

**Montage - The Film Society, KMC**  
**(Annual Report for the Academic Year 2019-2020)**

Montage, the Film Society, strives to build a culture of serious cinema viewing and analysis in the college.

This year we screened a wide repertoire of films covering different genres of cinema. Our opening film this year was Charlie Chaplin's celebrated film *Modern Times*. It was followed by a discussion that revolved around the film and Chaplin's works.

Thereafter Montage organised its first workshop of the session with Mr. Emil Klaus. Mr. Klaus has worked closely with many renowned cinematographers like Ryszard Lenczewski PSC, Witold Sobocinski and Jerzy Zielinski. Through the screening of Laszlo Nemes' *Son of Saul* (2015), he discussed the nuances of filmmaking and cinematography. The session was thoroughly interactive and a great success.

Following that focus shifted to expose the students to *Italian Neorealism* and connected genres. Vittorio De Sica's iconic film *Bicycle Thieves* was screened as the first film in this series. After that various films of Federico Fellini were screened to expose the students to the range and variety within and beyond this broad genre.

Montage then screened Satyajit Ray's *Pather Panchali*, a pioneering film, which put India on to the International film map. In the discussion that followed the screening, it was noted how this film easily transcends cultures and borders and yet stands its own ground as a distinctly Indian film. It was also noted how the film was influenced by Italian neorealism, both in its humanitarian theme and in use of various similar cinematic styles and techniques.

Towards the later half of the first (odd) semester the students were exposed to some films of the *French new wave*, most notably of the directors Francois Truffaut, Jean-Luc Godard and Alain Resnais.

Montage also collaborated with other societies of the college to organize joint screenings. Montage along with Parivartan, the Gender Forum, screened Deepa Mehta's film *Fire*. Similarly, Montage along with the North East Students Cell, KMC screened "Nana – A tale of us" a recent Nagamese film directed by Tiakumzuk Aier. Very insightful discussion followed these screenings.

The major focus of the second (even) semester was on Japanese cinema. Landmark films like *Seven Samurai*, *Roshomon*, *Tokyo Story* and *Sansho, the Bailiff* were screened. The students were thus exposed to the works of some of the most celebrated directors like Akira Kurosawa, Yasujiro Ozu and Kenji Mizoguchi. We also exposed the students to another distinct Japanese film tradition – animation films. We explored two recent Japanese works – a psychological thriller anime *Paprika* directed by Satoshi Kon and an animated romantic fantasy drama *Your Name* directed by Makoto Shinkai.

This semester too Montage collaborated with other societies of the college. In collaboration with The Finance and Investment Cell, we screened *The Big Short*, a 2015 biographical comedy-drama film by Adam McKay. The film is about the Financial Crisis of 2007-08.

Montage organized its annual festival **Mise-en-Scene 2020** in the last week of February. This time the focus was on films made by two KMC alumni Pankaj Rishi Kumar and Kislay. Pankaj Rishi Kumar, a critically acclaimed documentary filmmaker was the keynote speaker for the event. He shared his insights on film making and editing. Two of his films, *Three Men and A Bulb* and *Janani's Juliet* were screened. These films were discussed in detail. Kislay, director and screenwriter, was the keynote speaker for the next day. His films *HamareGhar*, *Instastories* and *AiseHee* were screened. Kislay also shared his experience and had a long discussion with the audience. Apart from these, the fest also had various other events such as World Cinema Quiz 'Ishq-e-illum', the film review competition 'Criticbuzz' and the film-making competition 'Shuffleshots'. Like the past years Montage put up an exhibition, a display gallery, on different film personalities and particularly focused on large number of KMC alumni, who have made their mark in Indian film scene. The exhibition also had two other themes – Women in Cinema and Regional cinema. The posters which were innovatively designed by our members for various screenings were also displayed in the exhibition. The festival saw impressive footfall and was made possible by very dedicated and well executed work by the entire team of Montage members.

This year the society has thus taken big strides in organizational efficiency. It also moved away from a somewhat haphazard nature of film selections last year to a more systematic and theme based approach. Informed discussions followed each screening, where the members learnt about various salient features of the film and the film genre. The motive is crucially to develop a critical sensibility of film appreciation and interpretation and these free, open but guided discussions go a long way in cultivating a language of cinema amongst the members. Unfortunately, Montage's subsequent plans this year has been disrupted indefinitely by the shutdown due to the COVID-19 pandemic. Given the unprecedented situation, we have to bring what otherwise was a very active and fruitful year to an abrupt close. We hope the experience this year will enthrall the members to carry forward the good work next year with more varied plans.

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