

“Every Film is a Learning Process”:

Seema Biswas

Through acclaimed International films PIFF leads a
Celebration of Humanity

Pune, January 20, 2026:

The 24th Pune International Film Festival (PIFF) continues to be a melting pot of global storytelling, with veteran actress Seema Biswas taking center stage to discuss her latest role in the bilingual feature *Murders Too Close and Love Too Far*. Addressing an enthusiastic audience, Biswas described the script as simple yet deeply meaningful, remarking, “Every film is a learning process.”

Biswas, known for her powerful performances, shared her excitement about working with director Dan Wolman and writer Manju Borah. She praised the duo for handling a sensitive topic without being loud, opting instead for a thoughtful narrative approach. “It is not easy working in a different country, different language,” Biswas noted, commending Wolman’s temperament. “We did not see him get irritated; very cool-headedly he handles it. After all, he is an actor’s director.”

Reflecting on the festival atmosphere, Biswas added, “It’s very inspiring and I don’t consider myself old, so for me, it’s like my friends are here.”

Silence and the Future of Community

Beyond the star power of Biswas, the festival showcased profound regional, independent and international cinema. Filmmaker Pradip Kurbah offered a rare insight into his film *The Elysian Field*, a story set in a depopulated village in the year 2047.

Kurbah explained that the film is not a prophecy, but a caution against a future where communities dissolve. “We still have time. Don’t let 2047 look like that,” he urged. He highlighted the film’s extensive use of silence as a tool to explore the isolation visible even in crowded modern spaces. “For me, paradise depends on the perspective of the people who live in it,” Kurbah said, describing his setting as a “space between earth and heaven.”

Calling PIFF “family,” Kurbah expressed his joy at returning to Pune, equating the festival’s hospitality to a homecoming.

Stories of Resilience and Conflict

The festival also screened Praveen Morchhale’s visually arresting *White Snow*. Set against the unforgiving backdrop of the Kashmir Himalayas, the film follows a grieving mother on a pilgrimage with a yak and an old television to screen her late son’s banned film. Morchhale spoke of the “poetic realism” of the mountains, noting, “The mountains don’t perform, they simply exist.” The film was received as a quiet rebellion and a spiritual ode to resilience.

International entries brought global conflicts to the screen. The Lebanese film *A Sad and Beautiful World*, directed by Cyril Aris, highlighted the delicate balance of love amidst perpetual war. Lead actor Hassan Akil, present at the screening, expressed his love for India and drew parallels between the film’s setting and real-world instability. “We live in a country where social instability is always visible,” Akil said, explaining how the film weaves bonds of love and humor against a backdrop of conflict in Beirut, Lebanon.

Unspoken Emotions in Marathi Cinema

Closer to home, the Marathi film *Dwidha*, directed by Nilesh Naik, explored the growing emotional gap between parents and children. Actor Mansi Kulkarni was praised for her natural performance as

a daughter torn between her own life and her father. Director Naik highlighted the film's core message that emotional neglect has quietly replaced physical distance in modern families. "Love doesn't disappear, it only waits to be acknowledged," the film suggests, leaving the audience with a lasting, quiet impact.