

WEBVTT

00:00:00.000 --> 00:00:15.810

>> It was announced and people were given four hours

00:00:15.810 --> 00:00:21.360

before the lockdown was implemented officially.

00:00:21.360 --> 00:00:23.550

There was a huge panic.

00:00:23.550 --> 00:00:24.750

A lot of people,

00:00:24.750 --> 00:00:27.690

especially those who were workers in the city

00:00:27.690 --> 00:00:31.155

realized that they would not have enough money to pay

00:00:31.155 --> 00:00:39.045

rent or probably wouldn't have enough money for food in the coming days and even weeks.

00:00:39.045 --> 00:00:43.480

A lot of people actually just grabbed everything they had,

00:00:43.480 --> 00:00:45.885

picked up their children and started to walk.

00:00:45.885 --> 00:00:48.155

There was no transport.

00:00:48.155 --> 00:00:53.270

When I say walk, I mean to other states which was sometimes anything

00:00:53.270 --> 00:01:00.500

between 400-2,000 kilometers on foot carrying everything they owned.

00:01:00.500 --> 00:01:09.350

This walk, it began I think at about 12 midnight from in front of where I live.

00:01:09.350 --> 00:01:11.225

I wasn't sure what the sound was.

00:01:11.225 --> 00:01:14.930

The next morning I went to buy bread and I forgot

00:01:14.930 --> 00:01:18.985

about it completely because all I saw was thousands of people walking.

00:01:18.985 --> 00:01:25.565

A lot of us in the neighborhood had seen the same thing and we were quite shocked.

00:01:25.565 --> 00:01:28.800

It was a very strange day.

00:01:28.910 --> 00:01:35.535

We felt really helpless, felt really angry.

00:01:35.535 --> 00:01:40.500

People were just looking on the street and walking straight.

00:01:40.500 --> 00:01:43.230

The next morning, one of the neighbors,

00:01:43.230 --> 00:01:46.875

he decided that he's going to call everyone.

00:01:46.875 --> 00:01:48.250

Everyone started cooking,

00:01:48.250 --> 00:01:49.850

he managed to get vegetables,

00:01:49.850 --> 00:01:51.620

he managed to get everything together.

00:01:51.620 --> 00:01:53.420

The whole community gathered together,

00:01:53.420 --> 00:01:59.590

set up utensils and started to cook in the garden and distribute food.

00:01:59.630 --> 00:02:05.540

When this food distribution started at about midday the next day,

00:02:05.540 --> 00:02:07.115

I met a girl.

00:02:07.115 --> 00:02:08.780

She was walking home with her family.

00:02:08.780 --> 00:02:11.795

She was 11-years-old, her name was Sitara.

00:02:11.795 --> 00:02:19.725

What was very interesting is that she was wearing her best pink frock

for this walk.

00:02:19.725 --> 00:02:25.340

I've always wondered why she was wearing that dress.

00:02:25.340 --> 00:02:30.085

I asked her and she said, "This is what I got on my last birthday."

00:02:30.085 --> 00:02:33.530

Why was she wearing her best dress on this walk?

00:02:33.530 --> 00:02:36.245

They had been walking from Manesar,

00:02:36.245 --> 00:02:39.995

which is about 40 kilometers from New Delhi.

00:02:39.995 --> 00:02:42.845

They were going to walk to Darbhanga,

00:02:42.845 --> 00:02:46.910

which is about 1,200 kilometers from New Delhi.

00:02:46.910 --> 00:02:52.190

That family would walk about 1,260 kilometers,

00:02:52.190 --> 00:02:56.180

which would take them approximately seven days

00:02:56.180 --> 00:03:00.245

if they walked non-stop without sleeping or resting or stopping.

00:03:00.245 --> 00:03:07.040

This is what started playing in my head.

00:03:07.040 --> 00:03:10.070

I was speaking to a friend of mine and she's a writer.

00:03:10.070 --> 00:03:11.780

Her name is Aditi Mediratta.

00:03:11.780 --> 00:03:12.935

I told her the story and she said,

00:03:12.935 --> 00:03:14.360

"I'm going to write this down."

00:03:14.360 --> 00:03:18.585

She wrote it at one go and sent me the story.

00:03:18.585 --> 00:03:22.550

Honestly, I was really not thinking about creating anything.

00:03:22.550 --> 00:03:25.340

It was a few days since the lockdown,

00:03:25.340 --> 00:03:27.620

but something really began and something

00:03:27.620 --> 00:03:31.620

really began to happen and I started to draw the story,

00:03:31.620 --> 00:03:34.680

and then cut it out and then shoot it.

00:03:34.680 --> 00:03:40.300

Before we knew it, Girl in the Pink Frock had come alive.

00:03:40.940 --> 00:03:46.095

>> Thank you. Let me share screen.

00:03:46.095 --> 00:03:52.140

We will watch the film and then we'll come back to this.

00:04:19.310 --> 00:04:23.220

>> [MUSIC] Last night also he did not come.

00:04:23.220 --> 00:04:27.710

It's been two days since I put the mousetrap near the stove,

00:04:27.710 --> 00:04:29.490

but it's still empty.

00:04:29.490 --> 00:04:31.595

There's no bat in it.

00:04:31.595 --> 00:04:33.580

The bat that my brother, Bitu,

00:04:33.580 --> 00:04:36.785

told me has come to eat all the people here.

00:04:36.785 --> 00:04:45.510

That's why we are not allowed to go out anymore because the bat is outside.

00:04:46.370 --> 00:04:50.160

I can't see it though and I have been looking out for

00:04:50.160 --> 00:04:54.510

the last two hours and I have really sharp eyes.

00:04:54.510 --> 00:05:00.510

Tati used to pick me to put thread in a needle whenever she was sewing.

00:05:02.020 --> 00:05:04.695

Good thing she died last month.

00:05:04.695 --> 00:05:08.080

Bitu says this bat likes to eat old people.

00:05:08.080 --> 00:05:11.580

I don't think Tati would've liked that.

00:05:11.580 --> 00:05:18.160

It was better she died in her sleep without being eaten by a bat.

00:05:24.470 --> 00:05:27.995

I give up, I'm sleepy now.

00:05:27.995 --> 00:05:30.080

I hope when I wake up in the morning,

00:05:30.080 --> 00:05:32.060

the mousetrap is not empty anymore.

00:05:32.060 --> 00:05:45.470

[NOISE]

00:05:45.470 --> 00:05:47.180

Sitara. Sitara [FOREIGN].

00:05:47.180 --> 00:05:50.970

I'm still very sleepy when Amah wakes me up and tells me we're leaving.

00:05:50.970 --> 00:05:55.190

But where are we going? She doesn't say anything, she's busy packing.

00:05:55.190 --> 00:05:57.240

She seems to be packing the whole house.

00:05:57.240 --> 00:06:00.300

[FOREIGN], baba tells her.

00:06:00.300 --> 00:06:03.300

Why are you taking it? Who will carry it?

00:06:03.300 --> 00:06:08.415

[FOREIGN] They argue.

00:06:08.415 --> 00:06:10.950

So she packs food now.

00:06:10.950 --> 00:06:15.010

But how's she going to cook the food without the karahi?

00:06:15.620 --> 00:06:19.055

Some of the neighbors have collected outside.

00:06:19.055 --> 00:06:20.945

They're going with us.

00:06:20.945 --> 00:06:22.895

But where are we going?

00:06:22.895 --> 00:06:24.800

Even Bitu doesn't know.

00:06:24.800 --> 00:06:26.945

I see a lot of our neighbors are carrying

00:06:26.945 --> 00:06:30.140

big sticks and they seem to be making some big plan.

00:06:30.140 --> 00:06:40.009

[FOREIGN]

00:06:40.009 --> 00:06:41.165

And then I get it.

00:06:41.165 --> 00:06:43.865

While everybody else is hiding at home,

00:06:43.865 --> 00:06:48.019

we are going to go and find the bat and kill it like heroes.

00:06:48.019 --> 00:06:51.530

I'm impressed, I didn't know our neighbors were so brave.

00:06:51.530 --> 00:06:53.195

I'm a little scared,

00:06:53.195 --> 00:06:55.415

but I won't say anything.

00:06:55.415 --> 00:06:57.530

I must be brave too.

00:06:57.530 --> 00:07:00.305

After all, I too have been chosen to be a hero.

00:07:00.305 --> 00:07:03.050

I pack all my clothes and then I put on by

00:07:03.050 --> 00:07:08.545

prettiest pink frock to show that stupid but I'm not scared of it.

00:07:08.545 --> 00:07:10.260

I like my pink frock.

00:07:10.260 --> 00:07:12.400

It makes me feel pretty and strong.

00:07:12.400 --> 00:07:15.860

Before leaving, I pick up my mousetrap.

00:07:15.860 --> 00:07:20.130

It's still empty, but not for long.

00:07:22.990 --> 00:07:26.025

We have been walking for two days now.

00:07:26.025 --> 00:07:29.300

I feel so proud when I look at all the empty streets.

00:07:29.300 --> 00:07:32.600

All the other people are hiding at home, but not us.

00:07:32.600 --> 00:07:35.585

Sometimes people pass us in a scooter or a car,

00:07:35.585 --> 00:07:37.390

they stare at us.

00:07:37.390 --> 00:07:39.450

Don't worry, I want to tell them.

00:07:39.450 --> 00:07:41.490

Don't worry, you go back home.

00:07:41.490 --> 00:07:51.390

We will save you. But Bitu now isn't speaking.

00:07:51.390 --> 00:07:53.970

He says talking makes him thirsty,

00:07:53.970 --> 00:07:56.100

so he has sealed his mouth shut.

00:07:56.100 --> 00:07:57.600

Whenever I ask him anything,

00:07:57.600 --> 00:07:59.160

he only replies in signs.

00:07:59.160 --> 00:08:01.330

Bitu. Bitu!

00:08:05.610 --> 00:08:08.020

Sun is up really high.

00:08:08.020 --> 00:08:16.210

[MUSIC] [NOISE] I'm feeling a little dizzy.

00:08:16.210 --> 00:08:18.265

When Bitu sees me stumbling.

00:08:18.265 --> 00:08:21.500

He rolls his eyes, and he offers me his hand.

00:08:21.500 --> 00:08:24.330

He's a nice brother, especially when he's not talking.

00:08:24.330 --> 00:08:26.730

He gives me some water too from his bottle.

00:08:26.730 --> 00:08:28.530

I'm so thirsty, I empty it.

00:08:28.530 --> 00:08:32.415

[NOISE] He's annoyed.

00:08:32.415 --> 00:08:35.405

He lets go of my hand and walks off ahead.

00:08:35.405 --> 00:08:37.330

But I'm energized after the water,

00:08:37.330 --> 00:08:38.530

I catch up with him easily.

00:08:38.530 --> 00:08:41.200

[LAUGHTER] He sprints ahead.

00:08:41.200 --> 00:08:42.700

We start a game of tag.

00:08:42.700 --> 00:08:50.140

[FOREIGN] Mother yells at us. We pull faces behind our back.

00:08:50.140 --> 00:08:53.425

But we don't laugh.

00:08:53.425 --> 00:08:56.060

We don't have any more water.

00:08:59.190 --> 00:09:01.525

More days have passed.

00:09:01.525 --> 00:09:04.630

Our group has become bigger, but also smaller.

00:09:04.630 --> 00:09:07.660

So many new people have joined us,

00:09:07.660 --> 00:09:09.625

but some of the people we started with have

00:09:09.625 --> 00:09:13.270

vanished or maybe they're there but I can't see them anymore.

00:09:13.270 --> 00:09:17.800

Like yesterday, I got so scared when I woke up.

00:09:17.800 --> 00:09:21.050

I couldn't see Amah anywhere.

00:09:23.850 --> 00:09:38.650

Amah? [MUSIC] But

00:09:38.650 --> 00:09:40.705

she was right there.

00:09:40.705 --> 00:09:43.330

She just had a different face.

00:09:43.330 --> 00:09:47.875

I had never seen her look so dark and her hair not braided neatly anymore.

00:09:47.875 --> 00:09:53.500

It was flying about like the long haired madman who sometimes talks to himself.

00:09:53.500 --> 00:09:56.500

She was talking to herself too.

00:09:56.500 --> 00:10:00.100

But then she hugged me and I could see it was her.

00:10:00.100 --> 00:10:02.245

And then it made sense.

00:10:02.245 --> 00:10:06.670

"Amah, are you wearing a disguise to sneak up on the bat?"

00:10:06.670 --> 00:10:09.610

She didn't reply. Just hugged me harder.

00:10:09.610 --> 00:10:22.770

[MUSIC]

00:10:22.770 --> 00:10:23.835

I know the song,

00:10:23.835 --> 00:10:26.040

but she's even changed her voice to sing it.

00:10:26.040 --> 00:10:28.245

made it smaller and not so sweet.

00:10:28.245 --> 00:10:30.725

She is so clever.

00:10:30.725 --> 00:10:33.655

Should I also change?

00:10:33.655 --> 00:10:36.550

My pink frock is already a little dirty.

00:10:36.550 --> 00:10:44.530

[NOISE] Mr. Chamgadar,

00:10:44.530 --> 00:10:47.050

you better watch out.

00:10:47.050 --> 00:10:52.490

We are cleverer than you and we are coming for you.

00:10:54.120 --> 00:10:58.165

Today was food day and I'm in a good mood.

00:10:58.165 --> 00:11:00.460

There are lots of trees where we are walking.

00:11:00.460 --> 00:11:04.030

And today again, some people came and gave us food and water.

00:11:04.030 --> 00:11:08.095

I like it when people come to see us, it's so brave of them.

00:11:08.095 --> 00:11:10.495

They give us food to keep our strength.

00:11:10.495 --> 00:11:14.965

Otherwise, what would be the point if we reached the bat hungry and weak?

00:11:14.965 --> 00:11:19.540

It would just eat us all up and they would have to start again with new people.

00:11:19.540 --> 00:11:22.705

I do wish though that there was more food.

00:11:22.705 --> 00:11:24.775

This finishes so fast.

00:11:24.775 --> 00:11:29.620

I still feel hungry. I feel hungry all the time.

00:11:29.620 --> 00:11:37.900

[NOISE] But today's still a good day.

00:11:37.900 --> 00:11:40.960

Baba was feeling strong and he carried me on his shoulders,

00:11:40.960 --> 00:11:43.300

so I didn't have to walk so much.

00:11:43.300 --> 00:11:45.100

Baba is so tall.

00:11:45.100 --> 00:11:48.460

I feel like I can reach up and touch the sun,

00:11:48.460 --> 00:11:54.625

as it vanishes and appears and vanishes and appears in between the leaves.

00:11:54.625 --> 00:11:58.015

I pretend that the sun and I are playing a game of hide and seek.

00:11:58.015 --> 00:12:05.170

I think I must be winning because the sun has got so angry and it's making my face sweat.

00:12:05.170 --> 00:12:07.720

It's just like Bitu, sore loser.

00:12:07.720 --> 00:12:11.395

I'm not going to play anymore. I go to sleep.

00:12:11.395 --> 00:12:17.240

Then I dream that

00:12:17.240 --> 00:12:22.680

I'm a lizard,

00:12:22.680 --> 00:12:32.090

[MUSIC] and I am a kitten.

00:12:32.090 --> 00:12:37.900

The kitten, eats

00:12:37.900 --> 00:12:42.980

the lizard

00:12:43.140 --> 00:12:48.090

that was me.

00:12:48.090 --> 00:12:52.460

Very strange. It's already night by the time my dream ends and we stop.

00:12:52.460 --> 00:12:55.705

Father puts me down on my feet. I feel like running.

00:12:55.705 --> 00:13:02.540

But Amah says, " [FOREIGN] stay close."

00:13:03.150 --> 00:13:06.490

Everybody sleeps on the side of the road.

00:13:06.490 --> 00:13:08.875

But I'm not sleepy anymore.

00:13:08.875 --> 00:13:12.400

I lie awake and I count the stars.

00:13:12.400 --> 00:13:25.570

[FOREIGN]

One. Two. Three. Four. Five. Six. Seven. Eight. Nine. Ten. Eleven. Twelve. Thirteen.

Fourteen. Fifteen. Sixteen. Seventeen. Eighteen. Nineteen. Twenty.

00:13:25.570 --> 00:13:29.530

I wonder how many days more until we find the bat.

00:13:29.530 --> 00:15:37.065

[FOREIGN] [MUSIC]

It won't take more than 20 days will it?

00:15:37.065 --> 00:15:39.435

>> Anurupa, tell us about the film.

00:15:39.435 --> 00:15:42.930

I think maybe for a lot of people listening,

00:15:42.930 --> 00:15:45.990

there have been lockdowns in every part of the world

00:15:45.990 --> 00:15:49.170

and in different places it has looked very different.

00:15:49.170 --> 00:15:53.080

The conditions and the restrictions have been different.

00:15:54.230 --> 00:16:00.570

What was this experience of witnessing the migrant crisis and having these people walk

00:16:00.570 --> 00:16:07.360

past your studio and then translating that into this film?

00:16:08.210 --> 00:16:18.510

>> I think all of us who live in Delhi who were there and we watched this in Bombay,

00:16:18.510 --> 00:16:20.220

in Kolkata, in several places.

00:16:20.220 --> 00:16:23.355

I think it happened mostly in Delhi, Bombay, and Bangalore.

00:16:23.355 --> 00:16:25.905

All of us who witnessed this,

00:16:25.905 --> 00:16:32.340

I think what we saw is one of the largest human disasters since the partition of India.

00:16:32.340 --> 00:16:35.460

All of us grew up watching file photos of it but I don't

00:16:35.460 --> 00:16:43.260

think till you see something like this you realize what the scale of

things are.

00:16:43.260 --> 00:16:48.090

What this scale of human suffering,

00:16:48.090 --> 00:16:51.075

which was highly preventable,

00:16:51.075 --> 00:16:57.110

is and what it means for people who are undertaking that journey.

00:16:57.110 --> 00:16:59.990

At the moment, a lot of these journeys are forgotten

00:16:59.990 --> 00:17:06.270

or it happened when it happened and it had to happen is the kind of narrative.

00:17:06.270 --> 00:17:13.515

I think I made the film out of sheer desperation. I had to mix.

00:17:13.515 --> 00:17:17.430

What was happening, a lot of us in the country,

00:17:17.430 --> 00:17:19.350

we were trying to make sense of what is happening.

00:17:19.350 --> 00:17:20.895

We were firefighting.

00:17:20.895 --> 00:17:22.620

We were doing food collectives,

00:17:22.620 --> 00:17:24.990

but during the entire time,

00:17:24.990 --> 00:17:29.880

one of the things at the back of our head was civil society

00:17:29.880 --> 00:17:34.995

has responded and built a parallel system but at the end of the day,

00:17:34.995 --> 00:17:39.790

it is a complete failure of state machinery.

00:17:40.730 --> 00:17:45.435

It's also an unnecessary failure of state machinery.

00:17:45.435 --> 00:17:52.020

The lockdown should not have been a sudden announcement,

00:17:52.020 --> 00:17:55.320

which something that would unfold in four hours.

00:17:55.320 --> 00:17:59.520

And how is it? It also leads you to questions like,

00:17:59.520 --> 00:18:05.520

everybody forgot that there are people and workers in the city who are not secure,

00:18:05.520 --> 00:18:07.740

who don't have homes,

00:18:07.740 --> 00:18:10.305

who don't have the possibility of

00:18:10.305 --> 00:18:13.875

the next meal coming in if they don't work the next day.

00:18:13.875 --> 00:18:18.745

This is not a few hundred people.

00:18:18.745 --> 00:18:21.225

It's not even a few thousand people.

00:18:21.225 --> 00:18:26.985

It's tens of thousands of people and these are the invisibles in our city.

00:18:26.985 --> 00:18:32.310

I think this was a very big wake-up call for a lot of us.

00:18:32.310 --> 00:18:36.780

We've known this, but we've not really known this,

00:18:36.780 --> 00:18:41.685

or we've chosen to ignore this and it was convenient to not really acknowledge it.

00:18:41.685 --> 00:18:46.860

For me, that was really making sense of this reality, personally.

00:18:46.860 --> 00:18:50.130

[LAUGHTER] Making the film was quite

00:18:50.130 --> 00:18:53.835

funny because everything I have is in the studio and this is my home.

00:18:53.835 --> 00:18:55.365

I was locked down at home.

00:18:55.365 --> 00:18:58.500

So the film was made at home and I don't think I

00:18:58.500 --> 00:19:02.130

have worked in my home space in the last 15 years.

00:19:02.130 --> 00:19:04.950

If you see the film, it's really rudimentary.

00:19:04.950 --> 00:19:06.000

It's very crude.

00:19:06.000 --> 00:19:11.260

It's paper, old cartons.

00:19:11.300 --> 00:19:14.520

The paper that you saw is old.

00:19:14.520 --> 00:19:17.040

Amazon boxes, coffee cartons,

00:19:17.040 --> 00:19:19.710

it's just things cut up,

00:19:19.710 --> 00:19:22.050

quickly drawn, painted, hand-drawn.

00:19:22.050 --> 00:19:24.540

I'm not the best drawer on this planet.

00:19:24.540 --> 00:19:26.205

I was just sketching things,

00:19:26.205 --> 00:19:28.845

sketching expressions and cutting them out.

00:19:28.845 --> 00:19:31.395

Then I use my phone camera.

00:19:31.395 --> 00:19:33.810

It's a very basic phone camera.

00:19:33.810 --> 00:19:36.405

The usual phone cameras.

00:19:36.405 --> 00:19:39.240

The good thing about these cameras is that they are made

00:19:39.240 --> 00:19:45.030

for those who are more technologically challenged like I am.

00:19:45.030 --> 00:19:51.120

It was aim and shoot and then send it off to this friend of mine,

00:19:51.120 --> 00:19:56.850

Atul, who edited it beautifully and actually saved the day.

00:19:56.850 --> 00:20:00.240

That was really the process, just putting it together.

00:20:00.240 --> 00:20:03.225

Since I was working out of my room and with very limited space,

00:20:03.225 --> 00:20:06.360

everything was creating space.

00:20:06.360 --> 00:20:07.410

If you see the drawings,

00:20:07.410 --> 00:20:08.835

it's all perspective drawings.

00:20:08.835 --> 00:20:11.460

The streets are actually just things drawn

00:20:11.460 --> 00:20:14.505

smaller so that you feel there's a sense of distance.

00:20:14.505 --> 00:20:20.025

Most things are 2D and then I've cut out the trees and stuff and people are like this.

00:20:20.025 --> 00:20:21.960

They're all on little cardboards.

00:20:21.960 --> 00:20:28.080

It's so amazing that the gadget camera is able

00:20:28.080 --> 00:20:34.695

to create some very interesting imagery and depth with 2D cutouts.

00:20:34.695 --> 00:20:38.625

Those were very interesting discoveries while I was making it.

00:20:38.625 --> 00:20:40.410

But the entire time,

00:20:40.410 --> 00:20:47.550

I think one of the key ideas was this big crisis that we were facing.

00:20:47.550 --> 00:20:50.910

I think India was pretty unique in this.

00:20:50.910 --> 00:20:58.965

>> Anurupa, you mentioned that civil society created almost this parallel system.

00:20:58.965 --> 00:21:02.620

Choiti, you were very much in the middle of this,

00:21:02.620 --> 00:21:05.615

artists organizing for other people,

00:21:05.615 --> 00:21:07.910

artist organizing for other artists.

00:21:07.910 --> 00:21:11.190

Could you tell us about your work during the pandemic?

00:21:13.010 --> 00:21:17.250

>> I started raising funds essentially

00:21:17.250 --> 00:21:21.360

because of childhood friend of mine who is also an artist,

00:21:21.360 --> 00:21:22.770

he works with children,

00:21:22.770 --> 00:21:24.735

runs a theater company.

00:21:24.735 --> 00:21:26.400

At any given time he has

00:21:26.400 --> 00:21:32.890

about 50-60 children in his company and it's based out of Old Delhi.

00:21:33.440 --> 00:21:36.960

He got a call from one of his children,

00:21:36.960 --> 00:21:39.180

fourth day into the lockdown,

00:21:39.180 --> 00:21:41.340

saying, "Sir, can you help us?"

00:21:41.340 --> 00:21:43.410

We haven't eaten for four days."

00:21:43.410 --> 00:21:46.185
This was the first time it had

00:21:46.185 --> 00:21:49.080
occurred to him to reach out to his children who worked with him.

00:21:49.080 --> 00:21:54.030
He called all of those 60 children and asked them what their situation was.

00:21:54.030 --> 00:21:56.640
Ninety percent of them hadn't eaten.

00:21:56.640 --> 00:21:59.670
Most of their parents are jewelry makers.

00:21:59.670 --> 00:22:02.865
They eat what they earn in the day.

00:22:02.865 --> 00:22:08.070
He started giving out what he had at home and of course, he ran out.

00:22:08.070 --> 00:22:10.725
Then he called me and he said, "We need help."

00:22:10.725 --> 00:22:13.755
I started raising funds from my home.

00:22:13.755 --> 00:22:19.890
The first day, it was about 100 families.

00:22:19.890 --> 00:22:21.330
The night that I started,

00:22:21.330 --> 00:22:22.620
the next morning when I woke up,

00:22:22.620 --> 00:22:24.750
it had become 1,000 families.

00:22:24.750 --> 00:22:26.250
By the same evening,

00:22:26.250 --> 00:22:28.230
[LAUGHTER] it had become 3,000 families.

00:22:28.230 --> 00:22:29.880
Then by the fourth day,

00:22:29.880 --> 00:22:37.420

it was 13 areas and thousands that I can't even count anymore.

00:22:37.550 --> 00:22:43.155

My job was actually the cushier stuff at all because I was not on ground.

00:22:43.155 --> 00:22:47.790

I was the middle man who was taking money

00:22:47.790 --> 00:22:55.330

from this worldwide web of very, very generous givers.

00:22:56.750 --> 00:23:02.340

It really was a worldwide web because we started PAN India,

00:23:02.340 --> 00:23:08.730

then exhausted our connections and went to different countries all over

00:23:08.730 --> 00:23:16.380

the world and routed that money to areas that needed support, that needed food.

00:23:16.380 --> 00:23:18.720

That's how I started working with it.

00:23:18.720 --> 00:23:22.980

Of course, then it was one organization, another organization,

00:23:22.980 --> 00:23:31.890

and I think I raised four or five organizations all working at ground level.

00:23:31.890 --> 00:23:34.930

I was never on ground level.

00:23:34.970 --> 00:23:37.815

>> Choiti, maybe this will help people.

00:23:37.815 --> 00:23:41.130

I'll share some of the images you sent us and you can tell

00:23:41.130 --> 00:23:45.910

us the kinds of work that was happening around this.

00:23:48.620 --> 00:23:53.160

>> This is a very interesting initiative that started.

00:23:53.160 --> 00:23:55.830

This was not an initiative that Tram made or I made.

00:23:55.830 --> 00:24:00.870

This was a very organic coming together of artists and this happened much

00:24:00.870 --> 00:24:07.455

later in the fundraising drive because we completely forgot about ourselves.

00:24:07.455 --> 00:24:12.900

We completely forgot about the artist community who were also hard to mouth,

00:24:12.900 --> 00:24:17.325

who had also not gotten any work or food.

00:24:17.325 --> 00:24:19.065

There are a lot of artists.

00:24:19.065 --> 00:24:21.210

Actors are one thing, but of course,

00:24:21.210 --> 00:24:27.345

backstage and crew and artists from all different arts.

00:24:27.345 --> 00:24:28.680

They hadn't gotten any work,

00:24:28.680 --> 00:24:29.700

hadn't gotten any food.

00:24:29.700 --> 00:24:33.120

Actually, people started thinking about artists about a month

00:24:33.120 --> 00:24:37.035

and a half after the lockdown had started.

00:24:37.035 --> 00:24:46.219

Very organically, Artists for Artists came together and mushroomed in multiple states.

00:24:46.219 --> 00:24:49.280

It's started in Bombay, Delhi,

00:24:49.280 --> 00:24:53.355

Bangalore, Kolkata, Chennai, Hyderabad.

00:24:53.355 --> 00:24:56.430

Almost every state that I know,

00:24:56.430 --> 00:25:03.465

every major state that I know had put out a network of artists supporting artists.

00:25:03.465 --> 00:25:06.600

Primarily because we have to

00:25:06.600 --> 00:25:10.810

realize that artists in our country are considered non-essential.

00:25:14.480 --> 00:25:19.290

When the relief started going out, when the food started going out and even when the unlock started happening,

00:25:19.290 --> 00:25:22.665

we were the last in the list of priorities.

00:25:22.665 --> 00:25:25.455

Nobody was really thinking about the artists.

00:25:25.455 --> 00:25:30.375

It was food rations then monthly rent.

00:25:30.375 --> 00:25:33.870

This is from Turkman Gate.

00:25:33.870 --> 00:25:35.880

The photograph on the right is

00:25:35.880 --> 00:25:39.840

food rations coming to Turkman Gate and the photograph on the left.

00:25:39.840 --> 00:25:42.750

Turkman Gate is in Old Delhi and photograph

00:25:42.750 --> 00:25:46.860

on the left is food rations in Nizamuddin,

00:25:46.860 --> 00:25:48.940

which is in South Delhi.

00:25:52.920 --> 00:25:55.495

This is food distribution.

00:25:55.495 --> 00:25:57.535

We were doing both.

00:25:57.535 --> 00:26:00.955

We were serving cooked food,

00:26:00.955 --> 00:26:05.710

literally taking big utensils with food cooked in it and

00:26:05.710 --> 00:26:10.705

going and sitting in the middle of the street and people would line up for the food.

00:26:10.705 --> 00:26:13.810

Mostly people who didn't have their families with them,

00:26:13.810 --> 00:26:16.915

didn't have a functional kitchen in their homes,

00:26:16.915 --> 00:26:21.220

they accessed the cooked food and people who had kitchens,

00:26:21.220 --> 00:26:24.340

but no food to cook in them,

00:26:24.340 --> 00:26:26.830

they got dry rations.

00:26:26.830 --> 00:26:32.755

A little food kit enough to last a family of five for a month.

00:26:32.755 --> 00:26:34.645

Then next month,

00:26:34.645 --> 00:26:36.980

it would be cyclical again.

00:26:37.170 --> 00:26:43.930

>> Choiti, as you've said some of it was you and your own initiative as a citizen,

00:26:43.930 --> 00:26:46.855

as an artist organizing for others.

00:26:46.855 --> 00:26:54.265

Tell us about Tram Theatre and tell us about how is the pandemic shaping your work?

00:26:54.265 --> 00:26:58.855

What are the kinds of things Tram Arts Trust is doing nowadays?

00:26:58.855 --> 00:27:01.460

How have you been working?

00:27:03.480 --> 00:27:08.830

>> I think Anurupa is really unique in the way that she never really stopped

00:27:08.830 --> 00:27:15.370

working with puppetry within the first month,

00:27:15.370 --> 00:27:17.635

The Girl in the Pink Frock and all of this and

00:27:17.635 --> 00:27:21.745

the workshop that she was doing and the fundraising for that.

00:27:21.745 --> 00:27:26.170

The first couple of months for us was literally spent in shock.

00:27:26.170 --> 00:27:28.180

There was no work happening.

00:27:28.180 --> 00:27:30.460

There was no theatre, no art,

00:27:30.460 --> 00:27:34.615

it was just give food, find money, give food.

00:27:34.615 --> 00:27:38.300

I hounded you so much for money as well.

00:27:39.810 --> 00:27:44.410

By the end of the second month,

00:27:44.410 --> 00:27:47.650

we started organizing these workshops because we suddenly started

00:27:47.650 --> 00:27:51.880

getting flooded with work.

00:27:51.880 --> 00:27:55.240

The volume of work that we received in

00:27:55.240 --> 00:27:57.970

the first couple of months haven't received in 10 years.

00:27:57.970 --> 00:28:03.760

I was really starting to wonder why are so many people coming to object theatre artists,

00:28:03.760 --> 00:28:08.680

to puppeteers right now nobody is really ever thought of us so much before.

00:28:08.680 --> 00:28:12.730

We thought okay, coming, coming, we'll think about it,

00:28:12.730 --> 00:28:15.205

but let's try and capitalize on it a little bit.

00:28:15.205 --> 00:28:18.910

We started organizing a series of workshops on our own.

00:28:18.910 --> 00:28:24.100

We'd let out one announcement for one workshop and found that it

00:28:24.100 --> 00:28:29.125

had spilled over into workshops that we had to line up for three months, four months.

00:28:29.125 --> 00:28:31.540

There was so many people who wanted to do it.

00:28:31.540 --> 00:28:36.370

It became a very good way to keep collecting more funds.

00:28:36.370 --> 00:28:39.850

Because how much do you ask people?

00:28:39.850 --> 00:28:42.160

You ask the same person thrice,

00:28:42.160 --> 00:28:46.075

four times and everybody is a little bit short.

00:28:46.075 --> 00:28:50.110

This became a very good way to keep the funds coming in,

00:28:50.110 --> 00:28:53.110

which we started putting into a kitty.

00:28:53.110 --> 00:28:55.870

Part of it has gone to artists in need,

00:28:55.870 --> 00:29:01.270

part of it is gone to Turkman Gate and Nizamuddin and part of it we're

00:29:01.270 --> 00:29:10.150

saving which is something that Kolkata has already done a couple of times,

00:29:10.150 --> 00:29:12.520

we want to commission a new work of

00:29:12.520 --> 00:29:15.400

art by an artist who has not been able to create work,

00:29:15.400 --> 00:29:17.845

who has been struggling for food.

00:29:17.845 --> 00:29:23.785

Ideally being that it's difficult for people to ask for food,

00:29:23.785 --> 00:29:27.260

it is difficult for us to ask for money.

00:29:29.190 --> 00:29:31.930

The artists just want to make work.

00:29:31.930 --> 00:29:33.820

That's what we want to do.

00:29:33.820 --> 00:29:37.555

Instead of giving money for food rations,

00:29:37.555 --> 00:29:47.215

isn't it much better to commission a work of art and then that fund can be utilized.

00:29:47.215 --> 00:29:51.430

Set up a system so that they can keep running the shows online,

00:29:51.430 --> 00:29:56.380

possibly an online small performance which they can keep running and we push

00:29:56.380 --> 00:30:01.855

the first run and the funds can keep coming in through that.

00:30:01.855 --> 00:30:07.060

These series of workshops are now going and are working towards

00:30:07.060 --> 00:30:14.455

a festival that we will hold in the last week of November and the first week of December.

00:30:14.455 --> 00:30:16.660

I'm shamelessly plugging it here,

00:30:16.660 --> 00:30:21.145

28th, 29th of November and 5th and 6th of December.

00:30:21.145 --> 00:30:24.160

Three artists from the workshops have been selected.

00:30:24.160 --> 00:30:28.660

They're being mentored. Apologies for

00:30:28.660 --> 00:30:35.950

the wonderfully designed posters [LAUGHTER].

00:30:35.950 --> 00:30:40.945

This festival is being done for two reasons.

00:30:40.945 --> 00:30:43.075

One is to train new artists,

00:30:43.075 --> 00:30:45.580

train new object theatre artists which is a very,

00:30:45.580 --> 00:30:47.920

very, new art form in India.

00:30:47.920 --> 00:31:00.051

The second is that proceeds from this will go towards commissioning.

00:31:00.051 --> 00:31:02.020

>> [inaudible].

00:31:02.020 --> 00:31:04.930

>> If we could mute ourselves if you're not speaking, please.

00:31:04.930 --> 00:31:09.385

Thank you. Choiti,

00:31:09.385 --> 00:31:12.745

this takes me directly to my question.

00:31:12.745 --> 00:31:16.180

Some of us are familiar with puppets and puppetry,

00:31:16.180 --> 00:31:19.525

but tell us about objects theatre and tell us about A,

00:31:19.525 --> 00:31:20.785

object theatre in India,

00:31:20.785 --> 00:31:26.710

and then object theatre during the pandemic and what people have been doing.

00:31:26.710 --> 00:31:33.140

>> Object theatre is puppetry's cousin.

00:31:33.630 --> 00:31:39.170

Some people call it the rebellious first cousin of puppet theatre.

00:31:39.900 --> 00:31:43.150

We work with found objects, things that you might have,

00:31:43.150 --> 00:31:44.950

you could just look around your room and things

00:31:44.950 --> 00:31:47.275

that just you have in your room around you.

00:31:47.275 --> 00:31:53.125

The objects are always very identifiable,

00:31:53.125 --> 00:31:55.975

always very accessible, very cheap.

00:31:55.975 --> 00:32:01.855

It's something that everybody has with them in their homes without

00:32:01.855 --> 00:32:04.570

really imagining them to be anything other

00:32:04.570 --> 00:32:08.965

than the functionality that they were manufactured for.

00:32:08.965 --> 00:32:17.020

Object theatre breaks this presumption about objects and things

00:32:17.020 --> 00:32:19.630

that are considered ordinary and takes

00:32:19.630 --> 00:32:24.895

this very functionality and puts it in the theatre to use the art form very symbolically.

00:32:24.895 --> 00:32:26.920

It's a very symbolic art form.

00:32:26.920 --> 00:32:30.910

During the pandemic, my presumption,

00:32:30.910 --> 00:32:33.190

this is just my guess,

00:32:33.190 --> 00:32:37.975

my best guess is that why did we get so much work?

00:32:37.975 --> 00:32:40.300

Was that you're locked in your home,

00:32:40.300 --> 00:32:41.560
what do you have around you?

00:32:41.560 --> 00:32:46.855
[LAUGHTER]. You have a million objects and they are your medium.

00:32:46.855 --> 00:32:52.870
There are these crazy people who've been making theatre

00:32:52.870 --> 00:32:59.245
with the stupid objects sitting around in their homes for all this
time.

00:32:59.245 --> 00:33:02.095
Look, now's the time for us to do it as well.

00:33:02.095 --> 00:33:06.340
If they suddenly became a very ready medium.

00:33:06.340 --> 00:33:10.210
I really never had any doubt of material

00:33:10.210 --> 00:33:13.735
to work with because every home is filled with objects.

00:33:13.735 --> 00:33:19.030
This is my suspicion of why so many people wanted to do object theatre
at that time.

00:33:19.030 --> 00:33:27.050
These are images from some of the workshops that we ran.

00:33:27.180 --> 00:33:31.900
The photograph on the right is really my absolute favorite

00:33:31.900 --> 00:33:36.535
because he was making Hansel and Gretel.

00:33:36.535 --> 00:33:41.500
He had started building the scaffoldings of the witch's house,

00:33:41.500 --> 00:33:42.610
which is made of chocolate,

00:33:42.610 --> 00:33:46.075
so he used this dairy milk Cadbury's very popular,

00:33:46.075 --> 00:33:49.970

in which you will hear.

00:33:50.610 --> 00:33:54.880

This is a really enjoyable thing that you use, something very local,

00:33:54.880 --> 00:33:58.750

very colloquial in a story that could be an epic.

00:33:58.750 --> 00:34:02.320

[BACKGROUND].

00:34:02.320 --> 00:34:05.335

Sorry, what was the rest of your question again?

00:34:05.335 --> 00:34:09.970

>> Tell me what are the kinds of things Tram Theatre will be working

00:34:09.970 --> 00:34:14.170

towards and what happens next?

00:34:14.170 --> 00:34:17.320

[BACKGROUND].

00:34:17.320 --> 00:34:19.180

Sorry, this is the downside being in New York,

00:34:19.180 --> 00:34:21.560

I can't shut off the sirens.

00:34:23.630 --> 00:34:26.730

We are now coming around to the idea

00:34:26.730 --> 00:34:29.370

that the pandemic is going to be a while,

00:34:29.370 --> 00:34:34.380

and it will take even longer for artists to recover.

00:34:34.380 --> 00:34:37.455

How do we imagine support for artists?

00:34:37.455 --> 00:34:40.050

What are the conditions we need to make our work?

00:34:40.050 --> 00:34:42.525

How is Tram addressing these?

00:34:42.525 --> 00:34:44.830

And what happens next for you?

00:34:46.760 --> 00:34:53.550

>> Honestly. We haven't really thought much beyond the festival.

00:34:53.550 --> 00:35:01.155

We know that everything and everybody is working towards that right now.

00:35:01.155 --> 00:35:07.900

It's important for us for many reasons.

00:35:09.320 --> 00:35:15.705

We are working on an online play,

00:35:15.705 --> 00:35:17.580

which we will open in January.

00:35:17.580 --> 00:35:19.335

We were hoping to open it now,

00:35:19.335 --> 00:35:20.790

but it's not going to happen,

00:35:20.790 --> 00:35:23.580

not till this festival is over.

00:35:23.580 --> 00:35:27.150

We will probably open it in Jan.

00:35:27.150 --> 00:35:32.760

There was a project that we had initiated before the lockdown happened.

00:35:32.760 --> 00:35:36.330

It was in collaboration with three NGOs,

00:35:36.330 --> 00:35:43.840

non-governmental organizations who work with youth in different regions of Delhi.

00:35:45.080 --> 00:35:49.380

These are youth who don't necessarily have access to the arts,

00:35:49.380 --> 00:35:51.690

definitely not to the theater,

00:35:51.690 --> 00:35:55.680

and that project had closed down.

00:35:55.680 --> 00:35:58.080

But with one of the NGOs,

00:35:58.080 --> 00:36:05.595

they have found a way to connect with the youth in the areas where they live.

00:36:05.595 --> 00:36:10.660

That project is also going to start in December.

00:36:12.380 --> 00:36:20.050

That particular project is working with young people from

00:36:20.330 --> 00:36:25.800

very economically-distressed areas to

00:36:25.800 --> 00:36:28.560

work with them continuously over a long period of

00:36:28.560 --> 00:36:31.260

time with object theatre possibly a little bit of puppetry as well,

00:36:31.260 --> 00:36:33.490

we might call that in _____,

00:36:34.580 --> 00:36:38.040

with the hope towards

00:36:38.040 --> 00:36:43.810

generating a new generation of object theater artists, generating employability.

00:36:44.270 --> 00:36:48.240

This is the dream. That project is going to start in

00:36:48.240 --> 00:36:52.650

December and the new production and after that,

00:36:52.650 --> 00:36:57.060

honestly, we don't know, this is really

00:36:57.060 --> 00:37:01.800

the first time that we've had to imagine all our plans online.

00:37:01.800 --> 00:37:04.560

We're also having to learn how to make plans online.

00:37:04.560 --> 00:37:10.810

[LAUGHTER] Plans now until March. We'll see.

00:37:11.090 --> 00:37:13.380

>> So Anurupa, as Choiti said,

00:37:13.380 --> 00:37:20.595

you've been one of the remarkable and lucky people who never stopped making work.

00:37:20.595 --> 00:37:23.110

But as you talked about,

00:37:24.110 --> 00:37:29.250

tell us about how puppetry has changed for you.

00:37:29.250 --> 00:37:32.970

In this imagining work online,

00:37:32.970 --> 00:37:36.360

making work online, what is happening?

00:37:36.360 --> 00:37:39.930

Then similarly, I know we have another quick preview.

00:37:39.930 --> 00:37:41.220

Hopefully, we'll have time to share,

00:37:41.220 --> 00:37:45.670

but if you want to tell us about what Katkatha has working on now?

00:37:46.070 --> 00:37:50.685

>> I'll just quickly first share with you the three compulsions.

00:37:50.685 --> 00:37:55.065

I mean, apart from being witness to like everybody else, what was happening.

00:37:55.065 --> 00:37:57.840

There was a huge distress in the puppetry community,

00:37:57.840 --> 00:38:00.540

especially among the traditional puppeteers.

00:38:00.540 --> 00:38:02.160

Three days after the lockdown,

00:38:02.160 --> 00:38:04.260

there were lots of calls on, again,

00:38:04.260 --> 00:38:10.725

the same thing of no food and we put five of our shows,

00:38:10.725 --> 00:38:13.785

shows which had been very popular live.

00:38:13.785 --> 00:38:15.750

We started streaming them online.

00:38:15.750 --> 00:38:18.750

We called it the five weekend festival and we had a show

00:38:18.750 --> 00:38:22.305

and a webinar and seas of children's workshops.

00:38:22.305 --> 00:38:27.510

We managed to raise quite a bit of money which went to a lot of the kitchens,

00:38:27.510 --> 00:38:33.330

which we're running across the city and then a similar thing happened with

00:38:33.330 --> 00:38:37.380

four other theater companies across Delhi and

00:38:37.380 --> 00:38:43.380

we run these drives of food ration campaigns.

00:38:43.380 --> 00:38:46.080

I think this impulse to work,

00:38:46.080 --> 00:38:49.185

number 1 was A realizing there was an audience

00:38:49.185 --> 00:38:53.190

because we put our work online only to raise money,

00:38:53.190 --> 00:38:57.420

and I was quite surprised at how quickly and how much money we could

00:38:57.420 --> 00:39:02.940

raise from an audience which had been following us and just supporters,

00:39:02.940 --> 00:39:04.260

and these were not big funders,

00:39:04.260 --> 00:39:06.730

these were private individuals.

00:39:07.280 --> 00:39:11.085

A lot of them privately got in touch with us and said that,

00:39:11.085 --> 00:39:13.515

we are going crazy because our children are at home,

00:39:13.515 --> 00:39:18.179

do something, and so it led to children's workshops,

00:39:18.179 --> 00:39:20.130

which led to teacher workshops,

00:39:20.130 --> 00:39:23.235

because no teachers were teaching online and pulling their hair out,

00:39:23.235 --> 00:39:27.690

because they were all talking heads trying to teach math through zoom,

00:39:27.690 --> 00:39:31.755

and children would just switch the camera and microphone off and disappeared.

00:39:31.755 --> 00:39:36.510

I started wondering how does this space become dynamic?

00:39:36.510 --> 00:39:40.185

How does this rectangle become exciting?

00:39:40.185 --> 00:39:42.690

So to this experience of making girl in

00:39:42.690 --> 00:39:46.440

the pink frock started turning into people theater on screen,

00:39:46.440 --> 00:39:50.850

and lot of these teacher workshops and they were fantastic for me

00:39:50.850 --> 00:39:55.260

because we would just take something like a sheet

00:39:55.260 --> 00:40:00.630

of paper and start using the sheet of paper on this camera and

00:40:00.630 --> 00:40:06.210

a teacher would do things like this and it would become a tunnel and she'd be like,

00:40:06.210 --> 00:40:08.700

Oh my God, It's not squared anymore

00:40:08.700 --> 00:40:11.190

you don't have something else and then she put a light from

00:40:11.190 --> 00:40:14.010

somewhere and there'd be shadows and I

00:40:14.010 --> 00:40:18.660

think I kept learning stuff from people that people were trying on

00:40:18.660 --> 00:40:22.590

Zoom and trying very common things like people and crushed

00:40:22.590 --> 00:40:27.195

people and telling nonverbal stories with it.

00:40:27.195 --> 00:40:34.140

So very interesting exchange began to happen and from that,

00:40:34.140 --> 00:40:42.765

we were actually chock-a-block booked this year we had about seven international tours,

00:40:42.765 --> 00:40:47.325

part of which was a co-production with a German company.

00:40:47.325 --> 00:40:54.060

What was wonderful is at the same moment we decided that instead of a co-production,

00:40:54.060 --> 00:40:57.480

we think of children and children in

00:40:57.480 --> 00:41:01.590

Germany and children in India and the situation in the two countries and

00:41:01.590 --> 00:41:05.430

make our own performances and we were sitting in on

00:41:05.430 --> 00:41:10.530

each other's performances on Zoom and watching rehearsals, which was fantastic.

00:41:10.530 --> 00:41:14.250

A show called Teelapur Ka Rakshas

00:41:14.250 --> 00:41:18.525

or The Monster of Teelapur was born, again paper theater.

00:41:18.525 --> 00:41:24.300

We were supposed premier production next year in September in France,

00:41:24.300 --> 00:41:29.385

and of course, we were rehearsing the day the lockdown was announced.

00:41:29.385 --> 00:41:31.830

We were in the throes of rehearsals,

00:41:31.830 --> 00:41:37.950

and we were also in a workshop with a French director

00:41:37.950 --> 00:41:44.700

who has this very unique ability to work with writers and puppeteers.

00:41:44.700 --> 00:41:48.660

She was supposed to come back to do the second and last part

00:41:48.660 --> 00:41:53.055

of it and we were supposed to make these productions so that was of course called off.

00:41:53.055 --> 00:41:58.260

All of this moved online and it's been very interesting doing this work online.

00:41:58.260 --> 00:42:02.250

We have a trailer which was everyone rehearsing at home,

00:42:02.250 --> 00:42:08.895

put together in a collage and it's the trailer of the show.

00:42:08.895 --> 00:42:12.675

Yeah, it's been a very interesting run.

00:42:12.675 --> 00:42:15.360

We'll see what emerges we have plans,

00:42:15.360 --> 00:42:20.385

we have a very interesting project which is running and Pulwama in Kashmir,

00:42:20.385 --> 00:42:23.430

and we've been trying to go to Kashmir for a few years

00:42:23.430 --> 00:42:26.910

now and travel and restrictions have been a big problem.

00:42:26.910 --> 00:42:30.360

Suddenly we're able to work with the children we wanted to work with

00:42:30.360 --> 00:42:34.860

online within a month of classes and we're doing another month.

00:42:34.860 --> 00:42:36.150

Classes are very interesting,

00:42:36.150 --> 00:42:37.530
they have ____ in _____,

00:42:37.530 --> 00:42:38.820
they have ____ in Delhi.

00:42:38.820 --> 00:42:41.355
The children come in and out of the workshop.

00:42:41.355 --> 00:42:43.860
If they can see a video, they can't hear the audio.

00:42:43.860 --> 00:42:45.480
If they can hear the audio, they can't see

00:42:45.480 --> 00:42:47.910
the video so when they would have to hear instructions,

00:42:47.910 --> 00:42:49.290
they switched the video off.

00:42:49.290 --> 00:42:52.215
Then they have to show their work they switched the audio off.

00:42:52.215 --> 00:42:55.590
But it's working, it's very interesting and what

00:42:55.590 --> 00:42:59.190
they do is they build sculptures with newspaper,

00:42:59.190 --> 00:43:02.430
and so they start and they have to ask,

00:43:02.430 --> 00:43:04.590
to do it and at the end of two hours,

00:43:04.590 --> 00:43:09.885
they'll send us a little WhatsApp video and you can WhatsApp on a 2G
connection.

00:43:09.885 --> 00:43:12.345
It'll be 15 second video.

00:43:12.345 --> 00:43:16.705
I find this way of learning and teaching very exciting.

00:43:16.705 --> 00:43:19.455
It's full of possibilities.

00:43:19.455 --> 00:43:21.150
It handicaps you in many ways,

00:43:21.150 --> 00:43:23.740
but it's full of possibilities. Yeah.

00:43:23.740 --> 00:43:27.650
>> I wish we could listen to you every day because this is

00:43:27.650 --> 00:43:31.895
exactly the note of optimism we need about theater in the digital space.

00:43:31.895 --> 00:43:33.830
I do want to leave time for questions,

00:43:33.830 --> 00:43:38.390
but maybe we share that the Teelapur trailer. That's okay with you.

00:43:38.390 --> 00:43:42.345
People know what you were talking about.

00:43:42.345 --> 00:43:47.170
Then we'll take hopefully we'll have time for some questions.

00:43:55.730 --> 00:44:03.180
>> I tend to present monster of Teelapur.

00:44:03.180 --> 00:44:04.770
[OVERLAPPING]

00:44:04.770 --> 00:44:06.780
>> Maybe you just need to go to it.

00:44:06.780 --> 00:44:09.135
>> Let me see if I have that?

00:44:09.135 --> 00:44:11.970
>> Or Arabian Nights maybe?

00:44:11.970 --> 00:44:13.665
>> Is this the shorter one?

00:44:13.665 --> 00:44:14.550
>> Yeah.

00:44:14.550 --> 00:44:15.840
>> Okay.

00:44:15.840 --> 00:44:18.060

>> Of course, that's a home rehearsals,

00:44:18.060 --> 00:44:22.050

[LAUGHTER] but it is the whole show, [OVERLAPPING].

00:44:22.050 --> 00:44:23.700

>> This is still the whole show.

00:44:23.700 --> 00:44:25.125

>> This is the whole show.

00:44:25.125 --> 00:44:29.775

>> Is there a clip you would want us to look at?

00:44:29.775 --> 00:44:38.310

>> Yeah. If you forward it to about two minutes or three minutes,

00:44:38.310 --> 00:44:39.900

right after the human actors.

00:44:39.900 --> 00:44:44.500

I think that should be. HELIOS Theater Germany.

00:44:46.400 --> 00:44:48.435

>> What happened?

00:44:48.435 --> 00:44:51.780

>> The rock shows the dead. [OVERLAPPING]

00:44:51.780 --> 00:44:55.530

>> Rock shows a monster?

00:44:55.530 --> 00:44:57.555

>> What does he mean?

00:44:57.555 --> 00:44:59.040

>> While we are here.

00:44:59.040 --> 00:45:01.500

[inaudible] Let's find out.

00:45:01.500 --> 00:45:22.410

[NOISE].

00:45:22.410 --> 00:45:27.300

>> This set is _____, one of the puppeteers, the one walking
[inaudible],

00:45:27.300 --> 00:45:30.720

made of cardboard and it's quite small,

00:45:30.720 --> 00:45:33.870

I think is because of the full camera.

00:45:33.870 --> 00:46:15.300

[NOISE]

00:46:15.300 --> 00:46:20.170

>> I can see a light flickering there.

00:46:20.480 --> 00:46:24.150

Looks like a torch.

00:46:24.150 --> 00:46:26.170

>> You can stop here.

00:46:29.060 --> 00:46:31.920

>> Thank you so much.

00:46:31.920 --> 00:46:35.370

We do have about 5 to 7 minutes.

00:46:35.370 --> 00:46:36.570

Do people have questions?

00:46:36.570 --> 00:46:38.550

I know I could go on chatting with them.

00:46:38.550 --> 00:46:40.710

They're my favorite theater people ever,

00:46:40.710 --> 00:46:45.340

but are there audience questions?

00:46:46.190 --> 00:46:50.250

I can't see everybody and some of you have videos off,

00:46:50.250 --> 00:46:51.840

but you could either raise your hand in

00:46:51.840 --> 00:46:55.665

the little function or feel free to unmute yourself and jump in.

00:46:55.665 --> 00:47:00.210

Anoo, go ahead. [LAUGHTER] I can see your hand.

00:47:00.210 --> 00:47:01.830

>> Yeah. I'm sorry,

00:47:01.830 --> 00:47:03.210

I'm not a theater person,

00:47:03.210 --> 00:47:05.670

so I don't know if I should be the first one to jump in,

00:47:05.670 --> 00:47:12.690

but I'll ask my question and maybe it's a broader question for everyone.

00:47:12.690 --> 00:47:20.010

I've been following both of your work for a while and through a few different,

00:47:20.010 --> 00:47:25.410

what we would call crises or what I think have been framed as crises,

00:47:25.410 --> 00:47:32.035

but in fact are maybe extensions of other normative problems.

00:47:32.035 --> 00:47:37.610

And one of the things that occurs to me as I see the way you are

00:47:37.610 --> 00:47:43.795

constructing these narratives and the materiality of the films that we just saw,

00:47:43.795 --> 00:47:46.770

is that it would be very important

00:47:46.770 --> 00:47:53.670

that the way that these narratives are being put into the public would be very

00:47:53.670 --> 00:47:59.670

important at a time when narratives are being very controlled and the spaces in

00:47:59.670 --> 00:48:06.330

which artworks are even being seen and experienced are being very controlled.

00:48:06.330 --> 00:48:10.620

I don't know if you feel comfortable speaking about this,

00:48:10.620 --> 00:48:13.260

but I would really like to know,

00:48:13.260 --> 00:48:18.690

for those of us who have stakes in having

00:48:18.690 --> 00:48:24.015
everyone see artwork like this rather than just select elite people,

00:48:24.015 --> 00:48:28.215
I wonder how you have dealt with this problem,

00:48:28.215 --> 00:48:33.795
how your work is being dispersed by you and with the people that you
work with.

00:48:33.795 --> 00:48:36.970
If you could just speak to these broader things.

00:48:37.700 --> 00:48:43.455
This is the thing that happens when you are in direct mutual aid with
people,

00:48:43.455 --> 00:48:47.640
but I wonder if you can speak beyond crisis and really help

00:48:47.640 --> 00:48:51.720
us see how will this work go out to

00:48:51.720 --> 00:48:54.930
a wider public who really should understand what's

00:48:54.930 --> 00:49:01.090
happening through the pathos that you've shared with us.

00:49:06.800 --> 00:49:09.885
Is it being shown on television?

00:49:09.885 --> 00:49:14.775
How is it going to the world is what I want to know really.

00:49:14.775 --> 00:49:19.515
>> I think it's very interesting that

00:49:19.515 --> 00:49:24.765
Girl in the Pink Frock began to have a life of its own.

00:49:24.765 --> 00:49:29.685
I think it was very topical and suddenly we found it on

00:49:29.685 --> 00:49:37.155
several online cinema portals from moviethemes.com now,

00:49:37.155 --> 00:49:40.530
which is a common cinema portal.

00:49:40.530 --> 00:49:42.449
But no, it's not on TV.

00:49:42.449 --> 00:49:44.895
[LAUGHTER] I don't think it's ever going to be on TV.

00:49:44.895 --> 00:49:54.210
It's not something which people are looking to think about very deeply
at the moment.

00:49:54.210 --> 00:50:00.030
Teelapur is another story,

00:50:00.030 --> 00:50:03.180
because Teelapur, we've had very mixed reviews.

00:50:03.180 --> 00:50:06.750
There are actually schools who told us

00:50:06.750 --> 00:50:11.640
this is a very political play and we don't show political theater in
our school,

00:50:11.640 --> 00:50:14.445
whereas it's a fairy tale.

00:50:14.445 --> 00:50:20.910
So it's very interesting how tolerant or intolerant people are about

00:50:20.910 --> 00:50:24.075
certain issues because Teelapur also

00:50:24.075 --> 00:50:28.245
begins with the migration of people because of the attack of the
raakshas.

00:50:28.245 --> 00:50:34.980
The image, it's reminiscent of what was happening in the cities.

00:50:34.980 --> 00:50:39.570
There is a lot of these questions.

00:50:39.570 --> 00:50:47.235
Getting the work out there is not very easy for every piece of work
right now.

00:50:47.235 --> 00:50:49.875
I don't think it's ever been easy for theater in India.

00:50:49.875 --> 00:50:53.520

I think our audiences have always been very select.

00:50:53.520 --> 00:50:57.975

I think that's one of the reasons that there's such a lot of

00:50:57.975 --> 00:51:02.220

emphasis on building community spaces where we can do theater.

00:51:02.220 --> 00:51:05.130

Choiti is actually seeking a new audience when

00:51:05.130 --> 00:51:08.190

she goes to the various NGOs with young people.

00:51:08.190 --> 00:51:13.430

You're whetting an appetite among young people who don't have access to theater

00:51:13.430 --> 00:51:19.520

because it's a habit like reading and the access in India is normally foreign,

00:51:19.520 --> 00:51:21.995

educated, upper-middle class,

00:51:21.995 --> 00:51:26.755

and not to the economically disadvantaged.

00:51:26.755 --> 00:51:30.749

In Katkatha Community Theater space every Sunday,

00:51:30.749 --> 00:51:33.165

we're in the middle of this bustling,

00:51:33.165 --> 00:51:36.120

crazy urban village and that's the only thing I can call it.

00:51:36.120 --> 00:51:37.440

It's on the outskirts of Delhi.

00:51:37.440 --> 00:51:38.910

It's called Jaitpur,

00:51:38.910 --> 00:51:42.390

near the area of Badarpur towards the border of Delhi and that's

00:51:42.390 --> 00:51:46.950

where all the workforce of Delhi lives,

00:51:46.950 --> 00:51:49.830

Auto, Uber drivers, workers,

00:51:49.830 --> 00:51:52.590

wage workers and it seemed

00:51:52.590 --> 00:51:56.940

ridiculous to have a rehearsal space there and not have access to the community,

00:51:56.940 --> 00:51:59.340

so we began to open our doors five years ago.

00:51:59.340 --> 00:52:04.170

We have a Sunday community theater space in a library for children and it's

00:52:04.170 --> 00:52:06.750

very interesting how the community responds to

00:52:06.750 --> 00:52:09.510

us when they open the doors and say today there's a rehearsal.

00:52:09.510 --> 00:52:11.520

A hundred-and-twenty people end up.

00:52:11.520 --> 00:52:13.455

It's easy-peasy.

00:52:13.455 --> 00:52:15.765

They will walk in and watch your show.

00:52:15.765 --> 00:52:19.545

I mean, Choiti was one of the guinea pigs,

00:52:19.545 --> 00:52:23.610

she was creating a performance as a part of a workshop and it was

00:52:23.610 --> 00:52:25.890

a material theater piece and we opened the doors and invited

00:52:25.890 --> 00:52:28.965

our children and our children are terrible critics.

00:52:28.965 --> 00:52:35.940

They're watching the first draft like all of that.

00:52:35.940 --> 00:52:45.780

It's been five years of doing this and it's very interesting how anybody gets theater.

00:52:45.780 --> 00:52:49.260

>> But what you describe is street theater then.

00:52:49.260 --> 00:52:51.720

That is a common example.

00:52:51.720 --> 00:52:54.000

>> I would call it community theater and not street theater

00:52:54.000 --> 00:52:56.520

because street theater has a certain definition though.

00:52:56.520 --> 00:53:00.330

But I think more and more if you look at

00:53:00.330 --> 00:53:04.395

the pandemic and the response of artists to artists,

00:53:04.395 --> 00:53:06.540

it happened in communities.

00:53:06.540 --> 00:53:09.870

It's anybody who called out and said,

00:53:09.870 --> 00:53:12.420

"Hey, we need to feed artists.

00:53:12.420 --> 00:53:14.070

We need dry rations for artists."

00:53:14.070 --> 00:53:15.525

It's the artist community,

00:53:15.525 --> 00:53:17.790

the audience of this artist.

00:53:17.790 --> 00:53:21.660

In crisis, if it's communities responding,

00:53:21.660 --> 00:53:24.180

why is it that then other times we are not

00:53:24.180 --> 00:53:27.825

thinking community, our immediate neighborhood?

00:53:27.825 --> 00:53:30.675

Spaces where we live, spaces where we work,

00:53:30.675 --> 00:53:33.480

is a question I'm asking myself a lot.

00:53:33.480 --> 00:53:36.779

It's a very key question for us as theater makers.

00:53:36.779 --> 00:53:44.685

Is it only for festivals and is it only for the proscenium theater and what we do?

00:53:44.685 --> 00:53:46.710

That's important too because you reach

00:53:46.710 --> 00:53:49.110

a larger audience and an audience of strangers,

00:53:49.110 --> 00:53:52.980

but it's becoming quite clear that

00:53:52.980 --> 00:53:54.540

it's also for your own neighborhood

00:53:54.540 --> 00:53:58.510

and immediate surrounding.

00:53:59.480 --> 00:54:02.130

I would just like to add here

00:54:02.130 --> 00:54:05.729

that when we speak about reaching people

00:54:05.729 --> 00:54:08.500

and breaking out of elite.

00:54:09.230 --> 00:54:13.470

As you might well know that online theatre,

00:54:13.470 --> 00:54:18.195

we really don't have an option but break away from one elite nation,

00:54:18.195 --> 00:54:20.415

take it to another elite nation.

00:54:20.415 --> 00:54:28.125

Because the NGOs that we are being able to work with right now,

00:54:28.125 --> 00:54:33.750

they are the ones who managed to have a ground network of people

00:54:33.750 --> 00:54:39.495

with smartphones and people with internet connection, which we don't

have.

00:54:39.495 --> 00:54:43.875

If with an audience that was already slim,

00:54:43.875 --> 00:54:47.745

so our audiences have become a little bit more worldwide I would imagine.

00:54:47.745 --> 00:54:51.615

Because then we have people from different parts of the world coming in and watching,

00:54:51.615 --> 00:55:00.390

but we've cut out 90 percent of our population who don't have access to internet.

00:55:00.390 --> 00:55:03.525

We really can't like The Girl in the Pink Frock unfortunately,

00:55:03.525 --> 00:55:05.085

Sitara can never watch it.

00:55:05.085 --> 00:55:06.550

>> Yeah.

00:55:08.630 --> 00:55:17.840

>> Who the play is about. I'm sure you know this.

00:55:17.840 --> 00:55:20.980

I mean, this is the reality of our country.

00:55:20.980 --> 00:55:29.430

But theater [inaudible] like us. There's a very rare theater company

00:55:29.430 --> 00:55:31.995

that would have worked towards building

00:55:31.995 --> 00:55:37.920

a community ground network because you're either making work,

00:55:37.920 --> 00:55:40.090

or you're making ground network.

00:55:40.220 --> 00:55:45.360

They take the mickey out of you, don't they?

00:55:45.360 --> 00:55:52.245

But what we are very good at doing is working on existing ground networks.

00:55:52.245 --> 00:55:55.050
Networks that others have built,

00:55:55.050 --> 00:55:59.970
and people-to-people collaborations and partnerships work very well.

00:55:59.970 --> 00:56:01.920
That's how we survive really.

00:56:01.920 --> 00:56:05.340
That's what theater artists are very good at building on in this country.

00:56:05.340 --> 00:56:11.510
They are really enterprising a lot.

00:56:11.510 --> 00:56:15.120
[LAUGHTER] A theater company that happens to have

00:56:15.120 --> 00:56:19.440
a space within a neighborhood that they can access like

00:56:19.440 --> 00:56:23.850
[inaudible] who work with the community that

00:56:23.850 --> 00:56:29.590
they are in but a lot of people who don't have their own space.

00:56:29.590 --> 00:56:31.700
What do you do? Then,

00:56:31.700 --> 00:56:34.160
you start building on a network that

00:56:34.160 --> 00:56:37.370
another organization who may not be an artists organization,

00:56:37.370 --> 00:56:39.620
maybe an educational organization.

00:56:39.620 --> 00:56:45.670
They are the people that you work in collaboration with.

00:56:45.710 --> 00:56:52.860
I think they're also looking for ways on how if online it has to be,

00:56:52.860 --> 00:56:55.485
then how is it going to be right now?

00:56:55.485 --> 00:56:59.620

I think they are also working towards figuring that out.

00:57:01.280 --> 00:57:04.080

>> Thank you both so much.

00:57:04.080 --> 00:57:08.070

This is just been wonderful and as I said extremely inspirational.

00:57:08.070 --> 00:57:10.395

I will say Choiti is being very modest.

00:57:10.395 --> 00:57:15.330

She just inaugurated her own studio space yesterday and we're very

00:57:15.330 --> 00:57:21.060

excited at the possibilities of this building up on existing networks,

00:57:21.060 --> 00:57:23.040

and reaching out to the communities.

00:57:23.040 --> 00:57:25.365

Thank you both for sharing your work so much.

00:57:25.365 --> 00:57:28.350

I do quickly want to say that this is a part of a series and

00:57:28.350 --> 00:57:31.980

I really hope that those of you present here,

00:57:31.980 --> 00:57:33.600

I see your names,

00:57:33.600 --> 00:57:36.540

even if I don't see your beautiful faces but

00:57:36.540 --> 00:57:39.525

I do hope you will follow these conversations along.

00:57:39.525 --> 00:57:46.170

I want to quickly flag for you the next two we have.

00:57:46.170 --> 00:57:49.110

This is truly the joy of this,

00:57:49.110 --> 00:57:50.850

that when I was planning this,

00:57:50.850 --> 00:57:59.970

we were still talking about the protests in Chile from the fall but of

course,

00:57:59.970 --> 00:58:07.860

since even the poster was designed and since we started advertising this,

00:58:07.860 --> 00:58:11.115

Chile now has voted for its new constitution.

00:58:11.115 --> 00:58:16.230

We will be talking to two theater artists from Chile on November 20th.

00:58:16.230 --> 00:58:19.680

Then we will be back and I promise you we will be back.

00:58:19.680 --> 00:58:24.675

We will be back in the spring and announce Anoo Siddiqi here will be

00:58:24.675 --> 00:58:30.585

talking to the lovely Joy Mboya about from the Nairobi GoDown Arts Centre.

00:58:30.585 --> 00:58:33.995

So we will be really thinking about this in terms of

00:58:33.995 --> 00:58:37.415

what different people are doing in different parts of the world.

00:58:37.415 --> 00:58:39.229

It's truly very inspirational.

00:58:39.229 --> 00:58:41.460

Thank you both for your time.

00:58:47.360 --> 00:58:49.470

Feel free to leave the meeting,

00:58:49.470 --> 00:58:51.870

but we will try and have their information up on

00:58:51.870 --> 00:58:54.900

our website and any other questions you have for them.

00:58:54.900 --> 00:58:57.250

I will pass it along.

00:58:58.340 --> 00:59:00.195

>> Thank you.

00:59:00.195 --> 00:59:01.515

>> Bye.

00:59:01.515 --> 00:59:04.390

>> Thank you very much.

00:59:07.150 --> 00:59:09.920

>>Very nice to imagine your faces.

00:59:09.920 --> 00:59:14.700

[LAUGHTER]

00:59:14.700 --> 00:59:17.205

>> Thanks Shayoni for organizing this. This is awesome.

00:59:17.205 --> 00:59:19.380

>> Thank you all for making it.

00:59:19.380 --> 00:59:24.810

It's 30, eleven now we're getting to be. It's late enough.

00:59:24.810 --> 00:59:27.330

>> Yeah. Hi and bye,

00:59:27.330 --> 00:59:30.225

it's so nice to see you all in person sort of.

00:59:30.225 --> 00:59:32.490

Not so much in person,

00:59:32.490 --> 00:59:37.290

but it was really awesome to see you both and hear you both.

00:59:37.290 --> 00:59:40.650

>> Nice to see you finally.

00:59:40.650 --> 00:59:43.830

It's covered with people, for example,

00:59:43.830 --> 00:59:47.805

[LAUGHTER] it looks 3D and it's actually flat.

00:59:47.805 --> 00:59:49.830

If you let it lay out it looks 3D,

00:59:49.830 --> 00:59:51.210

whereas everything that is 3D,

00:59:51.210 --> 00:59:53.205

which is all of us, we look like cutouts.

00:59:53.205 --> 00:59:54.585

It's quite interesting.

00:59:54.585 --> 00:59:57.675

The thing with objects is also very interesting that there's

00:59:57.675 --> 01:00:02.115

small things which you may or may not be able to see on stage if there are too many,

01:00:02.115 --> 01:00:06.870

but on camera, you can see a lot of detail and they become completely different.

01:00:06.870 --> 01:00:09.240

The site changes.

01:00:09.240 --> 01:00:12.555

>> This was a discovery because we actually spent

01:00:12.555 --> 01:00:17.230

ten years struggling with the size of our audiences and you know our audiences.

01:00:17.360 --> 01:00:22.710

You go to an organizer and say we can perform this for 200 people,

01:00:22.710 --> 01:00:24.210

then doing 500 minimum.

01:00:24.210 --> 01:00:26.820

[OVERLAPPING]

01:00:26.820 --> 01:00:28.620

>> I want to show you this, I love it.

01:00:28.620 --> 01:00:32.160

I had this character and I've been doing shows with her for children.

01:00:32.160 --> 01:00:36.420

[LAUGHTER]

01:00:36.420 --> 01:00:37.740

>> I've been doing things like this.

01:00:37.740 --> 01:00:39.720

[OVERLAPPING]

01:00:39.720 --> 01:00:42.150

>> I love that both of you just have objects around

01:00:42.150 --> 01:00:47.031

your computers that you are able to grab [LAUGHTER].

01:00:47.031 --> 01:00:48.120

[OVERLAPPING]

01:00:48.120 --> 01:00:49.515

>> Nobody would be able to see her.

01:00:49.515 --> 01:00:51.795

>> Quick reading, but it's also the scale.

01:00:51.795 --> 01:00:57.345

Because we are completely full depths of theatre would create a whole world.

01:00:57.345 --> 01:01:00.450

>> I wanted to use this figure because she is so annoying.

01:01:00.450 --> 01:01:03.090

Look at her she's got three bits of hair and children love her

01:01:03.090 --> 01:01:11.610

[NOISE] I'd been wanting to use it and this camera is so amazing,

01:01:11.610 --> 01:01:13.380

look at her annoying face.

01:01:13.380 --> 01:01:17.085

>> I love it.

01:01:17.085 --> 01:01:18.720

>> I had her on a coat.

01:01:18.720 --> 01:01:22.290

[LAUGHTER] I said, let me try her on camera. [OVERLAPPING]

01:01:22.290 --> 01:01:25.710

>> I was wondering why she looks so familiar.

01:01:25.710 --> 01:01:31.890

Of course I see [OVERLAPPING] [LAUGHTER].

01:01:31.890 --> 01:01:37.110

>> Essentially using a pin it's basically like some kind of little broach pin [inaudible]

01:01:37.110 --> 01:01:38.280

>> Suddenly it's like theatrical.

01:01:38.280 --> 01:01:39.480
It's amazing.

01:01:39.480 --> 01:01:42.630
I pick up anything I find and I put it close to the camera. It looks like something else.

01:01:42.630 --> 01:01:44.640
Look at plastic bottles,

01:01:44.640 --> 01:01:45.930
how cool this is.

01:01:45.930 --> 01:01:52.830
[OVERLAPPING] when I read classes.

01:01:52.830 --> 01:01:58.380
>> As an object theatre artist, this has been a very exciting discovery time [LAUGHTER].

01:01:58.380 --> 01:02:00.765
>> I told you that this was the first time and,

01:02:00.765 --> 01:02:04.590
at least 10 years of my being a Barnard that a show used puppets.

01:02:04.590 --> 01:02:05.985
We've just never done it before.

01:02:05.985 --> 01:02:07.830
There was something about again,

01:02:07.830 --> 01:02:11.070
when live actors are not a possibility or when

01:02:11.070 --> 01:02:15.000
you're playing around with a camera or something else happens.

01:02:15.000 --> 01:02:16.710
>> It's definitely the scale. [OVERLAPPING]

01:02:16.710 --> 01:02:22.470
>> It's form.

01:02:22.470 --> 01:02:26.850
It's also breaking this monotony talking heads in square boxes,

01:02:26.850 --> 01:02:31.470
which is so annoying after a point it's the same visual,

01:02:31.470 --> 01:02:36.090

you don't have the possibility of looking around and seeing other things.

01:02:36.090 --> 01:02:37.935

All you can see is what people,

01:02:37.935 --> 01:02:39.960

their backgrounds and them.

01:02:39.960 --> 01:02:41.430

I think that's really interesting.

01:02:41.430 --> 01:02:42.750

We can have our little world.

01:02:42.750 --> 01:02:45.630

[OVERLAPPING]

01:02:45.630 --> 01:02:46.710

>> Amazing.

01:02:46.710 --> 01:02:48.840

>> Unfortunately, thank you both for your time.

01:02:48.840 --> 01:02:50.445

I also have the next thing to run to.

01:02:50.445 --> 01:02:52.510

I will be in touch.