



INTERNATIONAL FORUM OF NEW CINEMA

a cine central, calcutta presentation

Bulletin No.7

April 02 , 2017

Rs. 2.00

INTERNATIONAL FORUM OF NEW CINEMA-2017

A Glowing Symbol of Film Society Movement

Today is the concluding day of the week long film festival. Kolkata is well known for hosting many festivals including the glittering Kolkata International Film Festival. But modest festival is an endeavor to highlight the role of film society in the promotion of film culture in this city. Our festival symbolises the growth of film society movement in our country.

International Forum of New Cinema is very different-it is a platform to showcase new and emerging film makers around the world. Way back in 1986, when it was very difficult to get glimpses of world cinema in this city, Cine Central, Calcutta ventured to organise an International Film Festival on its own. It was herculean task to import films from abroad with no financial support or infrastructural help



from either Central or State Government. The cineastes of the city were overwhelmed and for us there was no looking back. Since, 1988 our festival was known as International Forum of New Cinema. It was part of Kolkata International Film Festival with a high reputations for its unique selection of films.

We have no hesitation to candidly state that International Forum of New Cinema lost its central focus amidst the glittering mega festival. We decided to delink and hold our festival separately.

After 20 long years we are presenting International Forum of New Cinema with new perspective. To us this festival is a part of film appreciation movement which will help to spread film culture among the masses specially the younger generation.

contd....p/3.

CUBAN CINEMA

The international co-production of films has become very important for the cinema of Cuba and also for the rest of Latin America. An internationally co-produced film is one in which two or more production companies from different countries are involved, or the financing has been sourced from more than one country. Co-productions are becoming increasingly common today but even as early as 1948 were common between Cuba and Mexico.

International co-productions began to take off in the 1960s and 1970s, many with the aim of increasing political awareness and highlighting common problems in Latin American countries. Before its dissolution, the USSR also played a role of co-producing films in Cuba such as Mikhail Kalatozov's *I Am Cuba*. The increased importance of co-produced films was inevitable due to globalization, and in the case of Cuba especially, due to a lack of economic resources. A film created with the cooperation of two or more countries nearly always guaranteed distribution in both countries, resulting in a greater audience and increased revenues. This also allowed for more exposure of regional cinemas.

Beginning as early as the 1930s Spain played a role in producing Latin American and Cuban films, but began to invest more heavily in the 1990s. In 1997, Ibermedia was created for the purpose of promoting co-production between Spain and Latin American countries. There are 14 countries involved in this organization and Cuba is one of them. Two examples of Cuban co-produced films are Humberto Solás's *Cecilia* (Cuba/Spain) and Tomás Gutiérrez Alea and Juan Carlos Tabío's Academy Award-nominated *Strawberry and Chocolate* (Cuba/Mexico/Spain).

There have been mixed opinions about the development of co-productions. For some it is a necessary evil. Humberto Solás states that "For established filmmakers there is not a single cent for production. We are obliged to seek co-productions. If a film is not co-produced, it will not be made." The problem with finding foreign funding for Cuban films is that, often, the financiers want to have some amount of influence over the final product so that it can be successful in their own countries. Frequently there are also stipulations that require a certain number of cast and crew to be working on the film from each of the producing countries. For example, a Cuban film that was co-produced by Spain would require a certain number of Spanish actors, writers or directors, and production technicians. This makes it difficult for Cuban national cinema to hold on to its identity and also creates issues when determining the nationality of a film. Julio García Espinosa agrees that the benefit of co-productions is that it has allowed for films to continue being made in Cuba and Latin America, but believes that the most successful co-productions are those that exist solely between Latin American countries.

Cuba has been involved in aiding in the production of other Latin American films, but through technical assistance rather than acting as a financier. One example is Chilean director Miguel Littín's Academy Award-nominated *Alsino and the Condor*, which was shot in Nicaragua and received technical support from Cuba. Also in the late 1980s, Cuba created the Third World Film School to train students from various third world countries in the art of filmmaking.

Boccaccio in Havana / Cuba

Directed By: Arturo Sotro

Boccaccio in Havana intertwines three stories through a main thread: a writer's room where people go to share anecdotes hoping to make some money and become characters of a novel or a movie. An urban *Boccaccio*, a Havana Decameron; the film exudes sensuality, irreverence and hidden passions.





Long Story Short / Denmark

Director: May el-Toukhy

Long Story Short is the story of Ellen and her friends, all in their late thirties/early forties, and their more or less self-inflicted complications of love and longing for romantic redemption. The story is a summary of three years of love-related highs and lows for the group of friends told through eight chapters, each of them set at a party: a New Year's Eve,

a house warming, a Midsummer's Eve, a wedding, a surprise party, a naming ceremony, an anniversary and a round birthday. It is an ensemble story about a group of people who struggle with the conception of the perfect relationship and are bound to re-evaluate their take on what true love is.

Young Sophie Bell / Sweden

Director: Amanda Adolfsson

After high school graduation, life is finally going to begin...at least that's how best friends Sophie and Alice feel about their upcoming move to Berlin. But these dreams are shattered when Alice suddenly and mysteriously disappears. Searching for answers, Sophie retraces Alice's steps through Berlin, leading her on a life-changing journey that will open her eyes to a world of independence. Shedding her inhibitions, Sophie will discover the beautiful, the sensual, and the poetic, as well as the brutal, the murky and the grim.



Krishnopokkho/ Bangladesh

Director: Meher Afroz Shaon



The story revolves around the love-story of Muhib and Oru where both being together are not together. Muhib is brought up in his brother-in-law's home with her sister. Muhib and her sister came from a rural family. His sister got married to an elite bourgeoisie man, who is too strict at his rules and too robotic, rather than humane. His sister and brother-in-law have one daughter named Sara. The family seems fine, yet lacks of love and affection.

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Contd...from page-1

Cine Central, Calcutta in its eventful long journey has had to face many obstructions. In spite of various difficulties we remain firm in our goal. Like in the past this year also we organised the festival with films across the world. We have made efforts to bring contemporary cinema of those countries which are not readily screened in the commercial circuit.

Presently the cinema world is undergoing changes. Gone are the days of 70mm, 35mm and 16mm. It is now the age of digital movie making. Whatever be the process cinema remains a medium of entertainment as well as powerful art form. We believe that as long as cinema remains, there will be need of film society.

The International Forum of New Cinema is the glowing symbol of Film Society Movement in India. There is no rest for our society-from tomorrow, we will embark on a difficult journey to bring world cinema for our next festival in 2018. We seek the valued support of all our Members, Friends, Patrons, Well wishers and Sponsors.

IFNC 2017 PROGRAMME VENUE: SWAMI VIVEKANANDA AUDITORIUM

	11.30 a.m.	1.30 p.m.	3.30 p.m.	6.00 p.m.
Sunday 02, April, 2017	BIRD PEOPLE FRANCE Dir: Pascale Ferran	LONG STORY SHORT DENMARK Dir: Maycl-toukhy	KRISHNOPOKKHO BANGLADESH Director: Meher Afroz Shaon	YOUNG SOPHIE BELL SWEDEN Dir: Amanda Adolfsson


OUR SPECIAL THANKS TO

Aroop Biswas
 Indranil Sen
 Goutam Ghosh
 Lily Chakraborty
 Nripen Ganguly
 Dept. of Youth Services, Govt. of West Bengal
 Information & Cultural Affairs Dept.
 Govt. of West Bengal
 Ministry of Information & Broadcasting, Govt. of India
 S. K. Roy
 Sanjay Budhia
 Md. Abdul Wahid
 Debapriya Roy
 Pradip Surekha
 Rana Gupta
 Chandan Bose
 Chitta Debnath
 Nirmal Dhar
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