

CUT CINEMA

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**Thankfully, great
works of art are
way beyond the
reach of critics.**



SATYAJIT RAY

EDITORIAL

It is only fitting that this issue's cover features the poster of the Cannes Film Festival. As we all know, Cannes is the most prestigious film festival in the world, and this year it brings together many of the finest directors in global cinema in competition. This issue includes a feature on that as well, as we have tried to place Cannes at the center of our focus.

However, since the magazine is being published before the festival begins, there may be some gaps in coverage. Even so, I believe our articles and interviews on Bangladeshi cinema will resonate with readers. Alongside these, we have, as always, curated a selection of important film-related news for our audience.

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Cover: Poster, based on film *Thelma & Louise* by Ridley Scott, of the 79th edition of Cannes film festival. And the red carpet of the Palais des Festivals. Photo: festival official site.

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FRENCH CINEMA ICON NATHALIE BAYE DIES AT 77

French actress Nathalie Baye is seen in a photo session in Paris on 24 November 2022. Photo: JOEL SAGET / AFP

N

athalie Baye, one of the most respected and versatile figures in French cinema, has died at the age of 77. Her family confirmed that she passed away on 18 April 2026 at her home in Paris after suffering from

Lewy body dementia, a neurodegenerative illness that affects movement, mood, and cognitive function.

Over a career spanning more than five decades, Baye built an extraordinary body of work, appearing in nearly 80 films across genres ranging from intimate dramas to thrillers and comedies. She earned widespread acclaim for her emotional range and understated screen presence, winning four César Awards for Best Actress, including an unprecedented three consecutive wins between 1981 and 1983.

International audiences came to know her through Steven Spielberg's *Catch Me If You Can*, where she played the mother of Leonardo DiCaprio's character. She later appeared in *Downton Abbey: A New Era*, further cementing her global recognition. Baye also collaborated with Xavier Dolan in *Laurence Anyways* and *It's Only the End of the World*, taking on complex maternal roles that resonated with contemporary audiences.

Her career was marked by major festival honours. She won Best Actress at the Venice Film Festival for *An Intimate Affair* and received the same award at the San

Sebastián International Film Festival in 2006 for *My Son* (*Mon fils à moi*). Earlier in her career, she gained recognition working with leading auteurs such as François Truffaut, Maurice Pialat, Claude Sautet, and later Jean-Luc Godard.

Born in 1948 in Normandy to painter parents, Baye left school at 14 due to dyslexia and pursued dance studies in Monaco before training at the Conservatoire National Supérieur d'Art Dramatique. Her breakthrough came in the 1970s, notably with Truffaut's *Day for Night* (*La Nuit Américaine*), which helped establish her as a key figure in French cinema.

From Truffaut to Spielberg, her five-decade career shaped generations of film.

French President Emmanuel Macron paid tribute on 19 April 2026, calling her "an actress with whom we have loved, dreamed and grown up," while Culture Minister Catherine Pégard described her as "an immense actress" whose talent illuminated generations of filmmaking.

Nathalie Baye's most memorable films

- The Informer (La Balance) (1982) - César for Best Actress for her role as a prostitute caught in a moral dilemma.
- The Return of Martin Guerre (1982) - A classic of French cinema, in which she played Bertrande de Rols, alongside Gérard Depardieu.
- Strange Affair (Une étrange affaire) (1981) - César for Best Supporting Actress.
- Slow Motion - Sauve qui peut (la vie) (1980) - First César for Nathalie Baye, directed by Jean-Luc Godard.
- Venus Beauty - Vénus Beauté (Institut) (1999) - César award-winning film in which she played a prominent supporting role.
- Tell No One (Ne le dis à personne) (2006) - Successful thriller in which she plays the mother of the main character.
- Catch Me If You Can (2002) - Notable role in this Steven Spielberg film, alongside Leonardo DiCaprio and Tom Hanks.
- The Flower of Evil (La fleur du mal) (2002) - Thriller by Claude Chabrol.
- It's Only The End of The World (Juste la fin du monde) (2016) - Family drama by Xavier Dolan.



Nathalie Baye in "The Green Room" (1978) Photo: Everett Collection

Beyond her screen career, Baye's personal life also drew public attention. She shared a high-profile relationship in the 1980s with rock star Johnny Hallyday, with whom she had a daughter, Laura Smet. Smet later followed in her mother's footsteps as an actress, and the two appeared together in the popular series Call My Agent (Dix pour cent).

With her passing, French cinema loses a defining presence whose career bridged generations of filmmakers and audiences, leaving behind a legacy of depth, elegance, and enduring influence. 🌟

BUZZ

French Actress Nadia Farès Dies at 57 After Cardiac Arrest

Nadia Farès, best known for her role in The Crimson Rivers, has died at the age of 57. She passed away on 18 April 2026 after suffering a cardiac arrest, her daughters confirmed to AFP.

Farès had been found unconscious in a Paris swimming pool the previous week and remained in a coma until her death. In a statement, her daughters Cylia and Shana Chasman described the loss as both a national and deeply personal tragedy, calling her "a great artist" and, above all, their mother.

Beginning her career in television in 1990, Farès went on to appear in numerous films and series, including War, Marseille, and Luther. She had recently been preparing to direct her first feature film, marking a new chapter in her career. 🌟



Nadia Farès at the 76th edition of the Cannes Film Festival in May 2023. Photo: Agence Franck Castel / MAXPPP

Dhaka International Film Festival 2027 Announces Submission Dates for 25th Edition



Photo: DIFF

The submission window for the 25th Dhaka International Film Festival (DIFF) will run from 1 June to 30 September 2026, inviting filmmakers from around the world to take part in the landmark edition of the festival.

Scheduled to be held in Dhaka from 9 to 17 January 2027, the festival will revolve around the theme “Better Film, Better Audience and Better Society.” Organized regularly by the Rainbow Film Society, DIFF has long been committed to fostering a vibrant cine culture in Bangladesh while engaging with global cinematic practices and their social relevance since its founding in 1977.

Widely regarded as one of the country’s most prestigious film events, DIFF has played a key role in shaping a more dynamic and thoughtful national film culture. The upcoming edition carries special significance, marking both the Silver Jubilee of the festival and the Golden Jubilee of the Rainbow Film Society, celebrating 50 years of its contribution to cinema.

Over the years, the festival has also served as an important platform for emerging filmmakers from Bangladesh and South Asia, offering opportunities to connect with international trends and encouraging the parallel growth of local cinema within a global context. 🌍

Paramount Skydance Secures \$24B Backing From Middle East for Warner Bros. Takeover



Paramount Skydance, Warner Bros. Discovery

Paramount Skydance, led by David Ellison, has secured nearly \$24 billion in funding from three Middle Eastern sovereign wealth funds to support its planned acquisition of Warner Bros. Discovery, according to Variety.

Saudi Arabia’s Public Investment Fund is expected to contribute around \$10 billion, with additional backing coming from state funds in Qatar and Abu Dhabi. This financing arrangement was first reported by The Wall Street Journal.

The proposed takeover, which values Warner Bros. Discovery at about \$111 billion, is still awaiting regulatory approval. Both companies aim to finalize the deal by the end of the third quarter of 2026. However, U.S. antitrust officials have indicated that the review process will not be expedited, partly due to political sensitivities, including the Ellison family’s ties to Donald Trump.

Warner Bros. Discovery has scheduled a shareholder vote on the deal for April 23. Paramount’s initial offer included the same \$24 billion in funding from Middle Eastern investors, though the exact contributions from each fund have not been publicly updated. The board accepted Paramount’s \$31-per-share bid in February after Netflix chose not to make a competing offer.

Tencent, the Chinese tech company that had initially pledged \$1 billion, was briefly excluded from the deal due to concerns over foreign ownership but has since rejoined as an investor with new funding.

To address regulatory concerns, the Middle Eastern funds have agreed not to seek any control or governance rights, including board seats, in exchange for their non-voting equity stakes. Paramount argues this structure should keep the deal outside the jurisdiction of CFIUS, the U.S. body that reviews foreign investments for national security risks.

Despite this, several U.S. lawmakers have called for closer scrutiny. A group of seven Democratic senators has urged the FCC to conduct a thorough review of the foreign investments, while Senators Elizabeth Warren and Richard Blumenthal have criticized the Treasury Department for not initiating a national security review. 🌍

Panahi Re-enters Iran as Farhadi Speaks Out Against War on Civilians



Panahi Returns to Iran as Farhadi Urges Global Protest Over Civilian Attacks. Photo: C2C

Iranian filmmaker Jafar Panahi has returned to Iran after traveling abroad to promote his Palme d'Or-winning film *It Was Just an Accident*, according to informed sources. He reportedly re-entered the country on April 8 by land via Turkey due to flight restrictions. Despite facing longstanding legal pressure, including a prison sentence, travel ban and other restrictions, Panahi had earlier stated he would return home following the film's Oscar campaign. His work, often created under state limitations, continues to explore social and political realities shaped by his own experiences.

At the same time, fellow Iranian director Asghar Farhadi has called on artists and filmmakers worldwide to speak out against the ongoing U.S. and Israeli bombing of Iran, warning of the devastating impact on civilian infrastructure. His appeal came on April 7, as tensions escalated with Iran rejecting a proposed ceasefire and international concerns growing over potential attacks on non-military targets. UN Secretary-General António Guterres has also stressed that targeting civilian infrastructure violates international law.

Farhadi, a two-time Oscar winner for *A Separation* and *The Salesman*, has been living outside Iran since 2023. His upcoming film *Parallel Tales*, featuring a prominent French cast, is expected to premiere at Cannes in May. In his statement, he urged the global artistic community to unite against what he described as inhumane and illegal actions, emphasizing that the destruction of infrastructure is ultimately an assault on human life and dignity. 🌍

Hegseth Criticized Over Pulp Fiction Quote in Pentagon Prayer



Pete Hegseth, United States Secretary of War. Photo: AP Miramax

A recent address by Pete Hegseth has drawn scrutiny after he recited a passage during a Pentagon prayer service that closely resembles a fictional Bible verse from Quentin Tarantino's film *Pulp Fiction*.

During the event, Hegseth introduced the passage as part of a prayer associated with "Sandy 1," a U.S. Air Force Combat Search and Rescue unit reportedly involved in a recent mission in Iran. The recitation included language similar to the well-known monologue delivered by Samuel L. Jackson's character in the film, which itself is a stylized and fictional adaptation loosely attributed to the biblical verse Ezekiel 25:17.

Observers noted that while Hegseth's version incorporated military-specific references and concluded with "Amen," its structure and phrasing remained largely aligned with the cinematic dialogue rather than the original biblical text. The King James Version of Ezekiel 25:17 differs significantly in wording and tone.

Observers noted that while Hegseth's version incorporated military-specific references and concluded with "Amen," its structure and phrasing remained largely aligned with the cinematic dialogue rather than the original biblical text. The King James Version of Ezekiel 25:17 differs significantly in wording and tone.

In response to the controversy, Pentagon spokesperson Sean Parnell stated that the prayer was a "custom" composition used by military personnel and acknowledged that it was inspired by *Pulp Fiction*. He added that both the prayer and the film dialogue reflect themes drawn from scripture, rejecting claims that Hegseth had misquoted the Bible.

The incident has prompted debate over the blending of popular culture references with religious rhetoric in official settings. Critics have questioned the accuracy of presenting such material as scripture, while others have pointed to the broader issue of cultural interpretation in political communication. 🌍

Cannes 2026 Embraces **Auteur Cinema** with Star-Studded Global Lineup

The 2026 Cannes Film Festival (12–23 May) is shaping up as a strong showcase for auteur cinema, with new competition titles from Asghar Farhadi, Pedro Almodóvar, Paweł Pawlikowski, Ira Sachs, Hirokazu Kore-eda, László Nemes and Ryusuke Hamaguchi.

Following a 2025 edition marked by major Hollywood titles such as *Mission: Impossible — The Final Reckoning* and *Highest 2 Lowest*, this year's selection leans heavily toward international and independent filmmaking. Ira Sachs stands as the sole American director in competition with *The Man I Love*, a musical fantasy set against the AIDS crisis in 1980s New York and starring Rami Malek.

Several competition films bring notable star power. Cristian Mungiu's English-language debut *Fjord* features Renate Reinsve and Sebastian Stan as a couple relocating to rural Norway, while Pawlikowski's *Fatherland* stars Sandra Hüller. Hong-jin Na's *Hope* pairs Michael Fassbender and Alicia Vikander as a married couple for the first time. Farhadi's Paris-set *Parallel Tales* is led by Isabelle Huppert and Catherine Deneuve, and Rodrigo Sorogoyen's *The Beloved* stars Javier Bardem as a filmmaker estranged from his daughter. Almodóvar returns with *Bitter Christmas*, a Spanish-language tragicomedy already well received at home.

Festival chief Thierry Frémaux announced that "95% of the selection" has been finalized, with a few titles still to be confirmed in the coming weeks due to minor delays. He also revealed that 2,541 feature films were submitted this year, a sharp increase from a decade ago, representing entries from 141 countries.

French-language films are especially prominent in the competition, including works by Farhadi, Nemes and Hamaguchi. Emmanuel Marre's *Notre Salut*, set during Vichy France and starring Swann Arlaud, is also included. Five films by female directors have made the lineup, among them works by Léa Mysius, Charline Bourgeois-Tacquet, Jeanne Herry, Marie Kreutzer and Valeska Grisebach, marking a relatively high level of representation.

Asian cinema also has a strong presence, with four films from Japanese and Korean directors competing under jury president Park Chan-wook. Among the most anticipated is Na's *Hope*, his first film in a decade. Kore-eda returns with *Sheep in the Box*, while Hamaguchi presents the French-language *All of a Sudden*. Koji Fukada enters the main competition for the first time with *Nagi Notes*.



Asghar Farhadi. Photo: Stephane Cardinale - Corbis



Pedro Almodóvar. Photo: Jay L. Clendenin / Los Angeles Times



Paweł Pawlikowski. Photo: Oleg Nikishin/ Alamy Stock photo



Ira Sachs. Photo: IMDB



Hirokazu Kore-eda Photo: IMDB



László Nemes. Photo: pioneer



Ryusuke Hamaguchi. Photo: andrea avezzu'

One notable omission is James Gray's *Paper Tiger*, starring Scarlett Johansson, Adam Driver and Miles Teller, which had been widely expected to appear. Frémaux hinted, however, that at least one anticipated title may still be added once contractual matters are resolved.

Reflecting on the limited presence of American studio films, Frémaux suggested that studios are currently producing fewer works suited to Cannes. Still, he emphasized that this does not signal a long-term shift, noting that major studio projects have appeared at the festival in recent years. Instead, he underlined the continued vitality of independent and international cinema.

The Un Certain Regard section will include several American films, such as Jane Schoenbrun's *Teenage Sex and Death at Camp Miasma* and Jordan Firstman's *Club Kid*. Meanwhile, Steven Soderbergh and Ron Howard will present documentaries in the Special Screenings section, focusing on John Lennon and photographer Richard Avedon.

Outside the competition, Nicolas Winding Refn returns with *Her Private Hell*, while Quentin Dupieux's *Full Phil* is set for a Midnight Screening. The festival will open on May 12 with Pierre Salvadori's period comedy *The Electric Kiss*. Honorary Palme d'Or awards will be presented to Barbra Streisand and Peter Jackson. 🍷

Official selection of 79th Cannes

Competition

- *Minotaur*, Andrey Zvyagintsev
- *The Beloved*, Rodrigo Sorogoyen
- *The Man I Love*, Ira Sachs
- *Fatherland*, Pawel Pawlikowski
- *Moulin*, Laszlo Nemes
- *The Birthday Party*, Lea Mysius
- *Fjord*, Cristian Mungiu
- *Notre Salut*, Emmanuel Marre
- *Gentle Monster*, Marie Kreutzer
- *Nagi Notes*, Koji Fukada
- *Hope*, Na Hong-jin
- *Sheep In The Box*, Hirokazu Kore-eda
- *Another Day*, Jeanne Herry
- *The Unknown*, Arthur Harari
- *All Of Sudden*, Ryûsuke Hamaguchi
- *The Dreamed Adventure*, Valeska Grisebach
- *Coward*, Lukas Dhont
- *The Black Ball*, Javier Ambrossi, Javier Calvo
- *A Woman's Life*, Charline Bourgeois-Tacquet
- *Parallel Tales*, Asghar Farhadi
- *Bitter Christmas*, Pedro Almodovar



Dmitriy Mazurov and Iris Lebedeva in *Minotaur* (2026). Photo: IMDB



Emmanuel Marre's *A Man Of His Time* (*Notre Salut*) (2026). Photo: Screen Daily

Out of competition

- Diamond, Andy Garcia
- Her Private Hell, Nicolas Winding Refn
- L'Abandon, Vincent Garenq
- Karma, Guillaume Canet
- L'Objet Du Delit, Agnes Jaoui
- La Bataille de Gaulle: L'âge de Fer, Antonin Baudry
- The Electric Kiss, Pierre Salvadori (opening film)



Cannes to World Premiere John Travolta's Directorial Debut 'Propeller One-Way Night Coach'. Photo: Apple



Pierre Salvadori's 'The Electric Kiss' Unveiled As Opening Film at Cannes.
Photo: Cannes Film Festival

Special Screenings

- Rehearsals For A Revolution, Pegah Ahangarani
- Les Matins Merveilleux, Avril Besson
- L'affaire Marie-Claire, Lauriane Escaffre & Yvo Muller
- Avedon, Ron Howard
- Les Survivants Du Che, Christophe Dimitri Réveille
- John Lennon: The Last Interview, Steven Soderbergh
- Cantona, David Tryhorn & Ben Nicholas



The Marie-Claire Affair by Lauriane Escaffre and Yvo Muller, in a special screening at the Cannes Film Festival 2026. Photo: Cannes Film Festival

Midnight Screenings

- Colony, Yeon Sang-ho
- Roma Elastica, Bertrand Mandico
- Sanguine, Marion Le Coroller
- Full Phil, Quentin Dupieux
- Jim Queen, Nicolas Athane, Marco Nguyen

Cannes Premiere

- Propeller One-Way Night Coach, John Travolta
- The Samurai And The Prisoner, Kiyoshi Kurosawa
- Visitation, Volker Schlöndorff
- When The Night Falls, Daniel Auteuil
- The Match, Juan Cabral and Santiago Franco



Teenage Sex And Death At Camp Miasma, Jane Schoenbrun. Photo: IMDB

Un Certain Regard

- Teenage Sex And Death At Camp Miasma, Jane Schoenbrun
- Elephants In The Fog, Abinash Bikram Shah
- Iron Boy, Louis Clichy
- Ben'imana, Marie-Clémentine Dusabejambo
- Congo Boy, Rafiki Fariala
- Club Kid, Jordan Firstman
- Uļa, Viesturs Kairišs
- Strawberries, Laïla Marrakchi
- The Meltdown, Manuela Martelli
- Forever Your Maternal Animal, Valentina Maurel
- Yesterday The Eye Didn't Sleep, Rakan Mayasi
- I'll Be Gone In June, Katharina Rivilis
- Words Of Love, Rudi Rosenberg
- Everytime, Sandra Wollner
- All The Lovers In The Night, Sode Yukiko



Collage of modern Bangladeshi films. Photo: C2C

The Bangladeshi New Wave

Md Rabbi Islam

For decades, the narrative of Bangladeshi cinema felt like a slow-fading tragedy, etched onto the peeling posters and crumbling walls of our decaying single-screen theaters. We were the “silent neighbor” of South Asian cinema. We remained overshadowed by the sheer volume of Mumbai and the artistic legacy of Kolkata. But between 2021 and 2026, something shifted. The silence broke; the “neighbor” began articulating its identity in a visual language the world finally understood. From the prestigious red carpets of Cannes to the indie-cool canals of Rotterdam, a “New Wave” has arrived. This arrival, however, was built on a long-standing aesthetic rebellion.

The DNA of our current “realism” traces back to 1959 with A.J. Kardar’s *Jago Hua Savera* (Day Shall Dawn). By adapting Manik Bandyopadhyay’s *Padma Nadir Majhi*, the film rejected theatrical artifice for a poetic, grounded truth, setting the first precedent for the “uncomfortable realism” we see today. Between the

early pioneers and the modern era lies the Short Film Movement of the 1980s. This was a period of fierce intellectual resistance against the commercial “FDC” formula. Filmmakers like Morshedul Islam (*Agami*, 1984) and Tanvir Mokammel utilized the 16mm format to bypass state structures, creating a “guerrilla” cinema that prioritized social truth over profit. This era provided the ideological backbone for the independence and “aesthetic rebellion” that current directors now inherit. Decades later, Tareque Masud’s *Matir Moina* (The Clay Bird, 2002) built the structural bridge that today’s filmmakers now cross. Masud proved that our local, spiritual nuances could thrive globally without being “translated” for a Western gaze, establishing the very “Cannes-Rotterdam” pathway that sustains the modern movement.

If Masud proved we could hold a seat at the table, the 2021–2026 generation is finally occupying it with unprecedented force. This resurgence found its specific stylistic DNA in the gritty tremors of Abdullah Mohammad Saad’s *Live from Dhaka* (2019).

It was a seismic underground shift that rejected every Dhallywood cliché, presenting a vision of the capital as fractured as its protagonist. This aesthetic matured into Saad's Rehana Maryam Noor (2021), the first Bangladeshi project to reach the Un Certain Regard section at Cannes.

The movement's intellectual spine was further strengthened in 2022 when film scholar Bidhan Rebeiro was invited to Cannes as a FIPRESCI jury member. In a country where film literacy remains a burgeoning field, seeing a Bangladeshi critic adjudicate world cinema on such a stage was a historic landmark. It signaled that we were no longer just producing images but were now equipped to theorize and critique them with global authority. This formal recognition reached a new peak in 2025 when Adnan Al Rajeev's short film *Ali* became a breakthrough in the Short Film Competition at Cannes, ultimately earning a Special Distinction (Special Mention). By portraying a teenager navigating the rigid social structures of a coastal town, Al Rajeev proved that the short form could carry the weight of a national epic.

If the art film provided the intellectual soul of this movement, then the commercial film provided the adrenaline. The adrenaline came from a new breed of aggressive commercialism that redefined the "Dhallywood" aesthetic. From the mufassil tension of Raihan Rafi's *Poran* (2022) to the high-stakes heist of

Surongo (2023), local stories proved they had mass appeal. This era also saw the evolution of megastar Shakib Khan. His collaboration with new-age directors in the pan-Indian scale blockbuster *Toofan* (2024) signaled a "Corporate Turn" for the industry. It merged old-school star power with modern technical polish to successfully reclaim the masses.

By 2026, this momentum reached a fever pitch at the International Film Festival Rotterdam (IFFR). In a defining moment for this era, Rezwan Shahriar Sumit accepted the Big Screen Award for his film "Master".

Sumit's declaration, "Bangladesh is in the house," was a declarative announcement of presence. Master is a surgical dissection of local power. It examines how a local chairman's private insecurities leak into his public governance. It was part of a historic cluster at IFFR 2026 that represented the sheer formal diversity of the movement. Alongside Sumit, Mohammad Touqir Islam brought "Delupi". This work used sharp satire to examine post-uprising and flood-stricken communities. Meanwhile, Mejbaur Rahman Sumon returned to the international stage with "Roid". This rural allegory transformed realism into something mythic by exploring the relationship between nature and human desire. Sumon had already proved his ability to blend folklore with cinema in "Hawa" (2022). That film reimagined the Manasa Mangalkavya by uniting myth, folklore, and

mysticism. The mysterious, "ophidian" woman caught in the fishing net, Gulti, mirrored the Goddess Manasa. The captain, Chaan Majhi, represented the defiant merchant Chand Sadagar. His stubborn ego and disruption of natural balance lead him into a "mystic realm" where his calculations fail and the sea serves justice. These directors share an assurance to engage with politics and myth without simplifying cultural complexity for a foreign gaze.

This new beginning is perhaps most visible in the literal return of the audience. After decades of neglect, families have begun returning to theaters, turning cinema-going back into a communal ritual.

From Cannes to Rotterdam, a new wave is not arriving, it has arrived.



Collage of modern Bangladeshi films. Photo: C2C

This is no longer just a local phenomenon; our films are now seeing simultaneous global releases in the UK, USA, Canada, Australia, and the UAE, proving that the Bangladeshi diaspora and the global audience are finally in sync. The climax of this trend arrived in Eid-ul-Fitr 2026, where a record-breaking 16 films were released. The marquee was dominated by massive titles like Abu Hayat Mahmud's "Prince: Once Upon a Time in Dhaka" (starring Shakib Khan), Redoan Rony's psychological thriller "Domm" (starring Afran Nisho and Chanchal Chowdhury), and Tanim Noor's "Bonolota Express". These films didn't just compete for screens; they successfully captured the public imagination, ensuring that from the art-house to the multiplex, the Bangladeshi voice is finally loud, clear, and impossible to ignore.

However, while we talk about Bangladeshi New wave, we must ask an uncomfortable question. To whom are these films truly speaking? There is a growing concern that the New Wave is trading one form of mimicry for another. If the “old school” imitated Mumbai, the “new school” often seems to be imitating the “Festival Template” of the Global North. We see a recurring “miserabilist” aesthetic. These are grim and slow-moving narratives tailored specifically to please European programmers. When Nuhash Humayun’s “Moshari” (2022) uses the climate crisis as a backdrop for a vampire horror, it is a brilliant genre exercise. It uses the mosquito net as a shield for the Global South. But a skeptic might ask if this “Westernization” of local tragedies makes our suffering more “consumable” for a global audience. Even “Saba” (2024) by Maksud Hossain risks being framed as a peripheral tragedy by international audiences rather than a call to action at home. Furthermore, this movement is increasingly an “Urban Elite” phenomenon. While films like *Hawa* and *Toofan* broke records, the “single-screen” halls in our smaller towns are still being demolished. The New Wave thrives on OTT platforms and in expensive multiplexes. It has largely abandoned the working-class audience that sustained cinema for decades. The final critique lies in our structural fragility. The New Wave is currently a collection of brilliant but isolated “guerrilla” efforts.

We rely on foreign co-productions and the sheer willpower of individual directors rather than a robust national system.

The formation of the Film Alliance Bangladesh (FAB) was a vital step toward fighting the Censor Board. This was most notable during the five-year battle over Mostofa Sarwar Farooki’s “Saturday Afternoon” (Shonibar Bikel). However, the industry still lacks a state-backed archival system and a transparent grant process. Without a robust local distribution network that reaches beyond the capital, the New Wave remains a series of isolated ripples rather than a sustainable sea change.

Bangladesh is indeed “in the house.” The 2021–2026 era will be marked as the decade we claimed our seat at the table. From the satirical bite of Touqir Islam to the mythic sweep of Mejbaur Rahman Sumon, the progress is undeniable. But arrival is not permanence. For this to be a true revolution, it must bridge its own contradictions. It must move beyond the “Festival Template” and find a way back to the local masses. We do not just need films that are “good for Bangladesh” in the eyes of West. We need an industry that is strong enough to support its own dreams without waiting for a nod from Cannes. 🇬🇧

Writer: Contributor, C2C

BUZZ

TWO BANGLADESHI FILMS FEATURED AT MOSCOW FESTIVAL

The 48th Moscow International Film Festival, held from 16 to 23 April, showcased two Bangladeshi films in its official lineup, highlighting the country’s growing presence on the global festival circuit. Juboraj Shamim’s *Atol* was screened in the “Apocalypse Now” section, while Asif Islam’s *King in the Land of the Princesses* was featured in the Artcore segment. Both films were presented outside the main competition but drew attention for their distinct themes and storytelling approaches.

Atol, Shamim’s second feature, explored the inner world of a man grappling with an existential crisis. The narrative portrayed a sense of dislocation, where the protagonist feels detached from time and reality. The film marked the first full-length production under Shamim’s banner, Dorbar Sharif, with Naeem Tushar playing the lead role.

Meanwhile, *King in the Land of the Princesses* examined the decline of traditional jatra pala, focusing on a performer known as “Princess,” whose rising popularity reflects shifting audience tastes. Actor Ashna Habib Bhabna took on the demanding lead role, undergoing



Two Bangladeshi Films Featured at Moscow Festival.

Photo collage: C2C

physical and performance training to embody the character.

Both filmmakers have prior recognition at Moscow, with Shamim and Islam previously receiving Special Jury Awards, reinforcing their continued engagement with the festival. 🇬🇧

From Bangladesh to Hollywood

Wahid Ibn Reza Speaks

HOLLYWOOD



Wahid Ibn Reza. Photo: C2C

Wahid Ibn Reza's journey reflects a rare blend of local grounding and global experience. From a familiar face in Bangladesh's television landscape to a creative professional working across major international studios, he has steadily expanded his craft both in front of and behind the camera. He has been affiliated with prominent Hollywood-linked studios such as Bardel Animation, MPC, Method Studios, and Sony Pictures Imageworks, working across animation and high-end visual effects. As he continues to develop his own feature projects, Reza brings a perspective shaped by both local storytelling traditions and the global film industry. In an exclusive interview with Cut to Cinema, conducted by Md Rabbi Islam, he reflects on his journey, craft, and future cinematic ambitions.

What is the biggest difference between how the public imagines Hollywood life and the daily reality of working on a film?

The biggest difference would be how hard you have to work for it. On an average we work at least 10 hours days. And during crunch time it goes from 10-12 hours and often includes weekend work. It gets really stressful, really crunchy, and that's what people don't see. They see the glamour, the fun, the excitement but they don't always see how things are cooking behind the curtain and behind the curtain is its very hard work. It's very routine work and trying to maintain a very steep schedule.

Looking at the industry today, especially with the rise of OTT platforms and young directors, what makes you feel the most hopeful about the future of Bangladeshi cinema?

I see the interest in the young people to be specialized in various fields of cinema. There are young filmmakers who wants to be producers, screenwriters, production designers, choreographer, cinematographer, editor, sound designer colorist etc. And that is truly inspiring. Filmmaking is a is an art where you need a wide range of people coming together with different specialties. There used to be a time in Bangla cinema where that was not the case. There used to be people putting on multiple hats and therefore not quite achieving the level of expertise that was needed to get the best possible results. But nowadays, there are a lot of young filmmakers who are really focusing on the part of filmmaking which they find most exciting. They are training themselves in that discipline of the filmmaking and teaming up with the other likeminded people from other disciplines to create something wonderful. That's why more and more Bangladeshi cinema are gaining internal recognition.

In your view, what are the vital shortcomings or problems that currently stops the Bangladeshi film industry from growing and becoming more professional?

Still shortcomings of Bangladeshi film industry would be 3 folds. #1, lack of vision. By that I mean the lack of long term planning, investments, inability to see ourselves in 10 years 20 years 30 years. #2, lack of infrastructure. We don't have good sound stages, we still severely lack in equipment in both production and post production phases. And #3 would be support from both government and private sectors. Sadly the investment has not been significantly bigger even with all these OTT platform to make world class content.

Since you have so much global experience, what are your best suggestions for a beginner in Bangladesh who is trying to start a career in film or animation?

Nowadays there's no excuse for not to make films. Our phones have much more powerful cameras than any cameras 20 years ago. We have all the tutorials we need to learn things online. So, you should always try to make something. That gives good practice, confidence and you learn a lot along the way. And maybe if you put it out there on YouTube, TikTok or Reels, you'll build an audience. So, when you end up making something big, you'll have the support. The other things that you can do are, watch a lot of cinemas, read about cinema, read scripts, focus on stories as that is the most important element of filmmaking. You take your learnings and apply in making films that are worthy to go to festivals. When you do well in the festival circuits, hopefully that will open the door for you both in Bangladesh and in abroad. 🍿

THE WIZARD OF THE KREMLIN

THE BLIND SELF-ASSURANCE OF POWER

AXEL TIMO PURR

Olivier Assayas dissects in 'The Wizard of the Kremlin' the mechanics of political spectacle and at the same time exposes the Western illusions that pave the way for it.



A look at Paul Dano as high-ranking Russian politician Vadim Baranov in Olivier Assayas' 'The Wizard of the Kremlin'. Photo: Carole Bethel

Writing this, I'm reminded that until I was quite old I too adhered to the romantic cult of madness. I got over it, thank God. Experience has taught me that this particular form of romanticism is pure stupidity, and that madness is the saddest, most dismal thing on earth. – Emmanuel Carrère, *Limonov*

It does not begin with power. It begins with a vacuum. With a country that no longer understands itself, and with men who believe they recognise their opportunity precisely in that. 'The Wizard of the Kremlin' by Olivier Assayas is not a film about Vladimir Putin in the strict sense. It is a film about the invention of power and about those who believe they can control it, until they themselves become part of their own illusion.

Assayas, who already demonstrated in the mini-series *Carlos* how political biographies can become feverish portraits of an era, tackles a far more diffuse subject here. Together with Emmanuel Carrère – whose view of figures such as Eduard Limonov is always also a glimpse into moral abysses – he has developed a screenplay that circles around rather than narrates. Truth here is never stable, but rather an effect of staging.

At the centre is Vadim Baranov, played by Paul Dano, a man who, emerging from the post-Soviet chaos, does not simply build a career, but constructs a stage on which reality itself becomes a spectacle. It is no coincidence that Baranov is unmistakably reminiscent of Vladislav Surkov. He is the 'wizard' who believes he can control narratives until they begin to take on a life of their own.

Jude Law as Putin is one of the film's great surprises. Not because he imitates, but because he plays a void, a projection screen. His Putin is less a character than a function: a condensation of power, as subtle as it is crude, that feeds on the weakness of others. In doing so, the familiar iconography of power is cleverly subverted, revealing instead just how much power depends on those who enable it.

It is clear that the film is based on Giuliano da Empoli's novel, though not as a mere adaptation but as an intellectual framework. The idea of the 'Tsar' and his 'Rasputin' is not a historical reference here, but a diagnosis: No despot rules alone. There are always those who invent, promote and legitimise him. And who are deluding themselves in the process.

The film is at the same time a sobering critique of the West and its self-image of supposed freedom, which it relishes in displaying – a fact that likely also explains the lukewarm reception from the Anglo-American and German press at the premiere in Venice in 2025. This is the “cinema of the new reality” that festival director Alberto Barbera proclaimed there, and which does not necessarily fit with the “woke” reality of our present day, because it questions current conditions from all sides and is not always “politically correct”.

For at some point, even in Assayas' film, the 'circumstances' shift. Too much freedom leads to chaos. The manipulated figure develops agency; the puppet-master becomes an extra in his own production.

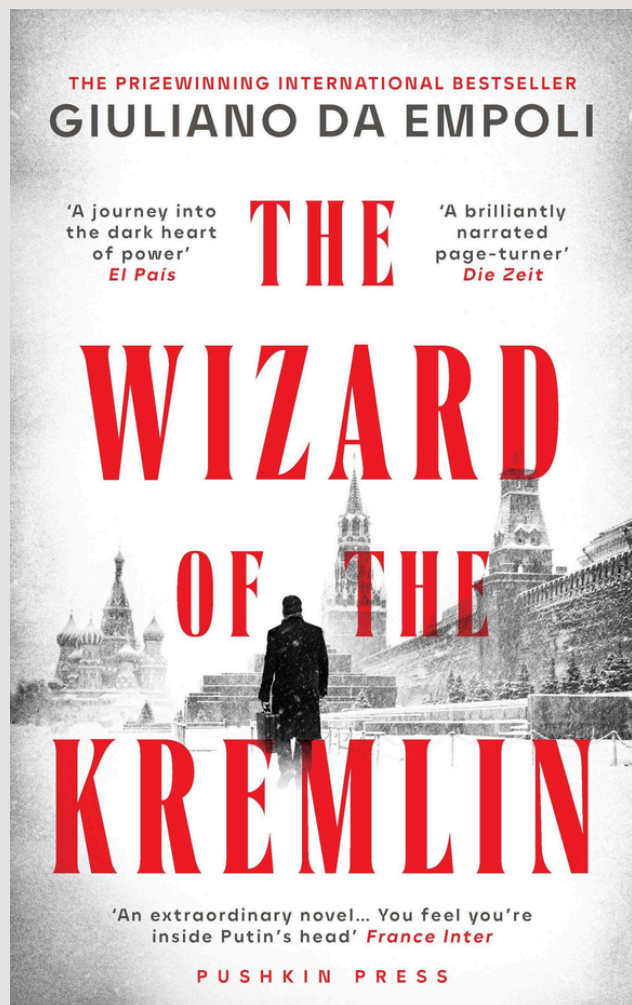
Assayas's adaptation is at its strongest when he depicts precisely these shifts: the subtle, almost imperceptible moments in which control turns into a loss of control. When Baranov realises that his system not only manipulates but also reproduces itself; that truth and lies can no longer be distinguished because both have become part of the same dramaturgy.

Nevertheless 'The Wizard of the Kremlin' is neither a pessimistic nor a nihilistic film. It is too lucid for that; rather, it possesses something of the crystal-clear, merciless clairvoyance of Hans Christian Andersen and his Snow Queen. It shows that the dream of a free Russia was destroyed not only from above, but also from below; by a society in which freedom itself became a scandal, an overwhelming burden, a catalyst for a new authoritarian reflex.

Formally, Assayas remains controlled and cool. The images avoid pathos, relying instead on a steady intensification of atmosphere. The fact that all the actors speak English for production reasons could easily have led to artificiality, but here it functions as a deliberate distancing – for this story is not merely Russian, but universally accessible.



Olivier Assayas, Photo: Thomas Leibreich / FDC Share



The Wizard of the Kremlin Novel by Giuliano da Empoli. Photo: Collected

Not everything told here, however, sustains interest over the full running time. At 154 minutes, the film is occasionally a little too long; some dialogue repeats what has long since become apparent. A bit of trimming would have done it good here, not to reduce the complexity, but to sharpen its impact.

Nevertheless, 'The Wizard of the Kremlin' is a remarkably precise, intelligent film. One that does not view politics as a sequence of events, but, like its protagonist, as an aesthetic system. As a game. As the ultimate fun, as it is once put. And therein lies its unsettling truth. For what Assayas shows us at the end is perhaps the most unpleasant, the most perfidious and the most hopeless thing that can be said at all in the face of our current global political discord: power does not come solely from above, but arises from an interplay of desires, projections and narratives, which also mean that those who believe they control it are often merely its first victims. And what follows can be compared to what Hannah Arendt once described as the banality of evil. In Assayas's work, it is the cementing, the becoming part of everyday life, of this banality. 🇩🇪

Writer: Film critic, Germany

Park Chan-wook Named Jury President for Cannes 2026

T

The Festival de Cannes earlier announced that acclaimed South Korean filmmaker Park Chan-wook would serve as

President of the Competition Jury for its 79th edition, reinforcing the festival's long-standing engagement with Korean cinema.

Widely regarded as one of the most distinctive voices in contemporary filmmaking, Park has built an international reputation through a body of work known for its visual precision, moral complexity, and bold storytelling. His appointment marked a significant moment, as he became the first Korean artist to preside over the festival's main jury.



Park Chan-wook. Photo: Joel C Ryan/Invision/AP

Park's relationship with Cannes spans more than two decades. He first gained global recognition when *Oldboy* won the Grand Prix in 2004, followed by further accolades for films such as *Thirst* and *Decision to Leave*. His consistent presence at the festival has underscored both his artistic evolution and Cannes' continued appreciation of his work.

The jury, led by Park, was set to present the Palme d'Or at the closing ceremony in May, succeeding last year's award. Festival officials praised his inventive cinematic language and his ability to explore complex human emotions through striking imagery.

His selection also highlighted the growing influence of Korean cinema on the global stage, a movement that Cannes has actively supported and celebrated over the years. 🌍

Thelma & Louise Return as Icons on Cannes 2026 Poster

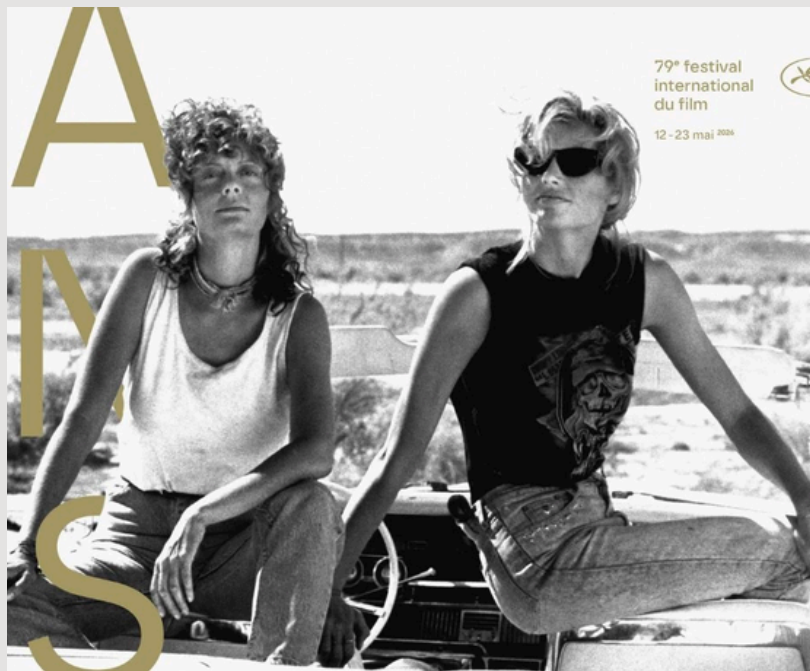
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he 79th Festival de Cannes has unveiled its official poster, paying tribute to *Thelma & Louise*, the landmark film by Ridley Scott that first screened at the festival in 1991.

Thirty-five years later, the film's protagonists return as enduring symbols of rebellion, friendship, and freedom.

The poster features a striking black-and-white still of the two characters seated in their iconic 1966 Ford Thunderbird. Louise meets the viewer's gaze with quiet defiance, while Thelma, wearing sunglasses, looks ahead toward the open road. Their journey, set against the vast American landscape, reflects a powerful escape from societal constraints and personal oppression.

At the time of its release, *Thelma & Louise* challenged conventions by reimagining the traditionally male-dominated road movie through a female lens. Written by Callie Khouri and brought to life by Geena Davis and Susan Sarandon, the film explored themes of autonomy,



Thelma & Louise, Geena & Susan, heroines of the official poster of the 79th Festival de Cannes. Photo: Cannes Film Festival

resistance, and solidarity. Its impact was immediate, sparking both debate and acclaim.

Over the years, the film has achieved cult status and is widely regarded as a milestone in the representation of women in cinema. By choosing this image, Cannes not only honors a significant cinematic work but also acknowledges its continued relevance in conversations around identity, equality, and freedom. 🌍

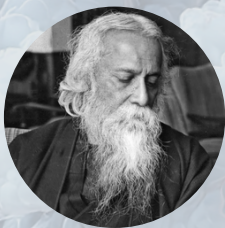
ARTICLE

PATHER PANCHALI FROM BIBHUTIBHUSHAN TO SATYAJIT

BIDHAN REBEIRO



Woodcut by Satyajit Ray for a 1944 edition of *Pather Panchali* (book) by Bibhutibhushan Bandyopadhyay. Photo: Collected



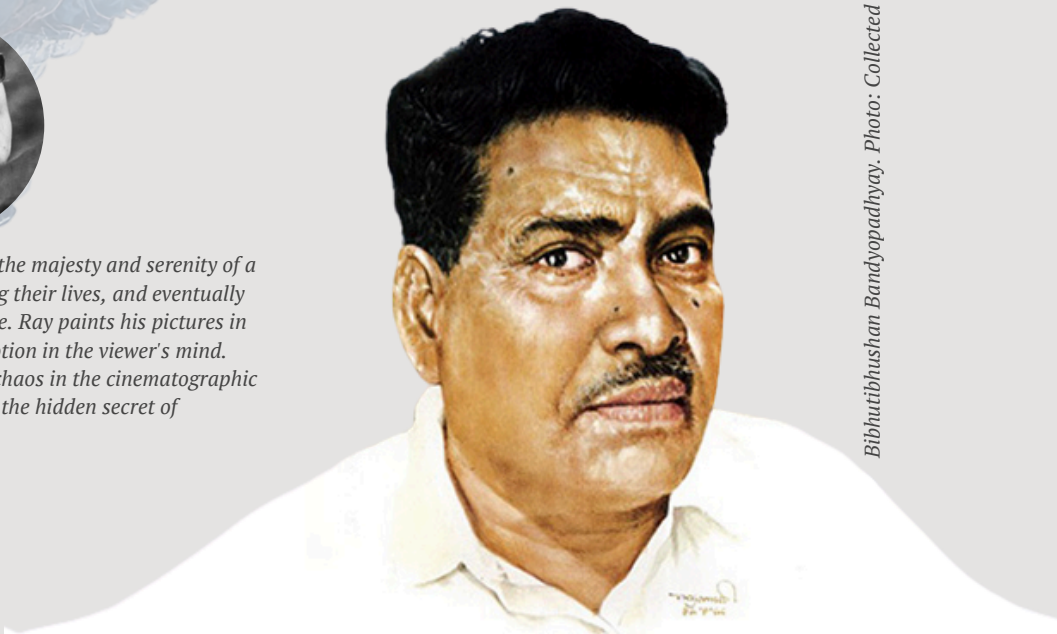
The narrative of 'Pather Panchali' is profoundly indigenous. Yet, much remains to be discovered even in things close to us. One does not gain entry into every corner of the lives of people even where one has lived since birth. The rural Bengal depicted in 'Pather Panchali' must be seen anew, as if walking down an unknown road. The merit of the writing is such that nothing feels new; it feels incredibly authentic. There is no attempt to dress up cheap tinsel to charm the mind with high-flown words. The book stands on the strength of its own truth. In this book, I have found the true taste of a story. Nothing was learned from it, but much was seen that had never been seen this way before. In this tale, trees, paths, men and women, joys and sorrows—all have been projected at a distance from the daily environment of our modern experience. Something new has been found in literature, yet it is as clear as a long-familiar thing. —Rabindranath Tagore



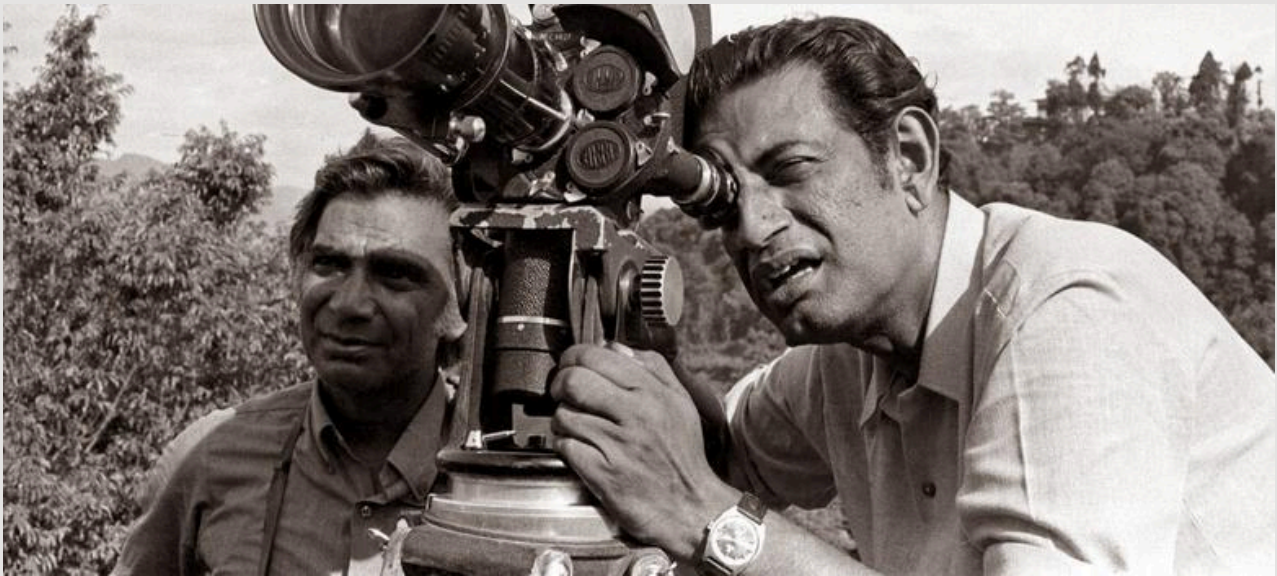
This is a cinema that flows forward with the majesty and serenity of a great river. Humans are being born, living their lives, and eventually embracing death without any discordance. Ray paints his pictures in such a way that they evoke profound emotion in the viewer's mind. How did he achieve all this? There is no chaos in the cinematographic technique, nothing irrelevant; herein lies the hidden secret of Satyajit's excellence. —Akira Kurosawa



The novel *Pather Panchali* is Bibhutibhushan Bandyopadhyay's first novel, published on October 2, 1929. And the film based on this novel is Satyajit Ray's debut cinema, released on August 26, 1955. Both have transcended time with equal mastery. One successfully etched the intertwined relationship between nature and humanity into the Bengali psyche once again; the other embodied Bengali rural life with sheer finesse and delivered it to the world stage. Although a director like Truffaut walked out of the hall in some irritation after watching a portion of the film—the renowned French auteur could not truly grasp that day the depth of emotion with which Bengalis viewed, and still view, Satyajit's *Pather Panchali*. It is much the same with the novel. Otherwise, how could Rabindranath himself exclaim, “Something new has been found in literature”?



Bibhutibhushan Bandyopadhyay. Photo: Collected



*Satyajit Ray (right) behind a camera during the shooting of his first color film, *Kanchenjunga* (1962), in Darjeeling. Next to him on the left is his longtime collaborator and celebrated cinematographer, Subrata Mitra. Photo: Brian Brake*

A village somewhere, named Nischindipur. There stands the small thatched house of the ordinary householder Harihar. Living in that house is Harihar's distant sister, Indir Thakrun. Harihar's six-year-old daughter Durga calls her Piti. Harihar's wife is Sarbojaya. She is pregnant for the second time. Moving a bit further, we see a new guest in the family. He is named Apu. Harihar's world revolves around them. Dense foliage all around; a bamboo grove a little distance from the courtyard. Its rustling sound. A sparrow perched by the veranda. The wonder of Harihar's infant son, who hasn't yet learned to speak, watching that bird. All these begin to become our own. We start to feel how familiar they are, how close. We find happiness in the small joys of their lives. We feel the kitten Durga keeps by the hearth in her aunt's porch is our own. Or when we see in the film Apu and Durga going to see the train through the middle of the kaash flowers, we too become their playmates in that silent noon sun. When Indir Thakrun, the aunt of these two children, dies, our hearts grow heavy. Apu's loneliness clings to us too when his sister Durga passes away. Satyajit makes this death slightly distinct from Bibhutibhushan's version. On a stormy night, we see the precarious state of the household deity Ganesh. The storm's fury crashes against the window. It is as if death is repeatedly trying to enter the house by unsettling the deity. In the end, death triumphs. We too are left stunned by the grief of Sarbojaya losing her daughter. Especially when Satyajit shows the next morning—everything in shambles, broken branches lying in the courtyard, trees uprooted against the wall—as if it were a symbolic form of Sarbojaya's loss. Everything is devastated; a heavy, suffocating silence all around. Through nature, we see the reflection of little Apu's mind across the screen.

Following Rabindranath's cue, it can be said that there is nothing to learn from this novel; there is only seeing and feeling. In giving cinematic form to the vast canvas across which Bibhutibhushan placed his characters in three parts, many characters had to be reduced. The stories of Indir Thakrun's marriage and widowhood, or the cruel tales of Biru Ray's band of club-wielding bandits (thangare), had to be omitted. Yet, both can be

placed side by side, as if one is the reflection of the other—nothing but a change of medium. We shall conduct a brief discussion here on how much meaning these two works carry in our urban life and how wide they open the windows of memory and emotion.

Though the capital city is several centuries old, even a few decades ago, plows used to run across various lands here; tilling was a regular occurrence. Those paddy fields or canals full of fish haven't vanished that long ago. Therefore, it is known to all that elements of rural life were quite prevalent in the capital as well. At this moment, when the main city is filled with traffic jams, smoke, rows upon rows of concrete matchboxes, and playgrounds have almost vanished—when water bodies are in the clutches of land grabbers—how much does a novel or film like *Pather Panchali* make us nostalgic or surprised? We would say these two works will certainly surprise this generation; however, even if they don't like it, much like François Truffaut, we see no reason to be shocked. But for those from two or three generations ago, Bibhutibhushan or Satyajit's creation will not surprise, but rather move them to nostalgia.

The visual imagery created in the novel by the dark, deep green, shiny new leaves of the taro patch, or the deserted sandbank at the mouth of the Ichamati, the howling wind on that sandbank on a moonlit night, and the swaying clusters of kaash flowers—or the imagery presented in the film through the croaking of frogs before the rain, dragonflies hovering on water-spinach stalks, the water hyacinths in a stagnant pond, and the thick white kaash forest by the railway line—does not harmonize with our urban life. Rather, one must seek past experiences, the memories of days left behind by the people living in this city. If dust has gathered on those memories, reading the novel or watching the film will clear it, and a melancholic emotion of nostalgia will take hold. It goes without saying that the urbanites of this generation do not have such memories; hence, a question remains as to how much this simple story can hold their interest. However, those of the same age as Apu and Durga might find themselves curious about rural life.

After the book *Pather Panchali* was released, a reception was held for Bibhutibhushan by the Sahitya Sebak Samiti. There, Acharya Suniti Kumar Chatterjee said, 'I have been a person of Kolkata all my life. I cannot claim such a lifelong acquaintance with the rural nature and village life of Bengalis. But I feel a certain tenderness for it, there is no mistake in that. And I feel a sense of identity with the Apu of *Pather Panchali* as a Bengali child.' Urban people like Suniti Kumar can feel tenderness for *Pather Panchali*, but there is great doubt whether they can claim an identity with the Bengali child. Because the Apu and Durgas of the twenty-first century do not have fields and meadows; their sky is hidden behind tall concrete buildings. The leisure or opportunity to stroke the kaash flowers and go to see the train unnoticed by anyone on a sultry afternoon does not exist for the Apu and Durgas of this era. What exists is otherwise known as Digital Bangladesh. Amen. 🇬🇧

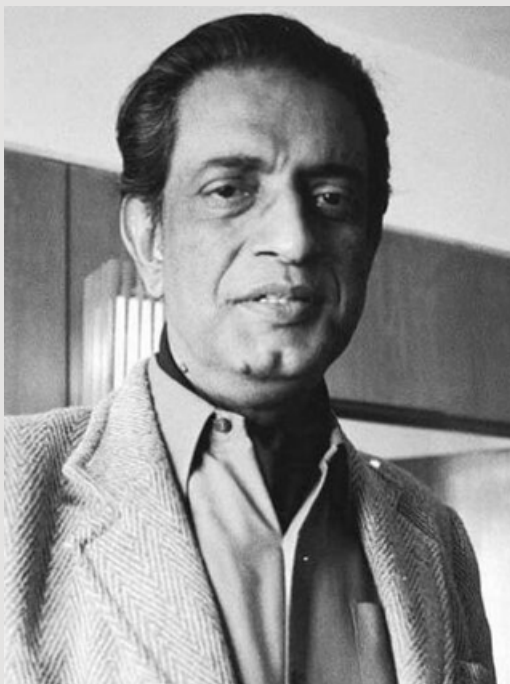
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Uma Das Gupta in *Pather Panchali* (1955). Photo: IMDB



Satyajit Ray in New York, 1981. Photo: Wikipedia

SATYAJIT RAY A MASTER FILMMAKER WHO REDEFINED WORLD CINEMA

Satyajit Ray was one of the most influential filmmakers in world cinema, born on 2 May 1921 in Kolkata, and passed away on 23 April 1992. He began his career as a graphic designer before moving into filmmaking. His debut film, *Pather Panchali*, gained international acclaim and won awards at the Cannes Film Festival. It was the first part of the Apu Trilogy, followed by *Aparajito* and *Apur Sansar*.

Ray's films are celebrated for their humanism, realism, and sensitive portrayal of everyday life. He was not only a director but also a writer, music composer, and designer. He created the iconic fictional detective Feluda. Over his career, he made more than 30 films and received numerous honors, including an honorary Oscar in 1992, shortly before his death. 🇬🇧



THE CALF DOLL

WHERE THE STILLBORN BREATHES

SHAHNAN MORSHED

The Calf Doll. Photo: film house

No matter which corner of the world we belong to, "beauty" truly speaks a universal language— a language that feels intimate to every heart. When Neruda writes with that same profound beauty, or Tarkovsky breathes life into a scene, we find ourselves immersed. Indian filmmaker and poet Ankur Hooda employs that very same language in his film *The Calf Doll*, which recently had its world premiere at the CPH:DOX festival. It is a work that transcends boundaries, proving that the grammar of the soul remains the same, whether expressed through ink or the lens.

The Calf Doll is not merely a film; it is a silent meditation. Set on a distant frontier of India, where a mysterious veil of smog clings to the space between earth and sky, a profound human story unfolds. It is an experience not just to be seen, but to be felt through the senses. Much like a poem.

Dense fog. The scent of silence in the air— a silence so deep you can hear the movement of the wind, the murmur of water, and the call of birds. The film begins with these pure, subtle, and exquisite images. It is as if poetry has manifested into living visuals upon the screen. Amidst such beauty, we witness the eternal conflict between life and death. A retired professor held a sliver of hope in a corner of his world: his beloved cow's unborn calf. But the relentless laws of creation intervene; a stillborn calf is delivered. Where there should have been the pulse of life, there is only a somber stillness. This death is more than the loss of a creature; it is a profound blow to the man's faith.

It is here that Ankur Hooda introduces his poetic vision. Defying his wife's warnings, the professor resorts to an ancient, forbidden ritual— fashioning a 'doll' from the skin of the dead calf. This act flings open the doors to a

realm of possibilities, blurring the line between the harshness of reality and the infinite reach of imagination.

The film's greatest strength lies in its 'docufiction' form. The actual inhabitants of the village play alternative versions of themselves. Because of this, the film becomes a living part of the soil itself. These scenes, born of improvisation, remind us of how magical cinema can be when it merges with the raw experiences of ordinary people.

Another pillar of this film is its cinematography. Each frame invites a lingering gaze. Anish Sarai demonstrates extraordinary skill here, while production designer Achal Mishra— who continues to surprise us— brings his characteristic magic to the screen. The sound design is so immersive that if you were to close your eyes for a moment, the visuals would still materialize before you.

Watching *The Calf Doll* feels less like following a plot and more like reading a sublime, long-form poem. The professor's dreams feel so tangible that one finds oneself lost within them, pulling us deeper into the film's core. The village draped in fog, the silent fields, and the professor's quiet heartache— together they form a haunting visual tapestry in the tradition of 'slow cinema.' Every frame is a watercolor painting, tethering melancholy and beauty with a single thread.

The Calf Doll does not echo any particular film tradition; instead, it revitalizes the primal power of the medium. It teaches us how to keep lost things alive through memory and art. Ankur Hooda's debut feature is a quiet yet remarkably potent masterpiece.

Where death comes to stop life, art steps in with its own quiet magic. *The Calf Doll* is a soft, aching reflection of that very beauty. 🌸

Writer: film activist, Dhaka

10



Landmark Palme d'Or Winners You Must Know

C2C has selected 10 great Palme d'Or winners from across seven decades. These films are not only prize-winning works but also historically and artistically significant.



The Cranes Are Flying (1957)

A deeply emotional Soviet war drama that focuses on personal loss rather than battlefield heroics. Its expressive camera work redefined war cinema aesthetics. Palme d'Or: 1958



Pulp Fiction (1994)

Quentin Tarantino revolutionized narrative structure with intersecting crime stories. Sharp dialogue and pop culture energy made it a landmark in modern cinema. Palme d'Or: 1994



La Dolce Vita (1960)

Federico Fellini's iconic portrait of decadence in modern Rome, following a journalist drifting through elite society. A defining critique of celebrity culture and moral emptiness. Palme d'Or: 1960



The Pianist (2002)

Roman Polanski tells the true story of a Jewish pianist surviving the Holocaust. A restrained yet devastating portrayal of human endurance. Palme d'Or: 2002



Taxi Driver (1976)

Martin Scorsese crafts a disturbing character study of alienation through Travis Bickle. The film captures urban decay and psychological breakdown with haunting intensity. Palme d'Or: 1976



The Tree of Life (2011)

Terrence Malick blends cosmic imagery with intimate family drama. It meditates on existence, memory, and spirituality in a uniquely poetic form. Palme d'Or: 2011



Apocalypse Now (1979)

Francis Ford Coppola's surreal Vietnam War epic blends horror and philosophy. It explores madness, imperialism, and the darkness within human nature. Palme d'Or: 1979 (shared)



Parasite (2019)

Bong Joon-ho delivers a genre-bending satire on class inequality. Its sharp storytelling moves from humor to tragedy with precision. Palme d'Or: 2019



Paris, Texas (1984)

Wim Wenders delivers a quiet, poetic story of a man reconnecting with his past. Its visual landscape mirrors emotional isolation and redemption. Palme d'Or: 1984



Anatomy of a Fall (2023)

Justine Triet constructs a gripping courtroom drama about truth and perception. The film dissects relationships while questioning objective reality. Palme d'Or: 2023

Tell the name of the **FILM**

GUESSING GAME



Test your knowledge

1. Where is the Cannes Film Festival held? (1 Point)
2. What is the top award given at Cannes? (2 Point)
3. In which country does the Cannes Film Festival take place? (3 Point)
4. When was the first Cannes Film Festival held? (4 Point)
5. What type of films are mainly shown at Cannes? (5 Point)



			
11-15	06-10	01-05	00
Gold Medal	Silver Medal	Bronze Medal	Wooden Spoon

Test Your Knowledge Answers

1. Cannes
2. Palme d'Or
3. France
4. 1946
5. International films

Guessing Game Answer
 Michael Jackson biopic "Michael" (2026)
 directed by Antoine Fuqua

ঝাঝের গল্প

দেখতে চাখ রাখুন

DOEL OTT

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