

International Film Festival Report
Department of History, Pali Prakrit and Political Science
13th – 15th Feb 2021

Department of History Pali Prakrit and political science cordially organized the Online International Film festival under the theme of Fields of Sorrow, Fields of Hope, on the dated 13th to 15th Feb 2021.

This festival celebrating the one billion Rising South Asia, campaign with films that explore women's like Nature, Agriculture and Environment

A day one student watched the film Ambi Jiji's Retirement, which is the story of Ambi. She belonged to Haryana state. She has cultivated a zoom farm for the community. It was a great experience for the student. After watching the documentary all participants discussed on different aspects of the film.

On day two the documentary watched, namely Falaknaz, a story about the life struggle of the Iranian women. After watching the documentary all participants discussed on different aspects of the film.

On day three the documentary watched, namely 'Talking To The Wind' a story about the life struggle of farmers in Maharashtra. Women of suicidal families having more struggle in their life after her husband's death. They are facing economic, social, educational and many other problems in day to day life. This film also focused on drought and barrenness conditions in rural areas.

Principal of the college Dr. B. A. Mehere gave good wishes for the film festival. Prof. Vidya Chourpagar coordinate the festival.

For the all three days as the panelist members were present, Dr. Gautam Kamble, Dr. Avinash Fulzele, from dept of History, Dr. Mohan Wankhede, from dept of Pali and prakrit, Dr. Pragati Harle (Assistant professor of Sociology from Kamala Nehru College Nagpur) Swati Choudhari from (MES Arts Commerce an Science College Sonali, Pune), Ku. Vanita Tumsre From Tata Institute of Social Science Mumbai, Prof. Anita Tirpude, dept of English, Dr. Harish Bawangade from Dept of Economics, Prof, Rohini Meshram from dept. of Psychology, Dr. Sarla Meshram from Mahila college of Arts Umrer etc. Nearly 55 students and staff attended for the festival and enjoyed it. Really such a wonderful moment and experienced for all the three department as well as students, staff and outside participants.

DATE ;

13/02/2021

**DR. AMBEDKAR COLLEGE DEEKSHABHOOMI
NAGPUR**

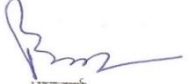
NOTICE

All students of Arts faculty are to inform you Department of History, Pali Prakrit & Political Science cordially invites you for online '**International Documentary Film Festival**' from 13th - 15th February 2021. Please join us online with zoom app .

Day 1 : Saturday, 13 Feb 2021 5: 00 pm

Day 2 : Sunday, 14 Feb 2021 5 : 00 pm

day 3 : Monday,15 Feb 2021 5 : 00 pm


भाचार्या
(डॉ. प्रा. भूसा मेहरे)
Officiating Principal
Dr. Ambedkar College,
Deekshabhoomi,
Nagpur.



INTERNATIONAL FILM FESTIVAL

DEPARTMENT OF HISTORY, PALI PRAKRIT & POLITICAL SCIENCE

CORDIALLY INVITES YOU

ONLINE INTERNATIONAL FILM FESTIVAL

Fields of Sorrow, Fields of Hope

13th - 15th February 2021

Celebrating the One Billion Rising
South Asia campaign
with films that explore women's
ties to nature, agriculture
and the environment

DAY 1 : SATURDAY, 13 FEB 2021 5:00 PM

DAY 2 : SUNDAY, 14 FEB 2021 5:00 PM

DAY 3 : MONDAY, 15 FEB 2021 5:00 PM

[About The Films](#)

AMBI JIJI'S RETIREMENT

NANDINI BEDI

Netherlands / 2006 /
documentary / 29:00



SYNOPSIS

Ambi Jiji always planted her crops on her jhum field. When Jiji was a young woman, she didn't need to buy food. Now Jiji is about to retire. Chekjak, her daughter, has been converting her jhum fields to orchards for cash and food security. Waljak, another daughter, continues to depend on jhumming with very little returns. Her jhum field cannot meet her food needs. Today, the landscape around the village is like a patchwork quilt of fenced off monoculture orchards and multi-crop jhum fields. This reflects the community's breakdown of control over their jointly owned lands. As lands get increasingly privatized, sometimes without the consent of elders like Jiji, we realize that the breakdown comes from within the community itself.



ABOUT THE DIRECTOR:

From 1999 to 2001, Nandini Bedi lived in a village of 1600 inhabitants in Garo Hills, Meghalaya along with her anthropologist husband, Erik de Maaker. There was only one person who could read and write some basic English, so she learnt to communicate in Garo. In this period, she recorded her observations of life in the village through short video reports for a Sri Lankan TV channel, documentaries, diaries and short stories. Two of her documentaries have been quite widely circulated in India and can be viewed on her YouTube channel. They are AMBI JIJI'S RETIREMENT and NOTES ON MAN CAPTURE. The former has won two awards, and the latter is listed as one of the 'must see' documentaries on indigenous communities in India. Presently she lives in the Netherlands, teaches English and writes about the Netherlands and India on her blog taal-tale.com.

First Prize, Jeevika Film Festival,
New Delhi

ZEE News Livelihood Award,
CMS Vatavaran

Madurai International Film Festival

Mumbai International Film Festival

Nepal International Indigenous
Film Festival

Aapala Paryavaran Film Festival,
Mumbai

7 Islands International Film
Festival, Mumbai

DIRECTOR'S STATEMENT:

When I lived in a Garo village from 1999 and 2001, I was fascinated by jhum cultivation. People lived very close to nature and consumed largely what they grew on hill slopes and found in the forest. Furthermore, they did this with no chemical or organic fertilizers or pesticides or irrigation. They maintained, protected and weeded their fields, which were rain fed. Each season would bring its own harvest of grain, legumes, vegetables and fruits, and these would be eaten fresh. If a season meant hardly any production, then people just consumed less until the season changed. Land was communally owned unless cash crops areca and cashew were grown on them, but this was minimal. My intention was to show how jhum worked. However, when I arrived there in 2006 to shoot, I found out that jhum had almost stopped delivering, and that villagers were torn between privatizing land for cash crops and continuing with the more community based practice of jhum. This then became the subject of the film.

Today, the landscape around the village is like a patchwork quilt of fenced off monoculture orchards and multi-crop jhum fields. In the past, the orchards did not exist. Without the interruption of these fenced off orchard lands, the community participated as one whole unit in the burning of the chosen patch of forest for jhumming. Collectively burning the jhum lands in between the orchards isn't the same as it used to be and brings peculiar problems...like weeds. This reflects the community's breakdown of control over their jointly owned lands. As lands get increasingly privatized, sometimes without the consent of elders like Jiji, we realize that the breakdown comes from within the community itself. What came first – the reduction of forest cover because jhum lands were converted into fenced off permanent orchards, taking them out of circulation forever or the loss in soil fertility, as the jhum cycle was drastically reduced because of the increasing number of orchards? It's difficult to say, but is a question at the root of the present situation in Sadolpara village.

Personally, I experience the disappearance of jhum cultivation and the strong association to community as a loss of diversity and of collaborative action. However, I do understand that the villagers feel pushed to join the forces that aid and abet privatization and monetary exchange.

PRODUCER:

Public Service Broadcasting Trust

info@nandinibedi.com

AN UNCERTAIN

FALAKNAZ

SAHAR SALAHSHOOR

Iran / 2015 / documentary / 59:00



SYNOPSIS

The film documents the life of Falaknaz, an Iranian woman living with her two daughters in a small rural village in western Iran. We observe the daily ups and downs of her life during the director's six-month stay with Falaknaz and her family. But Falaknaz is no ordinary village woman. When she got married at the age of 15, she, quite unconventionally, became the main breadwinner of the household. Since then, she has assumed responsibility for tasks that aren't normally associated with women in her village, becoming a sort of village celebrity in the process. Indeed, throughout the film, the chain-smoking Falaknaz rebelliously challenges traditional villagers' perceptions of what a woman's role in an Iranian village should be. And when the parliamentary elections roll by, prominent candidates harangue her to arrange a heavily publicized meeting at her house, fully aware that Falaknaz's opinion carries tremendous sway in this small village. Finally, she agrees to launch a campaign promoting her candidate of choice. Three years after these events, the director travels back to Falaknaz's village to show her and her family this documentary. Has anything changed in the past three years?



ABOUT THE DIRECTOR:

Sahar Salahshoor was born in 1982 in Iran. She started her career in cinema as an assistant director in 1999. In 2002, she made her first short documentary film. Between 2004-2009, she attended several intensive courses and workshops in documentary filmmaking – workshop held by Vision Du Reel Film Festival; professional course of documentary filmmaking organized by the Association of Iranian Documentary Filmmakers in Iranian House of Cinema; workshop organized by BBC World Service Trust. She made 8 films until 2015. They were screened and awarded in national and international film festivals. She started in 2017 to study a Master of Image and Visual Culture Studies in EHESS (École des Hautes Études en Sciences Sociales), in Paris. From 2019-2020 she worked as a visual archive research assistant in an European research project.

saharsalahshoor@gmail.com

Jean Rouch International Film Festival, France, 2019

Fidé, International Festival of Emergent Documentary, France, 2019

EXground, Germany, 2016

Festival Cinéma Vérité, Iran, 2015

Broadcast on BBC Persian, March 2020

TALKING TO THE WIND

AKSHAYA SAWANT

USA / 2020 / documentary / 60:00



SYNOPSIS

Maharashtra state in India was hit by a three year long man-made drought, that led to community-wide despair. And while climate change was a catalyst, it was not the only reason behind the mass suicides. Intimate and eye-opening, Talking to the Wind shows the social and psychological effects of climate change as it impacts identity, the idea of masculinity, and the pressures of social structure.



ABOUT THE DIRECTOR:

Akshaya Sawant is a multimedia artist from Mumbai, India. She received her Bachelor's degree in Fine Arts with a major in painting. Riding the popular trend of digital photography during her under-graduate years, her brother gifted her her first DSLR camera to explore new avenues of art; at least that's what she told him. However, it was when she created a stop motion animation film, Out of Boredom, that she truly discovered her voice through the lens. She is a Dean's Fellow and received her MFA from Emerson College, Boston, in May 2019. Her first feature documentary Talking to the Wind has received The Virgin Unite Social Impact Film Fund (2017 and 2018), won 8 prestigious awards, and screened at 16 international film festivals over 7 countries. She currently resides and works in the United States.

DIRECTOR'S STATEMENT:

After seeing my friend in Boston throw a gallon of fresh drinking water in the trash due to the inconvenience of carrying it, I realized how the mind set differed due to the abundance of resources available around us. I decided to bridge that gap by shooting the simple act of bringing home a pot of water in the drought prone state of Maharashtra in India. I soon learnt that climate change disproportionately affects women, and researched about the status of women in the rural communities. My mother was born in a village in rural Maharashtra, but her parents sent her to Mumbai to study and make a life for herself. If it wasn't for that very important decision, my fate could have been similar to these women. Through this film, I want to give them their voice back which has been otherwise robbed off.

PRODUCER:

Akshaya Sawant

Platinum Remi Award, Best Socio-Economic Film, WorldFest Houston

Best Student Film, Riverside International Film Festival

Winner, Canadian Cinematography Awards

Winner, New York Cinematography Awards

Best Documentary, Best Soundtrack, Assurdo International Film Festival

Audience Award, Marina Del Rey International Film Festival

Best Student Film, The NewsFest

Finalist, European Cinematography Awards

DOCfeed International Film Festival

17th Verzio Film Festival

Firenze Film Festival

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