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# DAILY BUZZ



21st Chennai International Film Festival - Day 08

Dec 21, 2023

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TAMIL NADU

100  
1924 - 2023

CIFF

## Award & Valedictory Function Invitation

Indo Cine Appreciation Foundation  
in association with PVR-INOX cinemas  
requests your August presence  
on the Award & Valedictory Function of

**21<sup>st</sup> CHENNAI  
INTERNATIONAL  
FILM FESTIVAL**  
14<sup>th</sup> to 21<sup>st</sup> DECEMBER 2023

**Chief Guest Thiru. M.P.Saminathan**  
Honourable Minister for Information & Publicity, Govt. of Tamil Nadu

*Date: 21<sup>st</sup> Dec-2023 - Thursday, Time: 6.00 p.m.*  
*Venue: @ PVR Sathyam Cinemas,*  
8, Thiruvika Rd, Peters Colony, Royapettah, Chennai - 600014  
*Closing Film: Anatomy of a Fall (CANNES WINNER)*

ANAND RENGASWAMY  
Vice President, ICAF

S.KANNAN  
President, ICAF

E.THANGARAJ  
General Secretary, ICAF

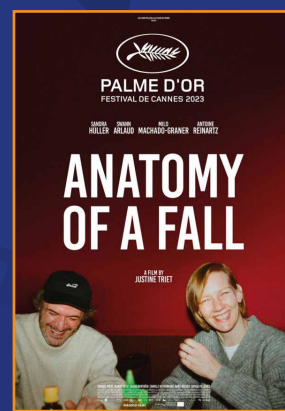
[www.chennaifilmfest.com](http://www.chennaifilmfest.com) / [www.icafe.in](http://www.icafe.in)

The 21st Edition of the CHENNAI INTERNATIONAL FILM FESTIVAL has almost come to an end! We are extremely grateful and thankful to you all for your kind support. We hope you having an amazing 8 days at the cinema!

Do write your reviews and feedback to us on [icafe.2021@gmail.com](mailto:icafe.2021@gmail.com)

WE THANK YOU ALL FOR THE WONDERFUL LOVE AND AFFECTION SHOWERED ON US!

## CLOSING FILM of the 21st CHENNAI INTERNATIONAL FILM FESTIVAL



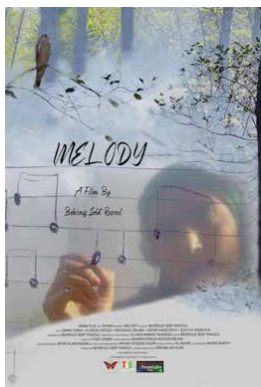
ANATOMY OF A FALL  
by Justine Triet  
France | 2023 | 151'

CLOSING FILM will be played at PVR Cinemas, Sathyam screen after the Awards and Valedictory Function. The function will commence at 6 pm followed by the Closing Film.

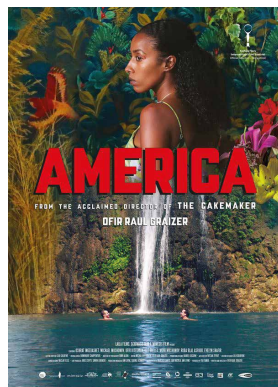
'ANATOMY OF A FALL' premiered at the 76th Cannes Film Festival on 21st May 2023, where it won the Palme d'Or and the Palm Dog Award and competed for the Queer Palm. The film received critical acclaim, with praise for Triet's direction and Hüller's performance.

It starts with a traditional mystery, but becomes an analysis of a different kind of fall than the literal one at its centre. It's about the decline of a partnership and how often these marital falls can happen in slow-motion, over years of resentments and betrayals.

## MOVIE PICKS OF THE DAY



Melody  
Dir.: Behrouz Sebt Rasoul  
Tajikistan, Iran, UK | 2023 | 98' |  
PVR - Santham @ 11.45 am



America (America)  
Dir.: Ofir Raul Graizer  
Israel, Germany, Czech Republic | 2022  
27' | PVR - Santham @ 4.30 pm



Scent of Wind (Derb)  
Dir.: Hadi Mohaghegh  
Iran | 2022 | 90' | PVR -  
Seasons @ 2.15 pm



The (Ex) perience of Love (Le  
syndrome des amours passées)  
Drs.: Raphaël Balboni, Ann Sirot  
Belgium, France | 2023 | 89' |  
Anna Cinemas @ 1.45 pm

## All My Filmmaking Knowledge is From Watching Films: Director Brijesh Tangi



Director Brijesh Tangi a Software Engineer turned Filmmaker expresses to Ms. Divya Jay from the CIFF Team how passion for cinema drove him to make his debut film #VIRAL PRAPANCHAM and why Tamil cinema is so close to his heart!

I am a Software Engineer located in Toronto. Selvaraghavan's 'Kaadhal Kondein' made me interested in storytelling and filmmaking. After reading Ram Gopal Varma's book 'Naa Ishtam', I made the decision to become a filmmaker.

Lost and Found footage-based movies always interested me. The first movie I watched in this genre was Dibakar Banerjee's 'Love Sex Aur Dokha'. I later watched American movies, Unfriended and Searching which are both desktop films, these movies seemed like a level up on lost and found footage movies. Then I read a book named 'Cyber Sexy' written by Richa Kaul which talked about Revenge Porn. This was the first time I had come across the term and I researched more on the same. I eventually decided that this is a burning topic that has to be discussed and I finally decided to write and make #VIRAL PRAPANCHAM which is a desktop film that discusses Revenge Porn.



The Shawshank Redemption is my all-time favourite film. I also love Vinnaithandi Varuvaya, Satya, Midnight in Paris and Baahubali to name a few. The directors that have inspired me the most are Selva Raghavan, Ram Gopal Varma, Gautam Vasudev Menon, Anurag Kashyap, Puri Jagannath and SS Rajamouli. All the filmmakers I mentioned have vivid filmmaking styles. The thing I like commonly about all of them is that they are all true to their styles, they are all gutsy filmmakers who don't give in to the trends and formulas of their respective film industries.

I already am a screenwriter. I would also like to produce movies at some point. It is not a necessity for the writer and director to be the same. They are two different roles, with two different skillsets. I personally would love to work on interesting ideas from other writers. I would also love for some other director to hire me as a writer. Yes, there have been times when I've watched movies and wanted to direct such movies. 'Android Kunjappan' is one movie I could never write, but would have loved to direct.

## Passion for Perfection and Originality are Key to a Filmmaker : Director Uwe Schwarzwald

A Businessman, an Actor, a Producer and now a Director as well – Mr. Uwe Schwarzwald gets chatty with Ms. Divya Jay and shares his love for classics cinema and how American movies were his motivation in making films. He also shares his thoughts on what traits he adores in his favourite filmmakers! Read on to understand his journey...

### How did Mr. Uwe, an Actor become a Director?

After focusing only on my acting career, besides working as a businessman and attending many acting workshops, I started writing a script with the idea of making my own film while using what I've learned so far. I've gained lot of experience during my stay in Los Angeles where I was busy working every day on a different TV or film set for over a year. It proved to be very helpful for my plan. My first film garnered over 200 awards.

### How did 'The Safe' happen to you?

When I discovered a family safe at my mother's place, the idea to write a story about it popped immediately in my head – stealing a safe from a dangerous person. Everything was shot in my hometown. I just had to flavour it with some gangster style themes and conflicts.

### Which filmmakers inspire you the most?

Falling Down, Deer Hunter, Citizen Kane; Elia Kazan, Woody Allen, Wim Wenders, Werner Herzog.

### What makes these filmmakers your favourite?

Their passion for perfection, courage and originality!

### Would you do other roles than directing?

In my films, I also act, and am involved in the editing and producing process, besides writing the screenplay of course.

### Do the writer and director need to be the same person?

They can be different, of course, but should work together very closely, like Kazan did with Tennessee Williams, for example. However, best is that both are the same person I think, then the director knows exactly what the writer wants.

### Would you direct a movie written by someone else?

I think I would if the script touches my soul.

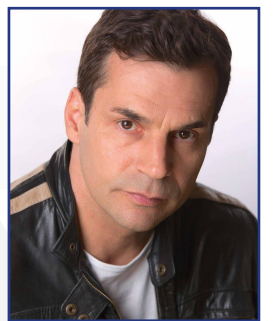
### Would you write a movie that might have a different director?

It's a difficult question, but if I know the director well, I would trust him, also to learn and see other aspects of the story which I didn't think of.

I would consider directing a movie written by someone else. I would love to write for Selva Raghavan sir. I would also love to write for Gautam Vasudev Menon. Tharun Bhasckar is one director, whose writing team I would love to join. I would like to associate with Rahul Ravindran as well.

My journey as a filmmaker started out of my love for storytelling. I do not have a background in filmmaking, I have not assisted any director or worked on any projects nor did I study filmmaking making from any filmmaking institution. All my filmmaking knowledge is from watching films. During the shoot of my first film '#VIRAL PRAPANCHAM' I learnt a lot on sets and from my technicians. I love the filmmaking process.

Since I studied in Kovilpatti, I watch and love Tamil cinema. The Tamil film industry is based out of Chennai and my film being selected for 21st Chennai International Film Festival means the world to me.



### How did you start and how has your moviemaking journey been till now?

My journey hasn't been that long – My first film "The Radicalization of Jeff Boyd" received lots of recognition with many awards, The Safe has just started to be seen, and "The Spiritualization of Jeff Boyd\*" is in post-production. We filmed it in Switzerland, Germany, Bulgaria and India, and will soon be submitted to festivals.

### Does having a degree in filmmaking help become a better director?

I only studied acting, with Dianne and Lorrie Hull in Los Angeles who worked with Strasberg and Kazan, and Jack Waltzer in London and Online, lifetime member of the Actor's Studio, and a few more. I never attended a film school. What I needed to know for editing, I learned from Youtube videos.

### What difference do you see between making a short film and a feature film.

I did only one short film which is 53 minutes long, "A Tangled Web", where I played a role in it and was executive producer, but I might make a short film next year. I like challenges; therefore, I make features I think, and I have a lot to tell.

### Tell us about the cinema scene in Switzerland.

It's picking up lately. Many have started making their own films, but it's far from America and India. To receive support is still very difficult though, as they prefer only a handful "known" filmmakers to support them commercially.

### Have you seen any Indian movies?

I've seen quite a few Indian films, many classics too. I was also a judge at an Indian film festival where I saw many new films. They impressed me a lot and I gave them good ratings.

### How does it feel to have 'THE SAFE' at 21st CIFF?

I feel great and humbled at the same time, being part of such an amazing selection of which I watched quite a few films.

### Which movies helped you in your journey of becoming a filmmaker?

American films. I also like writing in English the most. But after visiting many film festivals in India, I think Indian films influenced me too in some way. We'll see when 'The Spiritualization of Jeff Boyd' is out.

How similar/different are Indian movies from the kind of movies you make.  
 They have a theatrical touch which I appreciate. It's a different form of film and culture. Some are western oriented respectively executed and some have their own local style. They are original, many have strong messages and are truthful. You also feel dedication and passion in them. I really enjoyed watching them.

## CIFF: 21 done & dusted, now the way forward: S Viswanath

As the curtains are drawn on the 21st Chennai International Film Festival a sense of reflection and immense satisfaction of a festival well attended and engaged in, engulfs you.

Desirous of wanting to experience the festival and gain key insights into its organization and conduct, up, close and personal saw one land up CIFF for the first time despite the deluge that had preceded it almost thwarting its annual conduct.

As an outsider, himself actively involved and engaged in the conduct of the film festival in neighbouring city which is still a fledgling compared to CIFF, as the principal cinema curator and festival programmer, it seemed a wise decision to have done so.

One found CIFF well organised in meeting the burden of high expectations of its legion of committed cineastes and loyal CIFFites.

Shorn of pomp, glitz and distracting glamour of similar festivals elsewhere one found CIFF to be a truly much practical and down to earth delivering on its stated goals and vision of working for the promotion of parallel and non-commercial cinema in Chennai by organising periodical screenings of world-class films.

Working on a modest shoe-string budget being a not-for-profit outfit and supported by a retinue of foreign embassies that the city boasts of, seems to work wonders for the film festival in bringing curated packages of country specific films.

Compact in terms of the size, scope of contemporary films it brings to the festival, that the festival; however, seems heavily dependent on the patronage of the embassies' offered packages turns out a bit of a dampener.

For these films, offered in gratis, primarily comprising films of previous years, eat into more contemporary cinemas being featured at the festival.

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While it would be prudent to feature one Country Focus Section to provide a flavour of contemporary films and its practitioners emerging from the region, you had as many as nine nations - Australia, Brazil, France, Germany, Hungary, Iran, Korea and Mexico being showcased, making it a potpourri collection of previous and past year's films rather than the most recent and latest films of 2023. With the sole exception being Iran.

The reasons are not far to see. Constricted by a rather modest and minimal budget the festival it seems is hard put to curry favour and lean heavily on the benevolent largesse of films of the embassies cultivated over the years.

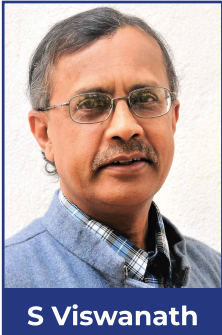
That said and observed, the world cinema sections, comprising competition, non-competition and general - turned out to be a rather mixed bag of the exceptional and the rather too trivial run-of-the-mill ones.

But for a motley of handful engaging and exceptional cinemas the others didn't pass muster to be there in the first place.

Be that as it may, some of the familiar big-ticket names in the auteur scroll who turn virtual crowd pullers seemed to make ample amends otherwise, to ensure the interest in the film festival was alive and kicking enough to draw audiences by the droves making up for missing out on other equally prominent names and worthy award winners and Oscar contenders featured at prominent film festival circuits absence as show stealers.

Still the range and diversity of films featured spanned the esoteric ensemble that were never to be missed lot making the festival experience truly time well spent while others saw frequent walkouts in between as the films progressed.

One other disappointing aspect of the festival seemed the strange absence of academic activities - shorn of seminars, workshops, masterclass and other interactive sessions which provide exceptional takeaways at a film festival, especially for young breed of students and aspiring talents to hear our and



S Viswanath



understand where the industry is headed and how they can navigate the expectations of their aspirations and squid themselves adequately in this regard.

It would also be wise to give a sure thought to the ticketing process embracing the digital way in the new post pandemic times. As to the many positives, one found the swarm of young crowd in attendance a big shot in the arm in these days of digital and OTT platforms staking out the fullest the theatres.

While their exuberance and enthusiastic participation option is indeed a welcome and positive sign that all isn't lost for CIFF and similar festivals alike, one would love to see CIFF taking the necessary course correction by making relevant and very necessary structural and organisational changes in the way the festival is curated and programmed and presented to stay relevant and satisfy the captive cinephiles out there waiting for their festival at home hoping a sense of newness would be reflected in the bill of fare CIFF brings annually before them.

Indeed, in sum, there is slot of scope and span for greater improvements across the board in the way the festival progress and gains in further strength and stature and corners greater glory as Chennai's most cherished flagship film carnival.

All efforts need to be made to view in strength among the diehard cineastes gung-ho about their festival and await it's arrival like never before. God Speed & God Bless!

SCREENING SCHEDULE

DEC 21 THURSDAY

SANTHAM	9.30 am A Blue Bird Dir.:Ariel Rotter	11.45 am Melody Dir.: Behrouz Sebt Rasoul	2.00 pm The Safe Dir.:Uwe Schwarzwaller	4.30 pm America Dir.: Ofir Raul Graizer	6.00 pm Closing function at Sathyam followed by Closing Film Anatomy of a Fall Dir.:Justine Triet
SERENE	9.40 am 20,000 Species of Bees Dir.:Estibaliz Urresola Solaguren	12.30 pm Urgent Cut Off (Ghate Fori) Dir.:Maryam Bahrololumi	2.30 pm Wilding Country Dir.:Sergio Roizenblit, Ricardo Mordoch	4.45 pm Waltz for Three (Mirjaveh) Dir.: Arman Zarrinkoub	No Screening
SEASONS	9.30 am Back to Anping Harbor (Hui lai An Ping gang) Dir.:Fei-Chien Wu	12.00 noon A Brighter Tomorrow (Il sol dell'avvenire) Dir.:Nanni Moretti	2.15 pm Scent of Wind(Derb) Dir.:CHadi Mohaghegh	4.15 pm A Letter from Helga (Svar við bréfi Helgu) Dir.:Ása Helga Hjörleifsdóttir	No Screening
6 DEGREES	9.30 am Nna, Thaan Case Kodu Dir.:Ratheesh Balakrishnan Poduval	12.15 am Irattra Dir.:Rohit M. G. Krishnan	2.30 pm Footprints Dir.: Janardhanan Nair S	4.15 pm Ardhangini Dir.:Kaushik Ganguly	No Screening
ANNA CINEMAS	9.30 am My Neighbor, Adolf Dir.: Leon Prudovsky	11.45 am We are Still Here Dir.:Beck Cole, Dena Curtis	1.45 pm The (Ex) perience of Love Dir.: Raphaël Balboni, Ann Sirot	3.45 pm 35 Downhill (The Road to Eilat) Dir.:Yona Rozenkier	6.30 pm Anatomy of a Fall (Anatomie d'une chute) Dir.:Justine Triet

Mongolian Plains and Emotional Terrain in Harvest Moon: Abhinav Subramanian

Film: Harvest Moon (Ergej irekhgüi namar) | 2022  
Director: Amarsaikhan Baljinnyam

In the vast, wind-swept plains of Mongolia, where the skyline stretches endlessly and time seems to move at its own pace, Harvest Moon unfolds its story. Directed by Amarsaikhan Baljinnyam, the film departs into a world of understated emotion and introspection. At the heart of this landscape is Tulgaa, a chef turned reluctant farmer, whose return to his rural roots opens a window into a life marked by simplicity and human connections.

Tulgaa's unexpected bond with Tuntuulei, a young boy wise beyond his years, forms the crux of the narrative. Tuntuulei is a character who embodies the spirit of the Mongolian countryside – resilient, unvarnished, and deeply connected to the land. Their relationship, evolving amidst the backdrop of familial duty and the raw beauty of rural life, offers a glimpse into the nuances of stepfatherhood and unspoken understandings.

Harvest Moon, while tracing a familiar arc of bonding and personal growth, manages to steer clear of over-sentimentality. Its strength lies in the authenticity of its setting. The cinematography captures the essence of the Mongolian countryside with an eye for both its starkness and its subtle beauty. The film doesn't venture from the expected path, but the quiet intensity keeps it going. It's a reflection of life in its unadorned form – challenging, yet filled with moments of unexpected joy and beauty.