



# 5. nacht des wissens 9.7.2022 göttingen

## Gender and Relational Networks in India

Film Screening curated by Navaneetha Mokkil

### VAGABOND CINEMAS BLACKHEAD

WRITTEN & DIRECTED BY LAKSHMI MARIKAR

PRODUCED BY LAKSHMI MARIKAR | CHOREOGRAPHY NEERAJ RAVI | EDITING MINU ABUBAKER | COSTUME DESIGNER & STYLING ABIRKUMAR R. | MUSIC KISHAN MOHAN  
EXECUTIVE PRODUCER WAZIM HYDER | SCRIPT CONSULTANT REJDEV B | PRODUCTION DESIGNER RACHANA TOM | EXECUTIVE EDITOR ANARKALI MARIKAR  
CAST BY THEERTHA MYTHRY | BY ARJUN MENON | DESIGN PAPPANISM

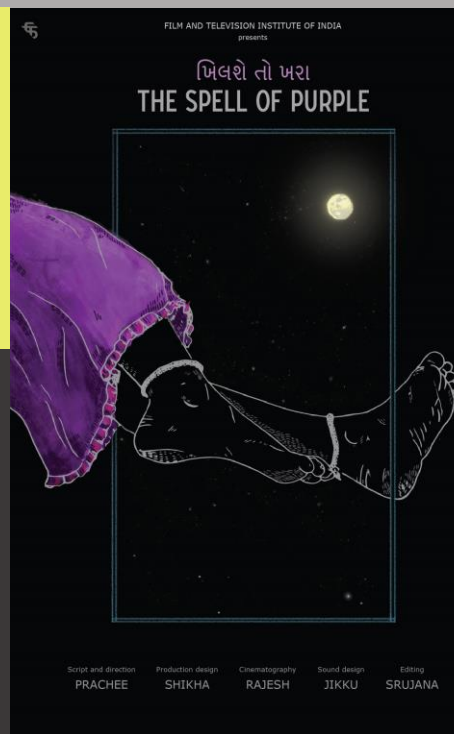
#### Blackhead

(Director: Lakshmi Marikar, 2019, 21.35 Minutes)

The film revolves around two friends, and the eventual demise of their exceptionally visceral friendship. When two inseparable friends encounter a rapid change in their relationship dynamic caused by a third person one of them is bound to feel neglected. With the arrival of an extraneous force tampering with their bond, two friends who unabashedly shared the most intimate of moments with one another, get to the crossroads of love and the overlapping nature of their 'friendship-relationship'. This in turn, leads to events that leave both of them hurting from heartbreak.



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**Khilshe toh Khara** (The Spell of Purple, Director: Prachee Bajania, 2020, 24 Minutes)

The sole owner of a small field in tribal Gujarat, Inaas is the target of envious neighbours who brand her a 'witch', and lurk in the shadows of both her land and her nightmares. Enveloped in fear, she looks for strength in other women, even as a new mother deals with loneliness and a young married woman is forced to reckon with turmoil of her own. Negotiating different roles and realities that test their resilience, we get a glimpse of the bone-deep weariness that often lies behind daily courage.



#### Maine Dilli Nehi Dekha

(I am Yet to See Delhi, Director: Humaira Bilkis, 2014, 19 Minutes)

This is a film about exploring the city. The director avoids the established modes of exploring a new city and opts for a route that is anthropocentric. She discovers the soul of the city not in its museums, mausoleums and architecture but in her relationship with people. In the process the filmmaker realizes her own space, identity and cultural moorings.