



Foundation Art Divvy & the Pakistan National Council of the Arts are delighted to invite you for **Divvy Film Festival 2021**, Islamabad - Thursday 9 - Sunday 12 December.

Our program of 58 brilliant films has been split between Islamabad and Lahore. We will release the schedule for Lahore shortly. Divvy Film Festival in Lahore will run from Thursday 16 to Sunday 19 December 2021.

Now in its second year, *Divvy Film Festival*, the latest venture of Foundation Art Divvy, focuses on independent Pakistani films, and includes feature films, short films, documentaries and animated films. Each evening will be curated carefully to create a thoughtful and immersive experience for the viewer, ending with a discussion with the film directors. The films we will be showing cover a multitude of themes which include human stories of love and heartbreak, coming of age, finding oneself, the resilience of heroic individuals, the trauma of loss, as well as the joy of ordinary and unexpected moments. The films tap into experiences and memories within each of us and highlight the hero within us all.

In an effort to expand Pakistani art, culture and narrative's global and local reach, Foundation Art Divvy provides a platform at an institutional level, locally and internationally to the arts from Pakistan. It supports and develops large-scale exhibitions of contemporary Pakistani art and culture in public spaces. The Foundation has now expanded to launch Divvy Film Festival, an annual festival supporting independent films by Pakistani film makers.

Our gratitude to all our wonderful filmmakers. Our generous sponsors for the festival in Islamabad - the French Embassy in Islamabad, Destinations Media and Hotel Margala. And of course to you - our audience!



---

Venue: National Art Gallery, Pakistan National Council of the Arts, Islamabad

Dates: Thursday 9 - Sunday 12 December 2021

Please RSVP: <https://forms.gle/7yHX8YdyWQPjnTmL9>

Corona SOPs will be followed - vaccine certificates, masks and social distancing mandatory. Children under 16 will not be permitted. Dress warmly for the outdoor days!

## Foundation Art Divvy

In an effort to expand Pakistani art, culture and narrative's global reach, as well as transform local attitudes towards the creative fields, Foundation Art Divvy provides a platform at an institutional level, locally and internationally to the arts from Pakistan. It supports and develops large-scale exhibitions of contemporary Pakistani art and culture in public spaces. The Foundation has now expanded to launch Divvy Film Festival, an annual festival supporting independent films by Pakistani film makers.

Conceived as a platform to 'divvy up' and spread contemporary art from Pakistan around the world, Foundation Art Divvy was established in 2012. In 2019, Foundation Art Divvy, with the Pakistan National Council of the Arts, presented Naiza Khan: Manora Field Notes, the inaugural Pavilion of Pakistan at the 58th International Art Exhibition of La Biennale di Venezia. The Foundation recently organised and curated Sagar Theatre on Queen's Road at the Plaza Theatre, Lahore, (2020) and I, too, am a part of this history at Fakir Khana Museum (FKM), Lahore (2018), both collateral events to the Lahore Biennale. Before which, the Foundation exhibited Aisha Khalid & Imran Qureshi: Two Wings to Fly, Not One at the National Art Gallery, PNCA, Islamabad (2017), the first museum exhibition in Pakistan of these leading contemporary artists.

Social media: @artdivvy | Website: <https://projectartdivvy.com> | Email: foundation@projectartdivvy.com

## Pakistan National Council of the Arts (PNCA)

The Pakistan National Council of the Arts (PNCA) was set up to spearhead the development of arts in Pakistan. The council aims to build an environment conducive to the flourishing of the arts, where the arts are accessible to everyone and artists and art groups have the commitment, financial support and resource and to excel at home, and on the world stage.

To achieve its aims, the council focuses on four key strategic thrust: Nurturing and developing the arts; Stimulating broader and sophisticated demand by audience; Developing capacity and resources; and facilitating and enhancing regional and global connectivity.

We at Pakistan National Council of the Arts believe that all cultural assets must support the National objectives and contribute towards promotion of intangible cultural heritage and creation of the asoft image of Pakistan's society.

Social media: @pnca | Website: <http://pnca.org.pk/> | Email: info@pnca.org.pk



## Thursday 9 December 2021

### **Sharmeen Obaid-Chinoy, *Sitara*, 2019**

*Sitara* takes the audience on a journey through the old city of Lahore in the 1970s, where a fourteen-year-old girl called Pari dreams of becoming a pilot. Pari's story is told through the perspective of her six-year-old sister, who like the audience is unaware of the traditions and barriers that lay in the paths of women from this family.

### **Nida Kirmani & Dostain Baloch, *Khel Khel Mein*, 2021**

This is the story of three young people from the area of Lyari in Karachi--an area that is known for being one of the most conflict-ridden parts of the city. However, Lyari is also one of the oldest, most diverse and vibrant parts of the city. Each of the young people featured in this documentary are pushing gender boundaries in their own unique ways.

### **Haya Fatima Iqbal, *The Sky is Far, The Earth is Tough*, 2021**

Shahbano, Zarb Ali and Nusrat are all residents of district Ghizer, which is one the most prone districts to climate disasters and is host to a simmering mental health crisis. It has had the highest rates of suicides in the past seven years. The film explores how climate change has an impact on the mental health of mountain communities affected by climate disasters, through a human lens.

### **Nauman Khalid, *One Way Glass*, 2021**

'One-way Glass' is the story of a hapless migrant Pakistani woman trapped in a violent loveless marriage. The film follows her path to freedom via the revelation that her husband, like her, leads a clandestine parallel life.

### **Madyha Leghari, *Hairless*, 2019**

A fictional city grapples with an inexplicable, complete loss of hair. Posited both as an extension and the boundary of a body, hair occupies a liminal position between the animate and inanimate "dead" matter. Since the influence of evolutionary thought in the nineteenth century, comparative hairlessness in humans has been the subject of extensive cultural debate and resultant shift in its value. "Excessive" human hair is variously associated with sexual inversion, the primitive, the criminal, the pathological, the diseased, the beast or even the lunatic. The film satirizes these accounts by removing the supposed evolutionary obstacle posed by hair. However, the resultant world is that of tactile longing, sensory deprivation, and eco-anxiety.

### **Manele Labidi, *Arab Blues*, 2021**

Selma, a psychoanalyst, deals with a cast of colourful new patients after returning home to Tunisia to open a practice.

In this sophisticated comedy, Manele Labidi opens a fascinating window into modern Tunisia at a crossroads, with a story of contrasts, contradictions and culture clashes, full of vitality and humour.

## **Friday 10 December 2021**

### **Saad Khan & Tazeen Bari, *Qandeel*, 2017**

The life, death and impact of Pakistan's working-class icon Qandeel Baloch, killed in 2016 after becoming a social media celebrity. This film tells Qandeel's story through her own videos and media appearances. A young, fearless woman who collided with Pakistan's mainstream media, Qandeel exposed the religious right and challenged middle-class morality. From her life before stardom in a rural village to her early days in entertainment as a model and actor, Qandeel gained attention by making provocative web videos. We get to know Qandeel through her family, admirers and those she interacted with and inspired. The film also analyses her life through the lens of class and power politics and connects it to women's continuing struggle for self-expression in Pakistan.

### **Hamza Bangash, *1978*, 2020**

Lenny, a rock-star from the Christian community is offered the chance to reinvent himself as a State-sanctioned singer. With Islamic fervor gripping the nation, he must decide if he is able to change with the times.

### **Adeel Uz Zafar, *The End*, 2021**

"The End" questions the ongoing violence related to religion. The film revolves around four protagonists represented in the form of sculptures or idols who have been victims of religious intolerance and radicalization of the society.

### **Seemab Gul, *Mulaqat (Sandstorm)*, 2021**

Zara, a schoolgirl in Karachi, shares a sensual dance video with her virtual boyfriend, who then blackmails her. Caught between his manipulative behavior and the desire to experience love on her own terms, Zara searches for the strength to reject the confines of a patriarchal society.

### **Fatimah Sattar, *Kiran*, 2021**

In between the mandalas and paisleys on the lines and pores of the bride-to-be's palms, a Mehndi applicator finds a space for herself.

### **Meher Jaffri, *Seedlings*, 2013**

The circumstances surrounding a tragedy leaves a once perfect couple besieged with unanswered questions, leading them to re-evaluate their own beliefs and sanity, and ultimately each other.

## **Saturday 11 December 2021**

### **Shanzay Sabzwari & Joel Chernin, *Ghabrana Nahin Hai*, 2021**

Ghabrana Nahin Hai [Urdu] (No Need to Worry) unfolds the experience of the directors during the COVID-19 pandemic, and relays the reality and surrealism of Sabzwari's cross-cultural journey between lockdowns in the cities of London and Karachi in 2020.

### **Shahrukh Waheed, *Front Line Heroes Film Series(ii-iii)*, 2021**

These are some of the stories of the thousands of healthcare workers across the country, who are risking it all to save lives.

### **Mahnoor Zaidi, *455mL*, 2021**

Kusar, a middle aged trans-woman, receives a call to donate blood to a critically ill boy with the same rare blood group as hers. She rushes through the busy city of Lahore to reach the hospital on time, only to find out that her blood is not welcome, even if it costs the boy his life.

### **Anil Fastenau, *He is Gone*, 2017**

In a wakeful night a pakistani refugee has a vision of his long-time friend, who got deported the day before and realizes the imminent danger for himself. An argument between the protagonist and a refugee from Eritrea reveals tensions caused by their unequal chances of asylum.

### **Vicky Zhuang, *Hijr (Seperation)*, 2021**

Meher, Anwar, and Arhab, a bereft and broken family, must face the circumstances around the death of Jibrán (Jibi), their son and brother.

### **Arafat Mazhar, *Swipe*, 2020**

Swipe is a political work of art--an attempt in space-making in response to the shrinking space for discourse we have been facing in Pakistan over the last decade.

### **Fawad Khan, *Fairy Malcolm*, 2021**

Malcolm looks after toilets at the Gentlemen's Club. It's not a happy job but it starts feeling better after a gentle encounter.

### **Arshad Khan, *ABU*, 2017**

ABU is a journey to the center of a fragmented family while they grapple with religion, sexuality, colonialism and migration. Through a tapestry of narratives composed of family footage, observation and classic Bollywood films, gay-identifying Pakistani-Muslim filmmaker Arshad Khan takes viewers through the tense relationships between family and fate, conservatism and liberalism and modernity and familiarity.

### **Akif Farooqui, *Roop Aroop*, 2021**

A drama film, adopted from the work of infamous Urdu Fiction writer Qudratullah Shahab, which depicts a young boy who discovers his infatuation with his teacher's wife amidst a time of severe crisis and suffering as the whole village is affected by plague.

## Sunday 12 December 2021

### **Anya Raza & Aisha Linnea, *How She Moves*, 2020**

On the eve of Pakistan's 70th independence anniversary, we follow the spirited 90 year old guru Indu Mitha, as she prepares for her students' final performance before she retires. *How She Moves* pulls back the curtain on her life as one of Pakistan's few classical dance teachers. We observe her give a feminist and secular spin on classical dance, and see the transformative impact it has on her students.

### **Hamza Baig, *Empty*, 2021**

Bano, a middle-aged woman, finds solace and comfort after befriending a stranger on social media. *Empty* is a journey of uncertainty, realization and hope, expanding the conversation around gender-based violence.

### **Samar Minallah Khan, *Outswing*, 2021**

When a knee injury ended his professional athletic career, Akhtar Zeb decided to share his love for the game of cricket with the students of Mashal Model School, a non-profit organization providing education to underprivileged children in the outskirts of Islamabad.

### **Jamal Rehman, *Seedhi Baat*, 2021**

Having disposed of their target, we meet the crew as they're about to clean up evidence of the assassination; from cleaning up broken bric-a-brac to resetting the furniture. All that redecorating is no easy feat, and the boys find themselves peckish for a snack. The four sit down for a short tea break when an unanticipated obstacle makes their getaway trickier than expected.

### **Kamal Khan, *Laal Kabootar*, 2019**

He's looking for a way out of the city. But his only escape is through a woman looking for revenge.