

THE CATALPERS

ISSUE 2022



Foreword

“I can be changed by what happens to me. But I refuse to be reduced by it” - Maya Angelou.

During these trying times, a desperation to return to normalcy had surfaced which gave fruit to a feeling lost some time ago. The feeling of camaraderie came about and fellow students, with each other's support, rekindled the spirit of networking through the various events organized by the college.

As you turn the pages of this edition of 'The Catchphrase', let it be known that the pieces written in this issue have been inspired by the tireless effort of the faculty, staff and the students. Their hard work and dedication have made the hybridization of both the systems of learning, an efficient one. This is our form of tribute, wherein we showcase selected works that we found thought-provoking, innovative and beyond admirable.

As for the team that made all this possible, it was a privilege and an honour to work with such formidable members of our department. This experience will forever be engrained with us and we are very much grateful for this opportunity. We wish our audience 'happy reading'.

Editor-in-chief and team

Editorial Board

Editor-in-Chief
Reesha Edith Prakash

Editors
Saakshi Samant
Charumann Dube
Sagara Maria Suresh
Priyanka Singh
Meghana Begani
Serena Almeida
Vaidehi Joshi

Designer-in-Chief
Esther Dhalwani

Graphic Designers
Delisha Lobo
Saakshi Samant
Soumitra Lovalekar
Fiona Lobo

Staff-in-Charge
Prof. Perrie Subramaniam
Prof. Rohan Mathews

Contents.

01

EXTRA-CURRICULAR ACTIVITIES

Layout by Esther Dhalwani and Delisha Lobo

NAAC Presentation

Editor: Saakshi Samant, Serena Almeida, Charumann Dube

Department work SIP - Tree plantation campaign

Editor: Priyanka Singh

From film roll to change

Editor: Sagara Maria Sukesh



Against the current

Editor: Charumann Dube

Beaming with pride

Editor: Charumann Dube

02

CURRICULAR ACTIVITIES

History of Ideas – Critique on a piece of Media through a perspective Lens

Apeshit: An Afrosurreal redefinition of Black art in a historically Eurocentric Museal Space

Written by | Aditya Thokchom

Layout by | Delisha Lobo

Orientalism in the Isle of dogs

Written by | Jay Kulkarni

Layout by | Delisha Lobo

A blanket of ethics from rudimentary to Revolutionary

Written by | Jennifer Jayan

Padathukatil

Layout by | Delisha Lobo

Studying the Indiana Jones films through the lens of Orientalism

Written by | Sagara Maria Sukesh

Layout by | Esther Dhalwani

Analyzing the painting
“Head of Christ”, 1940 by
Warner Sallman from
the lens of racism of historic
religious icons.

Written by - Nitya Binu
Layout by | Esther Dhalwani

A Critical Analysis of
Persepolis
Written by - Saakshi Samant
Layout by | Esther Dhalwani

Garments Vs The
Government
Written by - Anusha Kala
Layout by | Saakshi Samant

CO- CURRICULAR ACTIVITIES

A year in Madrid
Written by | Meghana Begani
Layout by | Saakshi Samant

Why are internships so
important?
Written by | Meghana Begani
Layout by | Saakshi Samant

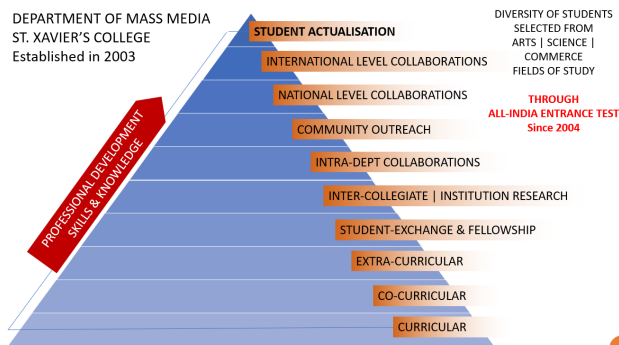
The Journey from Xaviers to
IIM
Written by | Priyanka Singh
Layout by | Esther Dhalwani

Our Aspiring Filmmakers
Written by | Saakshi Samant
Layout by | Esther Dhalwani

Photo Essay; A picture paints
a thousand words
Layout by | Saakshi Samant



NAAC Review



How our college paved the way to a higher standard of education



Once in five years, a college with best practices and student achievements, and quality of education opt to go in for the NAAC review. The NAAC, the National Assessment, and Accreditation Council, is the mechanism of the central government to evaluate colleges across the country on the standard quality formats. The NAAC committee visits universities, makes observations, and guides them to help them achieve excellence. The NAAC is a prerequisite for any college to seek grants, assistance, and national listings from the central government. Being an autonomous college, St. Xavier's college went through its fourth NAAC review cycle in January 2022.

The following are the highlights from the department of mass media, presented to the central peer review committee of the NAAC. We are happy to share some of these accomplishments for the period between 2015-20.

The honours program is aimed at students who desire to deepen their understanding beyond the core competencies given by their parent department. This included Celebrity Management and Sports Management in partnership with Pyramid Sports, a Mumbai-based sports management firm. A certificate program in women's rights was also provided in partnership with MAJLIS, a Mumbai-based women's rights group that fights against domestic abuse and for women's rights.



Gauri Sharma
(2019-20)
IIM Ahmedabad



Shirin Kumar
(2020-22)
IIM Ahmedabad



Czaee
(2020-22)
IIM Calcutta



Parmeshwari Bhumkar
(2020-22)
IIM Ahmedabad

The purpose of exchange programs is to share and learn ideas, beliefs, and various cultural practices. There was a Rural Exchange program with Shikshyatan, Tamil Nadu, which empowered our students with the knowledge of how a rural society works. An International Exchange program saw fully college-funded visits by Aaron Mistry to the North Virginia Community College and Gehna Kapany to the School of Oriental and Asian Studies, London.

Industrial visits give students the chance to gain on-the-job skills through interaction, management structures, and employment practices. As opposed to the theoretical knowledge being taught in their college classes, it exposes the students to modern workplace practices. Students from our department went on industrial visits, which included a two-day visit to the Tarapore nuclear power station near Mumbai to learn about how government entities handle external public relations. In Dehradun, students also visited the Indian Military Academy and BEEJ University.

The department also collaborated on a national level with CGNET Swara. Chhattisgarh tribals visited and stayed at the college. They visited colleges all throughout the city and asked residents to voice their troubles. This included discussing their unique community radio and news networks designed to improve government outreach.

An exploratory study into the lives of informal daily wage workers seeking employment from nakas across Mumbai was conducted in partnership with Pratham.

The GIZ (Deutsche Gesellschaft für Internationale Zusammenarbeit GmbH) hosted many collaborative events as part of an Indo-German Technical Cooperation Project with the nation's policymakers aimed at "Human-Wildlife Mitigation in India." This included a four-day intensive session with industry professionals and journalists on effective and holistic reporting, as well as collaboration with many stakeholders on efficient human-wildlife conflict mitigation for harmonic coexistence. Previously, in 2016, students from the department created a media product to raise awareness about marine biodiversity among young children.

Several of our alumni have been accepted for notable fellowships such as Teach For India, LAMP Fellowship, ASHOKA, SBI Youth for India Fellowship, and Gandhi Fellowship.

Pranav Kuttaiah, a department alumnus, has enrolled in the doctoral program at the University of California, Berkeley (United States). Others have been accepted to the esteemed Indian Institute of Management. Rebecca Daniel got countless international honours and has collaborated with Netflix.



SciencesPo.



COMILLAS
UNIVERSIDAD PONTIFICIA

ICAI ICADE CIHS

Berkeley
UNIVERSITY OF CALIFORNIA



SOAS
University of London

Wall of Pioneers

Sarita, an independent journalist located in India, graduated from St. Xavier's College with a degree in mass media in 2013. She was born in the tea estates of upper Assam and moved across the nation for her schooling. She is fluent in Hindi, Assamese, Odiya, and a modest amount of Bengali.

She writes for recognized journals about gender, social justice, and global health. Al Jazeera English, Foreign Policy, The Christian Science Monitor, The Atlantic's CityLab, Public Radio International, The New Humanitarian (formerly IRIN), News Deeply, IndiaSpend, The Caravan, Mint, and TakePart are just a few of the media outlets she reports for. She focuses on pressing topics in under-reported areas. Some of the frequently overlooked topics she has covered include an open letter to the Supreme Court of India and its effect on Indians' perception of women's rights, residential schools for tribal girls in Odisha where education is expensive, a village that relocated to save elephants, a border district that suffers greatly from a lack of central funding for health and development, and how football is weaning drug users away from the dark in Sikkim.



Sarita Santoshini

She previously worked as the Content Editor for the travel firm SaffronStays and has published travel articles for National Geographic Traveller India, Roads & Kingdoms, and Mint Lounge. Ever since she started reporting full-time in 2015, her experience has been the most rewarding and gratifying. She has garnered various accolades for her work, some of which are listed below.

- She was chosen from 200 applicants from 55 countries as one of the three finalists for the Thomson Foundation Young Journalist Award 2019. This prize is the pinnacle of the UK Foreign Press Association's annual awards and was honored in London for the same.
- She was awarded a fellowship by the International Women's Media Foundation (IWMF) in 2019 to write a story about how gender and malaria eradication intersect in Rwanda. She also emphasized reproductive rights, particularly access to safe abortion, during her three weeks in the nation.
- In both 2018 and 2019, she was a finalist for the annual awards granted by the US-based South Asian Journalism Association for her reports from Manipur and Mizoram.
- She finished second in the Best Articles category of the Annual Award for Humanitarian Press awarded by the Indian Press Institute and the International Committee of the Red Cross. Her article on the campaign to minimize maternal mortality in Assam, published in IndiaSpend, was recognized for fitting the award's 2018 topic of "improving people's lives through innovation in health and sanitation."
- Her story on child trafficking in Silchar's red-light district and the authorities' failure to resolve this issue was covered over the course of eight months. The lengthy print article was published in The Caravan magazine, for which she was given the 2017 Laadli Media & Advertising Awards.

Additionally, she has enrolled in the following training courses- In February 2020, she participated in a one-day Bootcamp, sponsored by Land Conflict Watch, on reporting about land rights. She also participated in a week-long reporting workshop on “Caring for Vulnerable Children in a Fractured World” in 2018 that was held in New Delhi and covered topics like institutionalization and community care. Sarita stands out among her fellow journalists due to the importance of her work not only for the media but also for the advancement of ordinary people.



Rebecca Daniel

From being the springboard for industry leaders to world-renowned performers, St. Xavier's College is known for producing trendsetters and trailblazers. One such leading light who found her start at our Mass Media Department is Rebecca Daniel. After graduating with the 2011 batch, Rebecca took on the world of advertising and flourished in it. She went on to learn Art Direction at the prestigious Miami Ad School, also taking courses in the San Francisco and New York chapters to gain expertise. The knowledge that she gained from these experiences equipped her to work for several captains of the advertising industry such as Leo Burnett and Ogilvy. She got her start interning at Encyclomedia where she got an opportunity to create and curate the brand images of various household names such as KFC, Coke, Nike and McDonald's to name a few. She further made rapid headway by working for big name brands such as Google, Nestle, Rolex and

Listerine under JWT in New York. During her tenure at BBH, Mumbai she rose to the rank of Creative Partner and produced promotional advertisements for Ikea, Uber, Netflix and Axe. She worked her way up the ladder to the position of Art Director at Famous Innovations where she got full executive control over the creative choices made while campaigning for multinational corporations like Titan, Burger King, Budwieser, Van Huesen among others. She then continued on to head her own team at VMLY&R, Mumbai where she designed digital campaigns and brand solutions as well as established a think tank to facilitate more innovative ideas. Her out-of-the box thinking has earned her numerous accolades throughout her career starting from right when she was a student and won the Top Dog Gold awards at the Miami Ad School, San Francisco.

Her claim to fame also includes receiving a Silver Nomination from D&AD New Blood Awards and winning the PromaxBDA India Awards 2019. Her exceptional contributions to the CRY Right to Write campaign accrued her the Kyoorius Design Award and The Drum Dream Award. She was also declared Social Samosa Superwoman in 2021. To top it all off, Rebecca is trying to impart the wisdom she has gained over the years to young creatives with similar aspirations. She teaches up and coming talent the entire process of advertising, from conceptualization to execution. She has now lent her artistic prowess to Netflix India where she works as a Creative Strategist for the Marketing partnerships team. After making strides in the corporate world, making her mark in the world of social media wasn't far behind. There she's found success in creating viral filters on Instagram and initiating Project Dream Doodle, where she draws out people's most absurd dreams in exchange for charity. Throughout her career Rebecca has never put herself in the constraints of neatly labeled boxes regarding what an Art Director or Copywriter is supposed to do. Rather, she has stayed learning, experimenting and forging ahead, creating her own path.

Planting our Furture

Second year students visite the Don Bosco Mazarello centre to aid them in their mission

The 2023 batch of Mass Communication and Journalism in collaboration with the National Society of the Friends of Trees took up the initiative in November 2021 to help the Don Bosco Mazzarello Centre, Uttan in cleaning and planting trees and saplings at their grounds.

The Social Involvement Programme (SIP) department of the college performs a vital function of promoting the core values of the institution: Innovation, Integration and Inclusion, by shifting the students' focus from self to the other.

The Don Bosco Mazzarello Centre is an oratory, where orphans are provided shelter and care by nuns. Here, the children are provided with a fostering environment to grow and sustain themselves healthily with help from the local community.

The condition of the open ground at Mazarello centre had recently started declining and due to its unkempt nature, weeds, shrubbery, and harmful wildlife, the space needed to be cleaned to make it safe for the children. The National Society of the Friends of the Trees, a society of like-minded environmentalists, came forward to help the students with their profound expertise and financial assistance.

The plan of action was to clean the ground and grow vegetation in the area, which would act as a kitchen garden that can provide fresh food for the children in the future.

The purpose of this initiative as part of SIP was to bring in light the transformation of a person by working in the field. In order to familiarize themselves with the land, students arranged two initial visits to the Centre.



The students conducted surveys and interacted with the sisters regarding the Centre's requirements. For smooth functioning, the students also divided themselves into 3 groups, Resources, Management, and Finance.



The purpose of the third visit was to demarcate pits to plant trees on the grounds of the orphanage. Two students first took 2 ropes, 10 meters each and tied them together at the centre, forming a knot. The third student then marked a 20 cm circle around the knot with plaster of paris marking a pit where the tree would be planted. After repeating the process over and over again, approximately 25 pits were created. The final step of the day's activities was to draw a visual map of the ground and plan the type and area of the trees to be planted at the grounds, which was done by Mrs. Sakina. The entire activity took 3 hours.

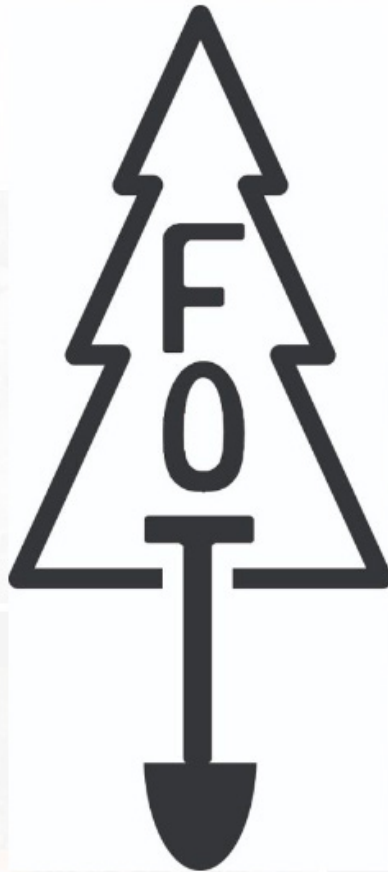
The purpose of the fourth visit was to help with Preliminary Cleaning of the premises. They first assessed the state of the ground and collected all the dry leaves and rotten branches in buckets using brooms. This would help to create manure and fill pits for the new area of plantation.

On Saturday, 19th February, the students made a final visit to the Mazarello centre, this was done in order to plant the trees at the ground. The work started at 10 in the morning after the students of the Mazarello centre welcomed them with prayers, ceremonies and introductions.

The pits at the ground were already dug, all that had to be done today was place the saplings in their respective pits and cover them with soil and manure. There were a variety of plants ranging from fanas, coconut and papaya. Some plants needed pits that had to be dug a little deeper, which was done with the help of a kulhadi (shovel). Planting the saplings in both fields took a total of 3 hours.

In order to promote the initiative, students came up with quirky and interactive social media campaigns. Here are a few examples of what was showcased on social media platforms to create awareness for the cause.

The principle behind this initiative was "to leave things better than the way you found them".



**FEEL FREE TO
PLANT A TREE**

The Don Bosco Tree Plantation Drive
an initiative by the students of SXC

FEBRUARY 19 2022 | 10AM - 1PM
DON BOSCO MAZZARELLO CENTRE

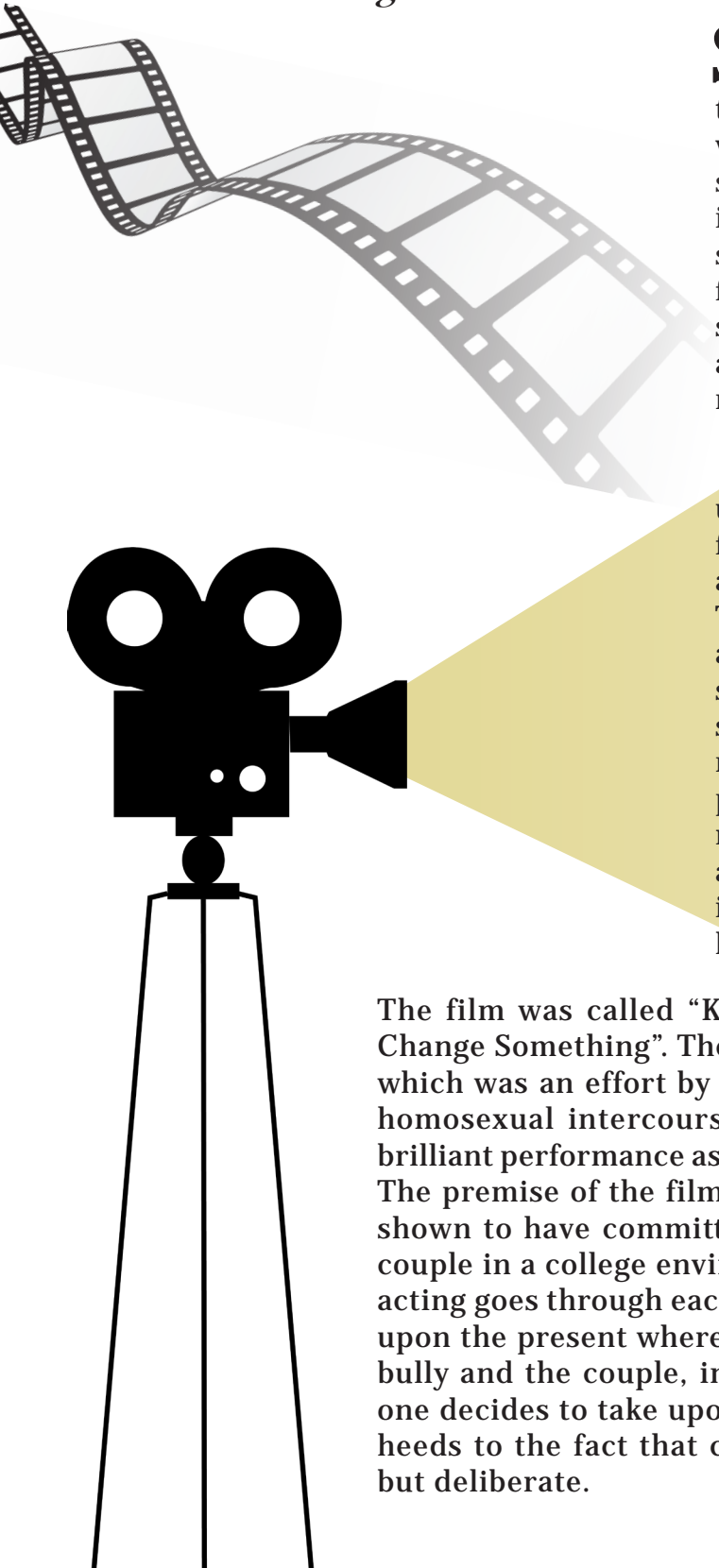
From Film Roll to Change

The short film project by Xaviers Media Students that is a step towards conducive change

Social awareness arises from a collective consciousness between members of a society that enables them to live in acquired harmony with all. It seems like an ideal situation which should be easily achievable. But there are many instances where ignorance seeds its way into society and sets up a poisonous base. It is possible for multiple generations to grow up with this seed, letting it sprout and take root, and lead to a society that is detached and apathetic to the needs and livelihoods of others.

The First Year BMM department students took up the endeavor of social awareness short films when it came time for them to conduct an activity for their SIP departmental programme. These films range from topics such as LGBTQIA+ awareness to eating disorders and even manual scavenging. We took the initiative to interview some of these students and came across a gold mine that gives one insight into the thought process and action behind making these films a reality. Our first interview was with Jay Kulkarni, an emotive and eager learner, he has a key interest in poetry, which he carefully applied to his team's short film.

The film was called "Kuch Badalte Hain" which translates to "Let's Change Something". The film was about the revokement of Section 377, which was an effort by the British to prosecute those that engaged in homosexual intercourse. The film posited the question through its brilliant performance as to whether the revokement removes the stigma. The premise of the film revolved around a bully who, in the past, was shown to have committed derogatory acts against a male presenting couple in a college environment. The narrative poem that overlays the acting goes through each of these instances, but we finally come to rest upon the present where a small act of kindness is shared between the bully and the couple, inciting the fact that change is possible, only if one decides to take upon it, and actively sees it through. It also subtly heeds to the fact that change is slow, small, almost inconsequential, but deliberate.



The team spoke of how they gained much perspective on life from this experience and how the hope was for just some awareness to later promulgate at large. Highlighting the work of the struggle of the underprivileged was an ongoing theme as another group took upon the feat of the very same with regard to domestic workers. With scriptwriter Priya Mishra taking up the challenge to showcase their activities and display the dignity of labour, they decided unanimously on the topic and to go with a Hindi narration, which did it justice. Everything from conceptualisation to direction and production was handled by the students, including the use of equipment, which was done with things that were found at home, including their camera, tripod and set. They were handy and resourceful, and above all respectful of their craft.

After going through all these interviews and reviewing the meticulous films, one is forced to look within and question their approach to these matters. Each film was made by teams of 6 students, and they were supervised and guided by their third-year seniors. It is truly with veneration and hopes that these social topics have been approached and worked upon. The hope is that this endeavor may be paltry in nature to some, but it is a behemoth in the impetus of change.



The endeavour may seem like an easy feat when considering the environment to be the college itself, but that was not a barrier for the BMM department students. Another film took the students to the streets of Mumbai as their set. Manual scavenging is the term used for manually cleaning, carrying and disposing of human excreta by people in unsanitary conditions. This is to the extent of them not even having the tools to conduct their job, which often leads to them using their very own hands. Divye Lal, a film enthusiast, spoke of how he came across an article about the topic that immediately intrigued him to the difficulties and dangers these people face. He deeply felt their woes and felt a need to tell their story, no matter how.

BROKEN FRAME



Assignments made interesting and... interactive!

St. Xavier's College and especially the Mass Media department are both known for choosing inter-disciplinary and somewhat non-conventional paths in their aspiration of providing a holistic education to their students.

An excellent example of this would be the assignment given to the second-year graduate students as part of their Continuous Internal Assessment within the course "Management Environment". The class of students was delegated into 10 groups- each of which had to get an experienced and well-established speaker from the industry to conduct an interactive webinar with the Department. This exercise not only led to an increase in the trove of knowledge of the participants in the webinars by these proficient dignitaries, but it also taught the students practical management skills like scheduling, strategizing the content of their respective webinar, liaising with their speaker and planning of an event, among others. The students learnt how to work

with the weaknesses and strengths of the members of their respective teams which has added to their interpersonal skills. These webinars of an hour each spanned over a period of a month, starting on the 10th of August with Derick D'sa, the then Executive Editor of the Times of India. In his talk called 'Understanding Journalism', he talked about everything from ethical reporting to newsroom decision making. Having worked at multiple newspaper agencies like The



St. Xavier's College
SYBMM presents
Interactive Webinar
Work Hard, Play Hard: The Anand Taparia Talk
with Anand Taparia
Associate Marketing Director at Colgate
August 20 2:30PM - 3:30PM
REGISTER NOW!



Guest Speaker
REUBEN ABRAHAM
BAFTA Nominated work
skilled in content strategy, project management, production management and line management
Clients like Johns Hopkins University & Tommy Hilfiger
HEAD OF FILM
With experience in advertising, television scriptwriting, video journalism & content production
12:30PM
31ST AUG

Statesman and the Indian Express, Mr D'sa had a vast experience to offer. The second speaker was Mr. Rohit Kumar. He is a senior HR leader and talent manager, who spoke about manifesting an easy yet productive work life. The next one was Paramangsu Mukherjee who adorns a variety of titles like Director, Executive Producer, Head of Content and Series Director.

'Work Hard, Play Hard: The Anand Taparia Talk' was the next in line. Mr. Taparia, the Associate Marketing Director at Colgate has been in the marketing business for over fifteen years which is what led to an intensely interactive and educative webinar. The following session boasted of itself as a 'must-attend for anyone trying to build a career in advertising!' Uddhav Parab, the Director- Copy at Jio Saavn had an immense amount of copy-writing and advertising knowledge to share with the participants. The next guest speaker was Reuben Abraham who has had massive experiences in the fields of advertising, television script writing, video journalism and content production. He imparted wisdom on skills like content strategy, project, production and line management. Kranti Gada, the Chief Operating Officer of Shemaroo Entertainment Ltd. held court and spoke about her journey as well.

"The difference between mere management and leadership is communication."

- Winston Churchill

Among the last few speakers were Anu Aga, social worker and successful businesswoman and Padmaja Alaganandan, the Chief People Officer at PwC India and Khushi Narula; a young and inspiring entrepreneur juggling it all.

These webinars were an incredibly useful exercise for the students as it led to the theoretical and practical understanding of the concepts of their course, "Management Environment". The chance to learn from, converse and network with some of the greatest minds in the industry was a very welcome bonus.

Guest Speakers brought on by second year students

Against the current but making waves

A mass media fest like no other back and better than ever



ZEITGEIST'22
AGAINST THE CURRENT

True to its name, each edition of Zeitgeist, the Mass Media Department's flagship fest, captures the tenor of the times and the cultural milieu. Orchestrated around the theme 'Against the Current', in a sea of mass media fests centred around glitz and glamor, Zeitgeist 2022 aimed at carving a unique niche for itself by curating an experience of intellectually and creatively stimulating events. By expanding its reach to a Pan-India level, roping in big brand sponsors as well as leviathans of the media world, this year was truly a turning point for the previously esoteric event.

The student-led initiative incorporated a sundry of diverse events so that everyone had something to explore which suited their interests. Kicking off the festivities was the screening of this year's Spotlight Speaker Anand Patwardhan's critically acclaimed saga, Vivek: Reason. The award-winning documentarian spoke to the audience, addressing an array of topics ranging from censorship and religious fundamentalism, to finding and following leads to videography and the technicalities of film-making. Participant's quickness of wit was challenged during 'Monday Morning', an unconventional improvisation competition that consisted of them having to ad lib their way through out-of-the-box PowerPoint presentations. Their imagination was also given free rein during 'We Keep This Album in a Photograph', a photography competition that involved capturing their own renditions of album covers.

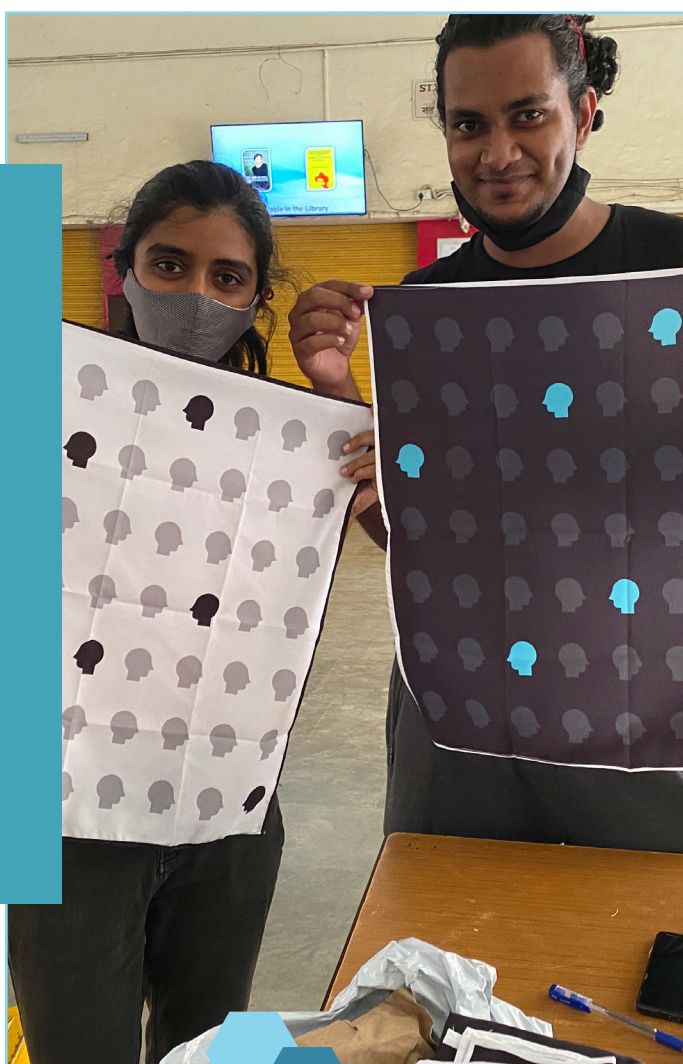


Apart from competitions, the fest also cultivated an environment of curiosity and learning with Guinness World Record holders Shobhit and Suhasini Tiwari conducting a workshop on the unique art of Light painting. The fun didn't end there as Gaurav Juyal, artist and educator formerly featured on Art Attack India, gave a dynamic masterclass on the up-and-coming craft of stop motion animation. He also advised the students on the processes of ideation and expression. The Official Partner of the fest, PHY, also joined in to enlighten the audience about the importance of men's selfcare and unraveled the surrounding discourse about gender roles, dangerous stereotypes and the detrimental effects of the beauty industry on the environment.



The program ended with a panel discussion, The Fourth Estate, that was graced by dignitaries from varying journalistic disciplines. Food editor Smitha Menon, veteran sports journalist Sharda Ugra, film critic C.S Venkateswara and published author Rochelle Pinto dove into the intricacies of their respective fields of writing, the similarities, the differences and the undeniable changes that digitization has brought to the world of journalism.

With brands such as Brew House, Porter and Belgian Waffle as the Official Partners and a workforce of over 90 organizers, it is no doubt Zeitgeist 2022 upped the ante.



Behind the Scenes with the tech team



Beaming with Pride

Xaverites continue to prove their prowess in a competitive world

Each year, unfailingly, the students of the Mass Media Department at St. Xavier's College Eput to use their unfettered imaginations and bring home numerous accolades that add to our prestige. Preserving this tradition, the year 2021-22 turned out to be no different. Participating in inter-collegiate Mass Media fests all over the country, our students made a big splash wherever they went. Despite grappling with the constraints of the online medium, they dominated TiltShift 2022, conducted by Ruia College.



With all these feathers added to our cap, it was proven yet again that whether it comes to cutting the rug to Bollywood music or academic Debating, the students of the Mass Media Department always come out on top.

They not only received an award for Best Contingent and Contingent Leader but a laundry list of other laurels including Best Music Video, Podcast and PR Activity. The team also won the Debate and Singing competitions as well as a 'Shark Tank'-inspired business pitch contest. The leitmotif during Blitzkrieg, organized by K.C. College of Arts also seemed to be winning. The contingent got into the spirit of the 'Cinema' theme and was awarded second place for Best Contingent for their artful and unique contributions. They also bagged an array of prizes for Singing, Filmmaking and Meme-making.





Another feat worthy of note is our team walking away victorious at Detour, conducted by the Mass Media Department of Jai Hind College, by clinching the prizes for Best News parody, Dubstep as well as a Music Video. The intermural Art festival, Karwaan proved to be another opportunity for our students to get their creative juices flowing. They successfully added numerous notches to their belt by bringing back with them the awards for Best Television Commercial and Assistant Contingent Leader as well as winning the Dance and Debate competitions.



RESEARCH PAPERS



History of Ideas

Critique on a piece of Media through a perspective Lens

Apeshit: An Afrosurreal redefinition of Black art in a historically Eurocentric Museal Space
Written by | Aditya Thokchom

Orientalism in the Isle of dogs
Written by | Jay Kulkarni

A blanket of ethics from rudimentary to Revolutionary
Written by | Jennifer Jayan Padathukatil

Studying the Indiana Jones films through the lens of Orientalism
Written by | Sagara Maria Suresh

Analyzing the painting “Head of Christ”, 1940 by Warner Sallman from the lens of racism and white washing of historic religious icons.
Written by - Nitya Binu

A Critical Analysis of Persepolis
Written by - Saakshi Samant



CRITIQUES ON MEDIA ARTEFACTS

Apeshit: An Afrosurreal redefinition of Black art in a historically Eurocentric Museal Space

A research essay by Aditya Thokchom

In 2018, Jay-Z and Beyoncé, collectively known as the Carters, released a music video for the song “Apeshit” ahead of the release of their joint album “Everything is Love”. The video was directed by Ricky Saiz and was almost entirely shot in Le Louvre, a monumental museum located in Paris, containing some of the most prestigious works of art in the world.

The audio-visual language apparent in their music videos and visual albums can be described as being afro-surreal. Lanre Bakare, an arts and culture correspondent for the Guardian, described afro-surrealism as *“a genre in which strangeness and blackness not only co-exist but are impossible to separate.”*

“Apeshit” transforms the Louvre into an Afrosurrealist canvas, centring black bodies

in the white-centric historically colonial space. It is clear from their previous works such as Beyoncé’s visual album *Lemonade* (2016) and Jay-Z’s album *4:44* (2017), that these artists are not new to incorporating pro-black cultural activism in their craft. The paper argues for the “Apeshit” music video as an act of resistance against the enduring ‘coloniality of power’ in eurocentric museal spaces. Beyoncé and Jay Z take the roles of re-curators of the Louvre’s permanent art collections, constructing performance art that responds to the erasure of Black stories that these collections are built on. The music video therefore negotiates the issues of black representation in western art collections that are either almost non-existent or stem from a black orientalist lens. Many commentators however also maintain that Beyoncé and Jay-Z are not in a position to criticize the lack of representation or black invisibility when they themselves are hypervisible in pop culture.

The validity of their activism is put into question since they are members of a certain Black elite capitalist celebrity nurtured by the mainstream. We shall explore both grounds of dispute through this paper.

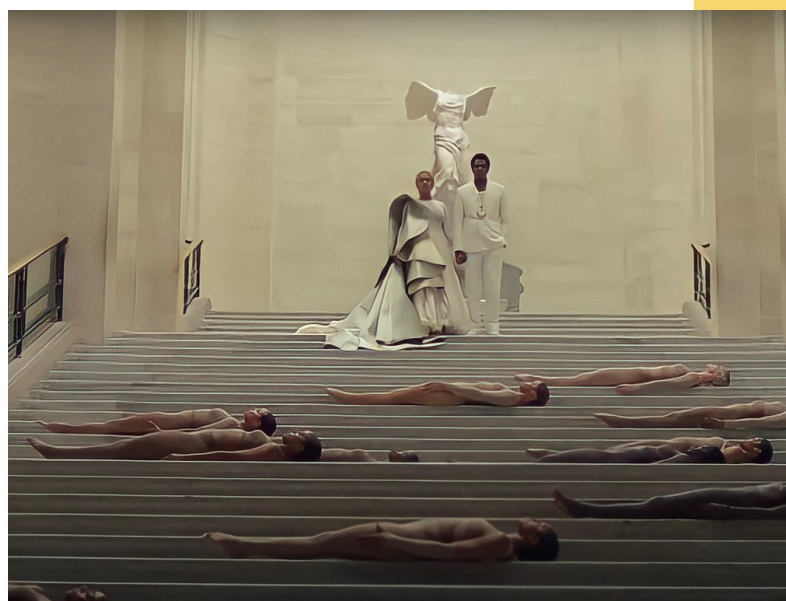
The first major statement made by The Carters is only a few seconds in and has to do with who gets to occupy specific spaces and who is either symbolically or literally excluded from them. “Apeshit” exhibits The Carters in a wide range of set-ups, each of which might be looked at as stationary art installations that re-curate and potentially decolonize the artworks on display at the Louvre. As the camera enters the display room for the first time, we find Beyoncé and Jay-Z, dressed in extravagant pastel-coloured suits, standing firmly in front of a single picture in a big frame, Mona Lisa, the most recognizable portrait in the museum.

They appear as art installations themselves, as extravagant as the paintings surrounding them in the museum hall. The camera movement, zooming out from the Mona Lisa reveals a close-up of The Carters in front of it, visually emphasizes the process of redressing themselves as the authoritative artwork, and is just one of many instances in the video where the art that is permanently displayed in the Louvre is reduced to wallpaper and overwritten by The Carters.

The music video then re-curates The Nike of Samothrace, the Greek goddess of victory, in the next scene. Posing in front of the statue in white, flowing multilayered gown, Beyoncé fashions herself as an embodiment of it. The black, motionless bodies paving the stairs in front of them is reminiscent of the bodies of African slaves in a slave ship, who had to be placed in lines or packed to occupy the least amount of space possible in typically overcrowded ships. This arrangement implies that the stairways to European art history are paved with violated Black bodies and their suppressed histories. Apeshit’s choreography, which largely celebrates Black female bodies, overlaps with pieces of art already on display in the Louvre’s historically White space, interspacing Blackness with Whiteness.

The Carters triumphantly stand before the beheaded statues, reversing the positions that, as the music video argues, the Louvre accords to Black subjects in Western visual art, thereby claiming dominion over the Louvre’s collection. According to Charmaine Nelson, an art history professor at McGill University, Black women were depicted as “*grieving or distraught slave mothers, kneeling or beseeching slaves, or asexualised ‘mammies’, rather than noble mythological creatures or queenly allegories*”.

One of the paintings that is displayed during the course of the video include Marie-Guilhelmine Benoist’s 1800 painting “*Portrait d’une femme noir*”. The portrait is the only artwork showcased in the Louvre that exclusively features a black subject, although whose identity remains unknown. Art historians have been generally divided into two competing explanations of the painting. Some see it as a noble portrayal of a black woman and an artistic tribute to abolition of slavery in the French colonies in 1794. Other art historians have criticized the woman’s anonymity, which they perceive as an erasure of her autonomy as an individual in the portrait. One scholar argues that the painter Benoist, a white woman artist whose family likely supported slavery used the unusual choice of a black female model to make a name for herself as a painter. This ties to the orientalist perception of black women by white and European artists, who would look at black women as mere sexual, exotic objects and paint them for aesthetic or performative purposes, while erasing their identity from history.



The dancers raise their arms as a form of mock tribute to Napoleon's triumph at the pinnacle of his imperial power, which he exercised primarily in Northern Africa. (Napoleon reinstated slavery in 1802, eight years after the French Republic abolished it.). Napoleon appears to win through prowess and subjugation. Beyoncé symbolically reclaims power and potency by aligning her head with that of Empress Joséphine's, her hair styled in a bun as if receiving a crown.

As the camera pans out, we are taken outside of the Louvre into the city, a painting depicting Francesca da Rimini and Paolo Malatesta appraised by Dante and Virgil is put in parallel with a black couple adopting a similar posture. This can make us emphasize a pattern that is repeated throughout this sequence. The constant parallels between the works of what inside the museum and black individuals mostly outside the museum in mundane settings. The parallel has a dual effect; on the one hand, it humanizes and

even pedestalizes the black subjects represented by equalizing not only their aesthetic qualities but also their character with that of great paintings and sculptures. On the other hand it demystifies the western works of art represented by suggesting that the values that they convey can also be the attributes of their community. Through these constant parallels with established art pieces, the music video acts as resistance against the enduring 'coloniality of power' which dominates or suppresses specific knowledge forms and disseminates others in public institutions such as the 'universal' art museum.

The logic of coloniality, as coined by Peruvian theorist Anibal Quijano, refers to the legacy left by colonialism and which continues to exist in our world today, which have been enabled by the matrix of power composed of the institutions that uphold the logic of coloniality. Beyoncé and Jay-Z constructing black art that parallels its white "masterpiece" counterparts and putting it in the



forefront seeks to subvert this coloniality of power as perpetuated by western art museums and similar institutions. They metaphorically decolonize the historically white space, rendering the colonial legacy of the museum powerless.

The contentious implications that Beyoncé and Jay-Z's as Black celebrities undoubtedly have on the reception of their art's value are intertwined in Apeshit's attempt to recreate and re-curate art inside the Louvre. Beyoncé and Jay-Z's activism has been argued by many critics as being ambivalent. Bell Hooks, an African-American scholar and activist, wrote about Beyoncé's 2016 album *Lemonade*, which many interpreted as a call for the empowerment of Black female audiences, "Commodities, irrespective of their subject matter, are made, produced, and marketed to entice any and all consumers. Beyoncé's audience is the entire world, and the world of business and money has no color."

As made evident by these readings, political dissent is viewed as particularly performative when associated with celebrity artists. The couple's public influence however, is undeniable, as is their awareness that, as artists with a platform, they have a public role – which they willingly and frequently take on around issues ranging from sexism to police brutality against black men and women, and the Black Lives Matter movement. Beyoncé and her husband Jay-Z can be interpreted as 'Critical Organic Catalysts', defined by Cornel West an African American philosopher as "a person who stays attuned to the best of what the mainstream has to offer....while maintaining a grounding in affirming and enabling subcultures of criticism."

Another question that might be raised is, Why would the Louvre open its doors to be criticized by Black celebrities? One way we can examine this is by viewing the music video as a business ploy that exploits blackness to promote a Eurocentric institution, which also arguably nullifies the creator's whole message.

This was evident when the Louvre broke their visitors record in 2018 with more than 10 million records, boosted by the interest in Beyoncé and Jay-Z's music video being filmed there, which contradicts their statement of ownership since that would imply agency always resided with the museum, even with the music video in consideration.

The closing sequence of *Apeshit* is noteworthy, circling The Carters' narrative, as the couple shifts from their own staging as artwork installations to observers and consumers of celebrated artworks. The visual indicates that the performative intervention is over when the beat fades out and is replaced by street noises. Beyoncé and Jay-Z are now engaging in silent art appreciation by examining the conventional way art is consensually consumed in Western museal spaces. They resist a possible White normative gaze while also directing their own gaze at a piece of classical Western art, smiling and turning their backs on the viewer-listeners and directing their gaze towards the Mona Lisa. The video can be interpreted as an Afro-surrealist dream, a response to the undignified representation of black bodies in western art or the lack thereof. At the moment, they overthrow the longstanding coloniality of power held by this space by repopulating it with black art and thus metaphorically decolonising the institution. However, they are also seemingly in touch with reality as seen towards the end of the video.

We can derive that The Carters are not actually focused on intervening in the Louvre, but rather seeking to disrupt colonial and settler-colonial logic. Their target audience transcends those that visit the museum, whether virtually or in person. They are addressing multiple institutional spaces and global audiences. As we have shown, it is primarily through the distinct audiovisual relations of the music video medium that this critical act of re-curation and symbolic decolonization comes to the fore.

ORIENTALISM IN ISLE OF DOGS

A research essay by Jay Kulkarni



Orientalism is about the adoration of the exotic, which is Wes Anderson's style, for better ... and clearly for worse. This sentence will surely need further elaboration. Wes Anderson is a famous Hollywood director known for directing movies like *The Grand Budapest Hotel*, *Fantastic Mr. Fox*, *The Darjeeling Limited* and many more. He has a different directing style of his own, a style where his frames look like paintings. The camera is still and only the characters move. The Wes Anderson movie I will be talking about today is a stop motion animation called "Isle of Dogs".

Isle of Dogs is an example of orientalism shown in movies. Wes Anderson is a fan of Japanese culture and you can see that in his tributes to old Japanese classics in this film. We start from the voice overs in the film, Edward Norton, Bill Murray, Bryan Cranston, Jeff Goldblum, Tilda Swinton, Greta Gerwig and Scarlett Johansson give the voices for the main characters Rex, Boss, Chief, Duke, Oracle, Tracy Walker and Nutmeg respectively. These actors sadly don't know Japanese and hence throughout the duration of the film none of them speak Japanese except

for Scarlett Johansson who is the voice of a foreign exchange student Tracy Walker.

The story of the film starts with the mayor of a fictional city Megasaki ordering all the dogs to be quarantined on an island after the outbreak of canine flu. A young boy named Atari who is the mayor's ward arrives on the isle to search for his dog with the help of a few exiled mongrels. In a futuristic dystopia Japan is a country where cats are loved more than dogs, at least by the powerful rulers. Dog flu is a serious problem to be tackled with and the mayor decides to transport all the dogs to the trash island, an island also previously used for performing scientific experiments on dogs. The dogs suffer from hunger, aggression, sudden mood change, and dizziness as a result of the flu. In the end Atari is successful in rescuing his dog and the species as a whole, restoring faith in man's best friend again.

The characters that speak in Japanese are the native people, the mayor, the scientist, the little pilot "Atari". Their lines don't have subtitles and we only understand what they

are trying to say through handgestures or because of a tv news translator who has a small yet significant part in the film. The film is shot through the lens and perspective of a Hollywood director and therefore you can't ignore the scenes of "white superiority". Chief in the start of the film is shown as a stray dog whose fur is black in color. He is rough, he bites and fights and does not prefer to have a master. As we get to know him better, we foresee a transformation in chief. But as Atari and chief get closer, Atari decides to bathe chief and during that we see that chief was always a white furred dog and the trash island had changed him from the inside and outside. As soon as we see him in his original self, the chief is now a dog who is calm. Wes' idea of showing anger, fatality and "feral" behavior through darker tones is problematic and questionable.

Wes tries to show his love for Japanese culture in this film but somewhere it gets hidden by his love for Japanese cinema. From tributes to Legendary director Hayao Miyazaki to Akira Kurosawa Wes does not fail to show us his love for Japanese cinema, from Miyazaki's animation techniques to the theme inspired from "7 samurai" Directed by Kurosawa. He does show bits of sumo wrestling, a market shop, and a Japanese family in the film but that fails to capture the essence of Japan as a country whose culture is so vibrant. The movie's artistic expressions and visual themes also borrow much inspiration from Japanese ukiyo-e, a special type of woodblock printing and painting prevalent until the end of Tokugawa Bakufu, the last

military government in Japan that lasted until the late 19th century.

We don't see much of the "dog owners" ' In the film, it is later revealed that they have been brainwashed and some of them have become anti-dog. The white savior character in the form of Tracy Walker symbolizes White supremacy and the need of an individual to save a whole nation, with her being a student from the United States of America. A foreign exchange student from the states starts a revolt against the mayor, a savior. Maybe the west's need to show superiority. It comes as if it's the absolute necessity of the West to save the East. That's a long call but it would have been better if a native was shown leading the pro-dog public.

We criticize films easily, without even thinking about it for a second. Films are about perceptions and maybe Wes Anderson did not mean to cause any harm or show Japan in a bad light. Keeping these perceptions aside, the movie is a visual delight. For people who are not familiar with east Asian culture, Isle of Dogs provides significant insight into Japan, not as much as you expect, but the film and its visuals live with you till the end of the film. We see a connection between the English speaking dogs and the people of Japan. The language barrier is no more due to technology and invention of a device that is a translator to help a human communicate with a dog. Even though the actors are from Hollywood, never for a minute their roles and their position seem out of place.

The movie challenges the unfortunate status quo. The line "I don't fetch, I bite" rounds up what the film is all about. Not being oppressed and always ready to fight and raise their voice.

"Whatever happened?

To man's best friend.

Falling spring blossoms."



A BLANKET OF ETHICS FROM RUDIMENTARY TO REVOLUTIONARY

A research essay Jennifer Jayan Padathukatil

The 1993 Malayalam psychological thriller, *Manichitrathazhu*, directed by Faizal, revolutionized the horror genre and brought forth the element of representation of mental illness into mainstream media. Set in the background of a generationally coined “haunted house”, the film revolves around a young couple who just returned from Kolkata, who wish to stay in this house. They pay no heed to the wind of caution received and move on to live in that house only to be on the receiving end of paranormal experiences upon opening a certain room, an act that they were strictly warned against. The movie goes on to slowly drop hints of the wife’s past indicating certain anomalies in her life only to leave the audience spellbound by revealing that instead of the obvious target that the movie was going ahead with, it was this wife’s past that was catching up to her and expressed in the form of a split personality disorder.

This movie, at that day and age, was quite often considered the stalwart for its correlation of horror with a scientific basis, that being a mental illness, instead of attributing it to the age-old religious practices, folktales, and other more culturally embedded ideas. The film normalized mental illness and indicated it as something rooted in one’s common daily activities and past experiences and brought to the media, the Freudian concept of the unconscious mind and its effects.

This essay thus provides an objective outlook to understand the movie and its effects on media today providing a social perspective that looks at the representation of mental health, illness, its perception, and its constant tussle for its cure which is either a product of religion or science and how it acts as a reflection that extends into the mirror called society.

It will further explore how and why horror is used as a means to cover up the taboos in society and how the movie provides a dual perspective of the changing notions and ideas about the same along with its representation in new age media. The examination of *Manichitrathazhu* will further include the analysis of the movie from an occidental trope that is briefly mentioned along with the hints of nascent feminism and the breaking down of patriarchy, which are highlighted through the dialogues and explain why this movie is a perfect example of being a cultural artifact on the cusp of propagating a revolutionary mindset.



The early Indian film industry is said to have had its emergence due to the influence of the western style of filmmaking coupled with the Indian cultures of music and dance. This process of cross-media integration provides a great basis to understand the influence of western media on the film industry back home. Therefore, to contextualize the actual effect that the movie had on mainstream cinema and society, visiting the article by B. Paterson where he talks about the representation of mental illness in media leading to a sense of moral panic and violence in society as a norm in the early 1990's up until 2000 s, is a great place to start. Understanding this text hence provides a cogent explanation of why this misrepresentation in the media led to the formulation of public perception and developments in social policy and legislation in that decade and the overpowering effect it had on the people around the world. So, amidst this heat from the west, a film with such a storyline, representation, and an answer to the age-old question of the existence of ghosts was groundbreaking for the Indian film industry.

The film stands at the cusp due to its wavering position between revolutionary and rudimentary. It provides a dual perspective banking a little heavier towards the ideas of modernization. The emphasis on the need for a psychologist and the absolute faith of Nagulan (the protagonist, husband of the actual patient) from the very beginning along with dismissing the rumors of the ghost inhabited house show signs of change and how people have started to believe reason over religion.

The filmmakers make it extremely clear that the couple is from Calcutta, one of the more developed cities in that era, thus indicating the possibility of some western influence that helped in the formulation of these non-traditional ideations. This is where the occidental trope comes into play as well.

Highlighting the influence and the demarcation of the east and west, the movie holds close the association between science and knowledge with the west. It is seen through both the picturization and character writing how, to gain credibility of his position and status in society, the psychiatrist is given a Christian name and is based in America. The ideas of superiority of the west and the interpretation of their power especially in the fields of science and the human body by the east are further perpetuated through this character addition.

The family by default accepts the ascendancy of the American and starts viewing him as something beyond their understanding as well and are portrayed as a group of people who do not want to understand what is happening as they don't wish to meddle with the knowledge and ideas of the "American".



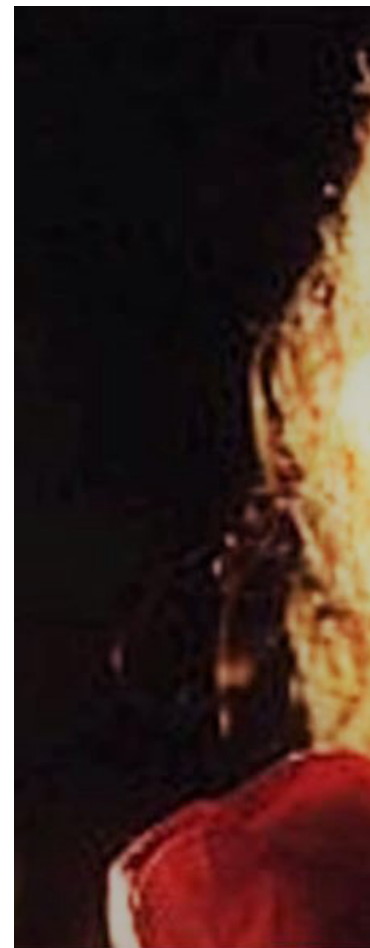
As the movie progresses, the influence and dependence on the psychiatrist increases and this is where the movie takes a turn for the better. Apart from the storytelling and the tying together of loose ends, what goes unsaid are the hidden ideas of nascent feminism that come across solely through the dialogues. Establishing this term that correlates with the early ideas of feminism, the initial patient who later turns out to be completely fine is quoted saying how she was ready to act however asked, over a hundred times over if it proved to help Ganga (the wife who was the actual patient) get better. Furthermore, despite their backgrounds, there are instances of higher education for women in the city. The representation of women in the scientific and research fields provides hints to the idea of equal opportunity and the moving forward of women in households as well,

Another looming theme that goes unnoticed is the breaking down of patriarchy and the negation of the idea of men enforcing rights and making decisions in the household. Nakulan is portrayed as a very loving husband who treats his partner equally and one that doesn't hinder her interests and desires. On several occasions, the movie does however portray scenes, where Ganga is seen asking for permission only to be on the receiving end of perplexity as Nakulan has no problem and tells her to do as she pleases.

However, the film does showcase the reverting of the initial mindsets when it comes back to being viewed with a feminist lens. Instances of dialogues where men are termed as "not manly enough" just because they are afraid again tickle the nerves of anger as we see how men are still considered to be the emotionless pillars of the family.

Another scene that could find itself as the bone of contention is the establishment of Sridevi as a patient where her asserting authority over the housemaids is termed as abnormal behavior for a woman. The very act of her taking authority to deal with a matter in the kitchen is viewed as a sign of something "not seeming right" and the family gives her the "crazy" tag. The hints of sexualization and convincing by the woman in the beginning to get her way are used in the movie as a form of comic relief consequently leading to a questionable showcase of women's positioning and their role in the family.

Coming back to the dual perspective, the duality in the illustration is furthermore aggravated. The movie begins with the ideas of religion, ghosts, spirits, talismans, and traditions like maintaining silence while tying sacred threads. Every instance of the mention of the ghost is associated with a religious connotation or a folk tale. Nonetheless, upon the arrival of the couple, a scientific view is put across. Nakulan, his wife, and the psychiatrist reinforce the need for medicine and scientific testing for the mentally ill. The movie presents to its audience the problem of society and how it can be changed in a very subtle yet fulfilling manner. The acceptance of one's trauma, the recognition of early childhood experiences like negligence and displacement were always happening in society despite not being explicitly recognized. The presence of these mental discomforts, however, was considered analogous to the inhabiting of a ghost but this film led to the onset of a "remake revolution" that clearly showed how the topic and its effects were relatable to the masses thus leading to the more mainstream films like *Bhool Bhulaiyaa* and *Chandramukhi*.






A prevailing theme in the film is the use of horror to share the message of mental illness. What the film puts forward was the acceptance of the division between what scars the soul and what harms it. Manichitrathazhu brought into the open, conversation about how the past affects us, how the need for help is a necessity, and how a family should be the support system instead of the ones enforcing banishment. It provided a larger outlook on the implications of terminology and uneducated guesses especially related to mental health, by triggering and instilling in the masses a fear of what an undiagnosed and mistreated mentally ill patient could do to society. However, this connotation has now created room for mockery as the fear coupled with the dialogues used for comedic relief in the film now leave the audience with an air of mystery, wonder, and appreciation for storytelling and entertainment instead of having a conversation.



To summarize, this early 1900 s film acts as a flagpole for the advancement of science, cinema, and scriptwriting to hoist themselves. The base provided by the opposing yet modernized perspectives portrayed along with a whole new spectrum of story ideas brought forth by this movie has bound the film industry to date. The film also fulfills the need to categorize these pieces of work into genres by providing a tag of horror, mystery, and drama and laying the foundation for a plethora of further deviations and explorations. Hinting at the lenses including Occidentalism, early feminism, and the abolition of the idea of male rule and power, the movie sets sail new ideas for family, social relations and holds a beacon of light even after 29 years.



STUDYING THE INDIANA JONES FILMS THROUGH THE LENS OF ORIENTALISM

A research essay by Sagara Maria Suresh

Orientalism is a manufactured narrative that was produced with the intentions of colonial and imperialist powers at the forefront¹. The premise of this essay is to study the Indiana Jones action films, namely 'The Temple of Doom' and 'The Raiders of the Lost Ark' through the lens of Orientalism. This is so as to be cognizant of the orientalist depiction of characters in this American media form, which consequently provides us with insight into the latent and manifest functions of these prevailing depictions of 'the Orient' in this media.

To primarily undertake this essay, it is important to understand Orientalism and its origin. It can be traced to the Greco-Roman era, where rapid expansion and furtherment of empires exposed the civilizations to various cultures of the East.

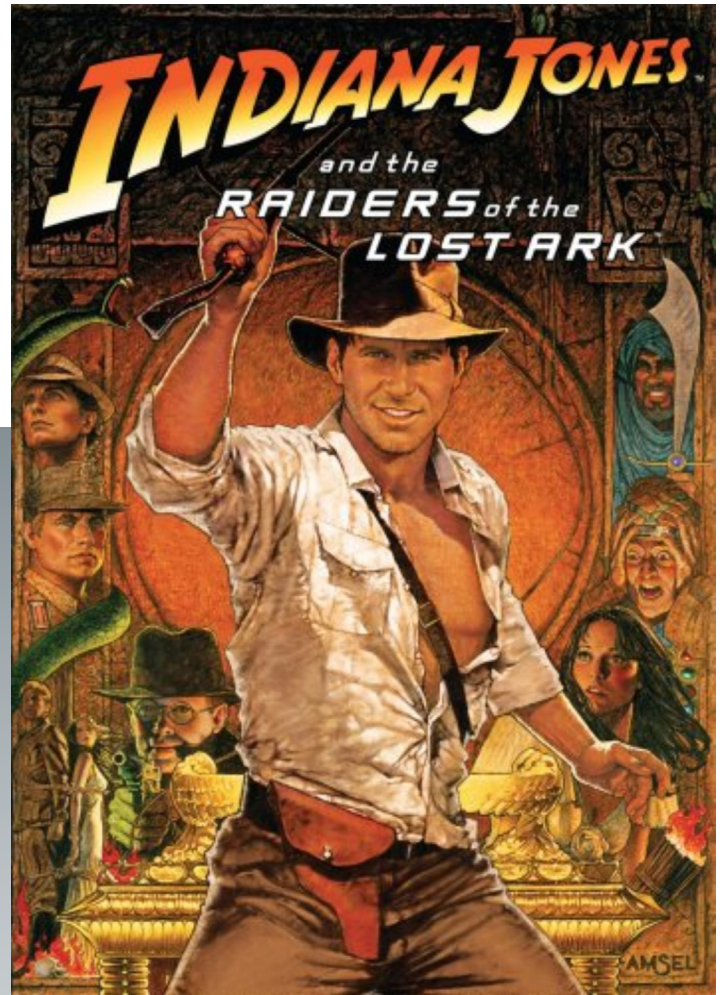
When records of these new bodies of beings were created, they were done so with a bias from the Europeans that prioritized division and differences. An active dissection was created between the 'West' and the 'East'. Orientalism refers to the Western imitations of the East, namely the Middle East and Asian cultures. Orientalism can be of an aesthetic nature, such as during the 18th and 19th centuries when French conquests led to the people seeking artistic inspiration from the 'Oriental'. Secondly, it proffers the broad study of 'the Orient' under the subject 'Oriental Studies', which was a well-established topic in the 19th century for the institutions set specifically for the scientific and trade pursuits of that region¹.

The tertiary aspect of Orientalism which is of principal interest in this essay from the 19th century onwards is the discourse regarding the knowledge possessed by the colonial powers, and how this comprehension has affected their foreign policies, their interactions with 'oriental cultures'¹, and their interventions directed towards the Middle East. It is with these aspects as our reference that we look into the subject of our study.

Indiana Jones and the Temple of Doom was created by George Lucas and Steven Spielberg, released in 1984 as a prequel to their first film in the series Indiana Jones and the Raiders of the Lost Ark. In the feature, starring Harrison Ford as the famed main character, he is seen in Old Shanghai chasing fortune, but then he is ricocheted into a perilous adventure in India in search for the Sankara Stones. Accompanied by Willie Scott, a nightclub singer and Short Round, a Chinese child (played by a Vietnamese actor), he makes his journey and uncovers an ancient evil that threatens all who come into contact with it². Our matter of interest lies in two distinct scenes. One is the feast with the Maharaja and the other is the main villainous sequence followed in the film.

George Lucas and Steven Spielberg decided to make the film a prequel as they didn't want Nazis to be the main villains of the film again. Instead, we see an evil Indian cult leader, known as Mola Ram, as the main antagonist. During the making of the film, George and Steven were going through a particularly rough patch regarding their respective separations with their significant others. Citing this as their reasoning, they sought to make the film 'dark and edgy'. They turned to Willard Huyuck and Gloria Katz for this depiction due to their interest in Indian culture. One can actively see that their decision to forego any Indian expertise in the area was an oversight.

The way India and Hinduism are portrayed in the film is done so with half-truths, vague ideas and romantic notions. The feast in particular shows how the west perceived Indian culture as an alien matter.



Representing the country as a place where people dined upon stewed snakes and monkey brains, Kali worshippers ripped the hearts of people out of their chests, and the destitute village was saved by a foreign white man.

White Saviour complex-The phrase refers to a white person who acts to help non-white people, but in a context that can be perceived as self-serving⁵. The term known as White Saviour complex is something that prevails in the modern-day colonist communities. It is something that is portrayed in a manner adequate to reassure people of the graceful nature of the 'white race'. Seen in the way Indiana Jones was required to save the village of non-white poor Indians.



Taking Indiana Jones and the Raiders of the Lost Ark. In it a scene portrays Indiana being chased down by a squad of goons clad head to toe in covering garb save for their eyes. The only one who is not is a man in a black turban and sporting a big beard. He comically whirls his large sword and is put to rest by a single simple gunshot from Indiana. Earlier in the film, while escaping the entrapment containing the golden idol, Indiana Jones' accomplice, a brown, Peruvian man named Satipo, is seen impaled by spikes from the treacherous cave⁷. In this film, the primary villains are Nazis, which seems befitting solely because they were what American ideals were against in the 1940s. However, when made to question how the 1970-80s political atmosphere was reflected in the film one need only look at these scenes.

Indiana Jones, unlike its sophisticated predecessor James Bond, doesn't have to deal with the Soviet KGB, but with the residents of Vietnam and El Salvador and the religious fanatics of Iran and Lebanon, much like Ronald Reagan⁸. The film media was not only reflecting popular sentiment but also propagated an imperial narrative.

To contextualize the proceeding content of this essay, the establishment of the term 'the Other' is imperative. According to Edward Said, the Other is everything that lies outside the self. The self is familiar (the Occident, countries of the West) while the Other is strange (the Orient, countries of the East)¹. Orientalism involves a way of seeing the other in a way that justifies the ongoing system of domination. In the milieu of Indiana Jones, the representation of the Other (Middle Easterns, Asians, and South Americans) is done so to promulgate the notion that they are a land deficit of history or civilization, containing deceitful and untrustworthy, or weak, dreary people, who only understand the language of force and require the white man to save them of their aggressors.

If we are to understand the full extent of the apparatus of Orientalism in media, we are to study the latent and manifest functions of this orientalist depiction of the world. Latent orientalism is the set of unconscious orientations that permeated Western writing so as to establish a certain image and tropes that are widely maintained. This can be seen in the Indiana Jones films through the depiction of Indian food. Taking exotic to an intense extent, they represented the Indian meal as something not exquisite, but what is found to be repulsive to the white being. This is clearly seen in the reaction of the white woman Willie Scott, to the food, where she fainted after seeing the atrocities.

Some other examples of this biased trope establishment of the Orient in western media can be seen in productions such as Aladdin, Mulan, Crazy Rich Asians etc. It can be defined as how Europeans and Americans acted upon the Orient when they came in direct contact with them¹. It is seen in how these regarded characters have been perceived in real-life people. It is seen in western foreign policies and commerce. One prime example of this is when during the colonial period, British and French people assumed the Orient was stagnant in change and development, and thus created a study of the 'Oriental Mind' which was another form of learning to control the Orient. It can be seen in American, British and France's foreign policy through economic imperialism¹⁰.

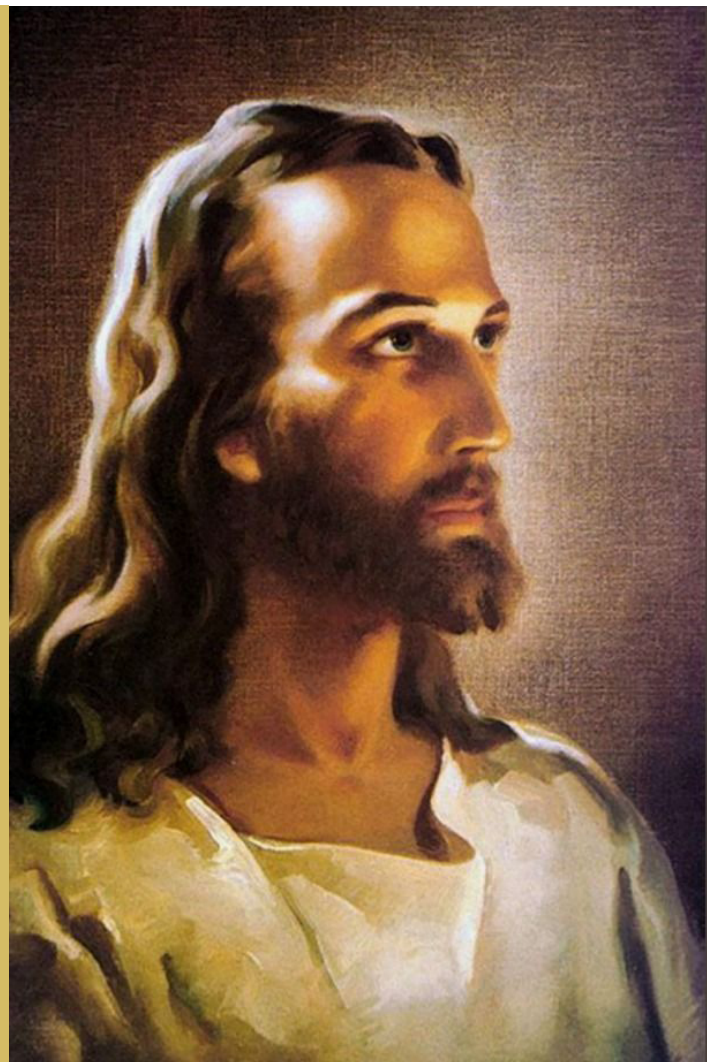
To summarize, Orientalism is prominently present in this particular film, and it is merely an example of an innumerable amount of media forms that contain such depictions. The understanding that the consumers of this media are impressionable youth and an easily swayed mass is lacking. Or rather it is understood deeply and used to its best advantage. Orientalist depictions of South Asia, The Middle East and East Asia have influenced their foreign policies as well as their interpersonal behaviors towards the Orient¹¹. Indiana Jones comes from a less educated past, but occurrences like this still exist in modern media. Its eradication and subsequent understanding is something that must be strived for.

ANALYZING THE PAINTING “HEAD OF CHRIST”, 1940 BY WARNER SALLMAN THROUGH THE LENS OF RACISM.

A research essay by Nitya Binu

The Head of Christ, also known as the Sallman Head, is a portrait painting of Jesus of Nazareth by American artist Warner Sallman (1892–1968). Sallman was born in Chicago in 1897 to parents of Swedish and Finnish heritage. Sallman was a devout member of the Evangelical Covenant Church as a child, and he was enamored by a replica of Mihaly Munkacsy’s “Christ Before Pilate,” which adorned the church’s altar. He worked as an illustrator for advertising firms and religious publishers after studying commercial art at the Art Institute of Chicago. He painted “head of Christ” in 1940.

Initially this famous portrait was a charcoal sketch for a Christian youth magazine, later Sallman was commissioned by the 1940 graduating class of North Park Theological Seminary, Chicago to create a painting based on his drawing.



This new Jesus had smooth white skin, long flowing brown hair, a full beard, and blue eyes. He wore a white robe, and the image stopped just beneath his shoulders. A profile of Jesus, this Son of God looked into the distance and away from the viewer. Light from behind his head brightened his face and hair. The background was simple brown with no geographical markers or landscapes. The image gained popularity almost immediately and was reproduced more than 500 million times, appearing on church bulletins, calendars, posters, bookmarks, prayer cards, tracts, buttons, stickers and stationery which were circulated by organizations, missionaries, a wide range of churches: Catholic and Protestant, evangelical and mainline, white and black. Tens of thousands of wallet-size copies were distributed to servicemen during World War II. It was dubbed the “photograph of Jesus.” Sallman took his inspiration from a long tradition of European artists, most notable of all being Leon-Augustin Lhermitte.

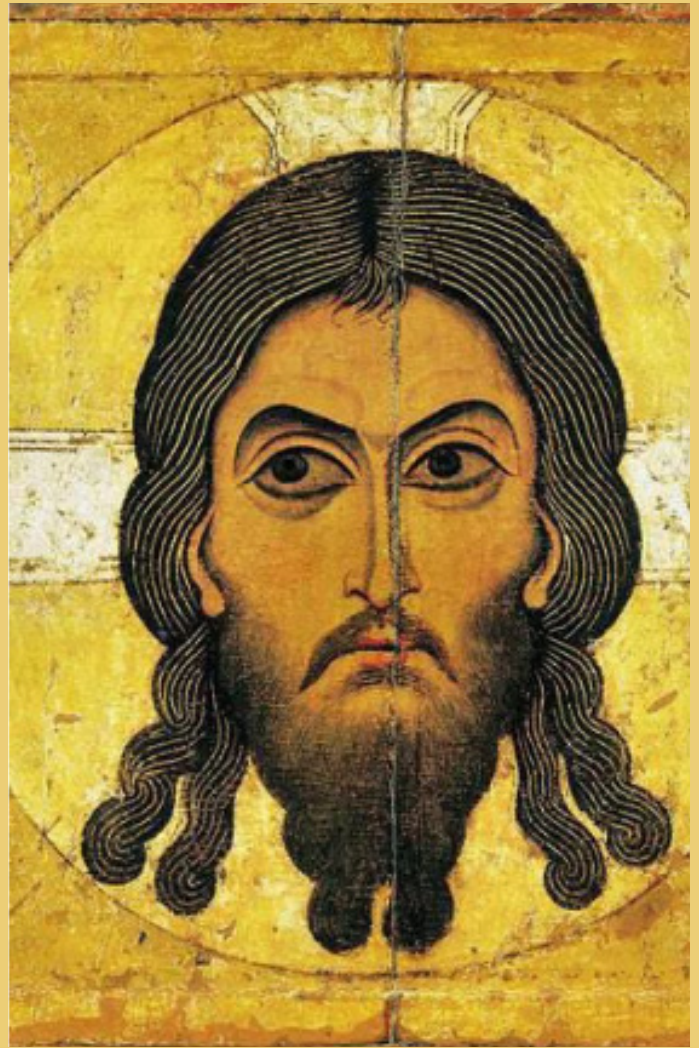
Inaccuracy with the portrayal of Jesus

There is no known image of Jesus from his lifetime, so no one knows exactly what he looked like. This painting is the most popular representation of Jesus; he appears to have light blue eyes and light hair. This suggests that he is European. Many Americans were aware that this representation of Christ was not an accurate representation of Jesus, yet they were unbothered. Many people were aware that this Christ was not an accurate representation of Jesus, yet they were unbothered. However, historically speaking, this portrayal is incorrect. Jesus hailed from the Middle-East, Israel specifically, thus he likely had brown eyes and brown skin, similar to other first-century Jews from Galilee - a region in biblical Israel. So hence emerges the question: if Jesus was of Middle-Eastern descent, then why is the most popular image of him as a European man. His depiction as a white man has come under renewed scrutiny during this period of introspection over the legacy of racism in society.

History of images of Jesus

Dating back to the 16th and 17th centuries, the term race was used to categorize human beings/ groups of people. Race was widely employed in the English colonies for categorizing and ranking the people by the 18th century. Europeans who viewed themselves as free, Amerindians who had been conquered, and Africans brought in as slave labor—and this usage continues today. Racism is the belief that humans may be divided into separate and exclusive biological entities called “races”; that there is a causal link between inherited physical traits and traits of personality, intellect, morality, and other cultural and behavioral features; and that some races are innately superior to others. Race, while not a valid biological concept, is a real social construction that gives or denies benefits and privileges.

Amid concerns about idolatry, the first depictions of Jesus Christ appeared in the first through third century A.D. They were more concerned with explaining Christ’s status as a ruler or a savior than depicting his physical appearance.



Syncretism, or combining visual formats from different cultures, was commonly used by early Christian painters to clearly depict these roles. Christ as the Good Shepherd - a beardless, young figure based on pagan representations of Orpheus, Hermes, and Apollo, is possibly the most common syncretic image. In other portrayals, Christ is pictured wearing the toga or other emperor-like attire. Richard Viladesau, a theologian, claims that the older bearded Christ, with long hair in the “Syrian” style, combines features of the Greek god Zeus and the Old Testament figure Samson, among others. In the sense of authoritative likenesses, the first portraits of Christ were thought to be self-portraits: the miraculous “*picture not formed by human hands*,” or *acheiropoietos*. This idea dates back to the seventh century A.D., and it is based on a myth that claims Christ healed King Abgar of Edessa in modern-day Urfa, Turkey, using a miraculous representation of his face known as the Mandyllion. Before his crucifixion, Christ left an impression of his face on the veil of Saint Veronica, an image known as the *volto santo*, or “Holy Face,”

according to a similar legend adopted by Western Christianity between the 11th and 14th centuries. These two works, along with other similar relics, have served as the foundation for iconic beliefs about Christ's "real image". From the perspective of Art history, these artifacts reinforced an established image of a bearded Christ with shoulder-length, dark hair. During the Renaissance, artists from Europe began to merge the icon and the portrait, creating Christ in their own image. This occurred for a range of reasons, from empathizing with Christ's human suffering to make a statement about one's own creative ability. This phenomenon was not limited to Europe: there are images of Jesus from the 16th and 17th centuries with Ethiopian and Indian features.

Racism fuelling the painting's popularity

However, through European trade and colonization, the image of a light-skinned European Christ came to dominate other parts of the world. As Europeans colonized more and more far-flung regions, they carried with them a European Jesus. Jesuit missionaries developed painting schools where new converts may learn European-style Christian art. Artists attempted to separate Jesus and his parents from their Jewish heritage. Even seemingly insignificant characteristics such as pierced ears — earrings were linked with Jewish women, and their removal with conversion to Christianity — could indicate a move toward the Christianity represented by Jesus. With time, anti-Semitic forces in Europe, notably the Nazis, would strive to separate Jesus from his Judaism and replace him with an Aryan stereotype.

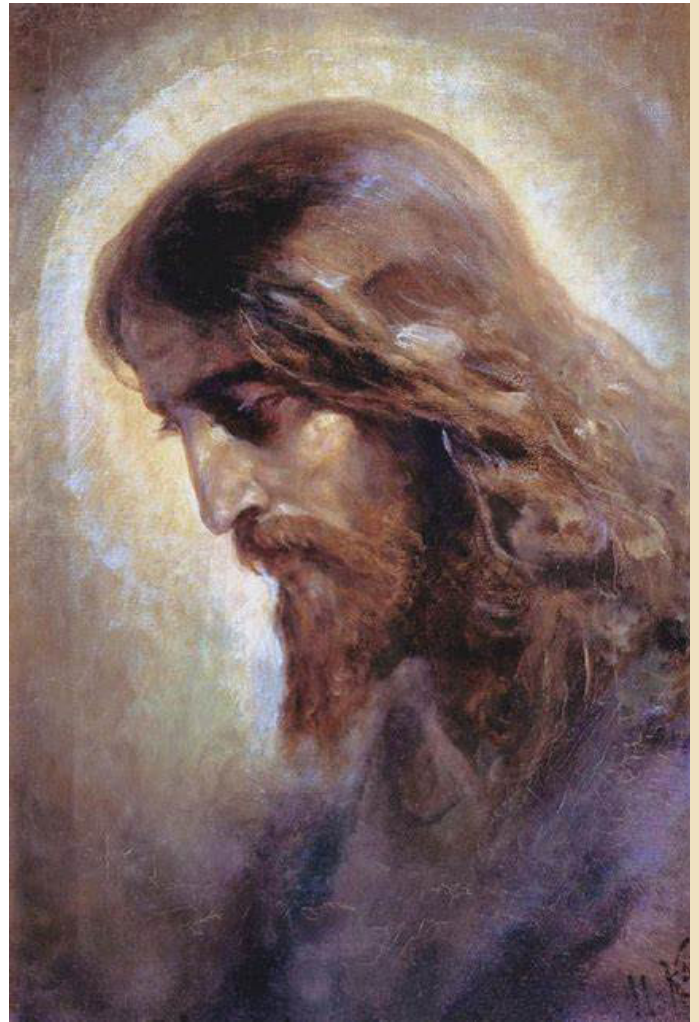
Authors of *The Color of Christ: The Son of God and the Saga of Race in America* - Edward J. Blum and Paul Harvey said that many Christians are unwilling to abandon the picture of white Jesus. The persistent popularity of white portrayals of Jesus, Blum argues, is "an example of how far in some respects the United States has not moved." They claim that the idea of a white Christ was related with the logic of empire in the decades following European colonization of the Americas, and could be used to justify the oppression of Native and African Americans.

The American fixation with race is so deep-rooted that the image of white Jesus has been used to justify some of the darkest atrocities as well as inspire the most heroic of civil rights crusades. *The Color of Christ* delves into a variety of American dreams and visions, revealing a fresh face of race's power and malleability in our history by exhibiting how Americans conceived and depicted Jesus Christ's body, skin tone, eye color, brow shape, and hairstyle. Uproar against white Jesus during the civil rights struggle, Sallman's picture of a Scandinavian savior was condemned for enshrining the idea of a white Jesus in the minds of generations of Americans. That condemnation has been revived recently in the wake of the death of George Floyd, a black man killed in a confrontation with police in Minneapolis, which provoked a national awakening on racism. US Activist Shaun King suggested that murals and artwork representing "white Jesus" should "come down" as protesters demanded for the removal of Confederate statues in the United States. His concerns regarding the portrayal of Christ and how it is utilized to support white supremacy ideologies are not unique. Leading academics and the Archbishop of Canterbury have urged for a rethinking of Jesus' depiction as a white man. Sallman's painting is the culmination of a long line of white Europeans who have created and disseminated images of Christ in their own image. Anthea Butler, a University of Pennsylvania associate professor of religious studies and Africana studies, has also spoken out against representations of white Jesus. She claimed recently on the Religion News Service video series "Becoming Less Racist: Lighting the Path to Anti-Racism" that "every time you see white Jesus, you see white supremacy." Nnedi Okorafor, a science fiction author, expressed this sentiment on Twitter. She tweeted, "Yes, 'blond blue-eyed Jesus' IS a type of white supremacy."



Conclusion

There was a disproportionate representation of a white Jesus in the media in a diverse, multiracial but unequal America. Not only was Warner Sallman's Head of Christ extensively depicted; many of The performers who have played Jesus on television and cinema have been white with blue eyes. Pictures of Jesus have served a variety of functions throughout history, ranging from symbolically showing his authority to depicting his physical likeness. However, representation matters, and viewers should be aware of the convoluted history of the pictures of Christ they see. Jesus has been born, crucified, and resurrected as a physical symbol to address the racial sagas of the land, from slave ships in the Atlantic Ocean to Hollywood sets along the Golden Coast, from visions in Indian country to children's artwork, from the firing of bullets to the construction of billboards. He's still worshiped, seen, painted, bought, sold, played, mocked, and mimicked. Men and women created him, transformed him, and bestowed upon him abilities he couldn't control. For most Americans, Jesus will likely remain white, because he is merely a symbol and symptom of racial power that has yet to be entirely dismantled. Nevertheless, as a result of the racial and religious histories of the US, Jesus will continue to be a complex savior produced and rebuilt in red, white, and black.



A CRITICAL ANALYSIS OF PERSEPOLIS



A research essay by Saakshi Samant

Something that ought to be recognized when analyzing the events described in *Persepolis*, is the perspective of the narrator which is clearly influenced by them being raised as a young girl in an upper class, progressive family. A gender biased narrator can provide insight into what issues are of paramount concern to women, especially in times of crisis, like the Iran-Iraq War. Nevertheless, this portrayal is well grounded in reality as it takes into account people from all walks of life.

Marjane begins her story by recounting how the fundamentalist regime closes schools and universities and enforces women to wear the veil, known as the hijab, cracking down on “Western” ideas. From a very young age, they are introduced into a conservative society in Tehran which asserts control over women’s bodies even before they show visible signs of puberty. A panel on page 5 is captioned “Everywhere in the streets, demonstrations were taking place in support and opposition to the veil.” However, only women are depicted in this panel, with veiled women on one side chanting “the veil!” and bareheaded women on the other side chanting “freedom!”

Marji’s initial statements could easily lead the reader to believe that she is choosing whether or not to wear the veil. However, when she matures later in the book, Marji realizes that women, in this particular story, don’t have a choice of wearing the veil. Satrapi makes it clear from the start that many women in Iran embraced a conservative lifestyle.

Her argument is not to be labeled simply as anti-veil, but to portray a new narrative of Iranian women around her, having agency over their bodies and breaking down the stereotype of them being passive objects beneath the heel of oppression. This also doesn’t imply that none of the issues raised should be questioned in the name of “cultural relativism”, which refers to the principle of regarding and valuing the practices of a culture from the point of view of that culture and to avoid making hasty judgments. There is a dangerous tendency in some circles to assume that whatever any given culture claims to be true must be true. On the contrary, Satrapi argues that all women should be able to express themselves freely regardless of their cultural heritage.

“I am absolutely not a feminist, I am against stupidity, and if it comes from males or females it doesn’t change anything. If it means that women and men, they are equal, then OK, certainly I am a feminist.” Despite this statement by Satrapi given in an interview with ABC News in 2008, there are several feminist notions present in the story. These include, and are not limited to, her frustration at the fact that women are targeted for modesty while men are not, the importance of female bonds in family and friendships, a rushed marriage, and finding a way to balance cultural expectations with personal ambitions. Women from liberal democracies tend to have a patronizing gaze towards the so-called “Third World Women”, and bring along a white savior complex.

This might be the reason why the narrator steers clear of being labelled as a “feminist”, a western concept according to her. There are several incidents and subtle rebellions that illustrate that Iranian women are far from having no agency of their own.

While her stay in Austria was expected to be liberating, there are instances of xenophobia Marjane experiences that question her place in their society and repeatedly make her feel unworthy. The situation in Austria and the oppressive regime in Iran lead to a serious identity crisis for Marjane. On her way back to Iran from Austria, she wears a veil. In the aftermath of wearing the veil, she did not feel oppressed, but rather felt liberated. The Iranian government at the time denied them a choice, but Iran was still her country, and she felt empowered by that because she chose to belong with her country and all the baggage that came with it. In today’s increasingly anti-Islam political climate too, some Muslim women see wearing the hijab as a sign of defiance and of pride in their culture and religion.

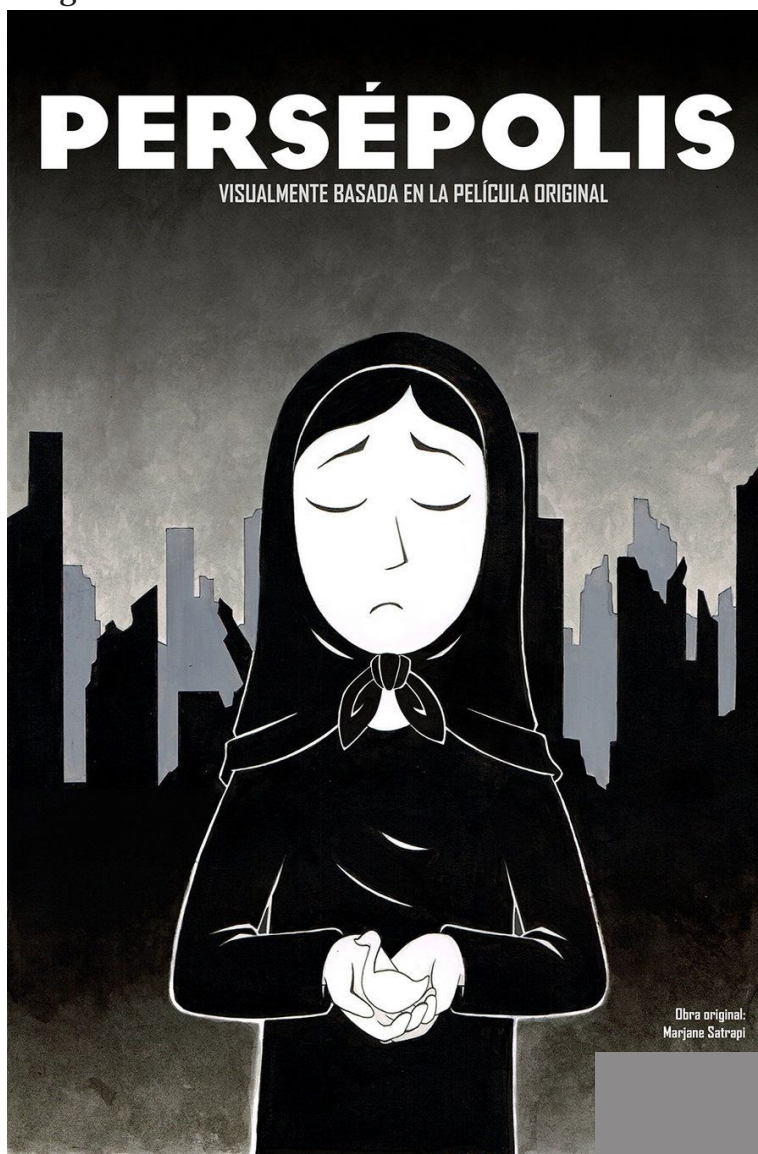
Throughout *Persepolis*, we are reminded of the importance of transnational versus international feminism, that becoming a feminist is not equivalent to becoming Western, and that liberation should not come with a loss of identity, culture, or religion.

Reclamation of cultural identity through a graphic medium

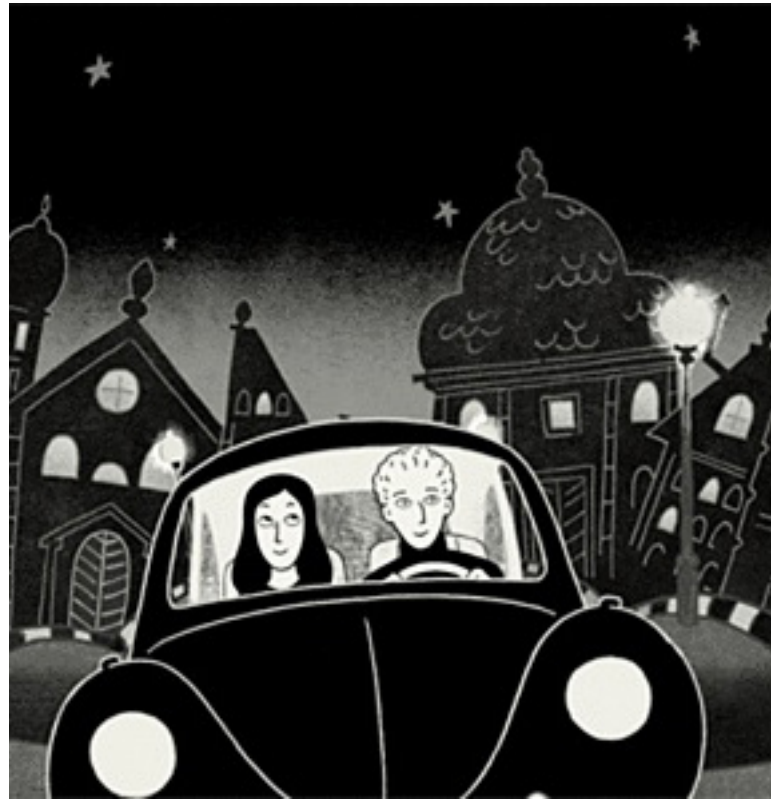
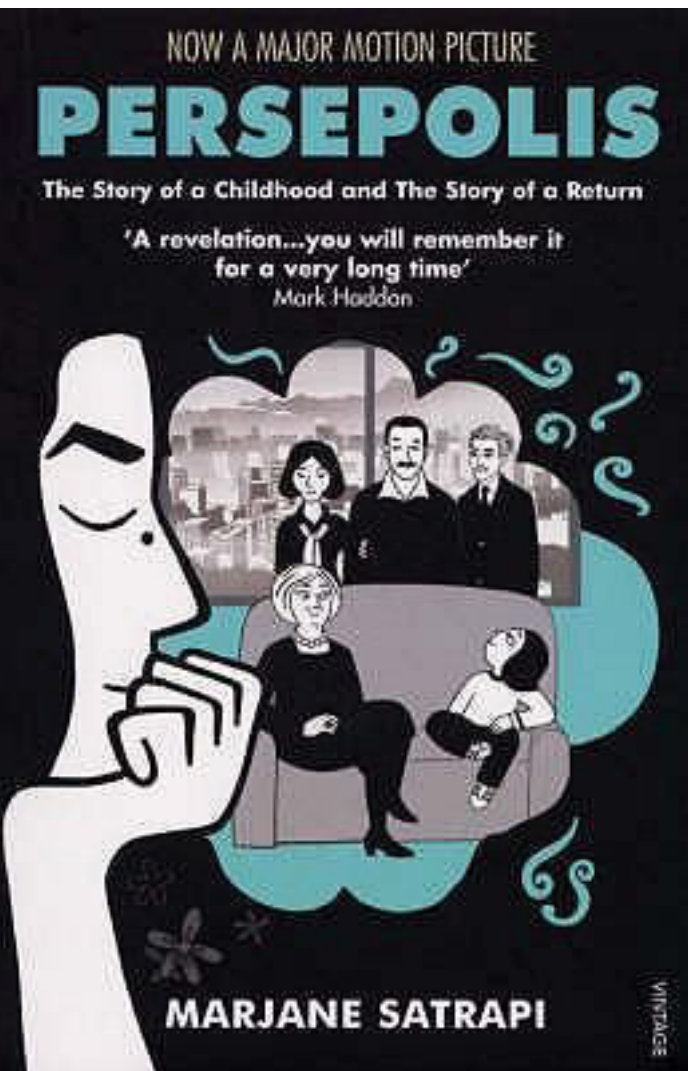
The frame of the comic panel allows Satrapi to reorient Western European and North American readers’ attention toward the life of an individual and the factors that shape their identity as a narrative and autobiographical figure. It also attempts to reframe Iran from the collective narrative of being backward (Donald Trump called Iran as “Number one terrorist state” in an interview, 2017) and requiring western intervention for its progress.

According to social scientists Alex Mintz and Steven B. Redd, political leaders set foreign policy agendas through various forms of framing. They give examples such as Ronald

Reagan’s framing of the Soviet Union as the “Evil Empire” and Laura Bush and Donald Rumsfeld’s framing of the war in Afghanistan as the “liberation of the women of Afghanistan”. It has been described as political marketing when a potentially unacceptable course of action, like invading Iraq, is repeatedly presented through the same rhetorical structure before, during, and after the course of action is taken. These ideological frames tend to draw attention away from themselves, naturalizing themselves as “common sense” or “objectivity.” Contrarily, comic art uses these frames to present a segmented flow that can lend itself to a re-historicizing of what ideological frames would take out of the flow of history.



In the story, Satrapi spends much of the details trying to establish her own personal identity and at the same time questioning various traditions of national identity in Iran before and after the 1980 revolution through the usage of comic panels. The book allows Satrapi to express her proud Iranian and her frustrations with her home country, while introducing its intricacies to the larger audience.



Satrapi's *Persepolis* is also uniquely distinctive enough to function as both a starting point and an empty frame into which the reader can insert his or her own perspective. From the rest of the book, she describes her life as an incomplete struggle to create a self, which is something everyone can identify with. One of the fundamental reasons behind the success of the book is that it renders the universality of experience.





Garments vs the Government

A research essay by Anusha Kala

Analyzing the New York Times Article About Fashion and Nationalism In India and More

In 2017, New York Times released an article titled “In India, Fashion Has Become a Nationalist Cause.” In the article- author, Asgar Qadri, says that the Indian fashion industry was pressured to “aggressively promote traditional attire and bypass Western styles” since the Bharatiya Janata Party rose to power in 2014. It went on to imply that fashion in India is not just a medium of expression but a part of a broader political program that aims to establish India

as a Hindu nation. They said that Modi’s so-called traditional political attire was a symbol of a greater influence and the fashion industry was now a politicized field. To sum it up, what this article aimed to establish is the fact that fashion production has an uncanny tendency to materialize ideological currents in any given society, and in India, it has done so in an extreme nature.

The people of India minced no words when it came to criticizing Qadri's "poorly driven conclusions," which implied that the sari has become a trend post the Bharatiya Janata Party and Modi's rise to power. The author's opinion that revolved around 'fashion aesthetic being a part of 'pol program of Hindu nationalism' was heavily met with negative remarks, especially from those who were vocal on social media and the news. To look at this topic through an objective lens, it is important to first acknowledge the fact that Modi and a majority section of the Bharatiya Janata Party are Hindu nationalists that believe in propagating the same in every aspect. However, the relationship between nationalism and its influence on fashion may be prominent and noticeable, but not majorly influential.

W.H Morris-Jones, a prominent political scientist once stated that Indian politics are built based on three idioms- 'the saintly idiom,' 'the modern idiom' and the 'traditional idiom.' Looking at these idioms through the lens of fashion- the saintly idioms refer to dressing up in robes and more, in a way that represents holy men and women. Modern idioms would imply the presence of western fashion such as professional suits or sets, adorned by diplomats. Lastly, the traditional idiom refers to Indian traditional clothing including kurtas and more. In today's time, Narendra Modi would be an accurate representation of the traditional style with a slight modern idiom present as well.

However, this theory by W.H Morris-Jones dates back to the 1950s proving that its relevance may be deteriorating insignificance, and stating that it was Modi who brought fashion into politics may be a far-fetched theory.

Right from the time of Gandhi, it was a well-established fact that fashion is influenced by nationalistic beliefs in

some sense. Mahatma's message on this topic not only brought out traditional feelings but also nationalistic ones- which ultimately became a crucial factor in him becoming a key leader in the national political scene. Right from burning clothes during the swadeshi movement, to wrapping himself in simple, handspun khadi textile- what garments you adorned became a symbol of your standing. Khadi began by becoming a symbol of the national movement and went on to become a national industry that was promoted by every government-owned shop and store for years later. The first government of the Independent Republic of India, made protecting khadi its official policy.

Not only did the fashion status of adorning khadi drive the argument of traditional vs modern, but also Western vs Indian, expensive vs affordable, and handspun vs industrially obtained. And so, there was a period where fashion was the center of ideological struggle and that may have trickled down through the ages. The significant role that fashion played in the country's colonial past and during the freedom struggle, is not something that can be neglected.

Qadri argues that fashion nationalism is not the prime minister's own decisive choice but the government's strategy to propagate a certain nationalistic style of dressing. However, the question regarding the current government's relationship with fashion seems shortsighted to some, who believe that Modi is neither the first



nor last politician to style himself in a traditional fashion sense. Where Gandhi's take on fashion and attire can be seen as nationalistic- Modi does not go to the extremes of burning western clothing or hand stitching garments. And this begs the question, 'Is the way the Prime Minister dresses a symbol of a nationalistic cause or simply freedom of choice and expression.'

Moreover, Qadri writes that the Make In India campaign was a medium for Modi to restore his Indianness, and promote a large majority of locally-based Indian fashion brands. He stated that since these brands were located in India, the larger chunk of them was in the field of Indian Wear, and this would lead to a boost in the number of people opting for traditional attire. However, others argued that Make in India was launched primarily to generate Foreign Direct Investment (FDI), into the industry. The website itself states that under the textile and garments sector, the official government policy is that '100% FDI is allowed under the automatic route in the textile sector; investment is subject to all applicable regulations and laws.' Most believe that opening the industry doors to 100% Foreign Direct Investment is not synonymous with infusing nationalistic thoughts into the clothing industry. It cannot be compared to making handspun clothing a national industry by the first government of the Independent Republic of India.

Lastly, Qadri goes on to explain how Prime Minister Modi, during his election campaign in Varanasi, pledged to resuscitate the tradition of the Banarasi sari and side by side also help the weavers, a majority of which are Muslim. He went on to shun this move and stated that according to his studies and visits to Modi's constituency- it had been proved that no change had come about for the weavers and not only were they still ridden with poverty but were also not compensated. The call to revive the Banarasi sari only seemed to benefit the city merchants and not local vendors. What was implied was the fact that since Varanasi was a contesting ground for Modi, it was natural for him to rope in the large weaver's population and turn gain upon the number of Muslim voters. However, others believed that just like any other politician this was Modi's attempt to appeal to the people of the state and had no



relation with religion or fashion whatsoever. Nevertheless, this article caused a lot of stir as well as a ton of strong opinions- right from the patriotic youth to people who were just enthusiastic readers of the New York Times. However, the question truly remains as 'whether fashion plays a role in the nationalistic interests of a country that are strong and integral enough to bring about change?'

It is a well-backed fact, that clothing has been used as a tool to deliver a nationalistic statement since the beginning of time. After the 1990 Civil War, the majority of the Sonali tribe was forced to flee. The only memory they had of their home and nation- was their clothing. And their attire continued to project a strong sense of collective identity since it was almost all they had left of their nation.

Even today, fashion as a nationalistic cause exists in every sphere. Whether it involves wearing a Team India jersey at a sporting event or a traditional Indian attire involving kurta and pajamas. Right from the 2015 Ukrainian embroidered blouse at Fashion Week Paris, to the 2016 Dolce and Gabbana collection "Italia is Love" that was an ode to Italy- clothing items as a nationalistic symbol are here to stay. It was the Indian fashion designer Sabyasachi Mukherjee who said that nothing fosters nationalism like national clothing!

Clothes can represent privilege, class, religion- so why not nations and the nationalistic sentiments they deliver? Whether everyone likes it or not. Where certain people like Qadri may read too deep into it, others may choose to not acknowledge their significance. So to answer the question 'whether fashion plays a role in the nationalistic interests of a country that are strong and integral enough to bring about change?'- The answer continues to be subjective, however, the fact remains that fashion will continue to be a form of visual information- good or bad.

Learning Beyond the Classroom



A year in Madrid

Amatullah Batterywala from BMM tells us about her experience in Madrid, Spain where she went to study marketing at ICADE for a transfer year. She explains that she chose to travel to Spain in order to broaden her horizons and, more importantly, to immerse herself in the vibrant, colourful culture of the country. She had already considered pursuing her master's degree abroad, and she believed that this one-year experience would be beneficial for her in the long run. Her skills would ameliorate greatly from the transfer year since she would get firsthand experience by understanding diverse cultures, their perspectives, and worldviews.

She picked ICADE business school because she heard about its perks from her professors and seniors, and developed an interest in the University's curriculum. The course itself combined with the promised comprehensive learning environment, solidified her decision to spend her year abroad at ICADE.

She applied through the ICADE's CIP program by completing the requirements followed by a personal interview conducted by the faculty of Council for his international programs (CIP).

The faculty and the students were both outstanding. She was able to integrate herself into a vibrant international student community in Madrid, within its walls and outside the college. The faculty was extremely helpful, and the professors adopted a different teaching methodology, which exposed her to an entirely new learning experience.

"One of the best things about the college that I did not entirely expect was the warmth with which everyone treated me there. Due to the research that I had conducted before going for the exchange program, I was aware of the high standards of the University with regard to learning. However, I was not expecting the hospitality which helped me settle in much faster."

Amatullah's year in Spain was made memorable by the people she met. A lone girl moving far away from home to an unfamiliar place can be frightening, but she was welcomed with open arms and the people of Madrid and ICADE university are the ones to thank.

Madrid is indeed a beautiful city. Her favorite hobby was simply walking around the city with no particular destination in mind and still finding herself at breathtaking locations.

When asked if she would recommend an exchange student to attend ICADE, she said yes. Aside from the location being in the heart of Madrid, ICADE has an outstanding faculty and a great educational environment. The University's courses and activities will give you an unforgettable experience during your year abroad.



The Journey from Xaviers to IIM

What made you pursue both Advertising and Journalism in your TY?

Over the course of the first two years of the degree - FY and SY, we are taught subjects from a variety of disciplines to not only ensure the holistic development of our mindsets but also to help us in choosing our niche.

I was initially more inclined towards choosing Advertising when I was in my FY but by the time I got into my SY, I felt a strong pull towards the subjects of Journalism. I loved reading about brands and analyzing them through various lenses but it was my love for writing that made me enjoy Journalism assignments. Since our TY was through the online medium, a lot of time was saved because we weren't physically commuting and we were mostly at home. I felt like I had a lot more time to work on my skills and interests and at the same time building my profile as well. I won't really say that it was hectic for me because I genuinely enjoyed both the streams. And I am fortunate enough to say that I had both the opportunity and the time to dedicate to them till the end of my fifth semester.

What was the process of discussing with the professors about choosing this unconventional path?

So every year, a good chunk of students are confused about what to pick as their major and it is completely fine because it makes a lot of space for their development. I would say it was the professors that made the process very smooth by being extremely accommodative. I remember writing an email to Prof. Perrie, our Head of Department, explaining why and how I would like to study both Advertising and Journalism and how she replied and clarified all of the doubts that I had. In order to ensure that no classes get missed, the time table was made to be such that there was no overlapping.



How was it like preparing for CAT and other management entrance exams?

TY was already such an uncertain time for all of us because of the pandemic. Moreover, I wanted to pursue a Masters' degree before pursuing a job. I started looking for courses and entrance exams by the end of my fifth semester. I sat down with my parents to discuss my future plans as they have always been my guiding light when things seem a bit dark. That is when I decided to apply for management schools. I had initially prepared for Law entrance exams in my high school so I was familiar with the exam pattern of management entrance exams as both of them have three similar sections - Logical Reasoning, Verbal Ability and Quantitative Aptitude. I cannot pinpoint towards anything concrete that made me want to prepare for CAT but rather the fact that online classes gave us so much time to dedicate it towards trying out all that we want to do and I want to emphasize on the fact over and over again that it was our professors that gave us wings to achieve anything, but at the same time grounded us to our roots as well.

Why are internships so important?

The place where you can figure out what you like, discover different skills and get a sense of how corporate culture operates is during an internship. Students discover what they want to pursue in the future through various opportunities and doing an internship is a great approach to figuring out what career they most enjoy. One can get different kinds of internships, such as paid or unpaid internships, summer internships, or the one which seems most exciting- internships abroad.

In an enriching conversation with us, Priyal Mehta - a third-year student who is enrolled in the TY BAMCJ course, tells us about her paid summer internship at Salesforce, a multinational company. It was a two-month internship that she obtained through college. If you think she got this job easily, think again because they

had multiple rounds and assignments to get hired. The applicants had to first send in their resumes, then they had assignments where they had to mail their answers, and then they had the elimination round where the first round was a Group Discussion where they asked technical questions, the second round was a technical interview where they asked about their technical skills and the final interview where they see if you will be a good fit for the company.

The company is enormous, like in league with Microsoft. Although it was supposed to be online, she went to Hyderabad and worked offline instead. Her position with the company was a technical writer. She worked on a variety of projects writing a user help guide, Trailhead Module, and landing page for Manufacturing Cloud, she also did Voiceover projects lending



her voice for a guided setup video. She was also on the design team for Design days, a virtual fest at Salesforce where she got an understanding of how to plan out an event and what goes behind the scenes.

“The work culture was very amazing because it was an MNC so it was very different from a startup or anywhere else. Everyone was very empathic and humane. Salesforce is a company which really preaches empathy and transparency and pretty much giving back to the community.”



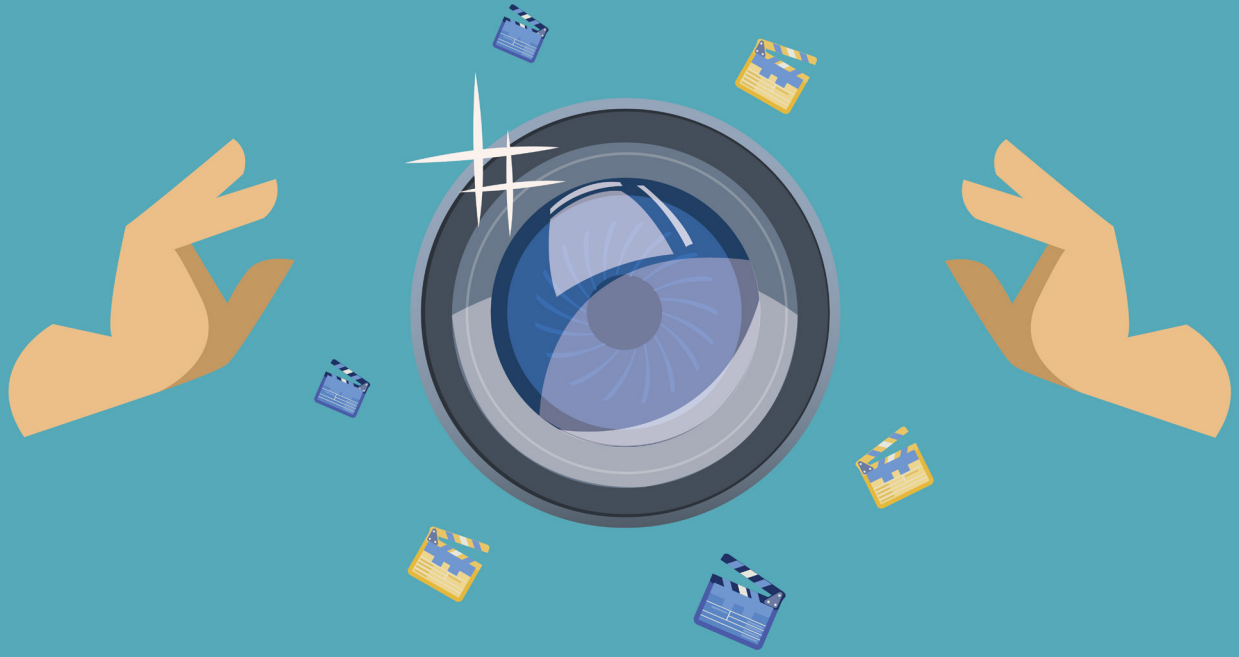
She was well taken care of there. She never had to think about food because they provided free breakfast, lunch, and evening snacks, as well as whatever the barista had to offer. Her relocation to Hyderabad was also covered by the company. She learned a lot about waiting on others. She was reliant on others, she learned how to communicate with others and message them in order to obtain what she required.

According to her, the majority of the seniors were extremely helpful. Even the other interns who joined were a lot of fun. It was always fun to hang out with them; there was a social lounge where you could play pool, carrom, chess, or

food, and yes, they had an Xbox. It always had a place to unwind. There were even meditation rooms. The work of a technical writer isn't that much fun but the company Salesforce had a lot of amenities and perks which made it a lot more fun.

She would advise her juniors to put in a lot of work. She has a lot of work experience, having held three to four internships prior to joining Salesforce, which is how she ended up getting shortlisted for the position in the first place. So, Salesforce paid very well, but previous startups did not pay as well, so consider starting with unpaid internships. Take advantage of internship opportunities wherever you can, even if they don't pay well, as long as the work you do is worthwhile. Also, keep in touch with your recruiters; at first, she wasn't chosen for the Salesforce position, but there was a vacancy, and she was in contact with her recruiters, which is how she was able to secure it.

Our *Aspiring* Filmmakers



The Stalker: Crew

Sheldon Dsouza- Writer, Director, Producer and Editor

**Beverly Nazareth- First assistant director, Producer,
Logistics and Editor**

Dominique Dsa- Producer and Cinematographer

Samir Malkani- Actor, Producer

Nikita Stokes- Sound and Hair/makeup

Sera Pinto- Colour grader

Tinka Ghaas Ka: Crew

**Tanishq Ganesh Shetty- Writer, Director, Producer and
Cinematographer**

Tabrez Shaikh- Cinematographer and Actor

Om Arun Patil- Editor

Yash Mishra- Narrator

Abhilekh Dey- Sound and Background Music

THE STALKER



Some of the students from our department made waves with their work. We indulged in a freewheeling conversation with two of our indie filmmakers, who remind us that one can still make good films with limited resources if they have the passion to do so. Here is how they created films of high caliber, with little or no budget.

Written by Saakshi Samant

Q: “The Stalker” is a slasher-type film, tell us a little about it. Have you always wanted to work in this genre of film?

A: This film was a part of the final assessment for Audio-Visual Production (AVP), and our teacher gave us the genre “horror”. Since this was the last movie we were going to make for BMM, it was also the last movie we were making in college. This was our last chance at making a horror movie in a Jesuit college, so I pushed everything. The smearing of blood and stabbing of people was just me trying to see how much I could get away with so that when I leave I can say I made a horror slasher film in a Jesuit college. The film was graded 49/50, so it was received pretty well.

Q: How many people were involved in making the film?

A: So I was the writer/ director/ editor, Dominique was the cinematographer, Beverly was the first assistant director/ editor, Nikita was responsible for sound and hair/ make up, Sera was the colour grader and Samir was the producer and also one of the main actors in the film. Samir also had the entire production task in front of him, which included handling the raw footage and archiving it in proper folders. Since we were shooting on 4k, each video was around 2 to 4 GB and it was a headache to upload them. We had multiple takes for a single shot and I was very lucky we archived everything properly. Beverly handled the entire logistics of this project and made sure the entire thing worked smoothly. She was crucial to the project and made sure everything ran on schedule. Besides the actors, all the people were from the class itself.



Q: Were there any weird or funny incidents that happened while shooting the film?

A: Many weird things happened, like in the last scene where someone is stabbing the guy, I was the one pouring fake blood and the entire terrace was covered with it. When we sprayed it with water, it went into the gutter and the entire drainage system of the building was covered in blood, that is fake blood but it looked real. It looked so bizarre that I wanted to take a picture but someone dragged me off the crime scene. Then, there was a shooting in the subway, at that time I dropped my phone and cracked the entire glass and we were planning the shot, me being the idiot I am, I touched the broken part and the glass from my phone went in my thumb while we were planning the shot. And it was so small that I couldn't even get it out and it just went in. In the end, Beverly had these pliers and she pulled the little piece out of my thumb.

Q: Do you have any advice for upcoming filmmakers?

A: I'd say use the resources that you have. When you're writing, everyone gets ambitious too quickly and when you're shooting, there are many thoughts such as "How am I going to do this on time?" or "how am I gonna shoot this?" Writing is one thing but going to the locations and shooting them, with the very little money you have, and with the college timetable, everything is so condensed. It's almost like you're working on your film one day and the next one you're working on an economics project. There are so many things that you have to keep in mind.

I'd say make a list of things you have access to and make the film around that. Know your limits because it's better to make a movie shot in a single room rather than making a very ambitious movie with several locations but due to time constraints, there won't be that much product than we made.

It would be unfair to mention these films took place without the support of their family and friends who let them shoot in their homes.

The opening scene was written as one o'clock at night, and we had to make a road which looked like one o'clock at night. We just kept people in the beginning only, we were constantly talking to each other and when there were no cars, we would get ahead and shoot. We had to wait for like 1 or 2 hours just to get a 10 seconds shot. There were cars continuously passing through and we would wait with the camera in position just to shoot everything as fast as possible and hope we got something. We were at the mercy of everything. The movie is not even complete, the original ending was much more ambitious but we just ran out of time.





Tinka Ghaas Ka

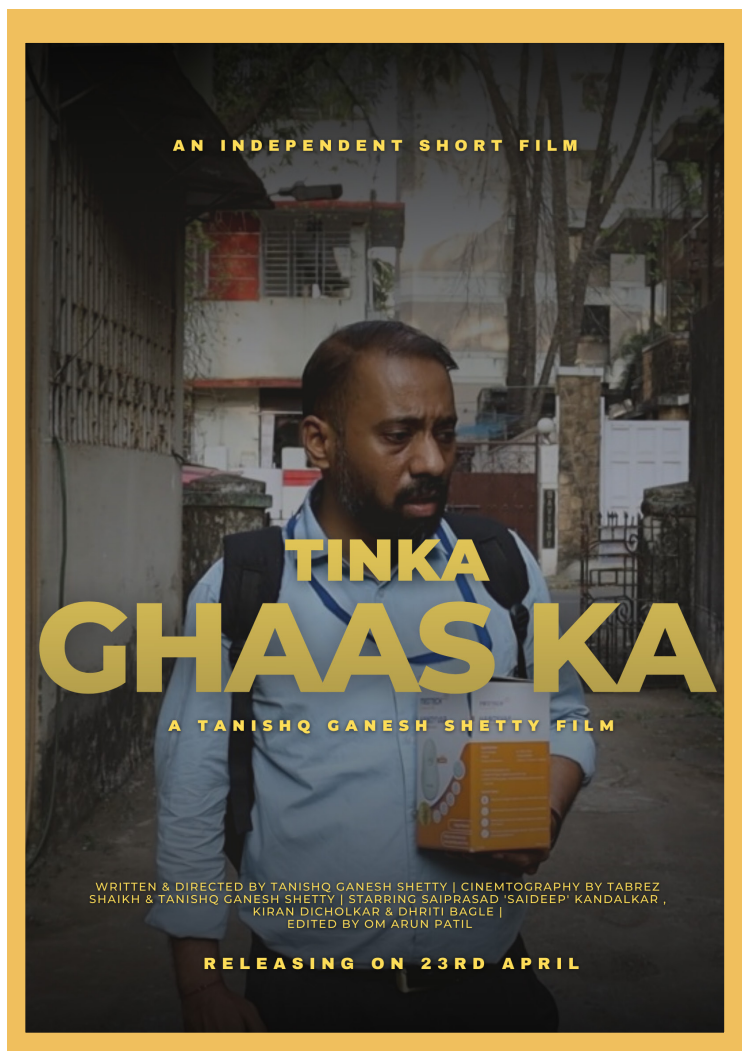
A Film made by Tanishq Ganesh Shetty

Article written by Saakshi Samant

Tinka Ghaas Ka, an independent film made by Tanishq Ganesh Shetty speaks about the class divide in our society. He is an SY student who had limited resources to make his first film. When asked about his filming process and the challenges he faced, he gladly answered all our queries and shared with us his experience.

Q: What inspired you to make this film? How was the filming process?

A: So, the analogy of ghaas and phool came to me before the film's idea had even sprouted in my mind and for some reason, it stayed with me. The more I pondered about it the deeper it got and I could associate more meaning with it. Months later while I was traveling, I saw two men sitting inside a rickshaw in white formals eating Vada pavs, for some absurd reason that visual struck a chord and I wondered how it is like to be in their shoes, having Vada pavs for lunch, not out of choice but out of compulsion. At that moment all the pieces fit together and I went home and wrote the first draft of the film. After finishing the draft, I messaged my friend, Saiprasad, telling him that I wrote a script, and even before I offered him the protagonist's role, he said to me; "I would love to help you in any capacity I can" and that meant a great deal to me. Sai did brilliantly in the film but keeping that aside, what a phenomenal person! He stood by me from the very start, till the very end even when things got adverse, for which I'm indebted to him. Originally I intended to shoot the film the following week itself but everything fell out of place- thankfully so. I set everything aside and came back to it after 3 months, only to be disappointed by what I had written.



I rewrote the script which later became a 19 pager. During filming a lot of improvisation took place, I constructed new scenes right before the camera rolled, changed some, and removed some.

Q: What meaning do you attach to your movie?

A: The film speaks about the divide in society, and how some people are trampled over and disrespected. A lot of people say “thank you bhaiya”, and show false niceties but saying is one thing and meaning it is another. I played basketball in Bandra YMCA, where we had people coming from glasshouses as well as tin houses. I was always exposed to both worlds. The influence was always there. I was in a position where I could contrast and analyze both worlds. I could see how the interactions between them took place, which was very amusing to me, like how the demeanour of one changes based on the social strata of another. So yes, the film depicts the bitter reality of the world



**Tanishq Ganesh Shetty-
Writer, Director, Producer and
Cinematographer**



Q: Did you face any hurdles while working on this project? If so, how did you deal with them?

This was my first film, that too without a budget so this presented challenges of its own, but our passion made up for the absence of a budget. My main cinematographer and dear friend Tabrez, stood by me through it all and for that I'm extremely grateful. This film saw 4 editors, the person who finally edited it was Om, a surprisingly down-to-earth guy for someone of that competence. I'm glad the previous three editors didn't work out because it worked in the favour of the film,

The principal photography started on the 3rd of November 2021 and took place over 5-6 sporadic days, but it was only on the 23rd of April 2022 that the film was released. The film experienced a lot of turbulence but in retrospect, each adversity that I thought was a curse was a blessing in disguise.

A picture paints a



Roxanne Lewis, FY BAMCJ A



Anweshan Horo, FY BAMCJ A

thousand words



Neel Kullar, FY BAMCJ A



Esther Dhalwani, FY BAMCJ A



Roxanne Lewis, FY BAMCJ A



Daniel Prakash, FY BAMCJ A



Aleena Baria, FY BAMCJ B



Sneha Kujur, FY BAMCJ A



Om Patil, FY BAMCJ A



Jadyn Fernandes, FY BAMCJ A

