

# THE PUFF PREMIERE

## The stage is set for cinematic extravaganza

Adorned in the colours of the fest, the DEMMC auditorium buzzed with excitement as dignitaries and delegates gathered for the Inauguration Ceremony of PUFF 2024. The Vice Chancellor (i/c) of Pondicherry University, Prof. K. Tharunikkarasu, and the Head of the Department of Electronic Media and Mass Communication, Dr Radhika Khanna, were invited to the dias for the inauguration.

Student Coordinator K Sri Surya welcomed the guests and delegates for the inauguration. While quoting the famous words of Martin Luther King Jr., 'I Have a Dream,' he talked about how PUFF was one such dream that the volunteers and coordinators had worked tirelessly to make it come true. The Presidential Address was delivered by Dr Radhika Khanna, who congratulated the students on the initiative while commending the student-led event for its organisation.

To inaugurate the festival's inception, Prof. K. Tharunikkarasu unveiled the festival's signature

film amidst roaring applause and cheers. Subsequently, the dignitaries were presented with the PUFF Bulletin.

In his Inaugural Address, Prof. Tharanikkarasu discussed the importance of criticism and unbiasedness while producing films and documentaries. He also stressed the need for producers and directors to make content that persists across time and makes an impact for years to come. He concluded the address by wishing the delegates an enjoyable time at PUFF.

The event wrapped up with a vote of thanks by Malavika Ramadevi, Student

Coordinator, who expressed her gratitude to the dignitaries, faculty, and non-teaching staff for their unwavering support on behalf of the PUFF team. The conception of the PUFF 2024 is a testament to the will and determination of the students of DEMMC. The inauguration has set the stage for a film-packed journey for the upcoming days of the fest, promising a vibrant environment that celebrates cinema.

**PUFF**  
pondicherry university film festival

**OFFICIAL  
DAILY  
BULLETIN  
DAY 1**



## Musical Brilliance Illuminates PUFF

Tuesday evening, saw an exciting musical performance as a part of the PU Film Festival launch, which took place in the DEMMC auditorium and displayed the extraordinary musical potential of the university students.

Students performed heartfelt renditions of famous tunes, accompanied by highly energetic student band performances against the backdrop of the department building under warm lights.

Performances that cut across genres and styles delighted the audience of students and faculty in this varied musical extravaganza. The occasion was a huge success, demonstrating the department's

dedication to encouraging students' ingenuity and creativity.







# The Indies of India

Culturally Diverse,  
Cinematically United

The second day of PUFF will feature the most regional films during the festival. Four out of the nine films set to screen on the second day are regional films. *C/O Kancharpalem* by Venkatesh Maha, *Garuda Gamana Vrishabha Vaahana* by Raj B Shetty, *Aaranya Kaandam* by Thiagarajan Kumararaja and *Pebbles* by PS Vinohraj, will be screened on the second day.

*C/o Kancherpalam* (2018) by Venkatesh Maha instantly draws us to it with the design of its name and how it sounds. The title suggests that Kancherpalam, an old settlement of Visakhapatnam, is looking out for its people, here the characters in the film. The film follows four stories about love at different stages of life, happening at different places inside Kancherpalam. The times here do not merely mean days or months, but long and lonely decades. The sense of place and time clearly peculiar to the story, is a statement on how regional cinema questions the questionable and diluted portrayal of regions in mainstream films. *Kancherpalam* follows a conventional narrative structure when looking from a bigger perspective, but the charm lies in the minute details and nuances the story offers. It cleverly subverts expectations and notions of a mainstream anthology. The film boasts

a huge number of actors who are newcomers and are from the region and around. Made on a very tight budget, the truth and genuinity this piece of cinema offers are hard to find in a mainstream venture as they are more concerned about being polished enough to adhere to the norms and subconsciously serving the tastes of the status quo.

*Garuda Gamana Vrishabha Vahana* (2021) by Raj B Shetty presents culture and explores gang-infested violence in a context laced with mythology, not giving up or compromising on the fabric that makes up cinema. The film makes it clear that it is set in Mangalore and emphasises the celebration of Tulu culture. The use of mythology acts both as a parallel and a litmus test in exploring violence and the propagation of it. The film makes use of a lot of activities that are original to the Tulu culture. For example, the use of the tiger dance as a symbol of ecstatic celebration. The film was a partially independent production, mainly made in a strict economy, and very prominently portrays the features that define the culture.

*Aaranya Kaandam* (2010) is an Indian Tamil-language gangster film written and directed by Thiagarajan Kumararaja in his directorial debut. The film is supposed to be the first neo-noir in Tamil. *Aaranya Kaandam* literally translates as 'Jungle Chapter' referring to its violent nature and raw, animalistic characterizations. It is often cited as an example of independent cinema in India due to its unconventional storytelling, gritty realism, and departure

from mainstream Tamil cinema tropes. The film is set in the underbelly of Chennai and revolves around various characters involved in the criminal underworld. It explores themes of power, betrayal, and survival amidst a backdrop of violence and chaos. What sets "*Aaranya Kaandam*" apart is its non-linear narrative structure, complex characters, and raw portrayal of urban life, which challenges the typical formulas of commercial cinema. It is worth noting that many of the actors who debuted in the film went on to have solid acting careers in the Tamil film industry.

*Pebbles* (Koozhangal), a 2021 Tamil film directed by PS Vinohraj discusses patriarchy, poverty, and violence against women and children. Set in the hot summer days of rural Tamil Nadu, the story revolves around a young boy who follows his alcoholic father on a quest to find his mother, who ran away from her husband's abuse. The movie could even be described as a 'road movie' as it ticks almost every checkbox for the genre. But here the travel oozes a visceral quality, one of immense pain. As they tread through the dry and forbidden landscapes in the scorching heat of the sun, the film's gaze treads through their faces with very little dialogue. It was India's official entry under the feature film category for the 94th Academy Awards and was also screened at the Rotterdam Film Festival, IFFI, and IFFK.

*Pebbles* is set to screen at 9 a.m. in Kathaikalam while *Garuda Gamana* (Kathaikalam), *C/O Kancharpalam* (Amaippu) and *Aaranya Kaandam* (Thiraiarangam) will be screened at 6 p.m. on Thursday.



# PUFF '24

## Signature Film:

### A Creative Fusion of Art & Film

The first edition of PUFF saw the launch of the PUFF signature film by Vice Chancellor K. Tharanikarasu. The signature film was screened along with the graphic logo for the festival during the inauguration, which took place in Kathaikalam (DEMMC Auditorium) on Wednesday.

The 38-second film was the collaborative endeavour of 2nd-year students of the department: it was directed and edited by Midhun Joseph, with drawings by Abhiram Suresh and shots by M Sanas and Abhiram. The graphic logo was designed by alumnus Subin Muhammed.

The signature film depicts the journey of an aspiring filmmaker through a series of illustrations. The filmmaker's ambitions and dreams become significant as the famous words of Martin Luther King Jr., 'I Have a Dream,' echo at the back. Sketches of iconic stills from movies that depict critical junctures in cinematic history, like Titanic, E.T., Vidheyan, and Taxi Driver, were used in the signature film.

The signature film will be played before every screening, serving as a tribute to every filmmaker's dream.

REVIEW

"Artists are equipped with certain weapons, satire is one of them. Satire is such a weapon which needs a perfect manifestation. Ostlund has given his satire a perfect shape and has been able to aim it at the required places.

The movie is divided into three phases: Clara and Yaya, the Yacht and the island. These three phases, with satire being their ultimate weapon, depicts three phases of society: elitist, the bourgeoisie and the primitive. These three phases are interconnected. The director has dragged the elitist down to the primitive phase and showcases the class consciousness prevailing within them. The 'sadness' in the title is as in the 'sadness' expressed upon the decaying society.

Speaking of the title, another observation is the symbol of the fly. The fly appears out of nowhere whenever Carl and Yaya are together. The fly symbolises the decay of the relationships in the present scenario."

- PRANOY ROY, Dept of English  
(On Triangle of Sadness)

## AUDIENCE FEEDBACK

"I want to be a filmmaker, and KG George's Yavanika inspired me more to follow my passion."

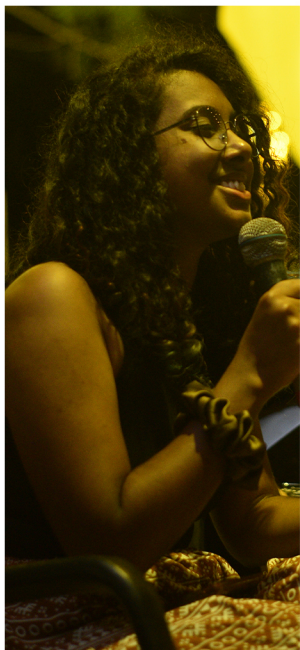
Really good film (fallen leaves) and experience. Let this be good start!

“என்றும்  
காதலுடன்  
சினிமா”

“বিবাত  
ভাল লাগিল”

#close  
"You don't  
choose art  
art chooses  
you"





# SCHEDULE

## DAY 2

09:00 AM - 11:00 AM

11:00 AM - 01:00 PM

01:30 PM - 03:30 PM

06:00 PM - 08:00PM

**KATHAIKALAM  
(AUDITORIUM)**

**PEBBLES**  
P S VINOD RAJ  
DRAMA  
74 MIN  
2021 - TAMIL

**MAD MAX: FURY ROAD**  
GEORGE MILLER  
ACTION  
120 MIN  
2015 - ENGLISH

**PIETA**  
KIM KI DUK  
DRAMA  
104 MIN  
2012 - KOREAN

**GARUDA GAMANA**  
VRISHABHA VAAHANA  
RAJ B SHETTY  
THRILLER  
181 MIN  
2021 - KANNADA

**AMAIPPU  
(GALLERY  
CLASSROOM 1)**

**GREAT BATTLE**  
KIM KWANG SIK  
ACTION  
135 MIN  
2018 - KOREA

**5 BROKEN CAMERAS**  
EMAD BURNAT, GUY  
DAVIDE  
DOCUMENTARY  
90 MIN  
2011 - ARABIC

**C/O KANCHARPALEM**  
VENKATESH MAHA  
DRAMA  
152 MIN  
2018 - TELUGU

**THIRAIARANGAM  
(GALLERY  
CLASSROOM 2)**

**THE HATEFUL EIGHT**  
QUENTIN TARANTINO  
DRAMA  
83 MIN  
1966 - SWEDISH

**WADJDA**  
HAIFAA AL MANSOUR  
DRAMA  
98 MIN  
2012 - ARABIC

**AARANYA KAANDAM**  
THIAGARAJAN  
KUMARARAJA  
CRIME  
126 MIN  
2011 - TAMIL

**PAARVAI**

**VINTAGE CAMERA EXHIBITION**

