVAL



Footage Films

THE NEW MEDIUM II

curated by Shaina Anand

About the Curator:

Shaina Anand is a filmmaker and artist based in Mumbai, part of the collaborative studio CAMP and co-initiator of the online footage archives *pad.ma* and *Indiancine.ma*.

THE NEW MEDIUM II

We take pleasure in inviting you, Dear Audience, to the second edition of THE NEW MEDIUM, a program that takes a historical look at cinema as an inherently new medium, bringing to the screen both work by cutting-edge contemporary artists as well as seminal films that let us experience first-hand how we got here, and give us clues to where we may go in the future.

FOOTAGE FILMS

That films are made of footage, seems obvious. But in the films we are about to see, any simple connection between footage and film is exploded into a multitude of relations between photographers, editors, narrators and materials. The struggle to tame or ride this multiplicity, is at the heart of cinema.

In filmmaking, the term *Found Footage* can be misleading. The artists did not chance upon the footage they used on a walk in the forest, or in the neighbourhood garbage dump or their grandparents trunk - they were actively looking for it. There was method, madness and rigour at every stage of its seeking and crafting. Such labour and obsession has in these films, a transformative effect on the story and aesthetic of its raw materials. We prefer to call this genre *Footage Films*, and bring you **fourteen formally unique films** and **three live, performative events** that exemplify this quality in film.

TNM LIVE: Special Presentation

CCTV Landscape from Lower Parel

By CAMP

A 200-year neighbourhood story told through a single camera mounted on a cinema hall.

The word *kamra* and *camera* have the same root. A camera is just a room with a hole in it. Small people inside this room can see an image of the great outdoors, without themselves being seen. This experience, of watching without being watched, is at the very heart of cinema.

These days, it is more difficult to achieve, because there are reportedly, more cameras than people in the world. Yet, we will stage such an experience from inside a dark cinema hall in the heart of the city.

In around 1890, a series of hot-air balloon ascents took place in Parel. For the first time, Bombay could be seen from above, by a creature that was not a bird. Through the long 20th century, the chimneys of the Bombay mills tried to expel the fumes of wood and coal, labour and land-based struggles, into the faraway atmosphere. Today, we find ourselves floating above the chimneys in the overloaded vertical matrix that is Parel, surrounded by remnants and restaurants, swimming pools and waterlogged streets, memories and birds, songs and construction sites, dreams and fears. Maybe the true destiny of CCTV is to make us secretly intimate with each other, and our surroundings.



CAMP is a collaborative studio based in Chuiam Village, Mumbai since 2007. Their artworks have exhibited worldwide including at Skulptur Project Munster, Documenta 13 and 14, MoMA and Tate Modern; and at film venues such as the Flaherty seminar, London Film Festival and Anthology Film Archives. In 2015, they presented a survey of their work across five solo exhibitions titled *As If I-V* in Kolkata, Delhi and Mumbai. Among other long-duration and collective projects, they run online platforms for footage and films, and a community space in Mankhurd, Mumbai.

Performed by Simpreet Singh, Ashok Sukumaran and Shaina Anand.

13 Oct, PVR Phoenix IMAX, 5.30 pm

16 Oct, PVR Phoenix audi 6, 5.30 pm

TNM LIVE

FROM THE MEDIASTORM

Meet the members of India's first, woman-only, documentary collective and revisit their history and prescient video practice.

In 1985, six batchmates in their early twenties, at the newly established AJK Mass Communication Research Centre (MCRC) at Jamia Millia Islamia, New Delhi formed MEDIASTORM, likely India's first documentary collective. The MCRC over the next decades would go on to become a premiere media institution, and the six women would invest themselves deeply in film pedagogy, shaping a generation of media practitioners and theorists.

They were indeed part of a new movement. In an environment of rising fundamentalism, the desire to organise collectively and counter dominant mass-media hysteria, with committed inquiry and through diverse cultural fora was taking shape. Video as a medium was making independent filmmaking and distribution possible. In their own words, "A new media culture was gathering storm".

In five years, the Mediastorm collective made three significant films. *In Secular India* (1986), *From the Burning Embers* (1998), and *Whose Country is it Anyway?* (1991). They were traversing the country, an all-women film crew, "crowdfunding" their productions and collectively authoring them. All six members were honoured with the Chameli Devi Jani Award in 1991 for "exemplary dedication, deep conviction and sensitivity in the use of a relatively new journalistic medium in India for critical commentary on live social and political issues of our times."

निर्माण और निर्देशन
शोहिनी घोष
रन्जनी मजूमदार
शिखा झिंगन
चारु गार्गी
सबीना किदवाई
सबीना गैडिहोक

Mediastorm: Shohini Ghosh directed the documentary *Tales of the Night Fairies* (2002) and is the author of *Fire: A Queer Classic* (2010). Ranjani Mazumdar wrote *Bombay Cinema: An Archive of the City* (2007), and is an academic and a documentary filmmaker as well. Shikha Jhingan has written extensively on cinema, television and aural cultures, and has been a documentary filmmaker. Charu Gargi is a filmmaker researching the relationship between gender and mainstream Indian Cinema. Sabina Kidwai co-authored *Crossing the Sacred Line: Women's search for Political Power* (1998) and combines academic work with media practice. Sabeena Gadihoke authored *Camera Chronicles of Homai Vyrawalla* (2006) and is a cinematographer and curator of photography.

14 Oct, PVR Icon audi 1, 12.00 pm

TNM LIVE: Events

DADA

with Kamal Swaroop and collaborators

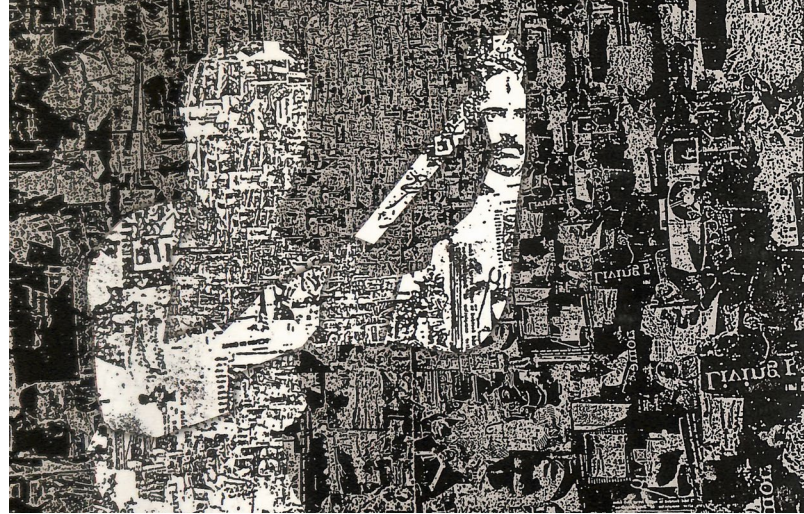
Join them on a multi-media-archaeological journey with DADA Phalke.

It began three decades ago on a break from filmmaking, with a speculative quest for Dadasaheb Phalke's missing biography. It continues to-date as an extraordinarily generous and generative project involving travel, pedagogy, the imagining and bearing fruit of an archive.

At first it was a giant scrapbook, drawing out the life and times of Phalke by mining words and images- painstakingly typed by Priya Krishnaswamy and obsessively cut out and pasted by Kamal Swaroop. Pages bursting with dense associative leaps; while in the margins lay a chronology of technology, the birth and maturing of cinema and a rich history of modern art as seen from India.

At the turn of this century, the Phalke project became an ambitious and mobile pedagogic project. Tracing the geography of Phalke's life, it moved to cities such as Pune, Baroda, Nashik, Bombay, Kolhapur and Varanasi. Students of art and film schools in these places created new stories, storyboards, imaginations and montages drawing from a rich material repository, in turn relayed to another group of students, and another.

Today, the project stands as a screenplay for a new film.



Kamal Swaroop is a 1974 graduate from FTII in direction, his 1998 *Om-Dar-Ba-Dar* remains one of the most formally innovative and exhilarating films to come out of Indian cinema. A new generation of award winning FTII direction alumna, **Hansa Thapliyal** (1997) and **Renu Savant** (2007) joined him on this epic journey of Tracing Phalke. A long term collaborator on the project, Hansa's imagery is bold and free, and has brought to life many characters through her *Phalke Stories*. She writes, teaches, makes dolls and films. Renu was researcher and assistant on the project, her own four-hour film *Many Months in Mirya* was recently presented the John Abraham award for 2017.

17 Oct, PVR Icon audi 1, 6:30 pm

The New Medium II: Screenings



← FOOTAGE

Material from the past, what they used.

→ FILMS

What they made anew, both in content and form.

Hour Of The Furnaces

1968

By Group Cine Liberation (Solanas and Gettino)

Argentina, 4 hours 20 mins

- ← Poems, manifestos, texts, film clips from around the world, newsreels and state propaganda, direct action cinema
- Third-World radicalism and artistic innovation meld in theory and practice deploying all possible audio-visual techniques to propose a tri-continental revolution. Mother of collage film.
- Birth of THIRD CINEMA.

12 October, PVR ECX audi 5, 3.30 pm

18 October, PVR ECX audi 5, 3.00 pm

WHAT THE SPECTACLE HAS TAKEN
FROM REALITY MUST BE TAKEN BACK
FROM IT. THE SPECTACULAR EXPRO-
PRIATORS MUST BE EXPROPRIATED
IN THEIR TURN. THE WORLD HAS AL-
READY BEEN FILMED. THE POINT IS
NOW TO CHANGE IT.



The Society of the Spectacle

1973/2015

By Guy Debord/ Konrad Stiener

France, 1 hour 28 mins

← Lifestyle ads, softcore porn, news and reportage, world cinema, well-known and misquoted texts, a book by the same name that Debord wrote in 1967.

→ The book transforms into a film via a detournement (hijacking or rerouting) of footage and visuals. Critical theory and repurposed images fall on us like never before.

→ In 2015 artist Konrad Steiner, radical theorist Ken Knabb and art historian Dore Bowen bring out an English dub of the film. Freed of its dense subtitles, the visual language is experienced afresh and powerfully, after all these years.

14 October, PVR ECX audi 5, 5.00 pm (Intro by Prabodh Parikh)

16 October, PVR Phoenix audi 5, 11.45 am

Flashback

1974

By S.N.S Sastry

India, 21 mins

← Phalke's pea plant animation, Nanook of the North, Man with the Movie Camera, Films Division archive and infrastructure. John Grierson, Ezra Mir, Jean Bhowmgar, S Sukhdev provoking, Indira Gandhi running. Samyukta Maharashtra, Awaara, and Pathe newsreels.

→ A tongue-in-cheek inquiry into the role of documentary films and the medium of broadcast, made a year before the Emergency by the in-house maverick filmmaker.

14 October, PVR ECX audi 5, 5.00 pm

16 October, PVR Phoenix audi 5, 11.45 am

*both screenings paired with *The Society of the Spectacle*



The Giant

1983

By Michael Klier

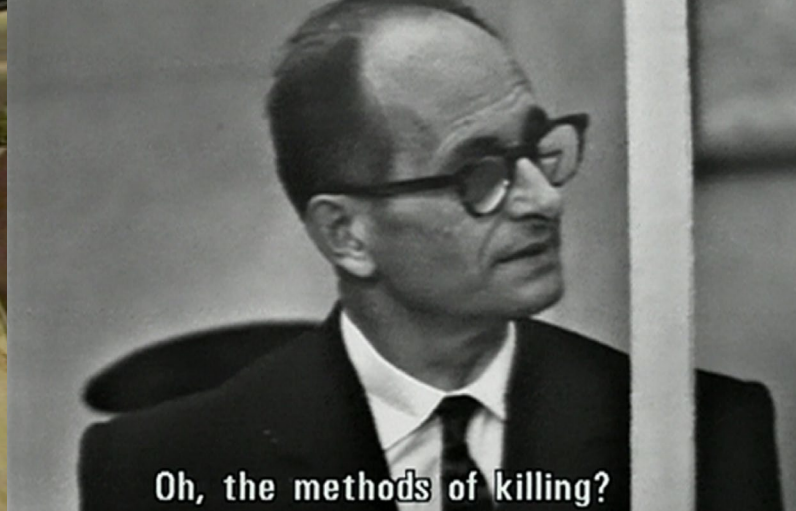
Germany, 1 hour 22 mins

← Video surveillance feed from German cities. Roads, airports, railway stations, dance bars, lakes, beaches, shopping centres, banks, homes. Recordings of clinical trials, brain mapping, police face recognition techniques and forensics, early VR for military use.

→ A city symphony. The first film to be made almost entirely of surveillance footage, a world of excess but hidden images. Skilfully edited and set to haunting music by Rachmaninov, Wagner and jazz. A documentary in its purest form and, at the same time, a nightmarish future vision.

15th October, PVR ECX audi 2, 8.30 pm

16th October, PVR Phoenix audi 5, 2.10 pm



The Specialist: Portrait of a Modern Criminal

1999

By Eyal Sivan

Germany, 2 hours 8 mins

← The trial of the Nazi Adolf Eichmann was designed as a spectacle, filmed with hidden cameras and edited live by a Hollywood filmmaker in the new medium of its time: Video. Hannah Arendt attends the trials. Writes *Eichmann in Jerusalem: Report on the Banality of Evil*.

→ Thirty five years later, the filmmaker locates the missing footage, salvages, indexes and archives it. A court-room drama, and a cinematic articulation of Arendt's book results.

14 October, PVR ICON audi 5, 7.30 pm

16 October, PVR ICON audi 5, 7.00 pm



Level Five

1997

By Chris Marker

France, 1 hour 46 mins

← The film *Let There Be Light* - banned by the US, archival footage from WW II of Japanese citizens jumping to their deaths from cliffs of Saipan Island, tourists in the bunkers of Okinawa, the filmmaker Nagisa Oshima.

→ A game developer in front of a Macintosh. Virtual reality and speculative Internet, the Battle of Okinawa as a potential video game that she has to complete. A fable-like tale, a film full of intelligence and generosity, a fusion of fact and (science) fiction that keeps getting more and more contemporary.

15 October, PVR ICON audi 1, 5.40 pm

SINGLE SCREENING ONLY DO NOT MISS

Spectres of the Spectrum

1999

By Craig Baldwin

USA, 1 hour 32 mins

← Kinescope records of early TV broadcasts before the advent of videotape, a late fifties' educational show called 'Science in Action'.

→ Set in the near but post-apocalyptic future of 2007, the film is an assault on the senses. The "honesty of found footage" turns into an eerie, black-comic, sci-fi time-travel fiction in search for media autonomy. Optically printed, rear-projected underground filmmaking at its best.

16 October, PVR ECX audi 5, 2.25 pm

17 October, PVR ICON audi 5, 9.10 pm



Domestic Tourism II

2009

By Maha Maamoun

Egypt, 1 hour 2 mins

← Scenes from Egyptian cinema that have the pyramids of Giza in the background. Egyptian blockbusters, science-fiction, nationalist melodrama, comedy, spy-thrillers.

→ An inverted pyramid structure, starting in the 21st Century and going down the years till the 50's and back up again to the present. The film was made a little more than a year before the Egyptian revolution. The pyramids, 30 mins away from Cairo, are constantly in the city's everyday landscape.

16 October, PVR ECX audi 5, 12.20 pm

17 October, PVR Phoenix audi 5, 3.30 pm



A Train Arrives at the Station

2016

By Thom Andersen

USA, 15 mins

← 1904 to 2015. Lush Hollywood productions to austere foreign productions; from slow and serene to fast and nerve-jangling; from actual trains to toy trains, real landscapes to rear-projection and constructed sets of trains arriving at the station.

→ A serial structure and anthology of train travels in cinema. Each black & white sequence in the first half rhymes with a colour sequence in the second half.

16 October, PVR ECX audi 5, 12.20 pm

17 October, PVR Phoenix audi 5, 3.30 pm

*both screenings paired with *Domestic Tourism II*



United Red Army

2011

By Naeem Mohaiemen

Bangladesh/Japan, 1 hour 10 mins

← Audio tapes of conversations between a hostage negotiator and the lead hijacker after a Japan Airlines flight 472 is force-landed in Dhaka in 1977. NHK Japan's satellite uplinked footage from the tarmac. The spy thriller *Zoo Gang*.

→ Colour-coded text film: Green for the Bangladeshi military commander, red for the Japanese hijacker. The crisis slowly unravels. An 8-year old awaits telecast of his favourite spy thriller, but the TV is hijacked with non-stop live telecast of the hostage drama, while another dramatic plot is developing on the side-lines in a relatively young and unstable Bangladesh.

15 October, PVR ECX audi 5, 2.40 pm

18 October, PVR Juhu audi 1, 4.40 pm

Fukushima Trilogy:

4 Buildings Facing The Sea (2012),

Machine to Machine (2013), Fovea Centralis (2014)

By Philippe Rouy

France/Japan, 2 hours 9 mins

← Stream from live-cams at the Fukushima Nuclear Plant after the meltdown. Drone, crane and robot photography from the heart of the radioactive magma, where no human can go. Blurred and censored footage from an official press conference after the disaster. Text from Shohei Imamura's 1967 film, *A Man Vanishes*.

→ The medium is the message. A defiant gesture made by an anonymous worker towards the camera asks some questions. See what you otherwise simply cannot see.

17 October, PVR ECX audi 5, 11.50 am

18 October, PVR Icon audi 5, 3.00 pm



Los Angeles Plays Itself

2003/2013

By Thom Andersen

USA, 2 hours 50 mins

← Scenes from 202 films set in Los Angeles: blockbusters, low-budget genre pictures, independent, experimental and porno films.

→ An epic essay film. A bracingly polemic film history of the world's most frequently filmed metropolis, a place "where the relation between realism and representation gets muddled". A three-hour film school, and so much to learn.

→ Remastered in 2013.

15 October, PVR ECX audi 5, 11.00 am

17 October, PVR Phoenix audi 5, 12.00 pm



From Gulf to Gulf to Gulf

2013

By CAMP (Shaina Anand and Ashok Sukumaran)

India/UAE, 1 hour 23 mins

← Travels filmed by sailors across the Indian Ocean in multiple formats: S-VHS, Video-8, SD handy-cam, HD. Unique cinema ephemera: Single-take music videos shot on mobile-phones, married to songs in-situ.

→ Structured as one season-at-sea, this voiceover-less film keeps the geographic and seasonal fidelity of the material but plays with it, stringing together images from many years, many sailors and many formats to take us on an exhilarating journey through the Gulfs of Kutch, Persia and Aden - on the edges of "world trade" - with sailors who make and sail ships, and also make videos.

17 October, PVR ECX audi 5, 2.35 pm

18 October, PVR Juhu audi 1, 2.35 pm



Dreams Rewired

2015

*By Manu Luksch, Martin Reinhart, Thomas Tode
Austria/Germany/UK, 1 hour, 17 mins*

← Archival material from nearly 200 rare and previously unseen films from the 1880's to the 1930's.

→ The directors have unearthed material that is by turns hilarious, revelatory, aesthetically striking, and astonishingly prescient. In a detournement of media archaeology, the footage is spliced together with a commentary on our contemporary predicament (voiced by Tilda Swinton). Rather than plunging the audience into the past, the film pulls the historical material into the present.

16 October, PVR ECX audi 2, 4.45 pm

18 October, PVR Phoenix audi 5, 4.00 pm

THE NEW MEDIUM

Shaina Anand, Curator.
Phalguni Desai, Producer.
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Date	Time	Film	Venue
12 Oct	3:30 pm	Hour of the Furnaces	ECX 5
13 Oct	5:30 pm	LIVE EVENT: CCTV Landscape from Lower Parel by CAMP	IMAX
14 Oct	12:00 pm	LIVE EVENT: From the MEDIASTORM	ICON 1
	5:00 pm	Flashback + The Society of the Spectacle (Intro by Prabodh Parikh)	ECX 5
	7:30 pm	The Specialist	ICON 5
15 Oct	11:00 am	Los Angeles Plays Itself	ECX 5
	2:40 pm	United Red Army	ECX 5
	5:40 pm	Level Five (ONE SCREENING ONLY)	ICON 1
	8:30 pm	The Giant	ECX 2
16 Oct	11:45 am	Flashback + The Society of the Spectacle	Phoenix 5
	12:20 pm	A Train Arrives at the station + Domestic Tourism II	ECX 5
	2:10 pm	The Giant	Phoenix 5
	2:25 pm	Spectres of the Spectrum	ECX 5
	4:45 pm	Dreams Rewired	ECX 2
	5:30 pm	LIVE EVENT: CCTV Landscape from Lower Parel by CAMP	Phoenix 6
	7:00 pm	The Specialist: Portrait of a Modern Criminal	ICON 5

Date	Time	Film	Venue
17 Oct	11:50 am	Fukushima Trilogy	ECX 5
	12:00 pm	Los Angeles Plays Itself	Phoenix 5
	2:35 pm	From Gulf to Gulf to Gulf	ECX 5
	3:30 pm	A Train Arrives at the Station + Domestic Tourism II	Phoenix 5
	6:30 pm	LIVE EVENT: DADA with Kamal Swaroop and collaborators	ICON 1
	9:10 pm	Spectres of the Spectrum	ICON 5
18 Oct	2:35 pm	From Gulf to Gulf to Gulf	PVR JUHU 1
	3:00 pm	Hour of the Furnaces	ECX 5
	4:00 pm	Dreams Rewired	Phoenix 5
	4:40 pm	United Red Army	PVR JUHU 1
	3:00 pm	Fukushima Trilogy	ICON 5

*Schedule may be subject to change.

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