

Curtains Fall on the 19th Mumbai International Film Festival (MIFF 2026) with a celebration of excellence

The 19th edition of the Mumbai International Film Festival (MIFF 2026) concluded today amidst an enthusiastic gathering of filmmakers, film enthusiasts, industry professionals, and young creative minds, all united by their passion for cinema, storytelling, artistic pursuits and creativity.

A total of 17 awards recognizing excellence in documentary, animation and short fiction filmmaking were presented during the closing ceremony.

The Golden Conch for Best International Documentary Film Award and a cash prize of ₹ 10 lakh (to be shared equally between director and producer of the film) went to the Polish documentary film *Silver*. The Minister Plenipotentiary and Director, Polish Institute, Ms. Malgorzata Wejsis-Golebiak received the top award on behalf of the Ms Natalia Koniarz and producer of the film Mr. Maciej Kubicki.

The Silver Conch for Best International Short Fiction Film and a cash prize of ₹ 5 Lakh went to the Iranian film *Under The Snow*. Shri Deepankar Prakash, one of the Producer of the film, received the award on behalf of Director of the film Ms. Nafiseh Zare and the other producer Ms. Kotukathira Prakash.

The Silver Conch for Best International Animation Film and a cash prize of ₹ 5 Lakh (To be shared equally by the director & producer of the film) went to the German animation film *Ma-*

ya's Song. The award was received by Lead Animator and Studio representative Ms. Sanika Kulkarni, on behalf

Small Clouds. The award for this FTII produced film was received by Vice Chancellor of FTII Shri Dhiraj Singh



The Minister Plenipotentiary and Director, Polish Institute, Ms. Malgorzata Wejsis-Golebiak received the Golden Conch for Best International Documentary Film Award on behalf of film director Natalia Koniarz and producer of the film Maciej Kubicki.

of the Directors and Producer of the film *Ms. Franziska Schönenberger* and Mr. Jayakrishnan Subramanian. The Silver Conch for Best Animation Film under National Competition and Cash Prize of ₹ 3 Lakh was bagged by Tamil language animation *Armstrong* from Angaalamman Temple Street. The Director and Producer Shri Bhuvanesh M. Kumar received the Silver Conch Award and cash prize.

The Silver Conch for Best Indian Short Fiction Film Award and Cash Prize of ₹ 3 Lakh was bagged by the film

and director Shri Shubham Sumit.

The Silver Conch for Best Indian Documentary Film Award and cash prize of ₹ 5 lakhs (shared equally between director and producer of the film) went to the documentary *Waai*. Director Shri Sainath S Uskaikar and Shri Jawahar Sharma on behalf of producer Shri Bharatbala Ganapathy received the award.

The award for the Best Cinematographer under International Competition category went to Shri Krish Makhija for the Indian documentary *Turtle Walker*.

The award for Best Editing under International Competition went to the short fiction film *Ms. Evgeny Smirnov* & Mr. Maksim Smirnov for the film *About the Cow* from Russia. Director Mr. Anton Simukhin received the award on behalf of the editor-duo.

The award for the Best Sound Designer under International Competition went to Shri Abhay Rumde (Purple Haze Studio) for the film *Deva Aaj Pan Vhay*.

Best short film Award on "Viksit Bharat/ 150 Years of VandeMataran/ Bharat@2026" was won by *The Last Shelter*. The awards were received by Shri Bharat Arora and Shri Rajesh Bhatia.

Pramod Pati Special Jury Award for Most Innovative/Experimental Film went to Taiwanese film *The Hoarders*, and was received by director Ms. Chuan-Ying Liao.

The Best Sound Design Award, under National Competition category went to Shri Bigyna Dahal for the film *Kovarty*.

The Best Editing Award, under National Competition category went to Shri Akhil Krishnan for the film *MAY-DAY*. The Director Shri Sarath Ambatt received the award on behalf of editor Shri Akhil Krishnan.

The award for Best Cinematographer under National Competition was bagged by Shri Ranadhir Biswas for the film *Small Clouds*.

The FIPRESCI International Critics Prize (FIPRESCI Prize) instituted by

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Curtains Fall on the 19th Mumbai International Film Festival (MIFF 2026) with a celebration of excellence

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the International Federation of Film Critics was given to Shri Pradeep Kenchanuru for his film *The Hug of Emptiness*.

The IDPA Award for the Best Student Film went to Shri Milan Kumar for the film *The Old Bull knows, or Once Knew*.

The Dadasaheb Phalke Chitrangari Award for Best Debut Director went to Ms. Pooja Tolani for her film *'Raaza'*.

The Governor of Maharashtra, Shri Jishnu Dev Varma, attended the Closing Ceremony of 19th MIFF as the Chief Guest. The dignitaries present on the occasion also included Principal Director General, Press Information Bureau Shri Dharendra Ojha; Additional Secretary, Ministry of Information and Broadcasting, Shri Prabhat; noted filmmaker Shri Ashutosh Gowariker; Festival Director and Managing Director of NFDC, Shri Prakash Magdum; Secretary, Marathi Language and Cultural Affairs, Government of Maharashtra, Shri Kiran Kulkarni; Joint Secretary to the Governor of Maharashtra Shri S. Ramamoorthy.

Addressing the closing ceremony of MIFF 2026, Maharashtra Governor Shri Jishnu Dev Varma highlighted the festival's remarkable journey as one of the world's most prestigious platforms dedicated to documentary, short fiction, and animation films. He noted that for more than three decades, MIFF has served as a vibrant stage for creative minds, storytellers, and visionaries, evolving from a national event into a global movement celebrating artistic excellence, cultural diversity, and meaningful storytelling. The significant growth witnessed over the last five editions, he said, reflects MIFF's increasing relevance and international stature.

The Governor also referred to the inaugural World Audio Visual and Entertainment Summit (WAVES), launched by Prime Minister Shri Narendra Modi in Mumbai on May 1, 2025. Conceived as a global platform for media, entertainment, animation, gaming, digital content, and emerging technologies, the summit brought together creators, investors, policymakers, and industry leaders from over 90 countries under the theme "Connecting Creators, Connecting Countries." He emphasized that WAVES reinforced India's ambition to become a global hub for the creative economy and digital storytelling while advancing the vision of "Create in India, Create for the World." Highlighting the importance of the creative or "Orange Economy," Shri Jishnu Dev Varma described the film industry as one of its strongest pillars. Beyond generating employment and driv-

ing innovation, films act as powerful instruments of soft power, enabling nations to communicate their values, traditions, and aspirations to global audiences. He particularly praised documentaries for their ability to capture reality, preserve history, challenge assumptions, and inspire social transformation.

mentaries, short fiction and animation are the forms that don't look away from the realities of the world, instead they mirror the impact back to the audience. He informed that MIFF 2026 received an overwhelming response with 1,459 film entries from across the world. The Competition Section comprised of 144 films, including 52

international and 92 national entries, representing filmmakers from 13 countries. The non competition section featured a total of 202 films, including 106 international titles and 96 national films from 46 participating countries, collectively presenting over 83 hours of screenings. The sections were organised across 24



The Maharashtra Governor also underlined the significance of short films and animation. While short films provide a platform for experimentation and emerging talent, animation has evolved into a powerful medium for education, communication, cultural preservation, and creative expression. Through technology and imagination, animation helps convey complex ideas in engaging and universally accessible ways.

Expressing pride that Mumbai continues to host this important international cultural event, he reaffirmed Maharashtra's position as a leading centre for cinema, arts, and creativity. He called for greater encouragement of youth, especially from rural and tribal communities, and women filmmakers to share their unique stories. While acknowledging technology as a major enabler, he urged responsible use of Artificial Intelligence and stressed the need to protect filmmakers' intellectual property. Congratulating all award winners and participants, he emphasized that meaningful storytelling remains a powerful force for dialogue, empathy, and positive social change. In his welcome speech, Additional Secretary, Ministry of Information and Broadcasting, Shri Prabhat said, the response from audience across venues this week has reaffirmed the enduring relevance of non feature cinema including documentaries, short fiction and animation, and that is a real measure of a success of the film festival. The MIFF Report was also ceremonially released by Managing Director, National Film Development Corporation (NFDC) Shri Prakash Magdum. In his speech, Shri Magdum said, most powerful truths are told not on the biggest screens, but on the smallest, most honest frames. Docu-

including Mosaic, Best of Fest, Busan Next Wave, Oscar Winners, Raimund Krumme Retrospective, NFDC Showcase, Echoes from North East, and Marathi Films, IFFI CMOT, among others, bringing together acclaimed works, emerging voices, and regionally rooted storytelling on a single platform. Master film maker David Attenborough was honoured with the screening of his two films under 'Centenary Tribute'. A 'Homage' section showcased films by masterminds Shyam Benegal, photographer Raghu Rai, and documentary master Fredric Wiseman, whose works reminded audiences why non-feature cinema endures, stated MD, NFDC. This edition of MIFF also introduced two new curated sections, 'Echoes from North East', showcasing seven films from the region, and 'Marathi Films', featuring 19 films in collaboration with Film City Maharashtra - reinforcing MIFF's commitment to celebrating diverse regional voices within Indian cinema.

As the curtains come down on the 19th edition of the Mumbai International Film Festival, the spirit of storytelling, creativity, and cinematic excellence continues to inspire filmmakers and audiences alike. If films are food for the soul, MIFF has once again nourished minds with powerful narratives, diverse perspectives, and transformative ideas. While this chapter concludes, the journey of celebrating meaningful cinema goes on. The film lovers will now look forward to 57th International Film Festival of India (IFFI) and also MIFF's next edition in 2028, when the curtains will rise once again to welcome storytellers from across the world and reaffirm the enduring power of films to connect, inspire, and create lasting impact.

Polish film Silver bags the Golden Conch as MIFF 2026 honours global and Indian storytelling excellence

PIB

Mumbai: The curtains came down on the 19th Mumbai International Film Festival (MIFF) with a glittering closing ceremony at Ravindra Natya Mandir, Dadar, where some of the finest voices in documentary, short fiction and animation cinema were honoured with the festival's coveted Golden Conch and Silver Conch awards.

The festival's highest honour, the Golden Conch for Best Documentary Film of the Festival, was awarded to the Polish documentary Silver, directed by Natalia Koniarz and produced by Maciej Kubicki. The jury described the film as "a poetic yet uncompromising exploration of poverty, labour and dignity, transforming a local reality into a profound reflection on global injustice." The award was received on behalf of the filmmakers by Ms. Malgorzata Wejsis-Golebiak, Minister Plenipotentiary and Director of the Polish Institute. The Minister Plenipotentiary and Director, Polish Institute, Ms. Malgorzata Wejsis-Golebiak received the Golden Conch for Best International Documentary Film Award on behalf of film director Natalia Koniarz and producer of the film Maciej Kubicki

National Competition: Indian stories find their moment

The National Competition showcased the strength and diversity of contemporary Indian non-feature cinema, with three films taking home the prestigious Silver Conch honours.

The Silver Conch for Best Indian Animation Film went



The Silver Conch for Best Indian Short Fiction Film Award for the FTII-produced film 'Small Clouds' was received by Vice Chancellor of FTII Shri Dhiraj Singh and film director Shri Shubham Sumit.

to Armstrong from Angaalamman Temple Street, directed and produced by Bhuvanesh M. Kumar alias Bunz. The jury praised the film for its daring depiction of a distant future, its sharp social commentary on tradition and change, and its use of animation as a powerful cinematic language rather than merely a visual form.

The Silver Conch for Best Indian Short Fiction Film Award for the FTII-produced film 'Small Clouds' was received by Vice Chancellor of FTII Shri Dhiraj Singh and film director Shri Shubham Sumit.

The Silver Conch for Best Indian Short Fiction Film was awarded to Small Clouds, directed by Shubham Sumit and produced by Dhiraj Singh. The jury citation celebrated the film's evocative coming-of-age narrative set against misty seascapes and rain-soaked backyards, applauding its sensitivity in portraying childhood, separation and the passage of time.

The Silver Conch for Best Indian Documentary Film went to Waai, directed by Sainath S. Uskaikar and produced by Bharatbala Ganapathy. The jury recognised the film for its visually striking portrait of a fading nomadic musical tradition and its compassionate exploration of memory, inheritance and cultural continuity. Uskaikar accepted the award along with Jawahar Sharma on behalf of producer Bharatbala Ganapathy.

International Competition: Global cinema takes centre stage

The International Competition honoured films that pushed artistic and thematic boundaries across continents.

The Silver Conch for Best Animation Film was awarded to Germany's Maya's Song, directed and produced by Franziska Schönenberger and Jayakrishnan Subramanian. The jury hailed the film for its imaginative and emotionally resonant storytelling, portraying a profound journey of identity, belonging and self-discovery with universal appeal. The award was received by lead animator and studio representative Sanika Kulkarni on behalf of the filmmakers.

The Silver Conch for Best International Short Fiction Film went to the Iranian film 'Under The Snow.' Shri Deepankar Prakash, one of the Producer of the film, received the award on behalf of Director of the film Nafiseh Zare and the other producer Kottukathira Prakash.

The Silver Conch for Best Short Fiction Film in the International Competition went to Iran's Under The Snow, directed by Nafiseh Zare. The jury praised the film's courageous and nuanced portrayal of a young woman negotiating personal truth and societal constraints through a subtle yet deeply affecting cinematic language. Producer Deepankar Prakash accepted the award on behalf of the director and producers Kottukathira Prakash and Pouya Saeedi.

The evening culminated with the presentation of the Golden Conch to Silver, a film that emerged as the standout work of MIFF 2026, earning the festival's highest recognition for its powerful humanistic vision and global relevance.

Other honours at MIFF 2026

Apart from the Conch awards, filmmaker Pradeep Kenchanuru won the FIPRESCI International Critics



The Silver Conch for Best International Short Fiction Film went to the Iranian film 'Under The Snow.' Shri Deepankar Prakash, one of the Producer of the film, received the award on behalf of Director of the film Nafiseh Zare and the other producer Kottukathira Prakash.

Prize for The Hug of Emptiness, while Milan Kumar received the IDPA Award for Best Student Film for The Old Bull Knows, or Once Knew.

Pooja Tolani was honoured with the Dadasaheb Phalke Chitranagari Award for Best Debut Director for Razaa. The Last Shelter won the Special Award for Best Short Film on Viksit Bharat / 150 Years of Vande Mataram / Bharat@2026, and Taiwanese filmmaker Chuan-Ying Liao received the Pramod Pati Special Jury Award for Most Innovative/Experimental Film for The Hoarders.

In the National Competition's technical categories, Bigyna Dahal won Best Sound Design for Kovarty, Akhil Krishnan won Best Editing for MAYDAY, and Ranadhir Biswas was awarded Best Cinematography for Small Clouds.

Among the International Competition technical awards, Abhay Rumde won Best Sound Design for Deva Aaj Pan Vhay, Evgeny Smirnov and Maksim Smirnov won Best Editing for Russia's About the Cow, and Krish Makhija was honoured for Best Cinematography for Turtle Walker.

The event was attended by Maharashtra Governor Shri Jishnu Dev Varma, Principal Director General of PIB Shri Dharendra Ojha, Additional Secretary, Ministry of Information and Broadcasting, Shri Prabhat, acclaimed filmmaker Shri Ashutosh Gowariker, NFDC Managing Director and Festival Director Shri Prakash Magdum, and guests from the film fraternity and film enthusiasts, celebrating a week of powerful storytelling from India and around the world.

The festival concluded with a screening of the Golden Conch-winning documentary Silver, offering audiences one final cinematic experience before MIFF signed off until its next edition in 2028.

MIFF 2026: In Pictures - Red Carpet Arrivals at the 19th MIFF Closing Ceremony 2026

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The red carpet of the Closing Ceremony of the 19th Mumbai International Film Festival (MIFF) 2026 was graced by several dignitaries and renowned personalities from the film industry. The event was attended by Hon'ble Gover-

nor of Maharashtra Shri Jishnu Dev Varma, Secretary, Marathi Language and Cultural Affairs, Government of Maharashtra, Shri Kiran Kulkarni, and Managing Director, NFDC Prakash Magdum. The event also saw the presence of acclaimed filmmaker Ashutosh

Gowariker, actress Aimee Baruah, actress Sheena Chohan, Dr. Kiran Shantaram and renowned animator-director Raimund Krumme. Relive the glamour, smiles, and memorable moments that marked the grand finale of a week long celebration of cinema at MIFF 2026.



Hon'ble Governor of Maharashtra Shri Jishnu Dev Varma, Secretary, Marathi Language and Cultural Affairs, Government of Maharashtra, Shri Kiran Kulkarni and Managing Director, NFDC Prakash Magdum, on the red carpet ahead of the Closing Ceremony of the 19th Mumbai International Film Festival (MIFF).



Filmmaker Ashutosh Gowariker and Managing Director, NFDC, Prakash Magdum, on the red carpet ahead of the Closing Ceremony of the 19th MIFF.



Actress Aimee Baruah arrives at the red carpet of the Closing Ceremony of the 19th MIFF.



Dr. Kiran Shantaram, son of legendary filmmaker V. Shantaram, and Ujwal Nirgudkar, Technical Advisor to India's National Film Heritage Mission, on the red carpet at the MIFF 2026 Closing Ceremony.



Dr. Vishwas Deoskar CEO Indian Institute of Creative Technology (IICT) gracing the red carpet event of MIFF closing ceremony

MIFF 2026 Hosts World Premiere of Bharati Aur Bibo, Animated Tribute to Bharat's Women Icons

PIB

Mumbai: The 19th Mumbai International Film Festival (MIFF 2026) hosted the World Premiere of Bharati Aur Bibo, a Hindi animation series produced by NFDC and Puppetica Media, directed by Sneha Ravishankar. Introducing the

"Nari mein Devi mein, mujhse hai sab kuch, mujhme hai sab kuch". This diverse presentation refuses to stereotype the image of great women.

The series profiles four real-life women icons of India. Ahilya-bai Holkar depicts the Maratha queen's rise from the royal household of Indore to one of administrative wisdom and diplomacy, with women as nourishers reflected through her mother-in-law, who taught her the lessons of strong leadership.

Rani Durgavati traces the Gondwana queen's reign and her defiance of the Mughal Empire under Akbar — dismissed by his men with the words "Wo to mehaj ek aurat hai," before her

resolve forced their recognition of her power. The episode closes on her choosing death over surrender, a legacy honoured through Jabalpur's Rani Durgavati University. The animator subverts the colour pink, usually tied to fragile femininity, recasting it as a fierce army of courage.

Rani Rashmoni follows the Kolkata social reformer who challenged the East India Company, built public welfare infrastructure, and pushed reform alongside Ishwar Chandra Vidyasagar, including a law banning polyg-

amy. The episode also challenges religious patriarchy through priests' refusal to perform puja at the Dakshineswar temple be-

hood, marriage, and the quiet emotional costs borne by these women. A subtle nuance of the storytelling is its gender balance,



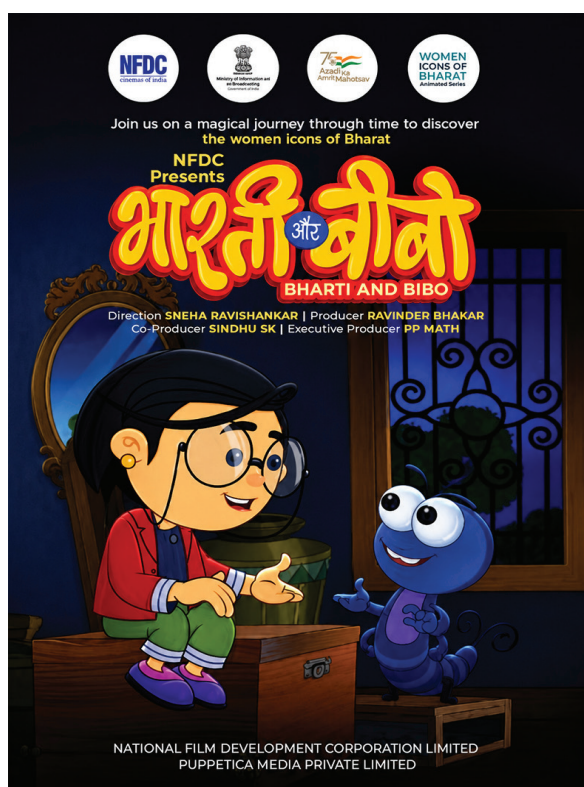
cause it was built by a woman.

Saalumara Thimmakka, distinct in tone from the royal narratives, portrays the Karnataka environmentalist who, denied formal education and married off young, went on to plant and nurture hundreds of trees as her own children, later honoured with the Padma Shri.

Across episodes, the series weaves in honest portrayals of widow-

resisting a purely matriarchal framing in favour of a feminist approach.

The edutainment format makes history both accessible and engaging for young minds. At a time when the legacies of such heroic women of Bharat risk fading from memory, Bharati Aur Bibo serves as a reminder for children to know, value, and carry forward their contributions.



series, Ravishankar called it a huge milestone, noting NFDC's collaboration on the project. The series begins with a disclaimer that the women's stories are presented in their unedited form, as a tribute to these great women of Bharat.

Told through young Bharati and her magical companion Bibo — her name representing the female version of Bharat — each episode opens with a chorus celebrating women in everyday roles as drivers, caregivers, Kathak dancers, farmers, gymnasts, and artists, carrying the universal refrain:



एमआईएफएफ ओपन फोरम में विशेषज्ञों की राय - तकनीक के विकास के बावजूद फिल्म समारोहों का मूल स्वरूप बरकरार रहेगा

मुंबई अंतर्राष्ट्रीय फिल्म महोत्सव (एमआईएफएफ) 2026 के पांचवें और अंतिम ओपन फोरम में आज वक्ताओं ने कहा कि भले ही स्ट्रीमिंग प्लेटफॉर्म, डिजिटल टेक्नोलॉजी और फिल्में देखने की बदलती आदतें सिनेमा की दुनिया को बदल रही हैं, फिर भी फिल्म फेस्टिवल खोज, सीखने और सामूहिक अनुभव के मंच के तौर पर अपनी अहमियत बनाए हुए हैं।

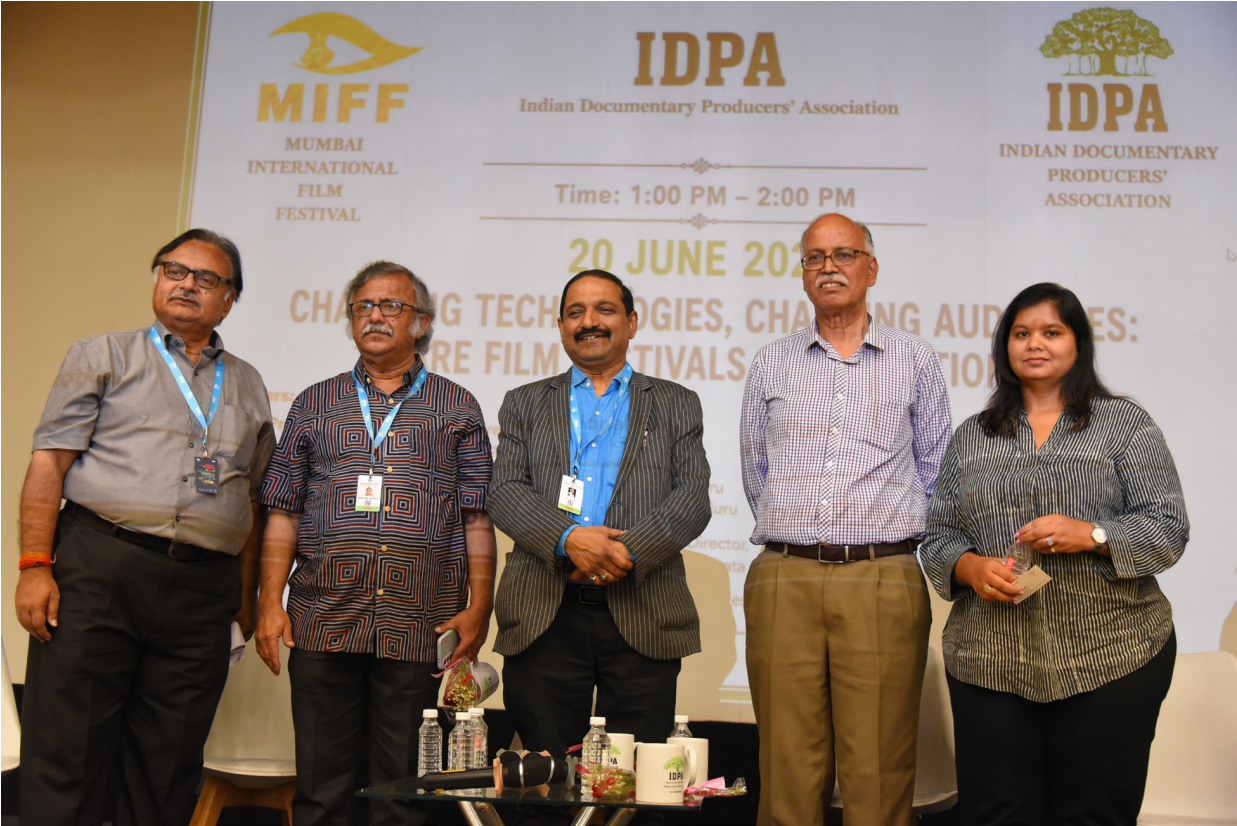
महोत्सव के दौरान इंडियन डॉक्यूमेंट्री प्रोड्यूसर्स एसोसिएशन (आईडीपीए) द्वारा आयोजित 'चेंजिंग टेक्नोलॉजीज, चेंजिंग ऑडियेंस: आर फिल्म फेस्टिवल्स इन ट्रांजिशन' शीर्षक वाले इस सत्र में फिल्म समारोहों के दिग्गजों ने एक साथ चर्चा की कि कैसे तकनीक दर्शकों की भागीदारी को बदल रही है और साथ ही फिल्म समारोहों के स्थायी मूल्य की परीक्षा ले रही है।

इस सत्र में बेंगलुरु अंतर्राष्ट्रीय फिल्म महोत्सव के संस्थापक सदस्य और पूर्व आर्टिस्टिक डायरेक्टर विद्याशंकर एन.; इंडिया हैबिटेट सेंटर के निदेशक प्रोफेसर (डॉ.) के.जी. सुरेश; फिल्म समीक्षक और महोत्सव सलाहकार प्रेमेंद्र मजूमदार तथा पुणे अंतर्राष्ट्रीय फिल्म महोत्सव (पीआईएफएफ) की प्रमुख सदस्य अदिति अक्कलकोटकर शामिल थे। चर्चा का संचालन फिल्म निर्माता और आईडीपीए के अध्यक्ष संस्कार देसाई ने किया। चर्चा की शुरुआत करते हुए, बेंगलुरु अंतर्राष्ट्रीय फिल्म महोत्सव के संस्थापक सदस्य और पूर्व आर्टिस्टिक डायरेक्टर विद्याशंकर एन. ने 2000 के दशक की शुरुआत में आई डिजिटल क्रांति के बाद से फिल्म समारोहों के क्रमिक विकास पर प्रकाश डाला। उन्होंने कहा कि यद्यपि तकनीक ने सिनेमा तक पहुँच को व्यापक रूप से सुगम बनाया है, लेकिन फिल्म समारोहों का मूलभूत उद्देश्य आज भी अपरिवर्तित है। उन्होंने कहा, 'फिल्म समारोह सिनेमा के वास्तविक अनुभव के लिए होते हैं, न कि केवल जानकारी प्राप्त करने के लिए।' संग्रहालयों से तुलना करते हुए, उन्होंने कहा कि ऑनलाइन उपलब्ध प्रचुर कंटेंट के बावजूद दर्शक आज भी गहन सांस्कृतिक अनुभवों की तलाश में रहते हैं। उन्होंने जोर देकर कहा, 'सिनेमा के मूल मूल्य आज भी अक्षुण्ण हैं और फिल्म समारोह उन चुनिंदा स्थानों में से हैं जो इन मूल्यों को जीवित रखे हुए हैं।'

श्री विद्याशंकर ने आगे कहा कि जहाँ युवा दर्शक फिल्म समारोहों में उभरती तकनीकों और सिनेमाई रुझानों को देखने के लिए आते हैं, वहीं पुराने दर्शक अक्सर पुरानी यादों (नॉस्टैल्जिया) से प्रेरित होकर आते हैं। इससे अलग-अलग पीढ़ियों के बीच एक अנוखा सांस्कृतिक माहौल बनता है।

प्रोफेसर (डॉ.) के. जी. सुरेश ने चर्चा का रुख सर्वाइवल से हटाकर 'प्रासंगिकता' की ओर मोड़ा। भारत भर में फिल्म समारोहों की बढ़ती संख्या को स्वीकार करते हुए, उन्होंने यह प्रश्न उठाया कि क्या जागरूक दर्शकों को तैयार करने के लिए पर्याप्त प्रयास किए जा रहे हैं।

उन्होंने कहा, 'फिल्म समारोह सिनेमा का उत्सव



तो हैं ही, लेकिन उन्हें सीखने का अनुभव भी होना चाहिए।' उन्होंने आगे कहा कि तकनीक सिनेमा को केवल तभी समृद्ध कर सकती है जब अच्छी क्वालिटी का कंटेंट उसकी धुरी बनी रहे। सिनेमा को शिक्षा और व्यवहार परिवर्तन के सबसे शक्तिशाली माध्यमों में से एक बताते हुए, प्रोफेसर सुरेश ने शिक्षण संस्थानों में फिल्म एप्रिसिएशन को शामिल करने और युवाओं को कम उम्र से ही सिनेमा से परिचित कराने की वकालत की।

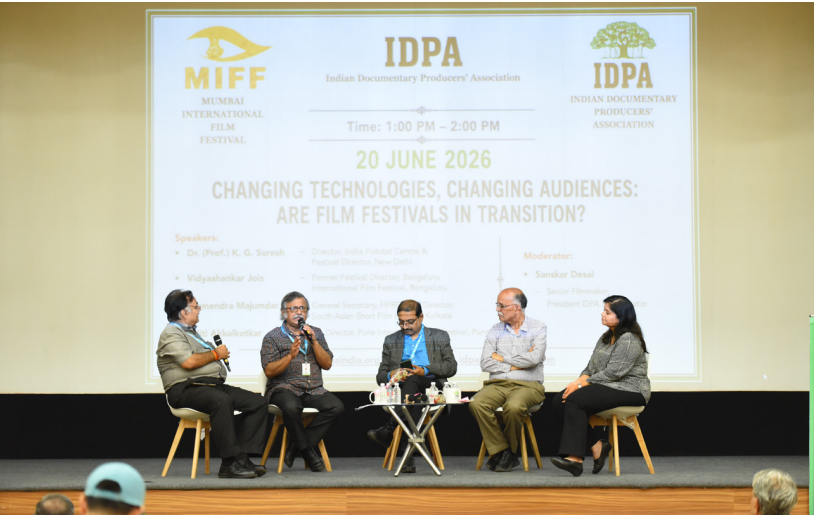
अपनी व्यक्तिगत यात्रा को साझा करते हुए, अदिति अक्कलकोटकर ने बताया कि पुणे अंतर्राष्ट्रीय फिल्म महोत्सव (पीआईएफएफ) के साथ काम करने से सिनेमा के प्रति उनकी समझ का दायरा मुख्यधारा के मनोरंजन से कहीं आगे बढ़ा। उन्होंने कहा, "फिल्म फेस्टिवल ऐसी दुनिया के दरवाज़े खोलते हैं जिनसे दर्शक शायद ही कभी रूबरू हो पाते।" पीआईएफएफ के आयोजन में छात्रों की महत्वपूर्ण भूमिका पर प्रकाश डालते हुए, अक्कलकोटकर ने उन संवादों के महत्व पर जोर दिया जो फिल्मों के प्रदर्शन के अलावा होते हैं, जैसे फिल्म प्रेमियों का नेटवर्किंग करना, फिल्म निर्माताओं और दर्शकों के बीच विचारों का आदान-प्रदान और क्षेत्रीय तथा अंतर्राष्ट्रीय सिनेमा से परिचय।

एक आलोचनात्मक दृष्टिकोण प्रस्तुत करते हुए, प्रेमेंद्र मजूमदार ने डिजिटल युग में तथाकथित फिल्म समारोहों के अनियंत्रित प्रसार पर चिंता व्यक्त की। उन्होंने यह स्वीकार किया कि तकनीक ने आयोजनों को सुगम बना दिया है, लेकिन उन्होंने आगाह किया कि कई 'फर्जी' फिल्म महोत्सव

सामने आए हैं, जो वास्तविक सांस्कृतिक मंच के बजाय मुख्य रूप से कमर्शियल काम-काज के रूप में संचालित हो रहे हैं।

उन्होंने कहा, 'ये महोत्सव अक्सर 'पे-टू-विन' (शुल्क देकर पुरस्कार प्राप्त करने) जैसी संरचनाओं के माध्यम से फिल्म निर्माताओं का शोषण करते हैं और बिना किसी कानूनी व विनियामक मानदंडों का पालन किए संचालित होते हैं।' उन्होंने आगे कहा कि फिल्म निर्माताओं के हितों की रक्षा करने और महोत्सव की विश्वसनीयता बनाए रखने के लिए सरकार द्वारा और अधिक सख्त निगरानी की आवश्यकता है। चर्चा में फिल्म संस्कृति को पोषित करने में फिल्म सोसाइटियों की निरंतर भूमिका पर भी प्रकाश डाला गया। मजूमदार और सुरेश, दोनों ने शैक्षिक पहल, कैंपस फिल्म सोसाइटियों और

फिल्म अध्ययन कार्यक्रमों के विस्तार के माध्यम से जागरूक दर्शक वर्ग तैयार करने की आवश्यकता पर बल दिया। सत्र का समापन इस आम सहमति के साथ हुआ कि यद्यपि माध्यम, प्लेटफॉर्म और दर्शकों के व्यवहार में निरंतर बदलाव आ सकता है, लेकिन सांस्कृतिक आदान-प्रदान, सिनेमाई खोज और फिल्मों (मूविंग इमेज) के सामूहिक उत्सव के रूप में फिल्म महोत्सवों की जगह अपूरणीय बनी रहेगी। यह ओपन फोरम एमआईएफएफ 2026 के दौरान आईडीपीए द्वारा आयोजित पांच-भागों वाली चर्चा श्रृंखला का समापन था, जिसमें फिल्म निर्माताओं, विद्वानों और इंडस्ट्री से जुड़े लोगों ने एक साथ आकर तेजी से बदलते टेक्नोलॉजी के दौर में सिनेमा और डॉक्यूमेंट्री संस्कृति के भविष्य पर गहन विचार-विमर्श किया।



जागतिक आणि भारतीय कथाकथनाच्या उत्कृष्टतेचा गौरव करत मुंबई आंतरराष्ट्रीय चित्रपट महोत्सव 2026 मध्ये पोलिश चित्रपट ‘सिल्व्हर’ने पटकावला सुवर्ण शंख

इराणच्या ‘अंडर द स्नो’ चित्रपटाला उत्कृष्ट आंतरराष्ट्रीय लघुपट काल्पनिक (शॉर्ट फिक्शन) पुरस्कार; तर ‘स्मॉल क्लाउड्स’ची सर्वोत्कृष्ट भारतीय लघुपट काल्पनिक चित्रपट म्हणून निवड

19 व्या मुंबई आंतरराष्ट्रीय चित्रपट महोत्सवाचा (मिफ) आज दादर येथील रवींद्र नाट्य मंदिर येथे एका भव्य सोहळ्याने समारोप झाला, सात दिवस चाललेल्या या महोत्सवात माहितीपट, लघुपट आणि ॲनिमेशन चित्रपटांची मांदियाळी जमली होती. त्यामधील सर्वोत्तम अशा कलाकृतींना महोत्सवाच्या प्रतिष्ठित ‘सुवर्ण शंख’ आणि ‘रौप्य शंख’ पुरस्कारांनी सन्मानित करण्यात आले.

महोत्सवात तब्बल 6 श्रेणींमध्ये एकूण 17 पुरस्कार देण्यात आले. यामध्ये एक प्रतिष्ठित सुवर्ण शंख पुरस्कार, पाच रौप्य शंख पुरस्कार, तर 11 सन्मानचिन्हांचा समावेश आहे. महोत्सवातील सर्वोत्कृष्ट आंतरराष्ट्रीय माहितीपटाचा प्रतिष्ठित सुवर्ण शंख पुरस्कार आणि 10 लाख रुपयांचे रोख पारितोषिक (चित्रपटाचे दिग्दर्शक आणि निर्माते यांच्यात समान प्रमाणात विभागले जाते) असा पुरस्कार पोलंडच्या सिल्व्हर या माहितीपटाला प्रदान करण्यात आला.

पोलिश सांस्कृतिक मंत्री-फ्लेनिपोटेन्शरी आणि संचालिका मालगोर्झाता वेजिसिस-गोवेंबियाक यांनी दिग्दर्शिका नतालिया कोनियाझी आणि चित्रपटाचे निर्माता माचेय कुबिकी यांच्या वतीने हा सर्वोच्च पुरस्कार स्वीकारला.

गरिबी, कष्ट आणि प्रतिष्ठा यांच्या काव्यात्मक तरीही तडजोड न करता वेध घेतल्याबद्दल, ज्यामधून स्थानिक वास्तवाचे रूपांतर जागतिक अन्यायावरील एका सखोल चिंतनात होते.

सर्वोत्कृष्ट आंतरराष्ट्रीय लघुपटाचासाठीचा रौप्य शंख पुरस्कार आणि 5 लाख रुपयांचे रोख पारितोषिक इराणी चित्रपट ‘अंडर द स्नो’ला प्रदान करण्यात आले. या चित्रपटाचे सहनिर्माते दीपांकर प्रकाश यांनी चित्रपटाच्या दिग्दर्शिका नफिसेह झारे आणि अन्य निर्माते कोदुकथिरा प्रकाश यांच्या वतीने हा पुरस्कार स्वीकारला.

वैयक्तिक सत्य आणि सामाजिक बंधना यांच्यामधील एका तरुण स्त्रीचा संघर्ष धाडसाने आणि बारकाव्यांसह, अत्यंत संयमित आणि मनाला सखोल भिडणाऱ्या चित्र-भाषेतून व्यक्त झाला आहे, त्या मांडणीसाठी.

सर्वोत्कृष्ट आंतरराष्ट्रीय ॲनिमेशन चित्रपटासाठीचा रौप्य शंख पुरस्कार आणि 5 लाख रुपयांचे रोख पारितोषिक (चित्रपटाचे दिग्दर्शक आणि निर्माते यांच्यात समान प्रमाणात विभागले जाते) जर्मनीच्या मायाज सॉंग या ॲनिमेशन चित्रपटाला प्रदान करण्यात आले. हा पुरस्कार प्रमुख ॲनिमेटर आणि स्टुडिओ प्रतिनिधी सानिका कुलकर्णी यांनी चित्रपटाचे दिग्दर्शक आणि निर्माते फ्रांझिस्का शोन्ननबर्गर आणि जयकृष्ण सुब्रमण्यन यांच्या वतीने स्वीकारला.

कल्पक आणि भावपूर्ण ॲनिमेशनसाठी; ज्यातून सार्वत्रिक प्रभावासह ओळख, आपलेपणा आणि आत्मशोधाचा सखोल प्रवास प्रभावीपणे मांडते.

आंतरराष्ट्रीय स्पर्धा श्रेणी अंतर्गत सर्वोत्कृष्ट छायाचित्रकाराचा (सिनेमॅटोग्राफर) पुरस्कार ‘टर्ल वॉकर’ या भारतीय माहितीपटासाठी कृष्ण मखिजा यांना प्रदान करण्यात आला. खोल समुद्रतळाचे मंत्रमुग्ध करणाऱ्या दृश्यानुभवात रूपांतरित करणाऱ्या आणि समुद्री कासवांच्या संवेदनशील/नाजूक जंगला प्रकाशात आणणाऱ्या पाण्याखाली उत्कृष्ट छायाचित्रणासाठी. आंतरराष्ट्रीय स्पर्धा विभागातील सर्वोत्कृष्ट संकलनासाठीचा (एडिटिंग) पुरस्कार रशियाचे येवगेनी स्मिरनोव्ह आणि मॅक्सिम स्मिरनोव्ह यांच्या ‘अबाउट द काऊ’ या लघुपटाला मिळाला. दिग्दर्शक ॲटोन सिमुखिन यांनी संपादक जोडीच्या वतीने हा पुरस्कार स्वीकारला.

वेळ, भावना आणि व्यक्तिरेखा यांचा सहजतेने आणि अचूकतेने प्रवाह साधणाऱ्या उत्कृष्ट चित्रपटीय कारागिरीबद्दल तसेच विनोदाची प्रभावी जोड देत, मनाला खोलवर स्पर्श करणारे आणि अनेक स्तरांनी समृद्ध असे सुंदर कथानक उभे केल्याबद्दल हा गौरव करण्यात आला.

आंतरराष्ट्रीय स्पर्धा विभागातील सर्वोत्कृष्ट ध्वनी संकलक (साऊंड डिझायनर) पुरस्कार देवा आज पण द्यय या चित्रपटासाठी अभय रुमडे (पर्पल हेझ स्टुडिओ) यांना प्रदान करण्यात आला.

निसर्गातील विविध तत्वांना प्रभावी अभिव्यक्ती देणारे सामर्थ्यशाली दृश्यविश्व साकारल्याबद्दल आणि वादळ तसेच खडतर भूभागातून होणाऱ्या एका लहान मुलाच्या प्रवासाचे त्यातून सुंदर प्रतिबिंब उभे केल्याबद्दल ही निवड झाली.

सर्वोत्कृष्ट भारतीय माहितीपटासाठीचा रौप्य शंख पुरस्कार आणि 5 लाख रुपयांचे रोख पारितोषिक (दिग्दर्शक आणि निर्माता यांच्यात विभागून) ‘वाई’ या माहितीपटाला मिळाले. निर्माते भरतबाला गणपती यांच्या वतीने दिग्दर्शक साईनाथ एस. उस्काईकर आणि जवाहर शर्मा यांनी हा पुरस्कार स्वीकारला. लुप्त होत चाललेल्या भटक्या संगीत परंपरेचे दृश्यात्मकदृष्ट्या प्रभावी चित्रण केल्याबद्दल, करुणा आणि संवेदनशीलता यांचे प्रभावी दर्शन घडवल्याबद्दल; तसेच स्मृती, आवाज आणि वारसा यांच्या आधुनिक काळातील हस्तांतरणाचे अर्थपूर्ण चित्रण केल्याबद्दल माहितीपटाची निवड झाली. सर्वोत्कृष्ट भारतीय लघुपटासाठीचा रौप्य शंख (सिल्व्हर कॉच) पुरस्कार आणि 3 लाख रुपयांचे रोख पारितोषिक ‘स्मॉल क्लाउड्स’ या चित्रपटाने पटकावले. एफटीआयआय निर्मित या चित्रपटाचा पुरस्कार एफटीआयआयचे कुलगुरु धीरज सिंह आणि दिग्दर्शक शुभम सुमित यांनी स्वीकारला.

धुक्याने आच्छादलेल्या समुद्रकिनार्यांच्या आणि पावसाने भिजलेल्या अंगणांच्या पाश्चैभीमूर बालपणापासून प्रौढत्वाकडे वाटचाल आणि त्यासोबत नात्यांमध्ये निर्माण होणारे अंतर यांचा प्रवास प्रेक्षकांसमोर प्रभावीपणे उलगडल्याबद्दल, बालपणीच्या नाजूक नातेसंबंधांचे आणि काळाच्या अपरिहार्य प्रवाहाचे अत्यंत संवेदनशीलतेने चित्रण केल्याबद्दल, तसेच उत्कृष्ट कथनशैली, नावित्यपूर्ण चित्रपटीय मांडणी आणि रूपकांच्या समृद्ध वापराबद्दल या लघुपटाची निवड झाली, असे तज्ज्ञांनी सांगितले.

राष्ट्रीय स्पर्धेतील सर्वोत्कृष्ट ॲनिमेशन चित्रपटासाठीचा ‘रौप्य शंख’ पुरस्कार आणि 3 लाख रुपयांचे रोख पारितोषिक ‘आर्मस्ट्रॉंग फ्रॉम अंगलमन टेम्पल स्ट्रीट’ या चित्रपटाने

पटकावले. दिग्दर्शक आणि निर्माते भुवनेश एम. कुमार यांना पुरस्कार आणि रोख पारितोषिक प्रदान करण्यात आले.

दूरच्या भविष्यकाळाचे धाडसी चित्रण, जुन्या परंपरा आणि बदलत्या जगातील सामाजिक वास्तवावर केलेले भाष्य, तसेच ॲनिमेशनचा केवळ दृश्य माध्यम म्हणून नव्हे तर प्रभावी चित्रपटीय भाषा म्हणून केलेल्या वापराबद्दल याची निवड करण्यात आली.

राष्ट्रीय स्पर्धेअंतर्गत ‘सर्वोत्कृष्ट छायाचित्रकार’ हा पुरस्कार ‘स्मॉल क्लाउड्स’ या चित्रपटासाठी रणधीर बिस्वास यांनी पटकावला.

त्यांच्या कॅमेऱ्याची हालचाल, दृश्यरचना आणि रंगसंगती यांचा कथेला खऱ्या अर्थाने उंची प्रदान करणाऱ्या पद्धतीने केलेल्या उत्कृष्ट वापराबद्दल. संवादांशिवायही ज्यांची दृश्ये प्रेक्षकांशी सखोल भावनिक नाते निर्माण करतात.

राष्ट्रीय स्पर्धा विभागात सर्वोत्कृष्ट संकलनाचा पुरस्कार अखिल कृष्णन यांना ‘मेडे (MAYDAY)’ या चित्रपटासाठी मिळाला. संकलक अखिल कृष्णन यांच्या वतीने दिग्दर्शक सरथ अंबट यांनी हा पुरस्कार स्वीकारला.

तणाव, दिशाभूल आणि कृती यांचा उत्कृष्ट वापर करून, समज आणि सहानुभूती यांच्या अभावात आपण ज्यांच्यावर प्रेम करतो त्यांनाही मोठी हानी पोहोचवू शकतो, हा प्रभावी संदेश अधोरेखित केल्याबद्दल हा पुरस्कार देण्यात आला.

राष्ट्रीय स्पर्धेच्या श्रेणीअंतर्गत सर्वोत्कृष्ट ध्वनी संयोजनाचा पुरस्कार बिज्ञान दहल यांना कोवार्टी (Kovarty) या चित्रपटासाठी प्रदान करण्यात आला. वास्तव आणि कल्पनारम्यता यांमधील रेषा हळुवारपणे पुसून टाकणाऱ्या, आणि एक खेळकर, भावनिक व सखोल जिवंत जग निर्माण करणाऱ्या त्याच्या इमर्सिव्ह ध्वनी रचनेसाठी (Sound Design). सर्वात अभिनव/यायोगिक चित्रपटासाठीचा प्रमोद पाटी विशेष परिक्षक (ज्युरी) पुरस्कार तैवानच्या, ‘द होर्डर्स’ (The Hoarders) या चित्रपटाला मिळाला. या चित्रपटाच्या दिग्दर्शिका चुआन यिंग लियाओ यांनी हा पुरस्कार स्वीकारला. या धाडसी कथात्मक प्रयोगाची आणि नावित्यपूर्ण चित्रपटविषयक दृष्टिकोनाची दखल घेत, एका सखोल वैयक्तिक कथेला कलाकृतीच्या एका अद्वितीय आणि विचार करायला लावणाऱ्या रूपात उंचावल्याबद्दल हा पुरस्कार

प्रदान करण्यात आला. विकसित भारत/ वंदे मातरम् ची 150 वर्षे/ भारत@2026 या विषयावरील सर्वोत्कृष्ट लघुपटाचा पुरस्कार द लास्ट शेल्टर (The Last Shelter) या लघुपटाला मिळाला. भारत अरोरा आणि राजेश भाटिया यांनी हा पुरस्कार स्वीकारला.

“द लास्ट शेल्टर” हा एक असा चित्रपट आहे जो लेहमध्ये सोसाव्या लागणाऱ्या अडचणींचे संवेदनशीलपणे चित्रण करतो आणि सोबतच सर्वसमावेशक विकास आणि चांगल्या सामाजिक पाठिंब्याद्वारे लवचिक, सक्षम जीवन जगण्यासाठी भारताच्या प्रयत्नांना अधोरेखित करतो. सर्वोत्कृष्ट पदार्पणीय दिग्दर्शकासाठीचा दादासाहेब फाळके चित्रनगरी पुरस्कार पूजा तोलानी यांना प्रदान करण्यात आला. महिला दिग्दर्शकाच्या दृष्टिकोनातून कौटुंबिक रहस्य संवेदनशीलपणे उलगडण्यासाठी, आणि मानवी संबंधांमधील लिंग गतिशीलतेचा एक प्रभावी आणि संस्मरणीय अनुभव तयार करण्यासाठी लघुपट माध्यमाच्या वैशिष्ट्यांचा शोध घेण्यासाठी, सर्वोत्कृष्ट पदार्पण दिग्दर्शकाचा पुरस्कार प्रदान केला जातो: ‘रझा’ साठी पूजा तोलानी. सर्वोत्कृष्ट विद्यार्थी चित्रपटासाठीचा भारतीय माहितीपट निर्माता संघ (IDPA - Indian Documentary Producers Association) पुरस्कार मिलन कुमार यांना, द ओल्ड बुल नोज, ऑर वन्स न्यू (The Old Bull knows, or Once Knew) या चित्रपटासाठी यांना मिळाला. द ओल्ड बुल नोज, ऑर वन्स न्यू हे एका नाहीशा होत चाललेल्या भटक्या परंपरेचे आणि एका वृद्ध बैल आणि त्याच्या मालकामधील विरहाचा शांत स्वीकार यांचे एक कृष्णधवल चित्रण आहे. आंतरराष्ट्रीय चित्रपट समीक्षक महासंघ (FIPRESCI) यांच्याद्वारे देण्यात येणारा, FIPRESCI हा आंतरराष्ट्रीय समीक्षक पुरस्कार प्रदीप कंचनुरू यांना त्यांच्या ‘द हग ऑफ एम्प्टिनेस’ या चित्रपटासाठी प्रदान करण्यात आला. न्यायासाठी चाललेला एकाकी लढा. एक असा माणूस, ज्याचे सर्व काही हिरावून घेतले गेले आहे, जेव्हा त्याचे संपूर्ण जग उद्ध्वस्त होते तेव्हा तो जगण्याचा आणि पुन्हा उभे राहण्याचा मार्ग शोधतो. कधीही हस्तक्षेप न करणारा कॅमेरा आणि फक्त स्वतःची कथा सांगणारा आवाज यासह, हा चित्रपट चोवीस वर्षांच्या एकांताला प्रतिकाराच्या एका शांत कृतीत बदलतो.

JURY FOR NATIONAL COMPETITION



GANGADHARA MUDALIAR

Chairperson

With over 50 years in journalism, Gangadhara Mudaliar served as Assistant Editor at Prajavani, one of Karnataka's most respected Kannada dailies. A pioneering film historian, critic, and author of 18 books, he is widely credited with shaping Kannada film culture. His contributions have been recognised with the Karnataka Government's TSR Lifetime Achievement Award, Rajyotsava Award, Sahitya Academy Award, and the Kempegowda Award, among others.



DR. NAYANA R

Dr. Nayana R is a media professional and academic bringing over 17 years of experience across higher education and media production. Holding a Ph.D. in Mass Communication and Journalism, she currently serves as Creative & Content Head at ITV. Her public service credentials include serving as an empaneled Documentary Director for the Government of Kerala's IPR Department, Advisory Panel Member for the Central Board of Film Certification, and member of the Media Monitoring Cell for the Kerala State Women's Commission.



HIMANSHU PRAJAPATI

Himanshu Prajapati is a National Award-winning writer-director and FTII graduate based in Mumbai. His short film 'Teen Don Ek' won the 69th National Film Award for Best Film on Social Issues, while his recent film 'Slow Steppers' premiered at the Kolkata International Film Festival. As a screenwriter, he co-wrote 'A Night of Knowing Nothing', winner of the Golden Eye at Cannes, and contributed to 'All We Imagine As Light', recipient of the Grand Prix at Cannes 2024.



ISAAC JOSEPH BANKS

Isaac Joseph Banks is a New York-based cinematographer and producer whose work has earned selection at some of the world's most prestigious festivals, including Venice, BFI London, Rotterdam, Tribeca, and the International Film Festival of India. A graduate of the University of North Carolina School of the Arts, his breakthrough feature 'Lingua Franca' (2019) premiered at Venice Days, and his most recent collaboration 'Moonglow' (2026) premiered at Rotterdam. His producing work includes 'Pescaador' (2025), which had its world premiere at IFFI 2025.



ANOMAA RAJAKARUNA

Anomaa Rajakaruna is a curator, programmer, photographer, and documentary filmmaker from Sri Lanka whose work spans over two decades. Through her films, she has addressed critical issues such as women in armed conflict, displacement, and violence against women. She serves as Festival Director of the Jafrina International Cinema Festival and is the Founder of the Agenda 14 Short Film Festival in Colombo. As Artistic Director of the Colombo International Women's Film Festival and curator of 10 editions of the European Film Festival in Sri Lanka, she has served as a juror at over 20 national and international film festivals. Her notable directorial works include 'Our Mother, Grandmother, Prime Minister: Sirimavo' (2023) and 'The Sixth Land' (2020).

JURY FOR INTERNATIONAL COMPETITION



DR. G. PRABHA

Chairperson

Dr. G. Prabha is an Indian filmmaker, writer, and retired Professor of Sanskrit, holding a doctorate from the University of Madras. He is best known for writing and directing 'Ishti' (2016), the first Sanskrit-language feature film to address a social theme rather than a mythological or biographical subject. He also produced two Malayalam documentaries — 'Akkitham' (2010), on the celebrated Malayali poet, and 'Agnaye' (2012), on a Vedic fire ritual. During his academic tenure, he published 26 research papers and authored several books in Malayalam and Sanskrit.



REVATHY SURESH

Revathy Suresh is an Indian filmmaker, visual storyteller, and classical performing artist with over a decade of experience across Malayalam, Tamil, and Hindi cinema. Mentored by filmmaker Priyadarshan and having collaborated with cinematographers Santosh Sivan and Thirunavukarasu, she served as VFX Associate Director on Mohanlal's fantasy feature 'Barroz'. A disciple of Padma Vibhushan Dr. Padma Subrahmanyam, her classical Bharatanatyam training deeply informs her cinematic language. Her award-winning short film 'Thank U' received recognition for its experimental storytelling and emotional depth. She has also directed major cultural events in collaboration with the International Film Festival of Kerala (IFFK) and international productions in the Middle East.



BRIAN TILLEY

Brian Tilley came to film from theatre in 1981 to work on independent documentaries, and in 1985 was a founding member of the Video Collective VNS/Afravision, which made documentaries about social and political issues in South Africa. His film 'Fruits of Defiance' (1990), about the mass defiance campaign and the release of Nelson Mandela, won first prize in the Third World section of the Montreal Television Festival. His drama series 'The Line' (1994), which he wrote and directed, was broadcast worldwide and won two South African Artes Awards for screenplay and direction. He has also directed documentary series for Al Jazeera, including 'My Nigeria' and 'My Cuba', produced from Cape Town.



CARLOS FEDERICO ATEHORTUA ARTEAGA

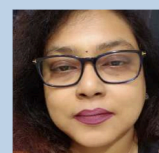
Federico Atehortúa Arteaga was born in 1990 in Medellín, Colombia. He studied film directing at the Universidad del Cine in Buenos Aires and holds a Master's in Creative Documentary from Universidad Pompeu Fabra in Barcelona. He is the founding partner of the independent production house 'Invasión Cine'. His second feature, 'Forensics (Forenses)', won the Proximo Special Jury Prize at the 60th Karlovy Vary International Film Festival. The film explores the intertwined stories of Colombia's disappeared, connecting personal loss and national identity through memory and ongoing search efforts.



IVÁN DARIÉL ORTIZ LANDRON

Iván Daríel Ortiz is a Puerto Rican film director who began his studies at the University of Sagrado Corazón in San Juan before traveling to Maine in the United States to train in cinematography, later working as a camera assistant, editor, and producer. His short film 'Héroes de Otra Patria', about two Puerto Ricans fighting in the Vietnam War, won Best Short Film at the San Juan Cinemafest. He expanded it into a feature film that was selected as Puerto Rico's entry for the Best Foreign Language Film at the 71st Academy Awards. The film was also selected by the Lincoln Center Film Society in New York as one of the best Latin American films. His 2025 film 'De Tal Palo' was screened at the 58th International Film Festival of India (IFFI).

JURY FOR FIPRESCI CRITICS PRIZE



RITA DUTTA

Rita Dutta is a Professor, Film Critic, and Editor whose scholarly work spans national and international cinema discourse. She has edited 'Cinematic Cartography: Mapping the Breadth of Indian Film Landscapes' (2025) and serves as Editor of the international film journal 'Film Buff'. Her critical writings have been published across journals in Spain, France, and several other European countries. She has served as a juror at major international film festivals including Cannes, Busan, Cairo, Kerala, and Kiev, and has delivered lectures in Istanbul, Almaty, Poland, Brazil, China, Germany, and Romania, among other places.



KYOKO ENDO INADA

Kyoko Endo Inada is a Tokyo-born film critic and former editor at leading Japanese publishing house Kobunsha, where she spent two decades in weekly news magazine editing and rights management. Transitioning into film criticism, she has written serialised reviews and conducted interviews for monthly culture magazines and web publications, engaging with filmmakers such as Béla Tarr, Denis Villeneuve, Park Chan-wook, Ryusuke Hamaguchi, and Isabelle Huppert, among others. She has been a member of the Japan Film Pen Club since 2021 and has served on its board since 2025.



BARBARA LOREY

Barbara Lorey de Lacharrière is a Paris-based German film journalist, curator, and festival consultant with extensive experience across the international film festival circuit. From 2010 to 2025, she served as Head of Department at FIPRESCI, overseeing the FIPRESCI Award and curating special film programmes for festivals worldwide. She currently serves as President of the Académie des Lumières, the international foreign press association honouring French cinema. Her jury service spans Cannes, Venice, Berlin, Karlovy Vary, and festivals across India, the Middle East, the Americas, and Africa, with her engagement with Indian cinema spanning nearly two decades.

**THANK YOU
FOR VISITING
19TH MIFF 2026**

**Smita Vats Sharma
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Editor, MIFF Times**

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