



Report on Filmograph 6 – A retrospective of Anand Patwardhan.

Date: 5 – 7 December 2014

Organized by:

INSAF – Darshan – Janvikas – Himmat – Gurjarvani – Aman Samuday – Concern & Act – Waves – Lok Kala Manch -
Prashant – Apna Adda

Organized at

Rangmandal, Paldi, Ahmedabad

Facilitated by:

Darshan

19-B Vishwanagar Society, Near Vishwakarma Society, Jivrajpark cross roads, Jivrajpark, Ahmedabad-51.

www.darshanahmedabad.org

It was decided in one of the Filmograph planning meeting to keep retrospective of India's prominent documentary film maker Mr. Anand Patwardhan as Filmograph's sixth event in December 2014. Anand himself have agreed to

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come, show and discuss about all of his films with participants have attended this three days film festival during 5 to 7 Dec. 2014 at Rangmandal auditorium in Ahmedabad.

There were about 180 people participated including people from media, academic institute like NID – CEPT, social activists, students and government officials. Following to other two days total number of participants were about 275 to 300. About 274 people participated have contributed Rs. 25 apart from organizers as local contribution for the event.

On 5th Dec, at 4.30 pm festival began with a press conference with Anand to have discussion on his journey as film maker so far and issues he had covered widely. Hiren Gandhi from Darshan has invited Anand, media personals and all participants. Anand has been recently awarded with V Shantaram Life time achievement award during Mumbai International Film Festival and. After watching an award ceremony and his speech after receiving the award “why he is a failure” - http://patwardhan.com/?page_id=1294 Anand had discussion with audience. Here are topics which were covered during the discussion.

Q – Can you tell us about the recent life time achievement award?

A – It was very surprising for me to get this award because I work to oppose governments in all of my films and the same govt. is giving me this award. He felt happier that because of award his films have got some publicity and now he expects that they would reach to more people. Since last 40 years he has been making films to bring change in society but there are hardly change due to films as they have not reached to mass as expected and infect many political hurdles have been created for not bringing his films to main stream media. He ended up taking help of courts to show his films. He said not even 0.001 % of Indian population have watched these films.

Q – can you put some light on impact of Bollywood feature film and documentary films on people mind set?

A –The main issue is accessibility. If there is a possibility of showing such documentaries in theaters then we can reach to good number of people. He shares about one of his experiment of showing his films in PVR at Mumbai during monsoon of year 2005 for two weeks and there were houseful screening of the same. Anand was mainly pointing that mainly system is limiting opportunity to bring such films to people. Though it was an effort of an individual we could have reached to limited people but if systematic resources get involve in organizing proper system then it's not difficult to see large impact on people. He also spoke about role of television and Doordarshan role of showing such films as it is a public broadcasting channel, instead of showing these realities they show routine Bollywood films witch has no meanings. He also spoke about tax breaks loyalty to multiplexes so they can promote good cinema and alternate cinema.

Q – does short films actually make any impact influence the commercial film stars?

A – these are documentaries films so its not necessary that they are short films. Most of his films are investigative documentaries and they are even longer than the commercial films. He had also pointed out that even famous actors and actress also don't have better accessibilities of such documentaries so if they get to see they do but ultimately they have to follow what market is demanding from them. Many of his documentaries are meant to influence mass because the change begins form them. Anand has been showing his films mostly through private screenings so if it dosnt influence people he would have stop making and showing films. In most of screening there are not many but few people get definitely sensitized.

Q – Without your films it's not necessary that people don't know the burning issues of society or country but complex problem is people don't know how to go or get motivate about changing the situation. Many of such films don't show solutions on how to cop up with such problems.

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A – Anand’s films are not giving answers to problems highlighted in them. He has used very editorial comments except he has to provide some reference which actually allows people to exercise their own thinking of solving the problem or act on the issue they come across. In India our habit of thinking has been deteriorated and people love to get dictated these days so they can blindly follow. He said as film maker he hate limiting thought process among viewers and kills the real meaning of democracy which is the basic spirit of India. And documentaries are better than the fiction films in maintaining democratic thought process. He also set Amitabh Bachchan’s example acting as potter in film “coolie” as fiction role while in real potter shown speaking if documentary being made on potter’s issue or viewer hear the voice of real coolie (as the scripts are not pre written). Anand also spoke that in our democratic country there is a class system as well as cast system but they don’t interact with each other. We have been thought from centuries to keep both systems apart from each other so we don’t practice both perceptions together. Anand films have tried to keep voices from both the sides and viewers are forced to watch them. He also added that how documentaries have helped such unheard voices to travel from one section of society to other section which have ultimately deepened the democratic values in real.

Q – If you compare cinema in 70s and now there is a huge decline in viewership though the technology has been boosted. What would be root causes for the same?

A – Yes technologically we have grown as many families have got television sets as compare to 70s even better picture quality with big screen size but the content shown or circulated through media even news media have got synchronized. Basically the content shown is narrow down even though there are more broadcasting channels as compare to the earlier period but they have similar uniformity on the content shown. People are coming to watch documentaries in such private shows because such films are not shown on regular TV channels. Stories shown in documentaries are suppressed from mainstream media but if we make proper effort people do come to watch such documentaries. In the same manner Anand had also highlighted about how people with right wing or communal mentality have been increased as they have used cultural forces and religion to push their agenda and people with progressive mentality have reduced/diminished post independent and the biggest reason is not using cultural front by such progressive forces. There is a need to create genuine secular culture in country like India to promote values of good human being. Anand also spoke about how education which we serve to our children is getting influenced by misinterpreting history and promoting myths. We need to practice our own culture of rational thinking to have better present and future. He also spoke about politics of creating censor board for limiting content shown in the film. As a film maker Anand have spent several years just to get court orders to show his films on national television.

Q – What are the differences you have seen after showing films from rural areas or small time as compare to reactions of people from urban area or big cities?

A – My films have not shown as widely in rural area but attempts have been made. Since we organize private screenings there is a huge problem of infrastructure and equipment. Anand has also made language versions of many of his films so major states in India can get covered.

Q – Why haven’t you used better formatting/scheduling of your films (i.e. tv serials like “satyamev jayate” and “discovery of India”) so your films could have reached to mass?

A – Content in Anand’s films are disclosing agenda of several ruling political parties and not as soft as other serials mentioned above so if they can’t be shown in the formatted structure. Most of Anand’s films were shown on television only after court orders that to not on prime time so content shown in the films can be avoided by viewers. He also added on limiting freedom of journalism so their views can also be formatted or edited before it goes to public. Most of our press is control by corporate and they have to be market oriented.

Q – What are your efforts to distribute your films if not in theaters then other alternate destinations like NGOs or institutes etc???

A – Through DVDs, using social media, piracy, film festivals and organizing private screenings in theaters. Through court interventions we do get space on television. NGOs too take responsibilities to use my films to sensitize their target groups. Print media has also written about my films so many people do get access of such films.

Q – once you choose a topic to your film, how do you go about it – any script writing or story board you follow? Elaborate your planning process.

A- Anand has not choose a topic of any of his film. He is not making film just because he is a film maker and he has decided to make films. He dosnt even make films for his own survivals. Usually films are made as responding to certain topics which make him uncomfortable. Most of his films have come out though a fair need either by him or by groups or communities. Anand has also connected to various social movements and most of his films do cover or talk major social movements of country fighting for social change i.e. Namada Bachao Andolan, Anti-Nuclear Movement among India and Pakistan, Housing of the poor. Also he had worked on multiple films at a time based on issues arising in the country. He never follows or writes scripts and basically he is recording events as they happen in actual. Anand has been making films as citizen and responding to social evils. Aslo his films connect well with viewer hence his films are responded well who ever watch them. Anand also change his cinema language to reach and to communicate with more people.

Q – How do you convince especially victims for taking their interviews or bytes on camera? Also how do you make them speak on camera and how do you compose your questions to get right answers?

A – Though the film you will get to know about my strategies of filming people or taking interview. Anand has also been stopped by many people on not to filming. Many time people especially victims need such spaces to speak so their voice can be transported to the other groups i.e. government officials, political parties etc... As a comics and humor element are also good medium for communicating serious issues which I have used in my films.

Q – over 40 years of your film making time you have covered almost all major issues of Indian society through your films. Is there any particular issue for which you are looking forward to make?

A – No not any particular issue. I don't want to become encyclopedia of documentary films.

Q –Change is not an overnight process. How do you define change (in the person, in the society) with your films?

A- Anand says his films have been complete failure as he mentioned in his speech of last award ceremony. The fact that there are not enough people showing these films. There are people who are disagreeing with my films too. Anand doesn't give solution to change rather his films are instruments or tools for making people start thinking and start questioning.

Q – As a story teller, when you uncover facts of certain story and over a period of time you realize the fact on how things work actually so during the entire process how do you sustain your views remain optimistic and enthusiastic? Have you ever become pessimistic in the process? What is your motivating power which maintains our energy?

A – Significant impact on macro level and political impact is not so easy and one or two individual film makers can't achieve that too on social level but yes films have made an impact because every time he shows his film there are few people from the audience do get sensitized or film has made deep impact on them. Off course It is not expected



that people who got sensitized will immediately start reacting towards solutions but its definitely provoking their thought process.

After finishing the press meeting and discussion Hiren Gandhi introduced the day one schedule of two films

- A) A Time to Rise
- B) Father, Son and Holy War

Viewing of films

The retrospective is not in chronological order but it was decided according to available time slots and breaks.

Anand has introduced the film – A Time to Rise: On April 6, 1980, the Canadian Farmworkers Union came into existence. This film documents the conditions among Chinese and East Indian immigrant workers in British Columbia that provoked the formation of the union, and the response of growers and labor contractors to the threat of unionization. Made over a period of two years, the film is eloquent testimony to the progress of the workers' movement from the first stirrings of militancy to the energetic canvassing of union members.

Duration – 40 mins, year of making – 1981.

Discussion post screening.

Q – Have you started this film without knowing the final consequences?

A – This is my third film. People who have seen my previous films and were working on organizing labors have invited me to see the situation and make a film on it. There were no labor union before the film and it came in existence after the film.

Q – how do you compare the situation then and now especially considering topic you have covered in the film? Any setback?

A – In the world now in 2014 the trade union movement have setback. Possibilities of labor union were more in 80s as compare to now. Unions are frowned upon everywhere now. Very hard to start a new union these days. This was a small union which didn't survive now but since there were particular driven union it was systematically operated and for a longer period of time.

Q - are Komagata Maru - http://en.wikipedia.org/wiki/Komagata_Maru_incident people didn't exist in Canada now?

A – Many of them have been shown in my film and part of the union which got formed. Now their generation or relatives are still exist those who have returned to India have joined revolutionaries Gadar movement.

Q – were Indian part of the leadership there?

A- Yes mainly Indian immigrants only lead the movement. Many of there were involved with the Left movement and hence even the idea of union came from Left.

The film “Father Son and Holy War” was introduced by Anand - **Pitra, Putra aur Dharmayuddha** (1995, 120 minutes)

In a politically polarized world, universal ideals are rare. In India, as elsewhere, the vacuum is filled by religious zeal. Minorities are made scapegoats of every calamity as nations subdivide into religious and ethnic zones, each seemingly eager to annihilate the other or extinguish itself on the altar of martyrdom. FATHER, SON AND HOLY WAR

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explores in two parts the possibility that the psychology of violence against “the other” may lie in male insecurity, itself an inevitable product of the very construction of “manhood.”

Part 1: TRIAL BY FIRE a reference to the ordeal that the Hindu god-king Rama tested his wife’s fidelity with, looks at the communal fires that have consumed India in recent years. “Sati,” a rite by which Roop Kanwar was thrown on her husband’s funeral pyre; the upper castes’ “purifying” fire rituals and the communal fires that ravaged Bombay after the demolition of a mosque in Ayodhya, are set against a small group of fire fighters: a Rajasthani woman who, against the odds, condemns Sati; a Muslim woman who battles gender discriminatory laws; and a band of Hindus and Muslims who march for communal harmony in the riot-torn streets of Bombay.

Part 2: HERO PHARMACY examines “manhood” in the context of religious strife. The Hindu majority has been raised on stories of marauding Muslim invaders who raped their women, destroyed their temples, and forced religious conversions. Today, some Hindus demand revenge for crimes committed centuries ago. They reject non-violence as impotence and set out to be “real men.” Meanwhile the Muslim minority – despite fears of genocide, will not take things lying down. They too are driven by the imperative to be “real men.” The result is carnage. Is violence inherent in the human condition? The film invokes pre-patriarchy, not to determine the past, but to imagine the future.

Discussion:

Q – Hates of to Anandfor making this film. What was the basic process of making films as it was noticed during the film that there were efforts on structuring the film, academic research and editing?

A – There were no scripts in the beginning. This film took almost 8 years to finish. He does research after shooting the incident and put efforts to structure it. Actually, he had not finished this film at one go but he was working on 3 films simultaneously and there were only one footage of all these films – first he wanted to follow anti Sikh communal clash in year 1984 and started shooting about it and he got connected to Punjab where he followed rally in the memory of Bhagat Singh and started conceptualizing his other film “In Memory of Friends” while roaming in entire Punjab for shooting. Following to that he started following the Sati incident of Rajasthan and started shooting that. It was difficult for him to bring all shoot material in one film. After doing assessments he decided to make three films i.e. Ram Ke Naam, In Memory of Friends and Father Son and Holy War. It took almost 10 years in filming and editing and giving structure to it. I was not making this film with perception of gender but when actually I noticed Devrala Sati issue I realized its not just religion but it is also talking of masculinity issue in our country and at large our society.

Q – Have any one followed the putra kamesthi Yagnya’s result after a year?

A – No and there is no need to follow such things as we know nothing is going to come out as results. Some media personal try to follow it through data but several excuses were made of not receiving data from parents after finishing of Yagya.

Q – As a media student we (girl asking a question) are learning a lot. Any particular political issues have been faced by film maker while filming such sensitive issues?

A – Mobilizing resources is the biggest challenge apart from the routine political hurdles comes across through the process.

Q – Any legal battle for film?

A- Yes, around 10 years battles in high court and Supreme courts to show on Doordharshan.



Q - Film title is based on Christian ideology 'Father Son Holy spirit'. Any motivation of choosing similar title for the film?

A- The concept of Holy War is religious (every religion).

Q – There are two main topics covered in the film one is patriarchy and other is communalism. As a film maker and activist how do you defer the current scenario on the both topics in our country? Has the situation got worsened or improved?

A – Situation is worsened obviously as we have mastermind of Gujarat Genocide 2002 as our prime minister and he even denied for several years that he was married.

Q – 10 years is a long time to make films. As an individual also our ideas and perception get changed. As a film maker how have you sustained your thought process?

A – Issues were Gender and Masculinity was not prime issues Anand wanted to cover in his films. He wanted to cover communal violence issues in his films but slowly over a period of time he realized the connection between masculinity, gender and communal violence together. He also convinced that patriarchy and male chauvinism is almost there in every religion. The idea of male dominance of our society is running through the film. He also used the Christian title to the film because he wanted to justify that things shown in the film applies to almost every religion.

Q – does all these public consciences which you have shown in the films are relevant enough in this “post economic reforms”. Our society in years 60’s and 70’s were more rebellion in nature but in today’s era we are living in very liberal spaces, so as a film maker do you think your content is still relevant to show?

A – Receptivity of people has changed. People don’t think continuously in the line which highlighting in the films but even today people don’t have many choices as such topics have rigorously weaved in our daily routine and even in our teaching value systems be it in educational content or family upbringing. Symptoms are similar but circumstances are different as you compare both pre and post economic reform era. Yes today there is development language so it is become more difficult to create spaces and platforms where we can discuss such basic issues which are more harming our society.

Q – Is there any strategy to challenge social stigma of boys and girls which can change the gender perception of mankind? Also what was the academic response for the film after it being shown?

A – The academic responses towards the film was curious and counted as useful learning tool for various groups also there has been academic criticism towards the film as it is essentializing male are violent and female are nonviolent. That is not my focus of film maker but it has been concluded such way. I am not making an anthropological film and as a film maker I also work on showing state of minds and confusions of subjects or people. My major work is to start people think on what I show not to just recognize it as an incident.

Q – have you felt any fear while shooting? Also how do you choose whom to select for an interview or decide the suitable character for the film?

A – The film footage was shot during the span of 10 years hence there is diverse material or content has been captured so it was not so difficult to choose suitable character for films. The film was not shot on video and the shooting ratio is 7 or 8 times more than the duration of film. Dangerous are faced much more by the characters I am targeting in film as compare to me because they don’t even realize how their interview will be used in films.



Q – have you got any critics from fundamentalist forces?

A – yes always. But I am least concern about such critics and attacks.

Q – how do you see arising documentary film industry in India?

A – there has been extremely good work noticed through ongoing documentary industries and power films are coming but the bigger challenge still exist is lack of infrastructure and resources to take these films to mass.

Q – have ever felt temptation to add your own views into showing films or tempered the content to change the perception shown in the film to have better effect on the crowd or viewers?

A – Anand uses commentary and background references in his films especially in the current film but he has always make sure it goes in to the simplistic way to avoid misinterpretations by viewers.

Q – how do you use awards and rewards prizes for films? Don't you think its contradictory that people whom you are filming won't even realize that your work may be rewarded later on?

A – Anand use the award money to form a defense committee for Kabir Kala Manch people especially through his film Jai Bhim Comrade.

Q – What if the matriarchal society was in existence then the patriarchal society, then what sort of desirable scenario it would have been made?

A – Both male and female in the world is socialized in different and particular ways. Males are socialized to high level of violence while female socialization is not exactly the same way. Females have always been treated as object to protect by male. We need to discard idea of patriarchy system because it affects both males and females. Hindutwa hate Gandhi because he was not a real man according to their views and he was Ahinsak pujari.

Hirenbhai ended the day with declaring the schedule of second day films.

Day 2

- A) Jung aur Aman – War and Peace
- B) Ram Ke Nam – In the name of God
- C) Jai Bhim Comrade
- D) Zameer ke Bandi – prisoners of Conscience

Jung aur Aman – 135mins - Filmed over four tumultuous years in India, Pakistan, Japan and the USA following nuclear tests in the Indian sub-continent, War and Peace is a documentary journey of peace activism in the face of global militarism and war. The film is framed by the murder of Mahatma Gandhi in 1948, an act whose portent and poignancy remains undiminished half a century later. For the filmmaker, whose family was immersed in the non-violent Gandhian movement, the sub-continent's trajectory towards unabashed militarism is explored with sorrow though the film captures stories of resistance along the way. Amongst these is a visit to the "enemy country" of Pakistan, where contrary to expectations, Indian delegates are showered by affection not only by their counterparts in the peace movement but by uninitiated common folk.

The film moves on to examine the costs being extracted from citizens in the name of national security. From the plight of residents living near the nuclear test site to the horrendous effects of uranium mining on local indigenous

populations, it becomes abundantly clear that contrary to a myth first created by the U.S.A, there is no such thing as the “peaceful Atom”.

WAR & PEACE / JANG AUR AMAN slips seamlessly from a description of homemade jingoism to focus on how an aggressive United States has become a role model, its doctrine of “Might is Right” only too well-absorbed by aspiring elites of the developing world.

As we enter the 21st century, war has become perennial, enemies are re-invented and economies inextricably tied to the production and sale of weapons. In the moral wastelands of the world memories of Gandhi seem like a mirage that never was, created by our thirst for peace and our very distance from it.

Discussion:

Q – If Anand is against cast system then at the beginning of the film why he declares that he belongs to the upper cast?

A – The reason Anand declared his cast because he wanted to give message that your cast don’t have to do with your actions or work you do. If he would have said if Nathuram Godse was from upper cast the message would have been gone that Anand is talking against upper cast. It depends on the individual to oppose his own cast instead of getting suppressed in the cast mangle. He wanted to give message too to the viewers that one can control on his/her own cast believes. He is making a criticism on cast system of his own cast so he is criticizing his own cast not the cast of others. It’s easy to criticize other’s cast but difficult to question your own one. You can’t do self-criticism without admitting who you are. It’s easy to pretend that there is no cast system in India. Its difficult to see oppressed system being in the privilege class.

Q – Nuclear energy is harmful so why don’t people stay away from it?

A – there are thousands of families close to most of the nuclear plants so people don’t have options to stay away from such nuclear projects. Most of the people are not even aware of nuclear accidents occurred in the world due to radiations. He also responded on how defense system work politically and how it has been changing people’s mind sets. He also spoke about the difference between nuclear energy and conventional energy. There is no answer for disposing nuclear waste. The chances of nuclear accidents are very high even if you keep it for sake of display. Even considering the safety factors of nuclear energy it is costlier then coal or thermal energy.

There were also ethical arguments/discussion on why actually nuclear energy and nuclear weapons are not viable for countries to keep them as it is harmful for earth environmentally and harmful for both animal as well as humans. The arguments were also lead to how people’s mindset has been created on nuclear energy as it is the only best solutions and how it has been pushed in developing countries like India through the so called development.

Q – what was the aftermath in Japan after Fukushima on the nuclear plants in Japan?

A – Japan has almost decided to shut down nuclear power plants but due to their economic crisis they have decided to reopen it. Anand also added 2/3 of the national budget goes behind defense. Even countries don’t spend higher budget on sourcing renewable energy or alternate energy. Nuclear energy is not going to boost sustainable development for any country. Only 2.5% electricity in India comes from Nuclear energy and the budget spent much higher on it. The payback is not economical too. It’s almost difficult to dismantle the nuclear plant.

Q – Which are the factors for demurring it?

A – oil is difficult thing to replace. And that's why super power is so desperate to control remaining part of oil. We have to reduce our consumption level. We are creating consumer society which cannot do with the resources available now. We need to think on sustainable development and we are made so much dependable on electricity.

Q – don't you get irritated with same sort of questions every time you screen your films?

A – Not at all. I like people who disagree with me because that how debates initiate and new topics get discovered through conversation. That is the form of democracy. I have seen people changing after watching my films even it is on a very small scale but I don't get irritated.

RAM KE NAM – duration 75 mins – 1992. Since gaining independence in 1947, India has been a secular state. But now, as religious fundamentalism grips much of India's population, the greatest danger to the nation's extremely strained social fabric may come not from Sikh or Muslim separatists, but from Hindu fundamentalists who are appealing to the 83% Hindu majority to redefine India as a Hindu nation.

IN THE NAME OF GOD focuses on the campaign waged by the militant Vishwa Hindu Parishad (VHP) to destroy a 16th century mosque in Ayodhya said to have been built by Babar, the first Mughal Emperor of India. The VHP claim the mosque was built at the birthsite of the Hindu god Ram after Babar razed an existing Ram temple. They are determined to build a new temple to Ram on the same site. This controversial issue which successive governments have refused to resolve has led to religious riots which have cost thousands their lives, culminating in the mosque's destruction by the Hindus in December of 1992.

The resulting religious violence immediately spread throughout India, Pakistan and Bangladesh leaving over 5,000 dead and thousands homeless. The repercussions reverberate to this day in the sub-continent.

Filmed prior to the mosque's demolition, IN THE NAME OF GOD examines the motivations which would ultimately lead to the drastic actions of the Hindu militants, as well as the efforts of secular Indians of all creeds to combat the religious intolerance and hatred that seized India in the name of God.

Discussion:

Q- what is current situation in Ayodhya now?

A – Local people got very clever now regarding the issue. Offcourse those who are in power still want to encroach the disputed space. Some friends have started film festival in ayodhya and tried to show this film last year but unfortunately they were attacked post film. He added that both leaders pujari Ramdas and pesh imam of the mosque were killed.

Q – how this idea came to your mind. Any personal experience?

A - Fortunately in my family there were not such feelings in so no such personal experience. Yes I and my colleague have faced lots of difficulties in reaching there due to security but we got surprised how car sevaks were managed to reach on the venue on time. Actually, Karsevaks have managed a deal with local administration and police there. There were even 19 deaths of Karsevaks during the incident.

Q – What are your beliefs in religion and how do you want to see the religion?

A – its good to follow religion though I don't follow any religion but I prefer Gandhi's view on religion that respect other religion and don't count your religion is superior to others. Keep religion up to you don't bring it in public space otherwise sentiments are bound to get hurt.

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Q – Don't you think political parties and leaders have set trend post independent even the Hindu code bill, Shahbanu and Mandal commission so even if this was not case of ayodhya it had been the other one?

A – The Hindu code bill was introduced by Baba Sahib Ambedkar because he wanted to reach the universal civil code bill and he started with majority community. Hindu code bill was opposed by right wing hindutwa forces because for the first time this bill tried to regulate the law of women right. Even that time congress had some pro hindu element along with Jansangh (former BJP) which didn't allow to pass the hindu code bill. In the case of Shahbanu, Rajiv Gandhi govt. passes Muslim women bill and at the same time they opened lock of Babri masjid lock for Hindu fundamentalists. The Mandal commission brought reservation policy for SCs and STs.

Q – Don't you think such religious clashes have occurred in late 80s and early 90s have occurred due to lack of education? Won't the free market economy will get automatic control over such violence?

A- Those who believe in free market economy will be able to control violence. Liberalization came during 80s along with green revolution, new farming technology and made farmers dependent on the seeds and fertilizers which were brought by multinational. So all of this is a package deal post 80s and particularly there is a rise of religious fundamentalism. So the free market economy doesn't support in resisting fundamentalism.

Q – Haven't the Hindutwa politics have also changed over last decade?

A – Narendra Modi as a leader doesn't speak language of Hindutwa as prime minister but people under him are freely allowed to and infect loudly to carry on Hindutwa label because that how they fill their vote banks. If you notice after election in UP there were about 600 communal rights have been witnessed and most of them are not even reported in the national media. Strategically if you notice you would notice language of hatred is widely used by local leaders and not by top leaders. By doing such community polarization they use riots and violence. It is necessary to rediscover faces of communal hatred and document it (the recent example - education in state of Gujarat has high influence of by Dinanath Batra - <http://www.hindustantimes.com/india-news/historians-slam-dina-nath-batra-books-call-them-fantasy/article1-1245617.aspx>)

Q - Why haven't you show cased muslim fundamentalism as you have shown hindu fundamentalism in the film? Don't you think there is no balance maintained?

A – I didn't need to balance it particularly in this film because when I tried speaking with Babri Masjid action committee there were acceptance of court order but it was not there in Hindu fundamentalists. The major demand made by right wing Hindus were to change in constitution to have temple at the disputed site even if court denies that. That's why particularly for this topic it was useless to show intensity of Muslim Fundamentalism. In my other film Father son and holy war I have shown that side speaking imbalance in gender equality among all right wing fundamentalists be it Hindu or Muslim. There are definitely muslim fundamentalist in our country.

Q – Why didn't congress appeal for hindu votes?

A – The congress's ideology is secular. It was the major party during fight of independence. So congress approaching or appealing only Hindu votes doesn't make sense.

Q – In my college(a young boy) my teacher refuse to discuss the religion so I felt little backward that why can't even today the topic which is so prominent in our country.

A – Anand says: We need to talk everything. Talking about it and understanding about it will clear lots of our doubts.



JAI BHIM COMRADE – Before making this film Anand gave everyone on this film idea he got while he was making film Bomaby our city.

For thousands of years India's Dalits were abhorred as "untouchables," denied education and treated as bonded labour. By 1923 Bhimrao Ambedkar broke the taboo, won doctorates abroad and fought for the emancipation of his people. He drafted India's Constitution, led his followers to discard Hinduism for Buddhism. His legend still spreads through poetry and song.

In 1997 a statue of Dr. Ambedkar in a Dalit colony in Mumbai was desecrated with footwear. As angry residents gathered, police opened fire killing 10. Vilas Ghogre, a leftist poet, hung himself in protest.

Jai Bhim Comrade Shot over 14 years follows the poetry and music of people like Vilas and marks a subaltern tradition of reason that, from the days of the Buddha, has fought superstition and religious bigotry.

Anand also spoke and provided background in details about the issues of Dalit, Giving up Hinduism and accepting Buddhism as religion by Ambedkar and thousands of Dalits in 1976 because even after changing the constitutions the society was unable to change as per the constitution. He also highlighted in his talk how this empowerment of Dalit community was making upper cast rulers making insecure.

Discussion:

Q – What do you think could change mentality of privilege people in our society while dealing with cast discrimination issue?

A – The cast discrimination is almost the oldest social evil in our society. If we want to respond to such discrimination we have to begin with our own self and our home. However hypocrite we become in dealing this issue we ended up follow the structure of cast discrimination believing that this is part of our religious system. Even Gandhi has changed his own perception under influence of Ambedkar and he also convinced during later stage of his life that there is a need to remove the cast system instead of making people sensitize about issues of untouchables. There is only one solution to remove roots of cast discrimination from our society is through inter-cast and inter-religion marriages. If we continue inter cast marriages for few generations our children won't even know which were the cast they belong too as their family tree is mixed up. He added all such systems have been made in our society by several ruler they could be British who ruled many years on us or the many politicians be it from any party and big capital forces as such system keep on giving them opportunity to dictate us to be deprived. It is easy to say inter-cast or inter-religion marriages but it is difficult to create opportunities or platforms for such marriages happen. Obviously such marriages can't be arranged and same or similar spaces can be created where people can celebrate diversity and pluralism then only it will be easier to mingle with people from other cast and religions. Also it is difficult to maintain inter- cast marriages generations after generations as one can't make such marriage policy hence individual mingling is also crucial, we will have same colleges and schools for both lower and upper class people. There has to be common school systems for all children of all class groups and create equal opportunities. Cast is not written on face so it is up us how we accept the entire issue. It is even difficult to identify cast of a particular people especially in India unless you obey or follow certain things which doesn't make you defer from the same class or cast. We need to accept it that the differences are in our mind set not in reality.

Q – You usually make such films which have long footage; without writing scripts and using of humor content that too from cast of films to deliver your messages to audience. How do you manage all these in one film as package which create deep impact on audience?

A – There is no such formula to follow. As a film maker it is very difficult to convince audience or make-up their mind towards a topic – at such situations humor is very useful tool to communicate because it helps in making the communication very easy along with convincing property especially in documentary films. Also, it is very difficult to stop a film because real life continues and even if casts or people interviewed in films will have more stories to share so I had to wait for finishing this film because I was also following court cases. In 2011 I stop the film because one police officer got sentenced went to hospital after court and applied for a bail in high court and never gone to jailed. Through the film we have formed Kabir Kala Manch defense committee and then slowly this defense committee has given confidence to KKM people who got underground as they have been labeled as Naxal. I never make films to stop it at a particular point because as a film maker I am not convinced with the change I am hoping to see in society hence I continue my efforts as film maker to continue my struggle.

Q – What sort of future you pre-empting from now on?

A – Difficult to say. I don't know.

Hiren Gandhi thanked Anand to be present at the festival for two days. The day was continued with another film without Anand as he had to leave.

At the end Anand also spoke about ghettoized scenario of Ahmedabad and he expressed his sadness saying if we continue limiting our living space like this we won't be able to create good human society.

Zameer Ke Bande – Prisoners of Conscience – Hirebhai had introduced the film.

(1978, 45 mins)

An important historical record of a traumatic period in India's recent political history, PRISONERS OF CONSCIENCE focuses on the State of Emergency imposed by Indira Gandhi from June 1975 to March 1977.

During the Emergency the media was muzzled, over 100,000 people were arrested without charge and imprisoned without trial. But political prisoners existed before the Emergency, and they continue to exist even after it is over.

Discussion: only inviting comments.

1. What is happening these days with Kabir Kala Manch or other similar groups and what we saw in the film was almost similar. So it can be concluded that even today we have prisoners of conscience.

Since there were no other comments the day was concluded with the last day schedule description.

Day 3

- A) 5 short films
- B) Hamara Sahar – Bombay Our City
- C) Kranti Ki Tarange – Waves of Revolution
- D) Fishing in the Sea of Greed
- E) Narmada Diary
- F) UnMitra Di Yad Pyari – In memory of Friends

Five films

Ribbon for Peace

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1998, Colour, Music Video, 5 mins
 Made in the aftermath of Indian and Pakistani nuclear tests, Ribbons gives new meaning to an old film song by Kishore Kumar – a kind of “Imagine” composed before the days of John Lennon.

With guest appearances by well-known movie stars like Naseeruddin Shah, Aamir Khan, Kittu Gidwani and Chandrachur, the film was made to counter a pro-nuke music video made by the political party in power.

We are not your Monkeys

1996, Music Video, 5 mins

We Are Not Your Monkeys is a music video that reworks the epic Ramayana story to critique the caste and gender oppression implicit in it. Sung by Sambhaji Bhagat and composed by Sambhaji, Anand and the late [Daya Pawar](#), the music video opposes the systematic oppression and negation of basic human rights in the name of religion and mythology.

Occupation – Mill workers

1996, 22 mins

Textile mills were once the backbone of Bombay’s economy and provided the city its working class culture. Today, foreign investment and rising real-estate prices have made selling mill lands more profitable than running mills.

Mill ‘sickness’ is now an epidemic.

OCCUPATION: MILLWORKER records the inspirational action of workers who, after a four-year lockout, forcibly occupied The New Great Eastern Mill.

Images You Didn’t See

2006, 5 mins

Global censorship of the war on Iraq has stifled the outrage that may have otherwise curtailed the ongoing atrocity of occupation. Not only have the real causes of war been hidden but also its effects. Most people see a sanitized and falsified version that feeds their complacency and sedates their conscience. But one place where the truth cannot be totally hidden is the Internet.

“images you didn’t see” is a music video that interprets images gleaned from the net – images that either never appear in the mainstream media, or images whose import are masked behind a velvet curtain of global infotainment.

Children of Mandala

2009, 5mins

A message from the economically displaced children of a slum colony in Mumbai who are educating themselves in the face of government apathy.

Discussion:

Q - Did the mill worked after it was occupied? – film “Occupation – Mill worker”

A – Yes it did started after occupation but couldn't survived for longer as expected.

Q – Does such mill can work?

A – Yes, but the capital forces or economy won't allow for such structure to run. The owner could have chosen better ways to close down the mill considering benefiting of workers. The other major issue is with problem with economy but we can't make judgments that such mill should not work. The entire society is responsible for not allowing such mill or any company lead by its own labors and unions. If one can see the history it can be noticed that people were proactive about their economic rights and willingness to join or make union such confidence in work force these days have been evaporated due to changing of life style mainly influence by dehumanizing capitalism and privatization.

Lots of people have compared the film with issues related to unorganized workers in Ahmedabad and have expressed their struggles and demand can also be documented in various forms and civil society representations to various authorities need to be strategized.

Such film(s) are eye opener for youth who were not even aware or sensitized about the issues related to marginalized workforce in society. Also there systematically over a period of time the class and caste has also entered among labor forces. Most of such labors are done by people who are socially deprived and economically marginalized and most of them are either Dalits or Muslims. This was the major root cause of not having organized union these days. The basic essence of this film is to make you realize especially the young audience the power of labor unity.

Bomaby Our City – 1985 – 75 mins - BOMBAY OUR CITY tells the story of the daily battle for survival of the 4 million slum dwellers of Bombay who make up half the city's population. Although they are Bombay's workforce – industrial laborers, construction workers and domestic servants – they are often denied city utilities like electricity, sanitation, and water.

Many slum dwellers must also face the constant threat of eviction as city authorities carry out campaigns to "beautify" the city.

BOMBAY OUR CITY is an indictment of injustice and misery, and a call to action on the side of the slum dwellers.

Hiren Gandhi have briefly explained issues making of the film, live shooting of demolition and how Anand has balanced the film by taking responses from all segment of society. There were about 4 million people got affected due to the demolition in Bombay (now Mumbai) in 80s.

Due to the lunch break and delayed in timings there were no discussion after the films.

Kranti ki Tarange – 1974 – 30 mins - **Waves of Revolution** made during the repressive days of the Emergency in India documents the 1974-75 uprising of the people of Bihar in Eastern India.

By 1974 India with its few rich and many poor had become a seething mass of discontent. The Bihar Movement was initiated by students and led by the veteran Gandhian Socialist Jayaprakash Narain (JP). By 1974 it had attracted a mass following amongst all sections of the population.

Non-violent and reformist in character, the movement helped focus attention on the grievances of the people. During the Emergency it became, along with its leader JP, the symbol of resistance to dictatorship, culminating in the electoral defeat of the Congress Party in March 1977.



Waves of Revolution was completed in secret in 1975 using outdated film stock and makeshift equipment. A part of it was shot in Super 8 which was then projected on to a screen and re-filmed with a 16 mm camera. Processing took place in various laboratories for fear of discovery. The sound was almost entirely recorded on a consumer cassette recorder.

Clandestine screenings of the film took place in India during the Emergency. In September 1975 a print was cut into segments, smuggled abroad, reassembled and circulated by non-resident Indian organizations and individuals concerned with exposing the growing repression in India. Today the film serves as a reminder of the spirit of a people who fought for the right to democracy.

Hirenbhai pointed out the how aggressively and politically youths got involvement 60s to late 70s in various movements in India i.e. Naxal movements, Nav nirman movement and JP movements.

Discussion:

Q – Looking at the mass involvement in the movements in film and comparing that with the current mass involvement in various ongoing movements there is a huge decline and participation from mass. Can you put basic root causes of such deterioration in participation?

A – In context of Gujarat there were Nav Nirman andolan was prior to J P andolan. During Nav Nirman entire society was involved and supported the movement. This has mainly occurred because state character and economy were taking new shapes also people were not exposed to capital market. In major movements post 80s it became even more difficulties even to created coordination among various ongoing movements which have mainly divided the interest of people participating in the cause. The capital market has also make people think selfishly and becoming slave of social stereotypes. Even the new economy policy has also limiting life of deprived people.

Fishing: In the sea of Greed – 1998 - 42 minutes- Traditional fishing communities around the world are under threat of mass displacement by the industrial fishing practices of gigantic factory ships. Private capital, with the aid of international lending agencies, have embarked on a mindless offensive to catch fish in quantities unheard of until now.

This frightening abuse of the seas has been actively promoted by governments in the developing world, as territorial waters are handed over to transnational corporations to meet debt obligations. Further, agencies like the World Bank have promoted aquaculture prawn farming as a foreign currency earner in the Third World.

The primary victims are poverty-stricken rice growers and fishing communities. Salination of ground water causes a scarcity of fresh drinking water as waste from prawn farms are emptied into nearby rivers and other fresh water bodies. Within years, large stretches of land are abandoned as unfit for agriculture.

Fishing in the Sea of Greed documents the response of one fishing community in India to the “rape and run” industries that have begun to dominate their livelihood and decimate their environment. Under the leadership of the National Fish-workers Forum and the World Forum of Fish-workers and Fish Harvesters, workers are fighting not only for their jobs, but for the survival of the world’s coastal communities and ecosystems.

Discussion:

The major challenge is how to sustain your resistance in front of the universal economy arising and politics of neoliberalism.

Q – What is the benefit of industrial fishing?



A – Govt. gets money and at the same they vanish many small entrepreneurs who mainly dependent on fishing and sea.

Q – Is there any technology to highlight sea borders of various nations? Because traditional and conventional fishermen don't know such boundaries and they ended up their lives as prisoners of neighboring country because they cross the borders?

A – The increasing of industrialization and environmental hazardous most of the small fishermen have to make longer trips for fishing and many time borders are crossed unconsciously. Even many non-fishing industry are polluting sea coast by dumping industrial waste which actually kill the lives in the particular area and for this reason also fishermen have to make longer trips.

There is not enough supply of fish as the demand generated all over. The creatures are also vanishing day by day by hazardous pollution. At the same time the world population is increasing and their demand is increasing.

Yes, environment resources are going down we are only responsible for the same that why there is need to increase movements of saving environment and environment creatures. We also need to understand how genuine all our demands are.

A Narmada Diary: 1995 - 57 mins

The Sardar Sarovar Dam in western India, lynch-pin of a mammoth development project on the river Narmada's banks, has been criticized as uneconomical and unjust. It will benefit urban India at a cost borne by the rural poor. When completed, the dam will drown 37,000 hectares of fertile land, displace over 200,000 adivasis – the area's indigenous people -, and cost up to 400 billion rupees. Ecological, cultural, and human costs – as often is the case with “mega” projects – have never been estimated. A NARMADA DIARY introduces the Narmada Bachao Andolan (the Save Narmada Movement) which has spearheaded the agitation against the dam. As government resettlement programs prove inadequate, the Narmada Bachao Andolan has emerged as one of the most dynamic struggles in India today.

With non-violent protests and a determination to drown rather than to leave their homes and land, the people of the Narmada valley have become symbols of a global struggle against unjust development.

But the dam building continues. If it's height is not checked, the entire adivasi region of the Narmada will drown. In the name of progress, a relatively self-sufficient, egalitarian and environmentally sound economy and culture will be destroyed and a proud people reduced to the status of refugees and slum dwellers.

Hirenghai added that due to this movement govt. was forced to make Rehabilitation and Resettlement policy of people getting affected with major developmental policy. Also the World Bank has taken back the commitment of providing soft loan for the project.

There were very less people from Gujarat who were involved in NBA but Gujarat has got most of the benefit out of the dam. There were many promises made how Narmada water will reach to dry portions of Gujarat but certain portions of Kutch and Saurashtra districts are still vulnerable of not getting water instead this water is been use for many urban area, industries and refilling dry rivers of Gujarat. The distribution canals are not done yet.

Discussion:

Q – There were many shots in the film which were used to provoke people and are not reliable i.e. people saying they don't want electricity, saving temple of merging it in the dam water etc.. might provoke audience. As a film maker what messages Anand want to give by showing such shots? Aren't such films are anti-development?

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A – Any movement is also based on human bonding and sentiments. The issue is not about showing people's sentiment in the film as that could be film maker's strategy but the issue is such ruthless development is only for the hand full people who are part of our middle class society. We also need to think the environmental impact of developmental activities. Principle of good development that it covers social, economic and environmental justice. Also the rehabilitation cost offer to the victim is not going to cover the long term impact of socially depriving the victim even the cost of environmental loss was not counted. When Narmada dam proposed there were two major objective one was providing drinking and farming for dry areas but not for industries.

There are about 72 villages are going to get affected now due to Sardar statue of unity and beautification of Narmada dam area for promoting it as international tourist site. Due to displacement people's conventional occupations will also change.

The media is also not highlighting such incident so they can't be shown or discussed in mainstream urban area. Local media personal accepted that govt has stopped to highlight such news.

Q – What if dam was constructed without movement and what if it was constructed with movement? How it would have made difference or impact?

A – Biggest achievement of R and R policy came first time. Also in south Asia development was started seeing with paradigm of social and economic justice of affected people.

Narmada water has reached to Sabarmati riverfront at Ahmedabad and Siddhpur in Saraswati river to promote tourism.

There is a need to use such films as alternate teaching materials especially among young generation.

Un Mitra Di Yad Pyari – In memory of Friends – 1990 – 60 mins - IN MEMORY OF FRIENDS documents the violence and terror in Punjab, India – a land torn apart by religious fundamentalists and a repressive government.

After examining the political turmoil of the late 1970's and the rise of Sikh fundamentalism, the film focuses on the legacy of Bhagat Singh, a young socialist executed by the British in 1931 at the age of 23. Singh has since become a legend. Today the State eulogizes him as a nationalist while Sikh separatists portray him as a Sikh militant. In fact, Singh was neither. Just prior to his death he wrote a book which he entitled 'Why I Am An Atheist.'

In strife-torn Punjab a band of brave Sikhs and Hindus carry Bhagat Singh's secular legacy from village to village.

Discussion:

Q – Is Khalistani movement still going on?

A – No. By 97 govt. has banned such movement.

We generally discuss about Bhagat singh in a particular manner but there is still need to explore his perceptions and ideology.

There were not much discussion after the film but Hirenbbhai concluded it by sharing the level of violence was occurring by Khalistan movement people when he had visited Ludhiana for reviving a play.

At the end Hirenbbhai thank everyone who all has made Filmogrph – 6 as a successful event. He had also invited people to share their views and feedback about the Filmograph. Here are following feedback / comment

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- It was great meeting with Patwardhan and the entire program a learning opportunity. This retrospective is our national heritage. Very well strategically provoking people's mindset on issues shown in films. Even at the old stage I was not aware of other qualities of Bhagat Singh but I got to know many new things about him. One of my friend told me to attend this festival and I am thankful to him my friend has suggested me to be part of this festival.
- I got know only on the first day about the festival. I came on first day for an experiment but I was forced to continue by my inner to watch all films as most of the incident have documented in films which were before my birth and during my birth and at the same time I was not even aware or sensitize about past of our society. All such films have opened and clear my mind sets specially certain issues I was not even aware of i.e. Babri demolition and time during Emergency in our country. Attending this three day event is big learning of my life and I thank for all organizers for the same.
- I was not even aware that Narmada Bachao Andolan was so intense and Babri Demolition was so curial. So far I had to believe about such issue what my family used to tell as my house is very pro MODI and pro BJP. Till now I had living with particular perspective and after attending this event I realized how narrow my perspectives were. I was not even aware what the situation in Emergency in our country was. A small suggestion – film orders need to be re organized according to time of. The chronological order would help viewer in understanding better contexts as issues among all films are also inter connected especially in this retrospective.
- Last film has cleared views on Bhagat Singh.
- I regret for not attending the entire festival. We need to work more on mobilizing more people.
- I was thinking I got benefited with watching these films and also realized how necessary for all of us to watch them to polish our perception. It is not possible for all of us to collaborate the timings but if we commit ourselves that one person take responsibility to another person be it family member or friends or anyone then we can reach to mass and this content has to be watched.
- I came from Rajkot especially to attend these films. After watching these documentaries there are many questions in my mind and I am happy about that such questions arisen. I will try my best to take these films close to my friends and circle even among those who don't want to listen such language and even 1% mindset will get change I will feel lucky on my actions.
- Filmograph can be replicated in other towns of Gujarat.
- I can see people very strong comments about Narendra Modi after watching these films but surprisingly none of the film is talking about Modi. I find the film maker has done his job very well to break negative mindsets.
- I felt confident after attending to this festival. All are films are applicable in our life and broaden our point of views towards creating better issue based understanding.
- It will be nice to document about all these films and festival in print media to reach more people unable to attend the festival.

Hirenbhai ended the festival by expressing vote of thanks from all organizers.

Conclusion:

A very good response in documentary segment of Filmograph in terms of attending such films. Variety of groups have participated in all three days and churn a lot of views about the films, film making, relating films to the real life scenario and most importantly willingness to be open up mind blockages and thoughts towards various social issues. Media has widely covered the schedule events along with adding qualitative inputs about the discussions held post screenings. This has exhibited participatory approach of media which has taken by positive manners by organizers.

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Organizing retrospective of a particular film maker that too of Anand's has importance own of its own as most of the social issues in Indian society are widely covered in his films. Apart from responding on particular film people were also able to understand the actual and overall scenario of political, economical, environmental and social development especially from 60s to late 90s of Indian society.

Media coverage:

અમદાવાદ સિટી ગુજરાત સમાચાર
Date - 05/12/2014

CITY TALKS | EVENTS | FASHION | MOVIES | FOOD FUNDA | AUTOMOBILES | TECHNOLOGY | BOLLY

રંગમંડળમાં પાંચ શોર્ટ ફિલ્મો અને ડૉક્યુમેન્ટ્રી મૂવીનું સ્ક્રિનિંગ થશે

આ નંદ પટવર્ધનની ડૉક્યુમેન્ટ્રી અને શોર્ટ ફિલ્મોનું સ્ક્રિનિંગ અને વર્કશોપનું આયોજન રંગમંડળ ખાતે તારીખ ૫ થી ૭ ડિસેમ્બર સુધી કરવામાં આવ્યું છે. આ ડૉક્યુમેન્ટ્રી અને શોર્ટ ફિલ્મના વર્કશોપમાં ૬ ડૉક્યુમેન્ટ્રી અને ૫ શોર્ટ મૂવી દર્શાવવામાં આવશે. જેમાં મોટાભાગની ફિલ્મોમાં માનવીય સંવેદના સાથે ભારતની સામાજિક પરિસ્થિતિઓનો ચિતાર મળશે. ૧૯૮૮માં બનેલી રિબન્સ ફોર પીસ નામની આ પાંચ મિનિટ્સની ફિલ્મમાં ભારત અને પાકિસ્તાનના અણુ અખતરાઓ વિશે વાત કરવામાં આવી છે.

વી આર નોટ યોર મંકીઝમાં રામાયણની કથા દેખાડી છે. મહાકાવ્ય રામાયણની કથાઓમાં જ્ઞાતિગત અને લૈંગિક શોષણના મુદ્દાઓ જે રીતે વણાઈ ચૂક્યા છે. તેની માર્મિક સમક્ષા મ્યુઝિક વિડિયોમાં પ્રસ્તુત કરાઈ છે. જ્યારે ચિલ્ડ્રન ઓફ મંડલ ૨૦૦૮માં નિર્માણ કરવામાં આવી હતી. આ ફિલ્મ મુંબઈની ઝૂંપડપટ્ટીના આર્થિક રીતે વિસ્થાપિત થઈ ચૂકેલા પરિવારોના બાળકોના શિક્ષણ પ્રત્યે સરકારની અસંવેદનશીલતા તેમ જ એ બાળકોની પોતાની રીતે



મૂળીયા જમાવી ચૂકેલ પિતૃસત્તાક પ્રથા પરની ફિલ્મનું પોસ્ટર



૬ ડૉક્યુમેન્ટ્રી અને ૫ શોર્ટ મૂવી માનવીય સંવેદના સાથે ભારતની સામાજિક પરિસ્થિતિનો ચિતાર આપે છે

હમારા શહેરમાં મુંબઈની ઝૂંપડપટ્ટીની વાત

આ મૂવીમાં મુંબઈ શહેરની ઝૂંપડપટ્ટી નિવાસીઓના અસ્તિત્વ ટકાવવા માટેના રોજીંદા સવાલો આવરી લેવામાં આવે છે. ફિલ્મમાં આ શહેરની અડધો અડધ વસ્તી સમાન લગભગ ચાળીસ લાખ જેટલાં ઝૂંપડપટ્ટી વાસીઓના પોતાનું અસ્તિત્વ ટકાવવા માટેના સંઘર્ષોની વાત છે. સત્તાધારીઓના શહેરના સૌંદર્યકરણના અભિયાનને લઈને શ્રમજીવીઓના માથે સતત વિસ્થાપન તલવાર તોળાતી રહે છે.

ટેકસટાઈટલ મિલોએ શહેરની સાંસ્કૃતિક ધરોહરમાં મજદુર વર્ગની સંસ્કૃતિને પણ જીવતી - ધબકતી કરી હતી. આજે વિદેશીના રોકાણો અને જમીનોના ભાવોની તેજી આવતા મિલોની જમીનો ઉપર માલિકી જમાવવા માંડ્યાં છે. આ ફિલ્મ ૨૨ મીનીટ છે.

અને જાતે શિક્ષિત ધવાની પ્રક્રિયાના સંદેશને વાચા આપે છે. ટાઈટલ- ૨૨ મીનીટની મુવી ઓકયુપેશન મિલ વર્કરની વાત (બોક્સ)

ઓકયુપેશન: મિલ વર્કર ફિલ્મમાં ભારતની ધ ન્યૂ ગ્રેટ ઇસ્ટર્ન મિલની તાબાબંધી બાદ એના મજદુરોએ અમલમાં આપેલા વિરોધ કાર્યક્રમો અને છેવટે ચાર વર્ષ બાદ મજદુરોએ બળજબરી પૂર્વક મિલ ઉપર મેળવેલ કબ્જા સુધીના ઘટના ક્રમનો દસ્તાવેજ આપતી ફિલ્મ છે. એક સમયે મુંબઈની અર્થ વ્યવસ્થાની કરોડરજી સમાન મનાતી

Date- 05/12/2014

Ahmedabad Mirror

UNWIND

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TURN FROM PAGE 18 >>

Filmy gyaan from the best

Film-O-Graph is back with its sixth edition and this time it is Anand Patwardhan whose documentary films will be showcased at the fest. The documentary filmmaker will also interact with the

audience in a talk where Patwardhan will talk about his journey as a filmmaker.

The fest aims at engaging youngsters into films to understand social issues covered in movies and give

them an opportunity to interact with film personalities like actors, film directors and writers.

There will be 11 documentaries and five short films showcased across five sessions in three days.

TODAY

4.30 PM TO 9.30 PM

A talk by Anand Patwardhan
Uthan de Vela (A Time to Rise): Film on immigrant workers' fight to unionise
Pita, Putra aur Dharmyuddh (Father, Son and Holy War): Film on men, religion and violence

SATURDAY

9.30 AM TO 12.30 PM

Jang Aur Aman (War and Peace): Film on war-mongering, nuclear tests & jingoist nationalism

1.30 PM TO 9 PM

Ram Ke Naam (In the Name of God): Film that exposes political

communal agenda

Jai Bhim Comrade: Film on untouchability and Dalit movement and struggle for equality
Zameer Ke Bandi (Prisoners of Conscience): Film on traumatic political period – Emergency imposed by Indira Gandhi

SUNDAY

9.30 AM TO 12.30 PM

Screening of 5 short films:
1 *Ribbons for Peace*; 2 *We are Not Your Monkeys*; 3 *Occupation: Millworker*; 4 *Images You Didn't See*; 5 *Children of Mandala*

1.30 TO 5 PM

1 *Hamara Shahar* (Bombay

our City): Story of the daily battle for survival of the 4 million slum dwellers of Bombay;

2 *Kranti Ki Tarange* (Waves of Revolution): Emergency in 1974-75; Jayprakash Narain - JP's Bihar Kranti; 3 *Fishing in The Sea of Greed*: Traditional fishing is under threat from industrial fishing; 4 *Narmada Diary*: non-violent protests movement that has become symbol of a global struggle against unjust development; 5 *Un Mitran di Yaad Pyari* (in Memory of Friends): The violence and terror in Punjab, India – a land torn apart by religious fundamentalists and a repressive government.

WHERE: Rangmandal, Pritamnagar Akhada, opp Sadhana School, Paldi
WHEN: December 5 to 7
ENTRY: Ticket, Rs 25
CALL: 094261 81334, 093270 03795, 092272 34815

Filmy Saturday

Date - 05/12/2014

DNA

'No cutting scenes from my films'

...says, film-maker Anand Patwardhan in a chat with dna afterhrs before screening his films in the city

Madhuri Jani

Leading documentary maker Anand Patwardhan, who has been capturing impressions of our country through his lens since the 70's, will be screening his journey through 17 popular films at 'Filmograph-6'. This is a three-day film festival organised at Rangmandal. Patwardhan captures controversial issues connected to activism and communalism in the country concerning ordinary people and without creating detailed scripts in advance. In conversation with dna afterhrs, the film-maker shares his experiences, his films, and challenges he faced.

JOURNEY...

I accidentally got into film-making. As a student in USA in 1971, when the Anti-Vietnam War Movement was going on we were protesting against the war and I accidentally got hold of a camera and started shooting. On returning to India, I worked in a village for a few years as a social worker, and then joined the Bihar movement, 1974. The country was under 'emergency', and I made a film on the movement. The film was circulated under cover at that time. After the country was free of 'emergency' period, a wider audience came to know I was a film-maker.



FILMING SINCE 70'S...

Not all my films are about communal harmony or disharmony. My films are mainly on workplace issues, slum dwellers, and workers' rights. I made two films before and after the 'emergency'. As a citizen, I react to situations around me. Political, social and human rights issues have always been my areas of interest and films came consequently.

CENSORSHIP...

Every film made in India has to get a censor certificate so censorship is the first problem. First, I fight for the certificate, and then distribution on TV. Doordarshan was the main channel in those days, but they always reject my films. I have never allowed the censorship department to cut any scene from my films. I take the channel and censorship department to court. I have won 7 cases so far against Doordarshan.

MESSAGE TO NEW DOCU-MAKERS:

Don't make films to make a career. Subject and issue must be strong enough a reason to tell the tale through film. One should always make a film on a topic that haunts them.

AT THE FESTIVAL

DECEMBER 5

6 pm - 9:30 pm at Rangmandal

- Uthan de vela
- Pita, Putra and

DECEMBER 6

- Jung aur Aman (War and Peace)
- Ram ke Naam (In the Name of God)

- Jai Bhim Comrade

- Zameerke Bandi (Prisoners of Conscience)

9:30 am to 9 pm at Rangmandal

DECEMBER 7

- Ribbons for Peace
- We are not Your Monkeys
- Images you don't see
- Children of Mandala
- Occupation: Mill Worker
- Hamara Shahar (Bombay our City)
- Krantiki Tarangen
- Fishing in the Sea of Greed
- Narmada Diary
- Un Mitran Di Yaad Pyaari

9:30 am to 5 pm at Rangmandal

વ્યક્તિ વિશેષ

આનંદ પટવર્ધન ધર્મનું રાજકારણ, વિષમતા અને વિનાશને ભોગે વિકાસ એ વિષયો પર ડોક્યુમેન્ટરી ફિલ્મ્સ બનાવતા રહ્યા છે

લોકશાહી મૂલ્યોની દસ્તાવેજી ફિલ્મોના કર્મશીલ સર્જક આનંદ



સાંપત
સંજય શ્રીપાદ ભાવે

લોકશાહી અને નાગરિક સ્વાતંત્ર્ય માટે અત્યંત મહત્વની દસ્તાવેજી ફિલ્મો બનાવનાર આનંદ પટવર્ધનની સોળ ફિલ્મોનો, અને આનંદ સાથે તેમના વિશેની ચર્ચાનો 'આનંદ પટવર્ધન : રેટ્રોસ્પેક્ટિવ' નામનો ત્રણ દિવસનો કાર્યક્રમ અમદાવાદના રંગમંડળના નાટ્યગૃહમાં શુક્રવારની સાંજથી શરૂ થઈ રહ્યો છે. આનંદ ગયા પિસ્તાળીસ વર્ષથી ધર્મનું રાજકારણ, અનેક પ્રકારની વિષમતા, અને વિનાશને ભોગે વિકાસ એ વિષયોના અનેક પાસાં પર ડોક્યુમેન્ટરી ફિલ્મ્સ બનાવતા રહ્યા છે. સેન્સર બોર્ડની સામે તે સર્વોચ્ચ અદાલતમાં ત્રણ વખત લડીને જીત્યા છે.

વિશ્વસ્તરનું કામ કરતા હોવાના કોઈપણ ભાર વિનાનું સરળ વ્યક્તિત્વ ધરાવતા પાંસઠ વર્ષના આનંદને ચાળીસ જેટલાં રાષ્ટ્રીય અને આંતરરાષ્ટ્રીય સન્માન મળી ચુક્યાં છે. અંગ્રેજી સાહિત્ય સાથે મુંબઈની સેન્ટ ઝેવિયર્સ કોલેજમાં અભ્યાસના વર્ષોથી જ એ

અનેક ચળવળો સાથે જોડાતા રહ્યા છે. તેમની ફિલ્મકળાની કેટલીક લાક્ષણિકતાઓમાં રાજકીય-સામાજિક વાસ્તવ માટેની તીક્ષ્ણ દૃષ્ટિ, સ્ત્રીઓ અને શ્રમજીવીઓનાં માર્મિક દર્શનો, વ્યંજના અને વિરોધાભાસનું આલેખન, સમસ્યાની સંકીર્ણતાની સમજ અને રજૂઆતની વિશિષ્ટ પદ્ધતિનો સમાવેશ થાય છે. અત્યારના મીડિયામાં આનંદ જેવું કામ કરનારા ઓછા છે.

રેટ્રોસ્પેક્ટિવની ફિલ્મોમાં આનંદની ત્રણ સહુથી જાણીતી વિસ્તૃત ફિલ્મો જોવા મળશે. 'રામ કે નામ' (1992) રામજન્મભૂમિના નામે દેશના થયેલા કોમી ભાગલાની તવારીખ આપે છે. 'કાંપર, સન એન્ડ હોલી વોર' (1995) આપણી પિતૃસત્તાક સમાજવ્યવસ્થા ઉપરાંત, ધાર્મિક હિંસા અને પૌરુષિય અહમમના ખ્યાલ એકબીજાં સાથે કેવી રીતે જોડાયેલાં છે તે બતાવે છે. 'વોર એન્ડ પીસ' (2002) ભારતના અણુશક્તિ કાર્યક્રમ અને તેની વિશ્વાતક અસર વિશે છે.

પોણાથી સવા કલાકની ફિલ્મોમાં 'કાન્તિ કી તરંગે' (1974) અને 'પ્રિઝનર્સ ઓફ કોન્સયન્સ' (1978) ભારતમાં ઈન્દિરા ગાંધીએ લાદેલી કટોકટી દરમિયાન થયેલા દમનને આલેખે છે. 'બોમ્બે અવર સિટી' (1985) ગ્રૂપડાવાસીઓની દુર્દશાનો ચિતાર આપે છે. 'ઈન મેમરી ઓફ ફ્રેન્ડ્સ' (1990) માં આનંદ પંજાબના કટ્ટરતાવાદના દિવસોમાં ભગતસિંહની વિચારસરણીના સેક્યુલર વારસાને ત્યાંના સાંપ્રદાયિક પરિબળોના



હાથમાં જતા રોકવા માટે શહીદ થયેલા કાર્યકર્તાઓને યાદ કરે છે. 'ફિશિંગ ઈન ધ સી ઓફ ગીડ' (1988) ઓલોગીઝરના કારણે માછીમારોના થયેલા વિસ્થાપન વિશે છે.

તાજેતરમાં જાણીતી બનેલી 'જય ભીમ કોમરેડ' (2012) સહુથી લાંબી છે. ત્રણ કલાકમાં તે મહારાષ્ટ્રમાં દલિતો પરના અત્યાચાર, દલિતો થકી જળવાયેલી વિરોધના સંગીતની પરંપરા, દલિત ચળવળ અને પ્રબેરી મોરચા સાથેના તેના સંબંધિત સંબંધને તપાસે છે. આ ફિલ્મ સાથે આનંદનું એક નવું મિશન જોડાયેલું છે. તેમાં એ પુણેના કબીર કલા મંચ નામના દલિત યુવા કલાકારોના મરાઠી જનવાદી સંગીતના જૂઝૂની શાસકોની નાગચુક્રમાંથી બચાવવામાં પડ્યા છે. મંચના ગીતોના જાહેર કાર્યકર્મોથી પ્રભાવિત થઈને

આનંદે તેને 'જય ભીમ' ફિલ્મમાં સ્થાન આપ્યું. તેમાંના કેટલાંક યુવક-યુવતીઓની મહારાષ્ટ્ર સરકારે માઓવાદના ટેકેદાર હોવાના આરોપસર ભયંકર કાનૂની હેઠળ પરપકડ કરી.

લોકશાહી દેશમાં યુવા અભિવ્યક્તિ સ્વાતંત્ર્ય પરનો આ કટોકો આનંદથી સહન ન થયો. એટલે તેમણે સાથીઓના ટેકાથી કબીર કલા મંચ ડિકેન્સ કમિટીની સ્થાપના કરી. કલાકારોના જામીન અને ન્યાયપૂર્ણ નિર્દોષ મુક્તિ માટેના સખત પ્રયત્નોને વર્તી-ઓછી સફળતા મળતી રહી છે. આનંદ મંચના યુવાનો માટે જે કરી રહ્યા છે એમાંથી તેમણે કશું જ ન કર્યું હોત તોય તેની નામનામાં સહેજેય ફરક ન પડ્યો હોત. છાંપાં, ચેનલો કે ફિલ્મોમાં ઘણી વખત બને છે કે 'સ્ટોરી' બની

જાય એટલે પછી તેના પાત્રોની કોઈને પડી હોતી નથી. કેટલાક માધ્યમકર્મીઓની જેમ આનંદ પણ કબીર કલા મંચના કલાકારોની બાબતમાં બેપરવા રહી શક્યા હોત. પણ તેમણે જાતે સંઘર્ષ માથે ઓઢી લીધો. જાહેર જીવનમાં પીડિતને પડખે ખમતીધરપણે ઊભા રહેવું કહીએ છીએ તેના જૂજ દાખલાઓમાં આનંદ એક છે.

માધ્યમની મુખ્ય પારામાં સ્પેસ ન મળતી હોવાથી હતાશ થનારા માટે આનંદનું કામ દીવાદાંડી છે. આનંદની લોકતરફી અને સરકારવિરોધી ભૂમિકાને કારણે તેને બજારની ઉપેક્ષાનો અને સત્તાવાળાની નારાજગીનો હંમેશા સામનો કરવો પડ્યો છે. દુરદર્શન, ખાનગી ચેનલો અને સિનેમા હોલમાં તેને ભાગ્યે જ જગ્યા મળી છે. છતાં આંદોલનકારી વર્ગો અને નાગરિક સમાજમાં જે કોઈ સ્પેસ મળી તેમાં આનંદ પૂરી ખયાલદુરસ્તી, મક્કમતા અને મહેનતથી લોકશાહી તેમ જ માનવતાવાદી મૂલ્યો માટે મથતા રહ્યા છે.

આનંદને પ્રેક્ષકો સાથે હળવાશ, શાશ્વતતા અને વૈચારિક સ્પષ્ટતા સાથે ચર્ચા કરતા સાંબળવા તે એક લઘુવો હોય છે. તે દર્શન, રંગમંડળ અને સહમોગી સંસ્થાઓ થકી ત્રણ દિવસ મળવાનો છે. તેમની ફિલ્મોના રિટ્રોસ્પેક્ટિવ ચેન્નાઈ, મુંબઈ, બર્લિન, સાન ફ્રાન્સિસ્કો અને ગયા વર્ષે બે વાર લંડનમાં થઈ ચુક્યા છે. હવે તે અમદાવાદમાં હોય એ કેટલી મોટી વાત છે તે સમજાવવાની ભાગ્યે જ જરૂર છે.

FILMS ON RIGHTS, OPPRESSION SHAKE MODI FANS' KIDS

A means to an end

RATHIN DAS

rathindas_2000@yahoo.com
Ahmedabad, 8 December

Comments by at least two college girls at the end of a three-day documentary film festival has come as a surprise to the activists who were till then lamenting that the show on so many contemporary issues evoked so little response.

The film fest, titled 'Filmograph', comprising more than a dozen documentary films by internationally acclaimed Anand Patwardhan was organised here last week jointly by several activist groups, NGOs and human right organisations.

Though the subjects of the Patwardhan films



pertain to the time two to three decades before the present Prime Minister was even known as a political figure, the two young women felt apologetic about their families being 'Modi fans'. They clearly said so during the concluding discussions. Patwardhan's films screened at the three-day

festival included the Bihar students' agitations of 1974, oppression of political prisoners during the Emergency (1975-77), rise of communalism centred around the Ayodhya imbroglio (1989), Indo-Pak nuclear build-up (1998), eviction of slum dwellers in Mumbai, victimisation of

Dalit activists, threats to traditional fishermen's livelihood from the foreign mechanised trawlers, the Khalistan terrorism and other human rights issues.

Though the Prime Minister Mr Narendra Modi was neither the cause of the hardships of the people depicted in these films, the young women 'shamefully admitted' belonging to 'Modi fan' families --- exactly in as many words.

"The issues shown in these films belong to an era before my birth, but they would now help me see the other side", said one 21-year-old adding that hers is a 'Modi fan' family. Another young woman said that she had

to argue with her 'Modi fan' parents to attend a festival of 'such' films but now she would be able to convince them about the 'other side' of development.

In Gujarat's popular parlance, films on oppression, communalism, human rights, exploitation of poor, eviction of labourers and Dalits and environment issues are clubbed under the generic category 'such'.

Trying to explain the phenomenon among the young generation, Associate Professor of Sociology Mr Gaurang Jani said that it is the result of a decade-long vacuum created in the knowledge bank of the youth.

5થી 7 ડિસેમ્બરે રંગમંડળમાં યોજાશે ફિલ્મોગ્રાફ ફેસ્ટ

FILMOGRAPH

સિટી રીપોર્ટર અમદાવાદ

રંગમંડળમાં 5થી 7 ડિસેમ્બર દરમિયાન ફિલ્મોગ્રાફ ફેસ્ટિવલનું આયોજન કરવામાં આવ્યું છે. ત્રણ દિવસના આ ફિલ્મોગ્રાફમાં સ્ક્રીનિંગ, ઈન્ટરેક્શન અને ડિસ્કશન થશે. 5 ડિસેમ્બરે પ્રથમ દિવસે સાંજે 4 વાગે ફિલ્મ મેકર આનંદ પટવર્ધનની ટોકથી તેનો પ્રારંભ થશે. ત્યાર પછી 1981માં નિર્માણ થયેલી ઉઠાન દા વેલા (40 મિનિટ)ની 'પિતા,

પુત્ર ઓર ધર્મયુદ્ધ' ડોક્યુમેન્ટરી દર્શાવાશે. ત્યાર પછી બીજા દિવસે એટલે કે 6, ડિસેમ્બરે 9:30 વાગે 'વોર એન્ડ પીસ' (જંગ ઓર અમન) અને 'જય ભીમ કોમરેડ' દર્શાવાશે.



અંતિમ દિવસે 7 ડિસેમ્બરે રાતે 9:30 વાગે આનંદ પટવર્ધનની પર્સોનલ ફિલ્મો અને કાંતિ કી તરંગે તેમજ નર્મદા ડાયરી દર્શાવાશે.

દિવ્ય ભાસ્કર - 2 ડિસેમ્બર

મારા માટે ફિલ્મ મેકિંગ એ ધંધો નથી: આનંદ પટવર્ધન

નવગુજરાત સમય - અમદાવાદ

'હું કોઈ માટે ફિલ્મ નથી બનાવતો, મને જે દેખાય છે, તેની ફિલ્મ બનાવું છું. તેથી તેને બને તેટલા લોકો સુધી ફિલ્મો પહોંચાડવા માટે થાય એટલા બધાં જ પ્રયત્નો કરું છું. કેટલીક ડોક્યુમેન્ટરીઝ એવી હોય છે, જે માત્ર ફિલ્મ ફેસ્ટિવલ અને કહેવાતા બુદ્ધિજીવીઓ માટે બનતી હોય છે.' આ શબ્દો



છે, પોતાની ડોક્યુમેન્ટરી ફિલ્મો દ્વારા લોકો સમક્ષ દેશના દબાયેલા પ્રશ્નોને રજૂ કરતાં ફિલ્મ મેકર આનંદ પટવર્ધનના.

રંગમંડળ ખાતે ફિલ્મોગ્રાફ અંતર્ગત શરૂ થયેલા 'આનંદ પટવર્ધન રેટ્રોસ્પેક્ટિવ' ના ભાગરૂપે આનંદ પટવર્ધનની બે ફિલ્મો 'ટાઈમ ટુ રાઈઝ' અને 'ફાપર, સન એન્ડ ધ હોલિ વોર' ફિલ્મો રજૂ થઈ. આ ફિલ્મોના સ્ક્રીનિંગ પહેલાં તેમની સફર વિશેની ઓડિયન્સ સાથે પ્રશ્નોત્તરીમાં

તેમણે જણાવ્યું કે, 'મલ્ટિપ્લેક્સ થિએટરની શરૂઆત જ સરકારે એટલે કરેલી કે જેથી કમર્શિયલ ફિલ્મોની સાથે નાના થિએટરમાં લોકો ડોક્યુમેન્ટરીઝ કે પેરેલલ સિનેમાની ફિલ્મો પણ જોઈ શકે. પણ હવે દરેક થિએટરમાં માત્ર કમર્શિયલ ફિલ્મો જ દર્શાવવામાં આવે છે, છતાં તેમને ટેક્સમાં પણ ફાયદો થાય છે.'

તેમણે પોતાની ફિલ્મોને લોકો સુધી પહોંચાડવા બાબતે જણાવ્યું કે, 'હું કોઈ પ્રેક્ષકની ફિલ્મ મેકર નથી કે, ફિલ્મ મેકિંગ એ મારો ધંધો નથી. કમર્શિયલ ફિલ્મમાં કુલીની વાત બચ્ચન કરે છે, પરંતુ ડોક્યુમેન્ટરીમાં કુલીની વાત પણ એક કુલી જ કરતો હોય. મારી પાસે મારી આ ફિલ્મો થિએટરમાં રિલિઝ કરવાના પેસા નથી, છતાં અમે પ્રયોગો કર્યા છે, જે મહદંશે સફળ નથી થતાં. પરંપરા તો આ પ્રકારની દરેક ફિલ્મોને ન્યૂઝ અને સિરીઅલ રૂપે સ્થાન મળવું જોઈએ.'

રંગમંડળ ખાતે આનંદ પટવર્ધનની ડોક્યુ.-શોર્ટફિલ્મનો વર્કશોપ યોજાશે

અમદાવાદ : અપના અક્ષ અને દર્શન દ્વારા 5 થી 7 ડિસેમ્બર દરમિયાન ફિલ્મોગ્રાફનું આયોજન કરવામાં આવ્યું છે. જેમાં આનંદ પટવર્ધનની 6 ડોક્યુમેન્ટરી ફિલ્મો અને 5 શોર્ટ ફિલ્મો દર્શાવવામાં આવશે. તે ઉપરાંત આ ત્રણ દિવસો દરમિયાન આનંદ પટવર્ધન દ્વારા 5 સેશન્સ પણ લેવાશે. જેમાં ભાગ લઈ રહેલાં લોકો તેમની સાથે તેમની ફિલ્મો અંગે ચર્ચા અને પ્રશ્નોત્તરી કરી શકશે. આ ત્રણ દિવસ દરમિયાન દર્શાવનારી દરેક ફિલ્મો આજની સામાજિક અને રાજકીયા પરિસ્થિતિ પર આધારિત છે. રંગમંડળ, પ્રીતમ નગર અખાડા, સાધના સ્કૂલની સામે, જલારામ મંદિર પાસે આ કાર્યક્રમ યોજાશે. જેમાં 25 રૂપિયા જેટલું સામાન્ય કન્ટ્રિબ્યુશન કરીને ભાગ લઈ શકાશે.

નવગુજરાત સમય - 2 ડિસેમ્બર

THE TIMES OF INDIA

6/12/2014

5

'I go into film as citizen, not filmmaker'

TIMES NEWS NETWORK

Ahmedabad: Acclaimed documentary filmmaker Anand Patwardhan,



during an interaction with the audience of 'Filmograph 2014', said that his method of filmmaking was determined first by issues faced as a citizen rather than a point of view as a film-

maker.

"I do not decide to make a film and write a script, but I make films on issues that I come across that are relevant at that point. When I was making a film about caste I interrupted it to make a film on the Indo-Pak nuclear standoff.

"Then, on the death of a friend, Vilas Ghogre, who was a dalit poet, I interrupted the film I was making to make one on caste," said Patwardhan.

Filmograph 2014, organized by Darshan, is a retrospective on Patwardhan's 40 years of documentary filmmaking and is being held in the Rangmandal auditorium at Pritamnagar Akhada in Paldi.

The retrospective began on Friday and will end on Sunday. Films will be screened from 9.30 am to 9.00pm on Saturday, and from 9.30am to 5.00pm on Sunday.

CITY માસ્કર. 6/12/14

URDAY 06/12/2014

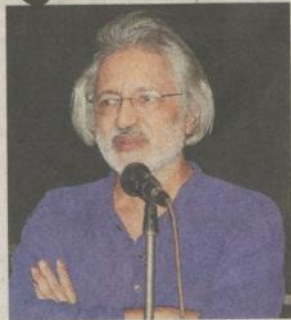
રંગમંડળમાં ફિલ્મોગ્રાફના પ્રારંભે દસ્તાવેજી ફિલ્મ સર્જક આનંદ પટવર્ધનનું લેકચર યોજાયું ડોક્યુમેન્ટ્રીને થિયેટરમાં સ્થાન મળવું જોઈએ

FILM FESTIVAL

સિટી રીપોર્ટર અમદાવાદ

‘હું 40 વર્ષથી ડોક્યુમેન્ટ્રી ફિલ્મો બનાવું છું. ફિલ્મોને સામાજિક-રાજનૈતિક હસ્તક્ષેપનું મારું માધ્યમ બનાવીને આ ક્ષેત્રે પ્રવેશ કર્યો હતો તેનો હેતુ આજે પણ તે જ છે. મારી મોટા ભાગની ફિલ્મો ખૂબ ઓછા પ્રમાણમાં ઉપયોગમાં લેવાઈ હોવાના કારણે રિયલ જગત પર તેની ઈફેક્ટ જોવા મળતી નથી. કેમ કે તેને જોનારો વર્ગ એક ટકા કરતા પણ અત્યંત ઓછો છે.’ આ શબ્દો છે ભારતના સૌથી વધુ નોંધપાત્ર અને વિવાદાસ્પદ દસ્તાવેજી ફિલ્મોના સર્જક આનંદ પટવર્ધનના. રંગમંડળ ખાતે આજથી શરૂ થયેલા ફિલ્મોગ્રાફમાં તેમણે વક્તવ્ય આપ્યું હતું.

તેમણે વધુ જણાવતા કહ્યું કે ‘હું જે રીતે ફિલ્મો બનાવું છું તેમાં ફિલ્મને લઈને કોઈ બદલાવ



આવ્યો હોય તેવું બન્યું નથી કેમ કે ફિલ્મો બનાવીએ છીએ ત્યારે તેને બતાવનારા બહુ ઓછા હોય છે. એટલે જ ડોક્યુમેન્ટ્રી ફિલ્મોને થિયેટરમાં સ્થાન મળે તે જરૂરી છે. આપણા પ્રજાતંત્રની એક સમસ્યા છે-અત્યંત જડ સ્વરૂપે વર્ગીય અને જ્ઞાતિય ઊંચ-નીચની ગોઠવાયેલી કમિકતા. જો કે તેમાં લૈંગિક અસમાનતા પણ ભળતા આ સમસ્યા ઓર બેવડાઈ છે. તેના કારણે સમાજનો મોટા ભાગનો ક્લાસ અવાજ વિનાનો બન્યો છે.

આનંદ પટવર્ધનની ફિલ્મો દર્શાવાઈ

અટાર્મટુ સર્ધઝ(ઉઠાન દાવેલા): ૧૯૮૧માં બનેલી ૪૦ મિનિટ્સની આ ડોક્યુમેન્ટ્રીમાં કેનેડામાં સ્થળાંતરિત પૂર્વ ભારતીય અને ચીની ખેતકામદારોને સંગઠિત કરવાના સંઘર્ષોની વાત રજૂ થઈ. ફિલ્મમાં શસત્ર સંઘર્ષ તરીકે શરૂ થયેલા ખેતકામદારોનું આંદોલન અંતે કઈ રીતે ખેતકામદાર યુનિયનના સભ્યોનું આગવું પ્રચાર માધ્યમ બન્યું તેનો બોલતો પુરાવો છે.

ફાદર, સન એન્ડ હોલિવોર (પિતા, પુત્ર ઔર ધર્મચુક્લ): ૧૯૯૫માં બનેલી આ ફિલ્મ ભારતીય સમાજમાં ઉંડે સુધી મૂળીયા જમાવી ચૂકેલ પિતૃસત્તાક હિંસા પર આધારિત છે. રાજકીય રીતે ધુવીત થયેલા વિશ્વમાં આદર્શો ભાગ્યે જ નજરે પડે છે ત્યારે રષ્ટ્રને ધાર્મિક કે વંશીય ધોરણે વિભાજીત કરનારી દરેક ઘટના માટે હંમેશાં અલ્પસંખ્યકોને બલિનો બકરો બનાવાય છે તે ફિલ્મમાં દર્શાવાયું છે. આ ફિલ્મને ટોરેન્ટો ફિલ્મફેસ્ટમાં ૧૯૯૪માં સ્પેશ્યલ જ્યુરી પ્રાઈઝ મળ્યું હતું.

ગુજરાત સમાચાર-સપ્તાહ. 7/12/14

અમદાવાદ સિટી

CITY TALKS | EVENTS | FASHION | MOVIES | FOOD

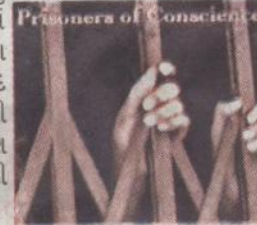
રાજકારણના સંવેદનશીલ સમયની શોર્ટ ફિલ્મોનું સ્ક્રિનિંગ



રંગમંડળ ખાતે ‘જય ભીમ કોમરેડ’ ‘ઝમીર કે બંદી’ અને ‘રામ કે નામ’ ફિલ્મ સ્ક્રિનિંગ બાદ પ્રશ્નોત્તરી કરવામાં આવી હતી

રંગ મંડળ ખાતેના વર્કશોપમાં આનંદ પટવર્ધનની ડોક્યુમેન્ટ્રી શોર્ટ ફિલ્મો ‘જય ભીમ કોમરેડ,’ ‘ઝમીર કે બંદી’ અને ‘રામ કે નામ’ ફિલ્મનું સ્ક્રિનિંગ કરવામાં આવ્યું હતું. આ ચાર સ્ક્રિનિંગ બાદ દર્શકો સાથેની પ્રશ્નોત્તરી પણ રસપ્રદ રહી હતી. આનંદ પટવર્ધનની ડોક્યુમેન્ટ્રી અને શોર્ટ મૂવી દેશની રાજકીય અને સામાજિક પરિસ્થિતિનો ચિતાર આપે છે. ‘રામ કે નામ’ ૭૫ મિનિટની ફિલ્મમાં બાબરી મસ્જિદની ઘટના વિશે વાત કરવામાં આવી છે. આ ઘટના લઈ ભારત- પાકિસ્તાન

બાદ અને બાંગ્લાદેશમાં કોમી હુલ્લડો માં અનેક નિદોષ લોકો માર્યા ગયા હતા. જ્યારે ૨૦૧૨માં ૧૮૨ મિનિટ્સ મૂવી મુંબઈમાં પોલિસ દ્વારા દસ દલિતોની



કરાયેલા હતા ઉપર આધારિત દસ્તાવેજી ફિલ્મ તેમને શિક્ષણથી વંચિત રખાયા તેની વાતને આવરી લેવામાં આવી છે. ‘ઝમીર કે બંદી’ મૂવી ૧૯૭૮માં

નિર્માણ થયેલી મૂવી ૪૫ મિનિટની છે. મૂવી કટોકટી સમયના રાજકીય કેદીઓ વિશે વાત કરવામાં આવી છે. આ ફિલ્મો વર્તમાન ભારતના રાજકીય ઇતિહાસના સંવેદનશીલ સમયગાળાનો મહત્વપૂર્ણ દસ્તાવેજ છે.

clncc Sunday
7/12/014



Pic: Piyush Patel. dna

Anand Patwardhan

'WAR & PEACE' AT RANGMANDAL

afterhrs correspondent

Filmograph -6, a three-day documentary film festival, showing works of one of the finest documentary film-maker Anand Patwardhan at Rangmandal, began on Friday. Several young film-makers from various institutes of the city had gathered to be part of the event. However, a decline in footfall was noticed on day two for very few students and audience gathered for the show. Patwardhan, present for the screening, held interactive sessions with the audience. The film-maker was keen on screening 'War & Peace' produced in the year 2002, that traces the development of nuclear weapons by India and Pakistan. The film was shot in four years in India, Pakistan, USA and Japan. While answering questions on possession of nuclear weapons, Patwardhan said, "Countries say possession of nuclear weapons is for security reasons. If that is the case I might as well carry one in my pocket for safety." During the discussions, Patwardhan criticised the political system and expressed his wish to screen his movie at RSS party offices, provided they dont beat him up.

Pic: Karansinh Parmar. dna

Film graph initiating dialouge with youth

A RETROSPECTIVE ANAND PATWARDHAN

Screening
Interaction
Discussion

@ **RANGMANDAL**

B.K. Hall, Pritamnagar Akhada,
Nr. Jalaram Temple Cross roads,
Paldi, Ahmedabad - 380007

5 Dec 4:30 pm to 9:30 pm
2014 Friday

- A Talk by Anand Patwardhan
- *Uthan da Vela (A Time to Rise)*
- Pita, Putra aur Dharmayuddha
(Father, Son and Holy War)

6 Dec 9:30 am to 9:00 pm
2014 Saturday

- Jung aur Aman (War and Peace)
- *Ram ke Naam (In the Name of God)*
- Jai Bhim Comrade
- *Zameer ke Bardi*
(Prisoners of Conscience)

7 Dec 9:30 am to 5:00 pm
2014 Sunday

- 5 Short Films by Anand Patwardhan
- *Hamara Shahar*
(Bombay our City)
- Kranti ki Tarangen
- *Fishing in the Sea of Greed*
- Narmada Diary
- *Un Mitran Di Yaad Pyaari*
(In Memory of Friends)

INITIATED BY

- INSAF • HIMMAT
- JANVIKAS
- DARSHAN • PRASHANT
- WAVES • GURJARVANI
- CONCERN & ACT
- AMAN SAMUDAY
- LOK KALA MANCH
- APPNA ADDA

For more details 09426181334, 09327003795, 09227234815
"Darshan", 19-B, Vishwanagar Society, Near Vishwakarma Society,
JivrajPark Cross Road, Jivrajpark, Ahmedabad-380051 (O) 079-26620484

filmograph.ahd@gmail.com E-Mail: darshan.org@gmail.com Web: www.darshanahmedabad.org

Pictures:







