

 **75** Internationale  
Filmfestspiele  
Berlin  
**Perspectives**

OFFICIAL SELECTION 2025  
**SAN FRANCISCO  
INTERNATIONAL  
FILM FESTIVAL**  


a MOONWEAVE FILMS production, with KITERABBIT FILMS

in association with WONDERFUL ENTERTAINMENT ANDOLAN FILMS BRIDGE POSTWORKS  
SUMITRA GUPTA FOUNDATION FOR THE ARTS JUGAAD MOTION PICTURES HONTO88  
SHASHA & CO PRODUCTION NOMAD MEDIA & ENTERTAINMENT ANAHAT FILMS  
GRATITUDE FILMS CRISS CROSS CONTENT THIRTY NINE BY SIX GUBBARA ENTERTAINMENT  
casting by SUMAN SAHA music by BENEDICT TAYLOR and NAREN CHANDAVARKAR  
production designer MAUSAM AGGARWAL sound designer GAUTAM NAIR  
editor TANUSHREE DAS director of photography SAUMYANANDA SAHI  
executive producers JIM SARBH VIKRAMADITYA MOTWANE and NIKKHIL ADVANI  
produced by NAREN CHANDAVARKAR SHAUNAK SEN AMAN MANN SAUMYANANDA SAHI

TILLOTAMA SHOME

CHANDAN BISHT

SAYAN KARMAKAR

# SHADOWBOX

a film by TANUSHREE DAS and SAUMYANANDA SAHI





## Logline and Key Information

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**Maya works three jobs to keep her family together, only to face her greatest challenge when her husband goes missing.**

Original Title: **Baksho Bondi**

English Title: **Shadowbox**

**Colour, Bengali & Hindi, 93 mins**

**World Premiere, Perspectives Competition,  
75<sup>th</sup> Berlin International Film Festival**

### **International Publicity**

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*“This is storytelling of economy and elegance”*

Wendy Ide,  
Screen International

*“A bold and beautiful piece of filmmaking”*

Paul Heath,  
The Hollywood News

*“Tillotama Shome deliver[s] a performance that’s equal parts restrained and devastating”*

Roberto Tyler Ortiz,  
Lound and Clear Reviews

*“A remarkable acting showcase”*

Siddhant Adlakha,  
Variety

*“A towering performance [...] that luxuriates in what is left unsaid”*

Tatsam Mukherjee,  
The Wire

*“The best parts of its storytelling are wordless”*

Gayle Sequeira,  
The Hollywood Reporter

*“Magnificent”*

Meenakshi Shedde,  
Mid-day India

*“Exquisite and subtle”*

Nicholas Bardot,  
Le Polyester





*“Shadowbox is a quietly devastating reflection of human beings stuck in a system designed to fail them”*

**Selina Sondermann,  
The Upcoming**

*“Saumyananda Sahi and Tanushree Das’ debut feature hits a pitch-perfect balance between grim and gentle. [...] At the centre of Baksho Bondi is Shome—tender, fierce and wrenching—a spectacular force to behold”*

**Debanjan Dar,  
Outlook**

*“Tillotama Shome’s breathtaking performance anchors this masterpiece”*

**Subhash K Jha,  
BollySpice**

*“Tillotama Shome’s Maya is the star turn in this colourful snapshot of everyday Bengali life, beautifully captured on location in the heart of Calcutta by Saumyananda Sahi”*

**Meredith Taylor,  
Filmuforia**

*“A fresh and poignant addition in the contemporary Indian film canon”*

**Rehana Nurmah,  
Film Hounds**









### **Producers**

Naren Chandavarkar (Moonweave Films, India)  
Shaunak Sen (Kiterabbit Films, India)  
Aman Mann (Kiterabbit Films, India)  
Saumyananda Sahi

### **Executive Producers**

Jim Sarbh (Wonderful Entertainment, India)  
Vikramaditya Motwane (Andolan Films, India)  
Nikkhil Advani (Sumitra Gupta Foundation for the Arts, India)

### **Co-Producers**

Tillotama Shome  
Dheer Momaya (Jugaad Motion Pictures, India)  
Sidharth Meer (Bridge PostWorks, India)  
Dominique Welinski (Shasha & Co Production, France)  
Isabelle Glachant (Shasha & Co Production, France)  
Prashant Nair (Nomad Media & Entertainment, Spain)  
Anjali Patil (Anahat Films, India)  
Anu Rangachar (Gratitude Films, USA)  
Ishaan Chandhok (Criss Cross Content, India)  
Shruti Ganguly (honto88, USA)  
Neha Kaul (Thirty Nine By Six, India)  
Dimpy Agrawal (Gubbara Entertainment)  
Meena Agarwal (Gubbara Entertainment)



## Crew List

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### Primary Cast

Maya .....	Tillotama Shome
Sundar .....	Chandan Bisht
Debu .....	Sayan Karmakar
Constable Ripon .....	Suman Saha

### Primary Crew

Cinematography .....	Saumyananda Sahi
Editor .....	Tanushree Das
Consulting Editor .....	Lizi Gelber
Costume & Production Design .....	Mausam Aggarwal
Sound Design .....	Gautam Nair
Sound Mix .....	Jean-Guy Veran
Music .....	Benedict Taylor Naren Chandavarkar
Colourist .....	Himanshu Kamble
Casting Director .....	Suman Saha
Line Producer .....	Tanushree Das







## Synopsis

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Maya lives with her husband, Sundar, and their teenage son, Debu, in a dusty suburb of Kolkata. She works multiple jobs: cleaning houses, working on a chicken farm and ironing laundry.

Sundar, a retired soldier suffering from PTSD, is ridiculed by the neighbourhood. Debu, often left to care for his father, is torn between embarrassment and affection.

Maya rebelled against her own family to marry Sundar, an outsider, so now finds little sympathy when times are hard.

Maya tries to help Sundar get a job, but he resists. Late one night Maya wakes to find Sundar gone. Maya discovers that Sundar is now a suspect in a murder investigation and a search ensues.

When Sundar returns to Maya in secret a few days later, terrified and hungry, their relationship and the family balance are put to the greatest test.







## Interview with the Directors

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**Q: Can you explain the meaning of the original title, 'Baksho Bondi'? Is 'Shadowbox' a direct translation?**

**TANUSHREE DAS:** 'Baksho Bondi' in Bengali literally means boxed-in and knotted-up. But it is used to describe a person who keeps their feelings locked in, or to describe someone who is unable to articulate their feelings. Since no two words in English could bring all these meanings together, we decided to approach the English title separately.

**SAUMYANANDA SAHI:** As a noun, 'Shadowbox' refers to the souvenir display in which soldiers or their surviving families keep their military medals. Given Sundar's underlying PTSD, we felt this was fitting. The son shadow boxing into camera is also the last image we leave our audience with. As a simple image, a shadow in a box, we felt there is also a connection to the Bengali title.

**Q. How did the decision to direct together come about? How did you share responsibilities and make decisions together during the filming process?**

**TD:** We share a home and have a child together. This gave us confidence that we could manage making a film together too!

**SS:** Though of course we had many arguments.

**TD:** We made very clear boundaries for each other from very early on. Saumyananda led the writing process in terms of scenes and structure, but the dialogue writing was left to me. During the shooting, I handled the entire casting process and all workshops with actors while Saumyananda took the lead in finding locations and shot division.

**SS:** Since the story was deeply rooted in the culture and locality that Tanushree had grown up in, the nuances and characterizations naturally had to come from her.

**TD:** But the fact that Saumyananda was not from Bengal I think also gave a fresh perspective, an objectivity that maybe I would find difficult to have on my own. He became my mirror.



**Q. What inspired the story and characters of "Shadowbox"?**

**TD:** As a young woman, my mother went against her family to marry the man she loved. Then she had me, a girl child. For the shame of both, my parents were thrown out of my father's family home. Almost all my memories of my mother are of her working. My father suffered from depression. As a result their marriage was never easy. But she clung to that love because it was her choice, it was her biggest rebellion, it became her identity. My father had a stroke in 2018, and passed away within a year. That grief propelled me into a very dark place, from where I had to get out. Making this film was a ladder. The story is of course something completely different, but I think I was just trying to understand my mother's love for my father. What it meant.

**SS:** I had a friend in school, whose father thought he was God. While embarrassed by his dad's drunken rants, my friend carried the responsibility of being a parent to his own father. When we were 9 years old, my friend's father tried to stop an express train and was crushed head on. Years later, we were given a writing assignment, to describe a hero. While most of us wrote about famous sportsmen, my friend wrote about his father. I often wondered what it was like at home for my friend, and what it would be like to be the son or wife of a man suffering from severe mental distress. My friend's love and pride in his father despite him being ridiculed by society was a strong starting point for us.



## Interview with the Directors



**Q. The question of mental health runs through the film as an important undercurrent. But you have chosen to tell this story from the point of view of caregivers. Could you speak about how you came to this decision?**

**TD:** Saumyananda's story of his friend's father was both tragic and inspiring for me. I wanted to ask that question, too – how can we talk of that family as a family, not a family struggling with mental illness per se? Where the man is a husband, a father – not a case in someone's file. Where the starting point is love.

**SS:** When it came to Sundar, we set out knowing we could never fully understand his suffering, we couldn't explain his actions. But the entire process of making the film was precisely an effort to understand, or at least come closer to understanding. This wasn't a clinical inquiry, but an emotional one. In this sense we, as filmmakers, are in Maya's position ourselves.

**Q. In the film you leave a lot unsaid, while giving small clues to trigger the audience's imagination. Was it a conscious decision to omit the character's backstories in the script?**

**TD:** Our story takes place years after the most dramatic time of Maya's life – her romance and clandestine marriage with Sundar, the scandal and uproar that would have caused with their families, her pregnancy and childbirth, the events leading up to Sundar's dishonourable discharge from the army, their early years. We imagined many, many things. And then the challenge was to take it all away, and see what we could evoke in a small scene eight years later.

**SS:** 'Shadowbox' is in a way a film about the residues of violence, and of a family struggling to hold shape despite the cracks that are threatening to make everything fall apart. Residue was a key word for us. Every scene had to have residue, a history that is felt but not necessarily revealed.

**Q. How did you prepare for the shoot?**

**TD:** We were very clear from the start that our biggest resource was time. We were in no hurry, and our producers, especially Naren Chandavarkar, really encouraged us to take the time we needed at every stage.

**SS:** One of the big decisions we took was to rent an apartment in the locality where we wanted to make the film, and to live there for a year leading up to the actual shoot. This meant moving there with our son as well, who at the time was six years old.

**TD:** Every evening we would go for walks, looking for possible locations, meeting people, discussing the scenes. So the casting and location scouts happened very organically over several months. During this time Saumyananda was also drawing storyboards for every scene, meticulously planning every shot. Of course what we filmed was completely different.





## Interview with the Directors

**SS:** For me, preparing for a shoot is in a way trying to ask the most difficult questions. I like to plan in advance because this throws up disagreements beforehand, and helps us arrive at what is most important. But when we actually begin filming our documentary instincts kick in, and I like to be completely open to what ideas that day throws up. But having that strong foundation of planning increases the freedom to improvise. I make plans not to stick to them but to know what I want.

### **Q. How did you prepare with the actors?**

**TD:** Tillotama Shome read the first draft of the script in 2018. So she'd been preparing for this role for over three years prior to the filming, reading draft after draft and discussing it with us in the minutest of detail. I remember at one point we made some drastic changes to the screenplay because of a feedback we had received, and Tillotama was really upset. She literally fought to bring back certain scenes and make changes, protecting a character that she had already stepped into. She would say Maya is not like that, she's like this... as if Maya was an actual person we knew. By the time we came to shoot we didn't need to discuss Maya at all. Tillotama was her, flesh and blood.

**SS:** Suman Saha, who did the casting for our film and also plays the role of Constable Ripon, spent many months conducting workshops with the actors – especially those who were appearing on screen for the first time, like Sayan Karmakar who played Debu. With his patience, thoroughness and deep understanding as an actor from the same milieu as our story, Suman became one of our closest collaborators throughout the making of the film.

**TD:** A week before the filming, I travelled to Mumbai with our three primary actors – Tillotama Shome, Chandan Bisht and Sayan Karmakar – for a workshop with Anamika Haksar, a veteran theatre director, teacher, filmmaker and our close friend. Through a carefully curated journey of exercises and improvisations, Anamika urged our three actors to blur the lines between each other as performers, and to open their vulnerabilities in order to build a safe space. It was a very intense process, and I was frequently in tears. But this workshop gave us such a strong connection, we went to the shoot feeling like we all shared a history.









## Interview with Tillotama Shome, on playing Maya

### Q: How would you describe Maya?

**Tillotama Shome:** A woman gliding through life with tenacious dignity, but furiously paddling under the surface. Maya and her cycle, is an image of labour but also liberty. A beast of burden whose daily chores are endless but she is also an educated aesthete who keeps herself and her home neat. The relentlessness of her daily work ages her but is also her refuge. Her inner turbulence rarely bubbles to the surface. She knows she deserves better and every step she takes is towards that future. She is obsessive, about money, she keeps counting it. She is obsessive about her son, he is the future. She is obsessive about her work, it is her ticket out of this poverty. She is exhausted from taking care of her ill husband, but she loves him fiercely. She loses the comforts of her well-placed, middle-class family when she marries a man her family disapproves of. She lives in poverty but carries herself with an “I am better than you” kind of pride. The tensions within her tiny frame make her instrument taut and piercing.

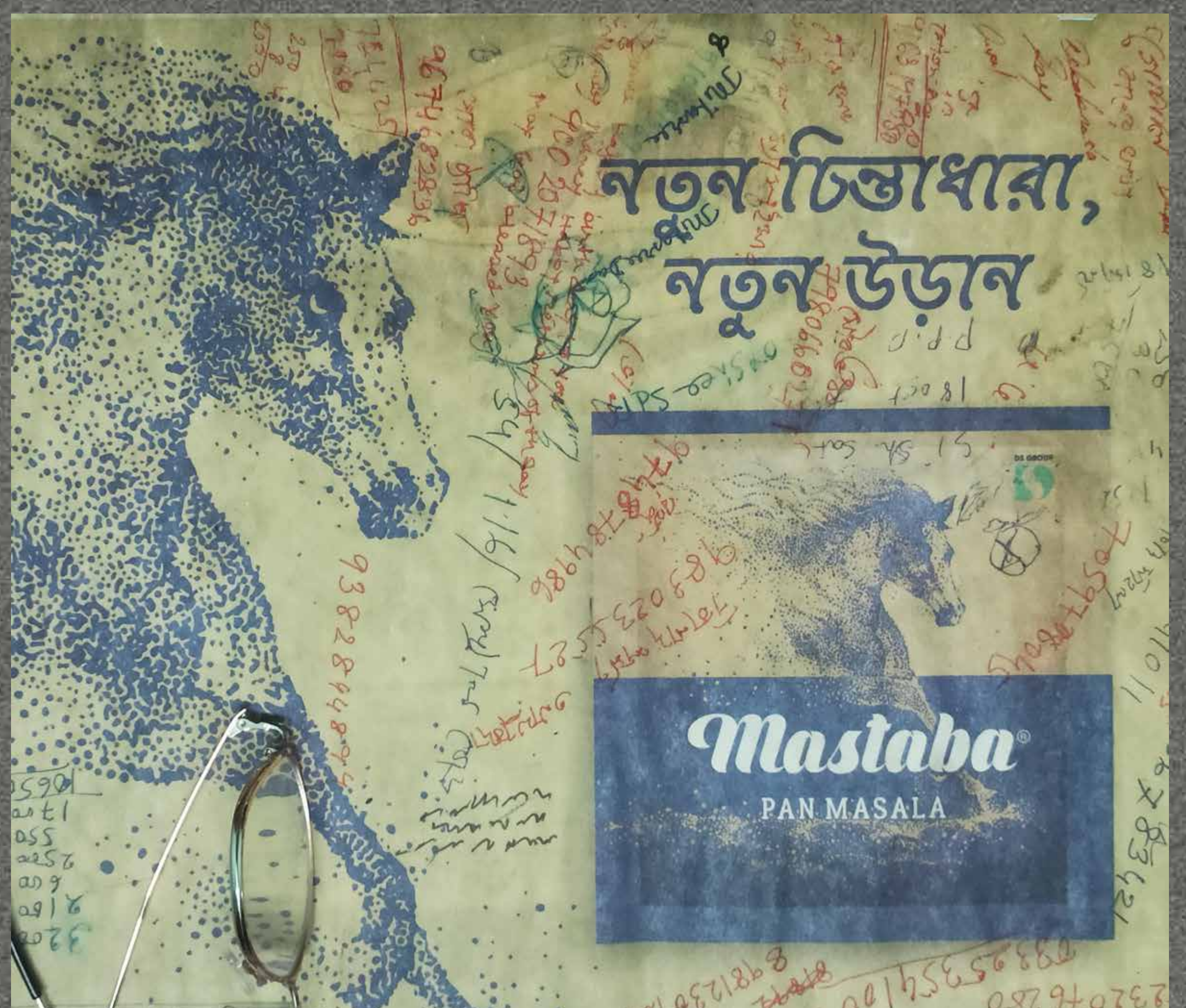
### Q: Why is it important to tell her story now?

**TS:** Maya is an extraordinary, ordinary woman and we know many, far too many of them from where I come. They just go on and on and on. BUT, WHAT IF THEY STOPPED? Stopped cooking your meals, making your beds, earning the money, washing your clothes, loving you, making time and space to heal your wounds? Would humanity be able to afford that grinding halt? I think we know the answer.

As women around the world hold hands to tell their stories, this is a story of a woman who stays on, who continues to hold her home together, who endures. A picture of the ‘modern’ Indian woman, would be grossly incomplete without the inclusion of countless women like Maya who labour day and night, to keep their own families and those of others going, with their sheer hard work. The film does not romanticize her labour nor does it look down on it. As women asking for more power and trying to make space for themselves, the gentleness of this film was medicinal for me. The politics of this film is progressive and inclusive. It is not the simplistic notion of an “emancipated Indian woman” we would all like to celebrate, to make ourselves feel better.

### Q: How did you prepare for the role?

**TS:** My directors had built her world meticulously and allowed me the privilege to read every draft and fight for my character. So after four years, we shot a final draft, but the ghosts of all the previous drafts lived with me. I did not have to do much, as the directors had done it ALL for me. Maya's notebook of daily expenses, notebook of debts, page of Useful Phone Numbers, love letters from her husband which she never dared to open, the brooch she wore on her wedding day, her and her son's music playlist, photographs of the many women whose stories came together to become Maya. I was given it all and I just had to show up. Such immersive processes are rare and happen when time is on your side.





## Interview with Tillotama Shome, on playing Maya

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**Q: How would you describe Maya's love for her husband, Sundar? What was your process with Chandan Bisht, your co-actor?**

**TS:** The kind of love that people from the outside may not understand. Maya fell in love with an 'outsider' and was not allowed to forget that, but she would do it again and again. Because in this 'outsider', she felt a freedom from the claustrophobia of Barrackpore. His subsequent illness challenged that love, angered her, and disappointed her, but it still endured. The kind of 'endurance' that does not cut out the ailing part of your body, but attempts to strengthen the rest of it. I observed Chandan deeply during the workshop that Anamika Haksar did with us, and saw how he hid parts of himself behind his general mirth. It made me feel, for that which I can't see and don't know. My uncle is in assisted living because of his dementia and I saw my family struggle to make this decision until it just had to be done. A lot of that bled into how I saw Sundar/Chandan.

**Q: What surprised you most when you saw the edited film?**

**TS:** I was taken aback by the impact Sundar's illness had on Debu, our son. I knew it intellectually, but was hit hard by how parents impact their children, while they struggle with their storms. The edit managed to add vulnerability in scenes that I had played very stoic: This is Tanushree's 'magic' and I am baffled at who acted in that scene.

**Q: Is the ending of the film different from how you imagined it?**

**TS:** It is an ending that is different from the drafts. But this entire process has been so dynamic, and we grew in our understanding of the story as we went along. The goalposts shifted subtly as we kept searching for our meaning. As we grew, we all knew, it had to end with the future, the son, and the possibility of new beginnings. As Saumyananda, said once to me "We need to create by searching. Let's keep our doors and windows open, and welcome visitors." And the end is a testament to that.

**Q: Where is Maya left at the end of the film? What does her future look like, for you?**

**TS:** The feeling when you lose something you loved, but in that loss you gain something that you know is invaluable. Maya makes a difficult decision, a decision she should have perhaps made earlier. I feel some of the holes in the bucket of her life just got plugged and her daily hard work will finally fill this bucket up. Her heart is broken, but she is also a woman from whom an immense weight has just been lifted. I see possibilities ahead for her, the space to start something new.

**Q: This is the first film you have both acted in as well as come on board as a co-producer. How did this come about?**

**TS:** It came about because of the generosity of our principal producer Naren and the openness of my directors, to allow me to be a part of all the moving pieces of making a film. As women trying to better our lot in this male-dominated industry, the only way we can have greater agency is if we become producers and are more involved. But, the ego of many would not allow that, let alone celebrate it. This film was made with a sense of community, by a large number of creative minds that I deeply admire. If it succeeds, it's a triumph of a collective approach to filmmaking, a far cry from our current reality.









## **Tillotama Shome** *as Maya*

An alumnus of Lady Shri Ram College in Delhi, Tillotama Shome's first role as an actress was in Mira Nair's 'Monsoon Wedding', which won the Golden Lion at the Venice Film Festival in 2001. The New York magazine described Tillotama's performance as having "a moonstruck quality right out of A Midsummer Night's Dream."

A maverick at heart, Tillotama quit films to do a second masters from New York University in Educational Theatre and received the prestigious INLAKS scholarship. She worked as a teaching artist in New York, exploring issues of violence in prison and domestic violence shelters.

She returned to films four years later, and has since worked extensively in both feature films and television series, gaining critical acclaim and multiple awards along the way.

### **Selected Filmography as Actor**

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#### **'Monsoon Wedding'**

dir. Mira Nair  
Winner, Golden Lion, Venice Film Festival 2001  
Nominee, Golden Globes USA, Best Foreign Language Film

#### **'Qissa'**

dir. Anup Singh  
Winner, Netpac Award, Toronto International Film Festival, 2013  
Winner, Dioraphte Award, Rotterdam International Film Festival, 2014

#### **'Sir'**

dir. Rohena Gera  
Winner, Gan Foundation Award, Semaine de la Critique, Cannes Film Festival 2018

#### **'Delhi Crime'**

dir. Tanuj Chopra  
Netflix Television Series, for which Tillotama won a Filmfare OTT Award for Best Supporting Actor









**Tanushree Das**  
*Director, Writer & Editor*

Tanushree Das graduated from the University of Calcutta with a Masters in English Literature, and began her career as a theatre person – directing as well as acting. In 2011 Tanushree graduated from the Film and Television Institute of India, Pune, with a Diploma in Film Editing. Tanushree's work as an editor has been screened to critical acclaim in film festivals around the world, including at Berlin, Locarno, Rotterdam, Rome, Pingyao, Hot Docs and Busan.

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**Selected Filmography as an Editor**

**'Shankar's Fairies'**

dir. Irfana Majumdar  
Competition, Concorso  
Cineasti del presente,  
Locarno Film Festival,  
2021; Winner, Silver  
Balloon Award, Festival  
Des 3 Continents, Nantes

**'Eeb Allay Ooo!'**

dir. Prateek Vats  
Panorama, Berlin  
International Film Festival  
2020;  
Winner of the Golden  
Gateway for India Gold at  
the Jio MAMI Mumbai  
International Film Festival  
2019

**'Aise Hee'**

dir. Kislav  
Winner of a Jury Special  
Mention, New Currents,  
Busan International Film  
Festiva 2019;  
Winner of the Film Critics  
Guild Award at the Jio  
MAMI Mumbai International  
Film Festival, 2019

**'Rangbhoomi'**

dir. Kamal Swaroop  
Best Documentary,  
National Awards 2013





## Saumyananda Sahi

*Director, Writer & Cinematographer*

Born in Bangalore, Saumyananda Sahi studied philosophy at St Stephens College, Delhi before attending the Film and Television Institute of India, Pune. Saumyananda has worked as a cinematographer on a variety of projects, both factual and fiction, which have gone on to screen and win awards at festivals such as Cannes, Berlin, Sundance, Locarno and Rotterdam. He has been nominated for an Asia Pacific Award, Filmfare Award and was selected for the BAFTA Breakthrough India programme in 2022. His recent work includes 'All That Breathes' (nominated for an Academy Award) and the Netflix series 'Black Warrant'.

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### Selected Filmography as a Cinematographer

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#### **'All That Breathes'**

dir. Shaunak Sen  
Winner, L'Oeil d'Or for Best Documentary, Cannes Film Festival, 2022;  
Winner, Grand Jury Prize, World Cinema Documentary Competition, Sundance Film Festival 2022

#### **'Trial By Fire'**

7 part Netflix Original limited series;  
dir. Prashant Nair, Randeep Jha & Avani Deshpande  
Winner, Critics Choice Award, Filmfare OTT Awards 2023

#### **'Eeb Allay Ooo!'**

dir. Prateek Vats  
Panorama, Berlin International Film Festival 2020;  
Winner of the Golden Gateway for India Gold at the Jio MAMI Mumbai International Film Festival 2019

#### **'Taking the Horse To Eat Jalebis'**

dir. Anamika Haksar  
New Frontiers, Sundance Film Festival 2019;  
Winner of Best New Director and Special Mention for Cinematography at the Kerala International Film Festival 2018









## **Naren Chandavarkar**

### *Producer*

Naren Chandavarkar is a Mumbai-based composer, sound designer, producer, and founder of Moonweave Films. As producer, 'Sabar Bonda' premiered at Sundance 2025, where it won the World Cinema Grand Jury Prize: Dramatic. 'Second Chance', on which Naren was co-producer, premiered in the Proxima Competition at the Karlovy Vary International Film Festival. He served as associate producer on 'And, Towards Happy Alleys', which appeared at the Berlin International Film Festival and won Best Feature at BAFICI 2023. Chandavarkar was the executive producer of 'Balekempa', winning the FIPRESCI award at IFF Rotterdam.

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#### **Selected Filmography as Producer, Co-Producer & Executive Producer**

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##### **'Sabar Bonda'**

dir. Rohan Kanawade  
Winner, World Cinema  
Grand Jury Prize:  
Dramatic, Sundance Film  
Festival 2025  
Venice Biennale College  
Cinema 2022/23 cohort

##### **'And, Towards Happy Alleys'**

dir. Sreemoyee Singh  
Panorama, Berlin  
International Film Festival,  
2023;  
Winner, Best Feature,  
BAFICI

##### **'Second Chance'**

dir. Subhadra Mahajan  
Proxima Competition,  
Karlovy Vary International  
Film Festival, 2024

##### **'Balekempa'**

dir. Ere Gowda  
Winner, FIPRESCI Award,  
International Film Festival  
of Rotterdam, 2018





## **Shaunak Sen**

### *Producer*

Shaunak Sen is an Academy award nominated Indian filmmaker, producer, video artist and film scholar. His documentary film on environmental issues, 'All That Breathes', received nominations at the 2023 BAFTA and Academy Awards. The film also won over 25 international awards (including awards at Cannes, Sundance, BFI London, IDA and Cinema Eye).

Kiterabbit Films (established in 2020) is an India based film production company, working primarily on documentary and independent fiction films. The company was founded by Shaunak Sen and Aman Mann.

### **Selected Filmography as Director & Producer**

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#### **'All That Breathes'**

Winner, L'Oeil d'Or for Best Documentary, Cannes Film Festival, 2022;  
Winner, Grand Jury Prize, World Cinema Documentary Competition, Sundance Film Festival 2022

#### **'Cities of Sleep'**

Dok Leipzig;  
DMZ Docs;  
Jio MAMI Mumbai International Film Festival;  
Taiwan International Documentary Festival;  
Seattle South Asian Film Festival









## **Jim Sarbh**

### *Executive Producer*

Jim Sarbh is a Mumbai-based film and theatre actor, producer, and founder of Wonderful Entertainment. His performances in films like *Neerja*, *Padmaavat*, and *Gangubai Kathiawadi*, and series like *Made in Heaven*, and *Rocket Boys*, have earned him several awards and nominations, including an International Emmy nomination. Sarbh was a Forbes India '30 Under 30' honoree for his contributions to the Indian theatre as an actor and a director.

As co-producer, 'Sabar Bonda' premiered at Sundance 2025, where it won the World Cinema Grand Jury Prize: Dramatic.

#### **Selected Filmography as Co-Producer and Actor**

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##### **'Sabar Bonda'**

dir. Rohan Kanawade  
Winner, World Cinema  
Grand Jury Prize:  
Dramatic, Sundance Film  
Festival 2025  
Venice Biennale College  
Cinema 2022/23 cohort

##### **'Neerja'**

Winner, Best Film, 2017  
Filmfare Awards  
Winner, Jim Sarbh, Best  
Performance by an  
Actor in a Negative Role,  
Awards of the  
International Indian Film  
Academy

##### **'Padmaavat'**

Winner of 4 and  
nominee of 15 Filmfare  
Awards, 2019

##### **'Rocket Boys'**

Nominated for an  
International Emmy  
Award for Best  
Performance by an  
Actor, Jim Sarbh, 2023





## **Vikramaditya Motwane**

### *Executive Producer*

Vikramaditya Motwane is an Indian film director, producer and screenwriter, whose debut film 'Udaan' premiered in the Un Certain Regard category of the 2010 Cannes Film Festival and also won several Filmfare awards. His later films, releasing theatrically to critical acclaim, include the big-budget Bollywood period romance 'Lootera', the survival drama 'Trapped' and 'Bhavesh Joshi Superhero'.

Motwane is the creator of Netflix's first Indian series 'Sacred Games', which he directed alongside Anurag Kashyap and Neeraj Ghaywan. His second series, 'Jubilee', swept the 2023 Filmfare OTT Awards with 9 wins, including Best Director.

Motwane is a board member of the Mumbai Academy of the Moving Image.

### **Selected Filmography as Director & Producer**

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#### **'Udaan'**

Un Certain Regard, Cannes Film Festival  
Winner of 7 Filmfare Awards including Best Film (Critics)

#### **'Sacred Games'**

Netflix's first Indian series, which topped the charts as the most viewed series in India

#### **'Trapped'**

Nominated for seven Filmfare awards, including Best Film, 2018

#### **'Jubilee'**

Produced by Amazon  
Won 9 awards at the Filmfare OTT Awards including 'Best Director in a Drama Series'





## **Nikkhil Advani**

### *Executive Producer*

Nikkhil Advani is a National Award-winning filmmaker from India. He is a director, producer, screenwriter, and co-founder of Emmay Entertainment and Motion Pictures, based in Mumbai. Advani's feature films as a director include the Shah Rukh Khan-starrer 'Kal Ho Naa Ho', 'Chandni Chowk to China', 'Salaam-e-Ishq', and 'Patiala House' among others.

More recently, Advani has been creating extensively for digital platforms such as Amazon Prime Video, Netflix, Disney+ Hotstar, and SonyLiv. His work includes award-winning shows like 'Rocket Boys' and 'Freedom at Midnight'.

Advani also serves on the boards of non-profit organizations like the G5A Foundation for Contemporary Art and Culture, Bittu Sahgal's Sanctuary Nature Foundation, and the Sumitra Gupta Foundation for the Arts (SGFA)—a foundation that supports creative and artistic projects across disciplines.

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#### **Selected Filmography as Director & Producer**

##### **'Kal Ho Naa Ho'**

dir. Nikkhil Advani  
Nominated for 10 Filmfare Awards including Best Director and Best Actor (Shah Rukh Khan)

##### **'Salaam-e-Ishk'**

dir. Nikkhil Advani  
Starring Salman Khan, Priyanka Chopra Jonas and Anil Kapoor

##### **'Rocket Boys'**

dir. Nikkhil Advani  
Nominated for an International Emmy for Best Performance by an Actor (Jim Sarbh)

##### **'Freedom at Midnight'**

dir. Nikkhil Advani  
Starring Sidhant Gupta, streaming on Sony Liv





## Contact

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