Screening Room no.2: Miilelam Miiyoh (A Season of Change) A conversation between artist Savyasachi Anju Prabir and residency 11:11 facilitators Alex Bell and Giulia Shah

Giulia: Hi, how are you, Sachi? So nice to speak to you. You'll be the second artist in our online screening room at 11:11. And it's so nice to have you. We already know each other. Savvy was with us on a residency with 11:11 in London—two summers ago, already now, wow. It's been a long time. And we got to know each other fairly well, and have been in touch ever since. Following your work and chatting about all the things that you've been doing. You were living in Germany before you were staying with us, in London, finishing your studies there. In the meantime, you've moved back to India, been working on a lot of other things, and also the pandemic hit. So yeah, loads of things have been happening. We're going to be showing your first ever film. Is it your first ever kind of finished film?

Savyasachi: Yeah, Yeah

Giulia: I'm sure you did a lot of things before that, though. But what you call your first film, when was it made in 2016?

Savyasachi: In 2016, in Nagaland

Giulia: In 2016, in Nagaland, Miilelam Miiyoh, and the translation is a season of change. And we'll be showing that over June. So yeah, we'll be chatting to you a bit about the film and about what you've been doing in the last few months. And what your plans are. Could you speak a bit about where you are at the moment and what your situation is, and your plans?

Savyasachi: Well, I'm actually in Goa at the moment in India. And I'm doing a month-long residency at this place called HH Art Spaces. In fact, it's kind of funny, but this is actually my second ever residency after the one with y'all. So it's a bit funny that we're having this conversation now. It's been an interesting experience, the move back from Germany, and then

moving to Goa. And then this pandemic. The move to Goa was sort of like a response to that. Many other people moved here, and I'm sort of part of that wave of gentrification, that sort of coming in here in a way. But it's been really nice to engage far more locally here than I could in Delhi, in the way that I've actually never really lived so close to a rural space before. I've always been living in cities. So it's been really, really pleasant to sort of like, go out and see people working the fields. It was like harvest season for chilies, and aubergine and okra and stuff. So we went and picked lots of vegetables in the last couple of weeks. So a lot of like cashew alcohol being distilled, in metal pots and makeshift tents in the middle of fields, and spent a lot of time by lakes and in the sea. So it's been a very, very pleasant shift, I guess. I'm not going to talk about the pandemic, because I think that everyone is seeing enough of it in the news.

Giulia: It's nice how you talk about being with other people in land and in the fields, and that's a big part of your work, and also something that everyone will be able to see in your film. You spoke a bit about being with us at the residency two summers ago, August 2019. Can you maybe tell us a bit more about your experiences of being in London with us and also the project that you worked on and how that kind of developed after the residency?

Savyasachi: Yeah, I mean, it was my first time in London and in the UK. And also my first time doing a Residency. So a lot of first times, I guess. I hope that that doesn't end really ever. I was working I mean, it was like just the beginning of the time when I was deciding to work with some images and material from my grandparents archive and my parents archive looking at family photo albums and a lot of digital material. There’s not so much physical analogue material in my family because a lot of moving around and like physical material is hard to carry, I guess. So it was interesting because that project that we began during the residency with 11:11 sort of gave rise to this like text that I wrote later on. And the film that is, I suppose, always going to be under construction. And also the first experience for me to actually put together a physical exhibition, because I had always seen my work as being displayed on the screen. And the

exhibition that we did as part of 11:11 was the first time I mean, we still had a screen with a film playing, but it was the first time when I actually displayed other objects and other things in a physical way. And that was, that was very interesting, in a way, but also, I think—I mean, I still have so much to learn before I would feel confident about doing that again you know, it was, it was quite basic now that I think about it. I wish that I would have spent more time on understanding how physical exhibitions work, or how installations really work in this sense. But at the same time, I think that it, I mean, for me, it was like a bold move and step. I think that was really the first time that I actually started to sort of look at my practice beyond that of just a filmmaker, you know, and that transition between being a filmmaker and then studying anthropology and then also being an artist. I don't really know, and feel very comfortable to call myself all of these things, or even just one of them, but I'm trying to essentially, like situate my practice within or in between these three different spaces. But yeah, I think that I would really count that as the year, the time when all of this sort of started to come together. Yeah. But during the residency, one of the other things that I was reflecting upon, afterwards was the fact that I actually came across a lot of interesting publications with y'all and books, and we discussed a lot of books and a lot of authors even and you shared a lot of books in which people deal with photography in interesting ways. A lot of them have been really useful and meaningful for me to like, talk about creative writing, or talk about image making. And so when I look back at it, it seems as though this part was far more enriching in that sense, in terms of fueling discussions and dialogue. Because it sort of worked in terms of me developing my practice, but also created scope of like new exposure in terms of using text and writing along with image making, which is not what I was doing when I was doing film. And I think it kind of liberates that a little bit. Because the films then become so dependent on audio, you know, and that's fine—in Miilelam Miiyoh I tried to use as little of audio as possible—I mean, it's like, I think Pensokiu barely says anything at all through the whole film. And I was quite curious to sort of like, not make visual work verbose.

Giulia: The work that you did was here and that you continued and involved your grandmother, your relationship with your grandmother. I wouldn't want to call her the protagonist but it's your ongoing relationship with her. And also her turning the camera on herself. And you were doing all these kinds of filmic exercises with her. I think I remember that the work was derived from an old film you found that some film students did with her before. Could you speak a bit about your relationship with your grandmother in this work and how that grew?

Savyasachi: Yeah, that was quite interesting, I think it was, I don't really remember, but maybe like 2005 or so when this student, like a group of students came about my grandparents home and asked if they could film in the home. And my grandparents were more than happy to have a bunch of people messing around in their house. But I think eventually someone, or the protagonists backed out on the first day of the shoot so they didn't have anyone to replace her, so they created this story around my grandmother in that house, or like, she filled in the role. And I'm not sure how much of the script they had to edit for it or not. But yeah, so she basically played this role. And then she's kind of reflecting on this film, because I had to, like, track it down. And I think when we had met I still hadn't found this film. And so I was frantically messaging people on Facebook, like trying to dig through and find out who it was that had come here. I think I even got in touch with some professors at some institute and asked them if they remembered students from back in 2005. But essentially, I finally found the film. I received, like the very, very low resolution version of it as like a WhatsApp forward from like, a bunch of people. And then I shared it with my grandmother, and I don't think that she had really seen it in over a decade. So it was like a really interesting way to refresh fresh memories about this place. They don't live in the same house anymore. And my grandfather is also no more. So it was interesting to see her sort of revisit that time and that physical space that home again, and, and how she was sort of like remembering anecdotes and experiences from when they were shooting and talking about the experience of being in front of the camera, and like having to perform this role. And how my grandfather felt about her performing in front of the camera, or, like spending so much time. So it was

really an interesting experience also for her to understand how I am working now or what it is that I really do, because that's quite difficult to explain at points. And, yeah, I think that eventually led to a bunch of like filming between the two of us about these topics and ideas. And I don't really know if it will even make it to the final cut or not. And if I want to work with this further with this sort of approach, but I think that it's just sort of creating this archive of material that I can hold on to as a piece of memory to have, because I have a terrible memory otherwise. And I don't know if I would remember enough.

Alex: And after being with us at 1111, I'm finishing up your masters in Germany, moving back to India, how was it to be back in India after being away for so long.

Savyasachi: I mean, I didn't plan to be here for so long. I was supposed to go back to Germany to actually finish up my Masters in 2020 March end I think. We went into lockdown two days before my flight back to Germany. So I had to sort of cancel plans. And once that happened, and I sort of understood that this situation is not a very temporary situation to do with the virus and with the pandemic and sort of decided to move to Goa and be like okay, I'm staying here now. Come what may, and so I think I was kind of happy to be completely honest that I was still here when we went into lockdown and not in Germany because I think I would have had a really rough time being in a quiet place in a lockdown situation. So I liked having all of the chaos around me in that sense. I don't mean chaos in terms of the mishandling of the pandemic, of course, but yeah, I always knew that I wanted to come back and work from India. But it was just sort of this thing that was pushed upon me in a way. And the timing of it was not something I had predicted. But it's been a really fruitful experience to come back with all this knowledge and all this exposure to different works and different places and different cultures, you know. I mean in India you meet a lot of people from diverse backgrounds from within India, but being in Germany and being in Europe was interesting, because that sort of opens you up to people from different backgrounds from all across the world. And so that was really sort of an interesting thing that I miss sometimes being here.

That being said, Goa has a lot of people from all around the world. So I don't know if that's really missing so much anymore. But yeah, I don't really see such a big difference outside of that. I think people can be as warm or as cold anywhere. Just the weather is slightly more bearable in the winters, and slightly more unbearable in the summers.

Alex: You find being in different places has impacts on—different—the way that you make your work.

Savyasachi: I mean I feel much more at ease when I approach people here than I did when I was in Europe. And far, far more in Western Europe than in Eastern, like with my little experience of having spent time and like Serbia, or like Slovenia, it felt far more accommodating than Western Europe did. But in India, I really feel at ease. And I suppose like language and being familiar with the culture is one thing, but also there isn't this sort of like, inherent place of doubt with which I have to approach—or in which people sort of look at me in a way. It's just sort of easier to break ice with people and to begin to work with someone and create relationships. And that's just for me, I'm saying of course, I don't mean to say that it's like this for everyone, but I just have a much more pleasant relationship in a very short span of time.
So, when I moved to Goa, I made friends with someone who runs like a little bar here and grows his own cashew trees and then harvests them, sells the nuts and makes alcohol out of the fruit. And we've been spending some time together—I don't know if this will lead to any sort of project, but we've barely even started filming—But it took me like three visits to his bar to have a drink before we started chatting before I had already met half of his family, seen the place where he makes alcohol, seen where he grows his cashew trees. Before he shared all about his, like political connections and opinions and like leanings and his child's aspiration to become a cricketer, and his best friend who's no more and, you know, it's like this sort of openness with which we both could speak to each other. And I suppose it comes from a place of being familiar and speaking the same language and other things. But yeah, I'm not sure. Not sure what it really is. But yeah, I just feel more full when I don't have to necessarily engage with just other

artists and other anthropologists and other filmmakers. Like it just becomes a saturated space of only discussion.

Alex: I think this is a perfect place to ask some questions specifically about film. So I guess maybe a good way of finding out a little bit more from you about the film is to ask you maybe where the kind of idea for the film came about or the process of how the film first came into fruition.

Savysachi: We went to Assam, which is a state in India and there's an organisation called Green hub, which is doing some wonderful work with indigenous communities and like others who live in the northeastern part of India. And it's basically sort of like training them to become visual practitioners, filmmakers, photographers, and sort of be able to tell their own stories of their lives in villages and communities and towns and cities that they come from, because the Northeast has been fairly silenced in all senses in India. Like politically, socially, economically. So they've been doing some wonderful work. We sort of did this collaboration with them to go there and make a bunch of works on animal—like wildlife human conflict, not conflict, necessarily in terms of like war but just sort of interactions and ways in which people navigate those relationships with wildlife and nature. So when we reached there, we found out that we had the capacity to visit six out of the seven states in the northeast, and we basically just had to choose which one to go to. And then Tsuseki this young man from Nagaland from Fakim, sent an invitation being that like he could host all of us and that this village was really like, on the border of Myanmar and in the middle of this wildlife sanctuary, and it just seemed like one of those chances that you really couldn't come across again. So all of us collectively decided to go to Fakim. And it was like this long, 18 hour drive through dirt roads, and no signage, like even our driver didn't know the way to this village because like, nobody's ever been there, almost, you know. I mean, of course, people from the village have come and gone and so on, but nobody from this city where we were, had ever been here. So we sort of embarked on this long journey and left at like six in the morning, reached at 3am, the next day, and arrived at Tsuseki’s house. And it was really like one of the most warm welcomes we ever received. They had

kept dinner for us. And it was cold and placed our sleeping bags in a room and went to sleep. And then we spent about 40 days in this village, just living, it's about like 60/80 households. And everyone sort of found different houses and different families that they got along with and found like comfort and hanging out with and, you know, so we kind of became these like foreign people in this village that we're here to do some kind of film project, but without necessarily having any clarity on what we're here to do. And I met Pensokiu, Limkicha and Shetsulam, the characters from the film. And I just found them to be really interesting because they were really just exploring and like walking through the forest and doing their own thing. And they weren't really sort of involved in this sort of village banter or they weren't just sitting around, they were very actively out and about every day, and I really enjoy just going on long walks with them to the forest. So I very naturally sort of gravitate towards some people, you know, it's like going to a party and you naturally gravitate towards a few people based on how you vibe with them, I guess. And that's sort of a similar way in which I suppose I would have approached this. The reason for Pensokiu I suppose was that he—I think that he really sort of embodied this lifestyle that he was living and we barely had any conversations, you know, it was just a lot of time spent in silence. And it had been a long time since I had actually done that with someone, like finding comfort in silence with someone and so there was never a reason to speak and ask and be like, Is it okay for me to do this? Is it okay for me to film you while you are fishing? Because it was just communicated through, like gestures and like, body language. And it was interesting because I think that in most cases, one could find this to be a problematic way in which one approaches things. But I suppose if we spent enough time with each other you can actually read people quite well. And I think part of the reason why we were able to sort of, like, connect so easily, like with our physical surroundings was because we were absolutely cut off from everything, like we had no cell phone reception, even to make a phone call, like no internet, for sure, laptops were absolutely useless. And so there were just no distractions of any kind whatsoever. And so we will always just physically present just throughout,

Giulia: I'm happy you started talking about the ethics involved in, like documenting other people within your practice. It's interesting how you speak about that. And I'd be curious to hear more about how you portray others in your film. And if you see the protagonists in the film, almost as collaborators or subjects, and yeah, how that how you feel about that, and how that kind of how these projects kind of grow through working with others.

Savyasachi: I mean, I think it would be a stretch to really call it a collaboration in this way, because it's definitely me sort of crafting these narratives and sort of giving space for them to unfold on my edit table. But, I think that there's more meaning to it, if I could just say that they work characters and my film. Not because they don't exist outside of the film, but because the way that they exist in the film, they don't outside. I don't mean to say that they're playing a role, but the role that they play in front of the camera is definitely something which has been created for a viewer to see. And I think that there's so much more to them which, unfortunately, is not feasible, but is also just absolutely unnecessary to show, you know, because it's also about not sharing everything about your own life in a way or about anyone else's life—for that matter. I think that it's like we want to sort of create this notion of a representation of sorts of a particular character in order to communicate a specific point or to communicate a specific intention. And I don't think that that's really the whole of them, you know, there are so many bits that I chose to edit out of the film, there are so many bits that were never filmed at all. And then there's so many bits that I have not experienced either, because I only spent 40 days there. And it's represented in 20 minutes of video. And so then really sort of like if I were to make that claim, it would just become a caricature of a character, as opposed to the person. So I really sort of want to give them the credit and agency to be able to say yeah, this is like a role that we performed for Savyasachi's film for those 40 days, and what we do before and after, is probably just none of anyone's business.

Giulia: But then also, you're saying, you know, you're editing down so many hours of footage to these 20 minutes and as the editor and director

you are the one making those decisions, and do you encounter problems, like ethical problems having to be the person who makes these decisions in portraying someone else? And how do you navigate that?

Savyasachi: That's precisely why it became so difficult after a couple of films to keep doing this. I guess that's one of the reasons why I decided to make this film about myself and my grandmother. This realisation that, you know, they perform these roles for me and for the camera and for this film also arises from that, because I didn't wish to create these representations anymore. And I didn't wish to do that again. And I suppose that it's a little bit selfish in a way because it comes from the idea that now it was going to be about me and my grandmother and so it was just far closer to home than any of the other projects were.

And so there was this layered sense of apprehension and consciousness. And—I don't know— how I'm actually portraying her and how I'm portraying myself and what all of this is really leading to and I think that I suppose in a way, it's been part of my learning curve to arrive upon this in this way. So it's interesting to then be like showing this film again. Because it's going to help me to re-contextualise and rethink the way that I wish to portray it and in the way that I wish to talk about it. Because this is not the language I would have used in 2016 to talk about this.

Giulia: That's interesting, but I guess that's also like the ongoing question of anthropology and documenting others. But I guess that's a big anthropological question, right? Like the ethics around how we document and research and collect and distribute histories.. or histories and stories that aren't our own? I mean, I know that that's something that you think about a lot, right. Like it's also been a lot of our conversation that we had when you were here as well and we've been having over the last few years, actually.

Savyasachi:
Yeah, definitely. I think I remember even talking about this with you all in 2019, about the fact that I stumbled upon anthropology through these

works that I created. And then as soon as I arrived in the space that apparently my work had always belonged to I felt the need to move beyond it, and create work that didn't belong here but somewhere else now. And it's not that I don't see that it belongs here, but then how people within anthropology would consider my work to be. So the text and the thesis paper that I wrote, for instance, is not really in line with how people would expect an anthropological thesis to be. And it was a challenging process to arrive upon that in the sense that—my supervisor was extremely supportive—but it was difficult to sort of argue about the anthropological-ness of my text, as opposed to like traditional anthropological texts, because not everyone sort of sees it in this way, yet. And so then, it feels almost as though, now that I am an anthropologist my practice doesn't necessarily belong to anthropology, but to—I don't know—creative writing or like nonfiction writing. I don't even know

Alex: I'm quite interested in the characters in the film, and the two main protagonists I guess, and the human stories that kind of shine through in the film, because they come across as very different ones. One is almost kind of directing you and speaking to you behind the camera. And then the other one is kind of in complete silence, looking at you but communicating in this completely different way, but also going about their business as if they didn't really care if you were there or not. And I don't know if you have any kind of anything you can tell us about the difference between the two characters or the way that you saw that when editing the film or when you were there with them.

Savyasachi: They are distinctly different characters, even in my memory, like, almost poles apart, in a sense. And it's interesting because you always tend to be like "Oh, I remember this person very fondly and maybe not that person as much" or something on those lines, you know, and, but, but the funny thing is that I think that this sort of... So Shetsulam the one who is very talkative, and is kind of really involved in things and is sort of going out to find these mithuns in the forest. He was very much inclined towards wanting to make this film happen. He's taking ownership for almost everything that he is a part of, and doing and he was like, okay, like, what

else do you need to shoot? Do you want to come here with me? Do you want to do this with me? Do you want to come see us construct this shed for mithuns? Do you want to come with me to go find this? So there was a lot of like, active invitation towards filming and doing things. While with Pensokiu it was far more of just me walking over to their house and being like “Hi, is it okay, if I come in? Are you busy? Are you doing something?” And it was always in these transitional moments it was “I've just returned from doing this or am about to go out” and so one such day we went fishing. And then I was like, Well, I'd love to come again. But the next time that he would go he wouldn't really come over to my house and be like “Oh, I'm going to fish do you want to come along?” Because it just seemed as though he enjoys that solitary sort of process. And the contrast then and was not just about like one sort of living this traditional way and one not, but just sort of the contrast in their characters and then that sort of leads to this distinction between someone being at peace with themselves with what they have, and with the life that they sort of have accepted that they must live. And the other one that carries all this—like—aspiration, and this sort of hunger and thirst for wanting to do more and to do better and to make more money and to have more mithens. And this distinction, I think, is what I found to be quite interesting, because it's something that I struggle with constantly, whether I want to do more, or just sort of be.

Alex: That's really interesting, because I also had this very political reading that came out of the film but only after I sat with the film for a while, because it was this kind of really beautiful, intimate 20 minutes of these two characters that came across as very different and the way they go about their lives, and maybe what they want, that's what comes across anyway, in their stories are so different and it reads to kind of like a moment in time where the world is changing, but it hasn't yet changed yet. And decisions are being made about… like political. And that's kind of why this really stayed with me in this really strong way that comes across in a really subtle, elegant way. There's also a section of this really beautiful singing in front of the fire. It's really funny this character that doesn't speak the entire way through the film then suddenly sings this whole beautiful chorus. I thought that was very nice and clever editing as well.

Savyasachi: Yeah, it was actually the only sequence in the film, which was well, I would say staged. So I actually asked him if he had a song that he relates to or that he really likes, and if he would be open to singing it, because it's something that I felt quite strongly as well in terms of the fact that of course, he doesn't really—I mean, of course he has a voice—but he doesn't have a voice in terms of like his character. You don't ever hear him speaking. And so that was something I wanted to do, but also sort of link it to this practice of like, what it really means for him to be doing that because in the other person, in Shetsulam's case, I think it becomes quite evident that they're encouraging this practice of like domestication of the mithons. Or I mean, it's sort of like bordering that somehow we don't explicitly see it. But you can see that there is this sort of building of infrastructure coming into a space that has absolutely no infrastructure, no, like man made infrastructure. So from that perspective, where the film ends with Shetsulam I felt like there had to be some sort of a take away in Pensokiu's life as well. Because otherwise it's just him, like fishing and going home with the fish eating the fish. But how is he really sort of like seeing this, like, what's the politics behind his choice of life in a way. And then he sang this beautiful song about how— I think the first line is something like the boundary of the field is the boundary of our life. And the boundary of the field is the boundary of our home, I'm not sure which of the two anymore but it really touched me in this way to imagine this field. But there isn't really a field in this village, because they are constantly shifting fields and they do this practice of farming, they're in most parts of Nagaland called slash and burn, where they sort of like, burn down one part of the forest and use it for farming and then a couple of years later, they like, burn down another part of the forest, and farm there, and then allow it to regenerate and move. And so I was just thinking about it in that sense, and like sort of this in movement, you know, it's like a field that exists, but doesn't really exist in this same place every year, and you kind of like, shift it around, and you're kind of moving and you fish in one part of the river today, and a month later, you fish in another part of the river. It's always this transient place. I found that to be quite meaningful in the way that he deals with it and, and the fact

that he chose to sing this song. So I'm glad for that last choice of the only staged bit that I managed to get myself to do.

Giulia: When I was watching Miilelam Miiyoh, I was thinking a lot about your experiences as a filmmaker. Your experiences of being there in that place, also with other films of yours that I've seen. And I was thinking about how… whether artists, filmmakers are so curious to experience certain things, and how a project or the camera or being an artist can be a reason, or even an excuse, or methods for artists to go and experience these things. And, yeah, I was wondering what the balance is between your personal experiences as a filmmaker when shooting such a project, and the importance of this experience for others that are part of it. So in this case, the protagonists, do you feel that their experience of being part of your film is just as important or valid as you being there in that space? And, and also wondering if the shooting, the whole experience of producing this film is just as important as it is to share it with an audience? Yeah, I'm thinking about these experiences as whether they need to be made public and why?

Savyasachi: It's a lot to think about, but it's definitely something that I know for certain out of all of these questions is that there is never a need to share anything with an audience. For me, at least, I don't think that it arises from a need to do something as much as like wanting to share something with an audience. And I think that in most cases, I would really leave aside a lot of intimate bits that I just want to hold close to myself. And so sometimes it's a lot like I wish that you could include this in the film because it's such a wonderful sequence, but it's just too dear to show everyone. The same thing with people that I work with there was never many other people in the village that I filmed with and worked with and spent a lot of time with Mulingmong was one of them. if I'm pronouncing his name, right, it seems like it's been so long, but it's really horrible if I get it wrong. But yeah, he was carving a plate out of a single block of wood. I can share a photo of this, if you think that that would be great. But he basically carved these like plates out of a single block of wood, because these plates are on a stand. So the plate is not just flat, it has like a base and has like a pillar on which

the plate stands essentially. But it's all carved out of one block of wood. So there's no joinery, no attachments, anything. And this whole process is quite interesting to see because they're actually like, they have to use a particular kind of tree for it because it doesn't soak up as much water. So when you're eating food, it doesn't get as dirty and so we filmed this entire process of him cutting this tree, bringing it home and then carving a plate out of it. And it was a really strong metaphor and it was really like it could have added a lot to the film and so on and but it just seemed like too forced to sort of put everything out there. And so I don't I don't know if I will ever work with this material again. And I don't know if I would ever use that bit for another project or perhaps use it for another project to do with Nagaland itself or not. But it's a lot of experiences and material and images and memories that I just sort of like to hold on to in hard drives. I suppose it's also very, I don't know, like this obsession with wanting to hold on to things can also be a bit exhausting, I suppose and, but it's.. I don't know if I want to sort of forget these things. Like I said before, you know,

Alex: I also wanted to ask you about the title of the film, and the kind of English translation, or vice versa perhaps, and, and I was just wondering if you could let us know about where the title came from essentially.

Savyasachi: So my idea was to name it A Season of Change in English and I think that it borrows a lot from Pensokiu's song at the end of the film. But I wasn't so comfortable with having a purely English title. So I basically asked Tsuseki—the filmmaker, conservationist who hosted us in the village— whether he could help me translate the English title into Yimchunger title. And of course Tsuseki was helping me translate much of the film and footage otherwise too, like everything else that we filmed which was not in Hindi he would translate for me. So we had been working on that together. So he suggested, that season would Miilelam and change would Miiyoh. So we could put those two together and then I just sort of decided to stick with it, even though I don't really think that in Yimchunger, it would directly translate to Season of Change. But it definitely encompasses that feeling, at least, that's how I would read it. And the film was never really made for an audience from the Yimchunger community for that matter, as

you know, and I find that also to be a problematic space to come from. But that's just the reality of it. And that's how I had also perceived it back then, to like, have a specific target audience in mind and the way in which we are all also taught filmmaking is quite problematic. And so now that I look back on it, it seems a lot more flacky than it did back then. But yeah, in a gist I just like the ring of it.

Giulia: This is nice because it's like your personal translation. Yeah, we spoke a lot about this film being made five years ago, and sort of the awareness that you've gained over the years of the problematics of the history of the camera, and filmmaking and all these questions around anthropology and also how your work already shifted. Also, when you were staying here with us in London, and, you know, focusing more on your own family history and incorporating objects and all of these things. So we're very curious to know a bit about what you're working on at the moment. And next, and yeah, a bit of your plans. If you have any.

Savyasachi: I have stopped making plans, like at least long term plans since the beginning of this pandemic, at least until I know for certain that we're arriving at an end, which doesn't seem like it's going to be anytime soon. So I'm actually enjoying being suspended in time in that sense. But at the moment I'm actually working on a topic which sort of comes full circle from Miilelam Miiyoh and then also my next film Kahan ka Raasta and encompassing all of these experiences, like including my work with my grandmother and I find this urge to sort of work very closely with land, and soil, and dirt and growing things and nurturing things. And so I've got a bunch of tomatoes, and pumpkins and other plants growing in my house now, we have just a few, every now and then. And I just want to sort of work on this idea of situating myself back in a land, if that is ever at all possible to do. Not even in terms of like as an art project, but just sort of really feel like I'm a local here. If that's really possible to achieve as a life project, not as an art project, not as something that I want to necessarily do and document and then show. I just want to be able to reach a point where people don't sort of look at me and be like, "who's this city kid living in this village?" That's my project and long term plan.

Giulia: I mean, we can talk for hours. We have done that many times. But I think this is a nice kind of place to wrap it up. Savysachi Anju Prabir's film is showing with us on the residency screening room till the end of June. It was so nice talking to you. In Goa… or were in London, but talking to you while you're in Goa. And catching up and hearing what you've been up to in his time. And look forward to chatting again soon.

Savyasachi: Yeah, thanks. Thanks really for doing all of this.