

presents

m.i.l.a.p.

**Manipal International Literature
and Arts Platform**

In Conversation with Bengaluru

Spaces. Intersections. Transitions. Imaginaries. (SITI).

6-8 April 2023

Masterclasses
Panel Discussions
Workshops
Book Exhibitions
Book Launches
Film Screenings
Performances
Literary Competitions
Pratibimba, Short Film Competition

For registrations, please scan the QR Code



About m.i.l.a.p. 2023

Manipal International Literature and Arts Platform (m.i.l.a.p.) is an annual festival inspired by the long-standing efforts of Manipal Academy of Higher Education (MAHE) towards appreciation of literature and culture. m.i.l.a.p. provides a vibrant and non-commercial space for writers, artists, literary critics and students to connect with each other and begin a dialogue. The festival celebrates literary, performance and visual arts. It is open to the local community, readers, and art enthusiasts worldwide. Team m.i.l.a.p is proud to present the fourth edition – m.i.l.a.p. 2023.

The Concept

Regan Koch and Alan Latham in the essay “How to Think About Cities” describe cities as “astonishing places, humanity’s greatest achievements facilitating all sorts of freedoms.” Cities are often perceived as the sites of opportunity and equality blurring social boundaries, but the fact remains that cities are also an array of contradictions, inequities, and engines of greed, segregation, and exclusion. Bengaluru, once Bangalore and Bendakaluru, is a megapolis, a conglomeration of people, and a cluster of many signifiers. It is a city, or multiple cities within it, or an administrative cluster consisting of multiple villages.

Spaces as Warf and Arias argue, matter, not for the self-evident reason that everything occurs in space, but because where events unfold is integral to how they take shape. Space is not simply a passive reflection of social and cultural trends, but an active participant, it is constitutive as well as representative. Universities, along with the pursuit of knowledge and truth, should also bring to fruition their responsibility towards society. Through transformational academic and extracurricular activities, universities should nurture their immediate spaces into sustainable, inclusive, safe, and resilient communities. Sustainability, having its roots in social, economic, and environmental justice believes in improving the quality of life, “without compromising the ability of future generations to meet their own needs.”



About MAHE

Manipal Academy of Higher Education (MAHE) is a private deemed university located in Manipal, Karnataka, India. The university also has campuses in Mangaluru, Bengaluru and Jamshedpur in India, and offshore campuses in Dubai in United Arab Emirates (UAE) and Melaka in Malaysia. MAHE is one of India's leading academic and research institutions. It has been granted the coveted Institution of Eminence (IoE) status by the Ministry of Education, Government of India. MAHE has consistently been synonymous with excellence in Higher Education. More than 30,000 students from 65+ different nations are currently studying at the university. The National Institutional Ranking Framework (NIRF) ranked MAHE as the 7th best university in India. It has also been accredited with A++ by the National Assessment and Accreditation Council (NAAC).

About MAHE- BLR

MAHE Bengaluru is an off-campus centre of MAHE, Manipal and, thrives in providing holistic education to students with state-of-the-art infrastructure, well-qualified and experienced faculty members, and mentors. The programmes offered by the campus are diverse and contemporary including Engineering and Technology, Art, Design, Commerce, Management, Law, Public Policy, Liberal Arts, and Regenerative Medicine. MAHE Bengaluru has a sprawling campus extending over 126 acres of land.

Events Schedule

Day 1: 6 April 2023

Time	Programme	Venue
10:00 am – 11:45 am	Inauguration Keynote Address The City: Inside the Mind and Outside – Ganesh Devy	<i>Kote</i> (Auditorium)
12:00 pm – 1:00 pm	Masterclass Bengaluru in the Cultural Imaginary of Kannada – Rajendra Chenni	<i>Kote</i> (Auditorium)
12:00 pm – 1:00 pm	Masterclass Ecologically Responsible Bengalurean: An Oxymoron Sharachchandra Lele	<i>Katte</i> (Outdoor)
12:00 pm – 4:00 pm	My Body Is the City - A Theatre Workshop to Explore Body, Expression, Self, and Stories Nisha Abdulla, Debosmita Dam	Cantonment (Seminar Hall)
2: 00 pm - 4:00 pm	Screening and Masterclass <i>Hadineuntu</i> Directed by Prithvi Konanur	<i>Pete</i> (Audio- Visual Room)
2: 00 pm - 3:00 pm	Panel Discussion Fidelity and Freedom: Literary Translation as a Form of Creative Expression Banu Mushtaq, Deepa Bhashthi Moderator: Maitreyi Karnoor	<i>Katte</i> (Outdoor)
4:00 pm – 6:00 pm	Performance <i>Desdemona Roopakam</i> by Nalanda Arts Studio	<i>Kote</i> (Auditorium)

Day 2: 7 April 2023

Date	Programme	Venue
10:00 am – 11:15 am	<p>Panel Discussion <i>Ooru Suddi: Journalism of, for, by the City</i> Meera K, Rasheed Kappan Moderator: Swathi Shivanand</p>	<i>Kote</i> (Auditorium)
10:00 am – 11:15 am	<p>Book Launch <i>Postcolonial Identities and West African Literature</i> Author: Anwasha Das Moderator: Bindu Menon</p>	<i>Katte</i> (Outdoor)
10:00 am - 4:00 pm	<p>Screening and Masterclass Screening of a Film by Girish Kasaravalli Masterclass by him at 2:00 pm</p>	<i>Pete</i> (Audio-Visual Room)
10:00 am – 4:00 pm	<p><i>Katha Kammata</i> - Short Fiction Workshop Vasudhendra</p>	Cantonment (Seminar Hall)
11:30 am – 12:45 pm	<p>Panel Discussion <i>Queer Bodies: Poetry and Politics</i> Rumi Harish, Chandini Gagan, Shilok Mukkati Moderator: Bharath Savithri Divakar</p>	<i>Kote</i> (Auditorium)
11:30 am – 12:45 pm	<p>Panel Discussion <i>City Inscapes: A Conversation</i> Lavanya Lakshminarayan, Palash Mehrotra Moderator: Sudhamshu Bhushan Raju</p>	<i>Katte</i> (Outdoor)
2:00 pm – 3:00 pm	<p>Panel Discussion <i>Imaging Cityscapes: A Conversation with Artists from Bengaluru</i> Surekha, Archana Hande, Baadal Nanjundaswamy, Ravi Kashi Moderator: Anil Kumar H A</p>	<i>Shaale</i> (Classroom)
5:00 pm - 7:00 pm	<p>Performance <i>The Caretaker</i> Director: Venumadhav Bhat</p>	<i>Kote</i> (Auditorium)

Day 3: 8 April 2023

Time	Programme	Venue
10:00 am – 11:30 am	<p>Panel Discussion Dissemination of Bhakti Arts in Southern India: Past and Present H. S. Shivaprakash and Dharmanna Mahaanth and Team Moderator: Prithviraj Kavathur</p>	Kote (Auditorium)
10:00 am – 11:30 am	<p>Masterclass Urban Life of Caste – Janaki Nair</p>	Katte (Outdoor)
10:00 am – 1:00 am	<p>Screening and Masterclass <i>Rallalo Neeru (Hidden Waters)</i> Directed by Kiranmayi Indraganti</p>	Pete (Audio-Visual Room)
11:30 am – 1:00 pm	<p>Panel Discussion Spatial, Social, and Economic Inclusion: Migrants in the City Romal Singh Moderator: Animesh Bahadur</p>	Katte (Outdoor)
11:30 am – 1:00 pm	<p>Poetry Recital Weaving Words: Poetry and Performance and Slam Poetry Poets: Hajira Khanum, Siddartha M S, Chand Pasha N S, Dadapeer Jyman, Shashank Johri, Reshma Ramesh, Sourav Roy, Pramod K M, Pasha Bhai</p>	Kote (Auditorium)
1:45 pm– 3:15 pm	<p>Screening Selected Short Films From <i>Pratibimba</i> Short Film Competition</p>	Pete (Audio-Visual Room)
1:45 pm– 3:30 pm	<p>Performance <i>Taalammaddale – Padmavati Kaalaga</i> by Yaksha Durga Mahila Kala Balaga, from Sagara Artists: Kruti, Sharanya Ramprasad, Divyashree, Jayashree, Jayashree Sharma, Roopaja, Vani Periyodi, Kusha M R, Bhargava K N</p>	Kote (Auditorium)
3:45 pm – 5:00 pm	<p>Valedictory Ceremony</p>	Kote (Auditorium)

Performances

Desdemona Roopakam (Day 1)

Time: 4:00 pm – 6:00 pm

Venue: Kote (Auditorium)

Director: Abhishek Majumdar

It is a concert theatre performance centered on the character of Desdemona in Shakespeare's *Othello*. It examines the absence of female voices in the play as well as in traditional Indian mythology.

Directed by award-winning playwright Abhishek Majumdar, *Desdemona Roopakam* will be performed by acclaimed musicians M D Pallavi and Bindhumalini Narayanaswamy.

Desdemona Roopakam is unique not just for its perspective but also for its performance format. It combines musical scores, comprising Hindustani and Carnatic music, and folk forms such as *Hari Kathe*, *Yakshagana*, and *Yellamma Aata*, spoken word poetry, dramatic scenes, and Tishani Doshi's poem 'The River of Girls.' The sound design is by India's well-known sound artist, Nikhil Nagaraj.



The Caretaker (Day 2)

Time: 5:00 pm- 7:00 pm

Venue: Kote (Auditorium)

Director: Venumadhav Bhat

The Caretaker is a 1960 English play written by Harold Pinter. The three-act play is set in a single room of a house in West London with three men circling around each other's life.

The play has a magnified lens of understanding the humaneness around these three men, at the same time confronting their realities while engaging politically on the refugee crisis, hierarchical structures, mental health, and politics of space of 1960.

In *The Caretaker*, a wheedling, garrulous old tramp comes to live with two brothers. The tramp's attempts to establish himself in the household upset the precarious balance of the brothers' lives, and they end up evicting him.



Padmavati Kaalaga - Talamaddale (Day 3)

Time: 1:45 pm – 3:15 pm

Venue: Kote (Auditorium)

Director: Kruti R

Padmavathi Kalaga is an original Prasanga (libretto), written by Kruti R. who is also the *Bhagavatha* (singer). By taking traditional popular tropes in *Yakshagana Parasangas* - the grieving mother in Abhimanyu Kalaga, the innumerable *Ashvamedha Yaaga Prasangas*, *Vanavihara* and *Mahila Rajya* of *Shashi Prabha Parinaya* and *Pramilarjuna* - and reimagining them with the gender of the characters reversed, the hope is that the resulting absurdity will reveal a bit of the absurdity embedded in the patriarchal sexism that permeates traditions and society as a whole. It tries to question the “naturalness” of those traditions.

Kruti R is a farmer, *Yakshagana Bhagavatha*, poet, and an independent researcher. She directs an all-female *Talamaddale* troupe. Through her practice of *Yakshagana* and her poetry, she tries to examine the relationship of caste and gender to tradition. Her productions explore the female voice in *Yakshagana*; its materiality and content.

Yaksha Durga Mahila Kala Balaga is a *Talamaddale* collective, which tries to articulate a distinctly female experience rather than just imitating the male tradition of *Yakshagana*; tries to discover the possibilities of female voice or gaze in traditional *Yakshagana* librettos, singing, and dialogues. The group aspires to make a space where women can read, think and engage in a meaningful, thoughtful conversation about gender and society.



Workshops

My Body is the City: A Theatre Workshop to Explore Body, Expression, Self, and Stories

Time: 12:00 pm – 4:00 pm

Venue: *Cantonment* (Seminar Hall)

Registration Fees: Rs. 200/-

Seats Available: 30

What is this workshop?

The places we've been, people we've met, sounds and sights and textures, fear and rage and longing – we carry these and more as we move through this city we may or may not call home. In this workshop, we will use body, expression, objects, and sounds to converse with these imprints and explore the meaning they hold for us.

Who is it for?

All curious cats are welcome!

No prior theatre experience is required.

We especially invite you to explore theatre as a narrative and visual form that can help you in your chosen area of study/ work.

Who are we? (Facilitator Profiles)

Nisha Abdulla is a Bangalore-based theatremaker, performer, and educator. She is the Artistic Director of *Qabila*, and also co-founder of *OffStream*. She is currently touring with her latest solo performance *wepushthesky*, which opened in December 2022.

Debosmita Dam is an interdisciplinary, multimedia artist-researcher based in Bangalore. She graduated from Srishti Institute with a master's degree in Public Pedagogy and Art Practice. She is currently creating a stop-motion animated shadow puppetry film at the intersection of community mental wellness and the arts.

Registrations:

Scan the QR Code for registrations



Katha Kammata: Short Fiction Workshop

Time: 10:00 am – 4:00 pm

Venue: *Cantonment* (Seminar Hall)

Registration Fees: Rs. 200/-

Seats Available: 30

They say great stories happen to those who can tell them. One may wonder if one can teach storytelling. After attending a one-day short fiction workshop, one may agree that storytelling can be improved with programs like *Katha Kammata* curated for budding writers.

Who can attend?

- People are interested in any form of creative writing.
- Story or novel or any form of fiction writing.
- Students pursuing literature.
- Critics or book reviewers or content writers.
- Short filmmakers or scriptwriters or people in advertising.
- Public speakers or trainers.

What to expect?

At the end of this day-long workshop designed with various activities, one would be able to appreciate the following aspects of storytelling:

- How to create a fleshed-out story from nothing.
- The importance of reading.
- How to use all the sensory organs to absorb the stories happening in our surroundings.
- How to identify story threads or choose subjects.
- The concept of joining irrelevant dots to make a thread.
- The concept of choosing characters and objects from abstract pictures and correlating them to make stories that makes sense.
- How to develop interesting and convincing characters or traits.
- How to get reviews or feedback on your story and improve it by editing, rereading, or rewriting.
- Where to look for inspiration for a story.
- How to improve your abilities to comprehend, articulate and present.
- How to confidently present fancy ideas with a touch of reality or fantasy to influence, captivate and engage readers.
- Ultimately, a storyteller is also trying hard to communicate to drive changes. This workshop will also tell us how to communicate better.
- How to look at the same concept from different points of view or perceptions.

Who is the Resource Person?

Vasudhendra, a Bengaluru-based author is known for his Kannada stories and novels. He has been publishing prolifically in Kannada for over 20 years. A graduate of NITK, Suratkal, and an ME from the Indian Institute of Science, he worked for the software industry for over 20 years and now devotes his time mainly to traveling, studying, writing, and publishing. He is the first openly gay litterateur in Kannada.

Registrations:

Scan the QR Code for registrations:



Film Screening



Hadinelentu/ Seventeeners (2022)

Directed by Prithvi Konanur

Hadinelentu/ Seventeeners (2022) is the fourth feature film of Prithvi Konanur. The film deals with two college students who find that the video of their classroom intimate moments is on the internet. Their families are shattered. The college administration decides their fate while they remain rusticated. But things begin to spiral out of control when the question of their caste comes to the fore. The film was in the Recommends section of Film Bazaar 2021. The film premiered at Busan IFF 2022 with a nomination for the Kim Jiseok award.

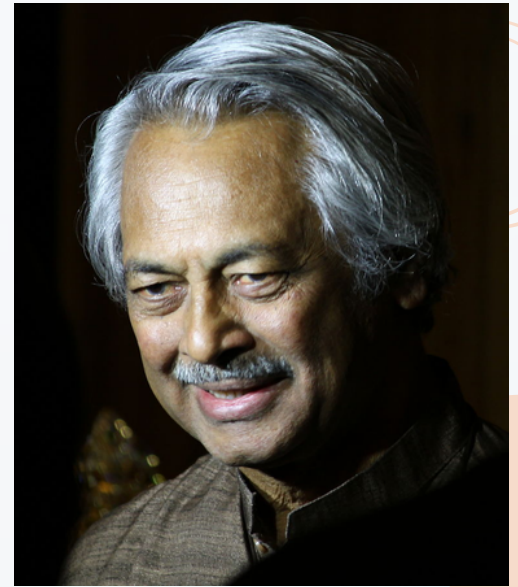
The film was chosen as the Opening Film of the Indian Panorama section of the 53rd IFFI, Goa. The film premiered at the Hong Kong International Film Festival in March 2023.

Prithvi Konanur is a former software professional, Prithvi Konanur's entry into screenwriting started with an English screenplay titled *The Abiding*, which was optioned for a Hollywood Film with Horror director Rob Schmidt attached to direct. Equipped with this experience, Prithvi went to the New York Film Academy and studied filmmaking. He has also directed *Alegalu* (2012), *Railway Children* (2016), and *Pinki Elli* (2020).

Screening of a Film and a Masterclass

By Girish Kasaravalli

Considered to be one of the finest exponents of Parallel Cinema in India, Girish Kasaravalli has been the recipient of 15 National Film Awards till date. He has primarily worked in the Kannada language domain. A gold medalist from the famed Film and Television Institute of India (FTII) in Pune, Kasaravalli showed early promise when his diploma film *Avashesh* clinched the National Film Award for Best Short Fiction Film. Kasaravalli's first film *Ghatashraddha* (1977) won him his first Golden Lotus. It was hailed by critics worldwide. Some of his other notable works include the likes of *Tabarana Kathe* (1986), *Thayi Saheba*



(1997), *Dweepa* (2002), *Gulabi Talks* (2008) and *Kanasemba Kudureyaneri* (2010). The Government of India honoured him with the prestigious Padma Shri in 2011 for his invaluable contributions to Indian cinema. Kasaravalli has primarily dabbled in new-realist cinema and has been deeply inspired by Akira Kurosawa, Ritwik Ghatak, B. V. Karanth, Satyajit Ray, Federico Fellini, and Michelangelo Antonioni.



Rallalo Neeru/ Hidden Waters (2020)

Directed by: Kiranmayi Indraganti

Rallalo Neeru/ Hidden Waters (2020) is the first feature film directed by Kiranmayi Indraganti.

The film is an adaptation of Henrik Ibsen's *A Doll's House* in Telugu, set in the contemporary, semi-urban milieu of coastal Andhra Pradesh.

The film revolves around Neela who finds herself in the middle of a fearful scenario of her husband finding out about a cherished secret of hers: the past is neither easy to explain nor appropriate to divulge, but her blackmailer has his own demands. She cannot fulfil them without crossing her overbearing yet loving husband. The stakes for marital security rise, as do questions about self, love, and marriage. Who decides the meaning of her actions even if they appear dubious to society, including her husband, for whom judgment is truth?

Kiranmayi Indraganti is a filmmaker with interests in film direction, screenwriting, music, and the histories of singers and song production. Her creative and academic work includes documentary production and publications on music and film practice. She holds a Ph.D. in Film Studies from the University of Nottingham and an MFA in Film Production from York University, Toronto.

Pratibimba, Short Film Competition

Pratibimba Short Film Competition is a vision that hopes to bring together up-and-coming filmmakers from all over the globe. *It caters to the central theme of **m.i.l.a.p. 2023 - In Conversation with Bengaluru: Spaces, Identities, Transitions, and Imaginaries (SITI)**.*

The Short Film Competition recognizes works not just for students of films but also for filmmakers, who have an interest in exploring the realm of filmmaking from a starter's lens.

Pratibimba refers to a reflection.

Cash Prizes Worth Rs. 25,000/- Are Up for Grabs!

In Addition to the Three Best Films, there are Three Special Awards in the following categories:

- Best Screenplay
- Best Cinematography
- Best Editing

Submission Details

- Call for submissions of Short Films is open.
- Undergraduate and postgraduate students from colleges/ institutes/ universities from across the globe can submit their films.
- One participant is allowed to submit up to a maximum of two (2) films.
- The submitted films should somehow touch upon any or some or all of the following larger themes:

Cities and Spaces
Cities and Intersections
Cities and Transitions
Cities and Imaginaries



- The maximum duration of the submitted films should not exceed 20 minutes (including credits and postscripts, if any).
- While films of all languages will be accepted, all the films need to compulsorily have English language subtitles. During submission, the subtitles have to be embedded into the movie. No separate subtitle file will be entertained.
- There will be no technical bars for the submissions. The production and post-production of the films can be done using any combination of equipment including but not limited to professional cameras, smartphone cameras, or any other camera.
- The submitted films should not have been commercially released earlier/ publicly available on any online/ offline platform.

Submission Fee

Making short film submissions to m.i.l.a.p. 2023 is absolutely free. However, each participant needs to register online during the submission using their email addresses and cellular phone numbers.

Deadline for Submission

11:59:59 pm on March 27, 2023.

Procedure for Submission.

- Submissions are only accepted via a drive link. Participants should ensure that the link is open to all, with access given to edit.
- Each film file has to be in the .mov format before submission.
- The names of the film files will follow the following convention:
Movie Name – Name.
- You can submit your entries by scanning the QR Code given below:



Selection and Award Mechanism

- Twenty (20) films will be selected to be screened and will be part of the competition.
- Each selected film will be provided a m.i.l.a.p. selection laurel logo. The makers are free to use the laurels in the future.
- Selected filmmakers will be contacted via email.
- Three (3) best films will be selected for the awards.
- The selection of the films for screenings and awards will be done by a distinguished jury consisting of five members.
- The jury will essentially include members from the film fraternity – film professionals, film journalists, and film academics.
- The decision taken by the jury is final and binding on everybody. There will be no review of the jury's decisions.

Regulations and Responsibilities

The legal responsibilities for every submitted film have to be borne by the participants. The organizers will not be responsible for any legal issue arising out of the making, submission, and/ or showcasing of the film.

Registrations

The registrations for the Short Film Competition close on March 27, 2023.

Scan the QR Code for registrations:



For any query, please contact milap.maheblr@manipal.edu





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