



Foundation Art Divvy and Punjab Institute of Language, Art & Culture (PILAC) are delighted to invite you for **Divvy Film Festival 2021**, Lahore - Thursday 16- Sunday 19 December 2021.

After a successful run in Islamabad we are excited to be showing in Lahore where our program of 58 brilliant films is continuing.

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 Lahore- the French Embassy in Islamabad, Destinations Media, International Steels Limited and Grand Palm Hotel. And of course to you - our audience!



Venue: Punjab Institute of Language, Art & Culture (PILAC), Islamabad

Dates: Thursday 16 - Sunday 16 December 2021

Please RSVP: <https://forms.gle/QemxLMuAG757YWpa6>

Corona SOPs will be followed - vaccine certificates, masks and social distancing mandatory. Children under 16 will not be permitted.

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

Punjab Institute of Language Art & Culture (PILAC)

Punjab Institute of Language, Art & Culture (PILAC) was established in September, 2004 for patronage, promotion and development of Punjabi Language. PILAC also focuses on conservation, protection, promotion and enhancement of the Art and cultural richness of Punjab. PILAC is a corporate body focusing not only on sustaining and promoting language, art and culture of Punjab, but also on all matters connected therewith.

Socialmedia: @PILAC | Website: <https://pilac.punjab.gov.pk/> | Email: editor.punjabrung@gmail.com

DESTINATIONS



Thursday 16 December 2021

Abdullah Qureshi, *Journey to CharBagh*, 2019

Drawing upon Sufi traditions of interpreting Islamic sacred texts, where love and equality are celebrated, *Journey to the CharBagh* is a poetic and experimental exploration of queerness from a Muslim perspective. The narrative focuses on the figure of the Buraq, a winged mythological creature with the ability to travel to heaven, encountering terrestrial and celestial beings, moving toward a spiritual and queer awakening.

Areeba Naveed, *A Coup*, 2020

Set in 1983, a young girl, Alina confides to her psychiatrist about her sexual identity. Unaware of her psychiatrist's conservative approach, she is taken aback when her parents show up. The psychiatrist calls her parents for an intervention to cure Alina's 'illness'. Alina is held captive in the psychiatrist's office as she is forced by her parents and the psychiatrist to sign the consent form to take up conversion therapy.

Nayantara Abul Fazal, *Three Cups of Tea*, 2021

The term "Sugar" (well-behaved in all ways of life, usually associated with women/girls eligible for marriage) demands excellence on everything a woman does throughout her life. It is one of the most desirable features a woman can hold as it renders one in a light of perfection, serenity and beauty. This is a story about the failure of norm.

Olivia Qasir, *Why we march: Women of Lahore*, 2020

Meet the brave women standing up to the patriarchy, staging marches across Pakistan. This documentary depicts a cross-section of women in Lahore, whose stories reinforce the need to have a women's march in Pakistan. It also celebrates the art and poetry of young women activists, resisting the entrenched South Asian patriarchy.

Salman Alam Khan, *No Beloved*, 2021

50-year-old Ehsaan runs a tea stall in Krishan Nagar, Lahore. He is a quiet person, disinterested in life, with no social interaction – whether with customers at the stall, or with his family at home.

For some time, he has been noticing a male couple, who have become regular customers at his tea stall. Their casual behaviour makes him very disturbed and angry. One day, this anger manifests as a violent reaction, leaving Ehsan in a mix of guilt and nostalgia.

Sharmeen Obaid-Chinoy, *Representation in the Pakistani Media: Women in Media*, 2021

This film highlights the systematic oppression women face on a daily basis at work in the media industry in Pakistan. We are introduced to three veteran female journalists, all of whom describe their individual experiences with harassment.

Mehreen Jabbar, *Ramchand Pakistani*, 2008

Based on actual events about an accidental border crossing of a Pakistani Hindu boy and his father into India and the consequences of this unintended action on the lives of the boy, his father and mother.

DESTINATIONS



Friday 17 December 2021

Areeba Imran, *Sheher-e-Saraab (The Mirage City)*, 2019

The film narrates the stories of Lahore through a satirical lens, highlighting the sharp contrasts and disparity in the experience of the city within a span of a few decades. The plot unfolds through 3 characters, the fourth one being the city itself, where the city plays both the protagonist; the antagonist.

Hamza Farooq, *Offside*, 2019

A lonely old man struggles to conceal his ailing health from his doting wife, finding solace watching a local football team, his levels of fandom start to border on obsession

Hamza Bangash, *Bhai*, 2021

On Pakistan's independence day, two teenage boys go out to celebrate at a fast food restaurant – when a dancing monkey interrupts.

Rahul Aijaz, *A Train Crosses the Desert*, 2020

Terminally ill Farooq begs his brother to fulfill his last request: euthanize him.

Sharmeen Obaid-Chinoy, *Representation in the Pakistani Media: the Defenders*, 2021

This film highlights the roles of individual activists in safeguarding the rights of minorities where the state has failed them. Through the contributions of three activists, we see how these individuals have been working towards the rights of minorities.

Sana Jafri, *Happy Marriage*, 2020

A strong-willed transgender woman encourages her long-term boyfriend to get married to a woman of his family's choosing as his masculinity is questioned by his friends and family.

Awais Gohar, *Beyond*, 2020

In a prison cell, a prisoner is awaiting his death penalty when he gets a parcel from his mother.

Umar Riaz, *Pathways*, 2021

Three stories of love and loss performed by non-actors based on their experiences and set in Lahore, Pakistan: a shy young boy develops a friendship with his visiting grand-aunt; an estranged couple cope with the difficulties of marriage; and, an ageing widower must confront a sudden vision of his long deceased wife.

Mian Adnan Ahmad, *The Journey Within*, 2015

An Award-Winning Music Docufilm which tells the inspiring story of how Coke Studio came into being. In a post 9/11 Pakistan faced with challenges of war and conflict, a quest for self-identity leads the inspirational journey of a music show to help reclaim the rich and vast musical heritage of this region.

Saturday 18 December 2021

Tabrez Sherak, *Mental Note*, 2021

A non-communicative marriage may stand the test of time, but this is at the expense of a true connection, understanding and depth. The spillover on family dynamics can be insidious.

Mariam Majid, *Mrs Khan*, 2021

Set in a sleepy suburb of London, Mrs Khan is a story of human connection. When school teacher, Gemma, agrees to teach her tenant, Mr Khan's new immigrant wife, English, she learns that they have more in common than she would have imagined.

Fatima Butt, *Teddy 2.0*, 2021

A documentary approach towards capturing memories within a space. A stream of sentiment curated by one who longs for his loved ones. Loved ones we share.

Marya Javed, *Its a Boy...?*, 2021

Neha and Taimoor, a fairly educated and emancipated couple, are open to the ideas of homosexuality and gender fluidity. They seem to have no prejudices. But when it comes to their own son, displaying “unconventional” behavior for a boy, their introjected fears start to surface. They struggle to answer a simple question, How do you know, it's a boy?

Uzair Surhio, *Threads & Bangles*, 2021

Rahat, a 28-year-old queer, owns a bangles shop named “Rahat ki Chooriyan” in a small neighborhood. His bangles are unique and loved by his customers. He hides his true identity outside his home. The film depicts his day revealing how he got inspired to make bangles after losing his partner, whose picture he keeps close while working at his beautiful shop.

Sunil Shanker, *Next Scene*, 2020

A struggling actor, an actress and a director find themselves in a bizarre situation as their real lives blend into the struggles of their characters through a story that they are trying to tell.

Farjad Nabi, *Nusrat has Left the Building... But When?*, 1997

This film was made on the metamorphic career of the late Nusrat Fateh Ali Khan, the famous sufi qawwali singer from Pakistan. The film departs from the popular version of Nusrat and goes back to his early roots in pure sufi music before and after he exploded on the international scene. Nusrat's metamorphosis from a genuine popular artiste to a mass produced exotica of the east, left behind many disillusioned listeners and devotees in its wake.

Madyha Leghari, *Choose Your Own Father*, 2020

Choose Your Own Father is an essay film that derives from extensive archival research into John Latham's early history in Zambia, describing personal histories of Latham's father and interweaving these with those of the filmmaker's own father

Sunil Shanker, *I AM Shumaila*, 2021

She has no job, no husband, no friends . Life seems to be a burden and too hard for shumaila to carry on !!
But help always comes from unusual places !

Rouhi Kashfi, *Taana Baana*, 2019

A film about a dying art of wicker craft

Haroon Riaz & Jawad Sharif, *Natari*, 2021

Fisherman, artist, and political activist Ayoub Sehto and his educated son are stranded with their family on the inhospitable island of Kharo Chan in the shrinking and sinking Indus Delta, void of drinking water and fishing opportunities due to climate change, and struggle to migrate to a mainland city for a better life.

Mahnoor Zaidi, *Dust to Dust*,

Dust to Dust touches upon the fundamental truth of life - death - and the eternal human quest to transcend it. In the ageless city of Lahore, Pakistan, it is business as usual for Ashraf as he digs yet another grave. His work as a gravedigger requires him to deal with death on a daily basis. Nevertheless, as he digs deeper, he grows firmer in his resolve to rise above and attain enlightenment among the darkness.

Sunday 19 December 2021

Ayesha Mir & Shamber Alexander, *Saving Kaavan: The World's Loneliest Elephant*, 2021

Dr Amir Khalil thought he was just going on another job. The veterinarian from the Vienna-based charity Four Paws International had been invited to Pakistan, where he was tasked with training a five-tonne Asian elephant in preparation for his relocation to a sanctuary in Cambodia.

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.

Iara Lee, *From Trash to Treasure: turning negatives into positives*, 2020

From erosion to overgrazing to enduring poverty, the people of Lesotho—a highland country surrounded by South Africa—face a variety of difficult challenges. Yet grassroots communities in the country also exhibit tremendous resourcefulness and creativity. In particular, a wealth of artists have mastered a talent for resurrection, developing the skill to creatively turn negatives into positives

Adnan Saeed, *Front Line Heroes Film Series(i)*, 2021

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

Vindhya Buthpitiya & Timothy P. A. Cooper, *Scratches on Celluloid*, 2018

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In the rapidly changing urban landscapes of Jaffna and Lahore, the social and public space of cinema halls are recognisable for their longevity and resilience amid insurgency, war, and infrastructural breakdown. *Scratches on Celluloid* explores such urban cinemas as symbols of state-enforced amnesia and collective attempts to remember.

Nadeem Al Karimi, *June 2015*, 2019

This is the documentation of a young girl, Mahams, first independent expedition to one of the remotest villages of Hunza Chupursson, the challenges she faced along with the rewarding outcome.

Lorenzo Mattotti, *The Bears' Famous Invasion of Sicily*, 2019

An artist's rendition of a classic Italian children's book tells the story of warfare, friendship and corruption between anthropomorphic bears and humans.