

Bareoot Pictures  
Presents

# WHITE SNOW

A FILM BY  
PRAVEEN MORCHHALE

## PRESS KIT

49<sup>a</sup> MOSTRA  
INTERNACIONAL DE CINEMA  
SÃO PAULO  
INTERNATIONAL FILM FESTIVAL

॥५६॥  
International Film Festival of India  
INDIAN  
PANORAMA  
In Competition

KIFF 31  
Kolkata International Film Festival  
(Accredited by FIAPF)  
6-13 November 2025  
In Competition

JOGJA-NETPAC  
ASIAN FILM  
FESTIVAL  
Official Selection  
2025



**INTERNATIONAL TITLE** : WHITE SNOW

**ORIGINAL TITLE** : WHITE SNOW

**DIRECTOR** : PRAVEEN MORCHHALE

**COUNTRIES OF ORIGIN** : INDIA, FRANCE, GERMANY, CANADA

**YEAR** : 2025

**DURATION** : 81 MIN.

**LANGUAGE** : URDU

**TECHNICAL INFORMATION** : RATIO 1:66, SOUND 5.1



## LOGLINE

Logline : With her yak Riri and an old cathodic TV, a mother journeys through the Kashmir Himalayan peaks peaks to screen her son's film banned by fanatics and State - a path that breaks her body and mind but ultimately leads her to a profound, liberating freedom.

## SYNOPSIS

A young filmmaker, Amir's film is banned from screening in the very remote mountain region on a complaint of the religious head of the town, after the film's first screening in a community hall of the town. Amir's only fault is that he has shown in the film the post-partum blood after a child's birth. He is later arrested and put in custody on the pretext of the absurd reason of trying to create social unrest, though the real reason was very different. Seeing no hope, his mother Fatima risks her life and leaves home with a small TV and DVD player keeping them on a Yak (mountain animal) to show the film to people in remote villages to fulfil Amir's dream. During her arduous journey, she meets many people who try to help her, but their own limitations do not permit them to screen her films. Resilient Fatima keeps traveling and quietly observes people's kindness and social and economic conditions. Gradually the tiring journey, hopeless situations, and unsuccessful efforts break her mentally and physically and bring her close to madness. A surprise heart-breaking incident makes her a free soul in the end.

## CAST

MADHU KANDHARI (FATIMA)

BHAVYA KHURANA (AMEER)

NOOR (KANEEZ FATIMA)

KHACHO AHMAD KHAN (RELIGIOUS PREIST)



## **CREW**

**DIRECTOR & SCREENWRITER :** PRAVEEN MORCHHALE

**DOP :** MOHAMMAD REZA JAHAN PANAH

**EDITOR :** ANTHONY JOSEPH

**COSTUME DESIGN :** RAVI SATALIYA

**SOUND :** HOSSEIN MASHALI, OMID MOHAMMADIPOUR

**MUSIC :** NALIN VINAYAK

**PRODUCTION DESIGN :** AKHILESH DOGNE,

**PRODUCERS:** PRAVEEN MORCHHALE, JEREMIE PALANQUE AND  
ANJA WENDELL

## **PRODUCTION**

BAREFOOT PICTURES, INDIA

### **CO-PRODUCTION**

WOOOZ PICTURES, FRANCE

### **ASSOCIATE PRODUCER:**

HECAT STUDIO, FRANCE

ANJA WENDELL, GERMANY

JUDY GLADESTONE, CANADA



## DIRECTOR'S NOTE

White Snow tells the story of artists, society, and the resolve to create. What drew me to this subject is the absurdity and vested interests of a few, which cascade into crises in many lives. It is crushing to imagine what one goes through to create art and then dream of bringing it to an audience. Yet equally striking in this story is the palpable resilience of women - women who have experienced devastation to their communities, their families, their homes, their bodies, and their souls. The fact that they could find ways to rebuild their lives after such experiences is awe-inspiring. White Snow is inspired by the true story of a first-time filmmaker in India whose short film was banned from screening in a small town for an absurd reason. This broke his heart, but not his spirit. A few years ago, he made a simple short film based on his own real story about how his mother brought him into this world on a snowy winter night in a taxi on the road. The film was so simple that one would think the public might not even be particularly interested in watching it. Yet it was seen as a threat by religious clerics, who invented an absurd reason to ban it so they could pursue their own ulterior motives. White Snow is about a filmmaker's desire to share his work - made with deep passion - with the public. When he is arrested and jailed, his mother sets out on an uncertain journey, driven by hope, to fulfil his dream. Parallel to this is a tale of women's strength, will, and resilience to achieve against the odds. And what was that so-called "offensive" element? The religious leaders claimed the film depicted postpartum blood, which they argued hurt the sentiments of the public. In reality, it was merely an excuse masking more sinister self-interest. I met the filmmaker personally, and he narrated his ordeal to me. From these real-life events, I wove a story that blends truth and fiction. My motivation for making this film is rooted in my anger against such acts - the anger of an artist at what is happening in society, and at how public silence in the face of injustice emboldens such interest groups. To me, White Snow is cinema of silent resilience, cinema of hurt, cinema of integrity, cinema of our consciousness, and cinema of hope. It is a personal story with an undercurrent of social injustice. Today, the cinema community in India is facing a difficult time, increasingly subjected to boycotts, harassment, and even life threats. Social media bans and online abuse are part of this harassment. As a filmmaker, I breathe with passion and with a dream of freedom to create art - images that are crucial for me to scan society with a critical eye. My intention was to make White Snow into a work of art - compelling, passionate, and caring cinema in a small but authentic way. I believe there is only one way to create powerful stories of the human spirit working against all odds: to keep the artistic desire alive, to hope, and to resist. Resist through stories. Resist through cinema.



## DIRECTOR'S BIOGRAPHY

Praveen Morchhale, a Kim Ji-Seok Award-nominated director at Busan IFF 2018, recipient of the National Awards of India 2018 and UNESCO-Gandhi Medal Award 2018 is known for his subtle, visual poetic cinema. His films *Widow of Silence* (2018), *Walking With The Wind* (2017) have been invited to prestigious festivals like Rotterdam, Busan, Sao Paulo, Goteborg, Seattle, Camerimage, and other festivals in competition and have won awards. His feature films were released in theatres in many countries.



## WHITE SNOW- DIRECTOR'S Q&A

Q1. What is White Snow at its heart?

It is a journey and resistance through silence. A mother walking the Himalayan mountains with her yak, a small cathodic TV, to show son's film banned by religious fanatics and state. At first glance, it seems like a pilgrimage, but it is really an act of quiet resistance. Film is about love that refuses to bow, the persistence of memory, and the stubborn belief that art, no matter how small, its audience can keep truth alive. It same time explores the various aspects of present day Indian society and governmental absurdity.

Q2. What drew you to tell this story?

I have always been drawn to small acts of defiance, especially those that are deeply personal. Not the loud uprisings that dominate headlines, but the fragile, human-scale gestures that might seem invisible to the world, yet carry an immense inner force. In Fatima's walk, there is no army, no banner - just a mother's body slowly wearing down under the cold, her mind holding on to the idea that her son's voice, through his film, must travel. That contradiction between fragility and determination, was the seed of this film. It is also a meditation on how resistance can take the form of care, tenderness, and the refusal to let a loved one's dream vanish.

Q3. How would you describe the film's language?

The film speaks in whispers. It unfolds through light that changes with the hour, shadows that stretch across walls, wind brushing past trees, and the crunch of footsteps on dry leaves. Words are rare, and when they appear, they are plain - almost fragile. Yet glances, pauses, and the rhythms of breath are full of meaning. I wanted the viewer to feel as if they are walking beside Fatima, sensing her fatigue, her hope, and her uncertainty. Nature in White Snow is not a backdrop but a living character, at times a protector, at times an adversary, and often a silent witness to her journey.



## WHITE SNOW- DIRECTOR'S Q&A

Q4. What was it like filming in such remote locations in Kashmir?

We often stood where the road ended and the silence began. From there, everything had to be carried on our backs or by mule - cameras, tripods, batteries, food. Our crew felt as if we were mirroring Fatima's own journey. We were bound by the same limitations of weather, terrain, and time. Sometimes, scenes would change unexpectedly when mountain mist rolled in or sunlight broke through after hours of cold shadow. Those moments, unplanned, gave the film its soul. Filming there meant surrendering control, letting the landscape dictate pace and tone, and discovering that nature often directs better than we can.

Q5. What is the deeper meaning of the title White Snow?

Though film within the film shows the snow, its absence and image in our conscious mind hides and reveals. For me, White Snow is reflection of fragility of memory. It melts. It changes shape. And yet, while it is here, it holds the entire life in its quiet grip. That tension between erasure and illumination is central to the story. It reflects like a mirror in a poetic way as we see it.

Q6. What do you hope the audience feels after watching?

I hope they walk out with a slower heartbeat, carrying not just an image but a sensation - of heavy silence, The mother's pain of defying artistic ban, of the weight of a TV on a yak. I want them to remember Fatima's persistence, and perhaps see in her something that belongs to all of us, the freedom of expression, the quiet courage to protect what matters, even when the odds are impossible. White Snow is a call to remember. I want the audience to think about how fragile freedom is, and how sometimes it survives in the smallest of acts like carrying a film across mountains, just so it can be seen.



## DIRECTOR'S FILMOGRAPHY

### **2025 - WHITE SNOW**

(FEATURE FILM, FICTION)

### **2023 - BEHIND VEILS**

(FEATURE FILM, FICTION)

INALCO JURY AWARD, VESOUL, FRANCE

### **2018 - WIDOW OF SILENCE**

FEATURE FILM, FICTION)

WINNER - JURY AWARD MOOOV FILM FEST, BELGIUM

,IFFR / BUSAN / SEATTLE / SAO PAULO / HAMBURG

JERUSALEM

### **2017 - WALKING WITH THE WIND**

WINNER - ICFTT-UNESCO GANDHI MEDAL

WINNER - NATIONAL FILM AWARDS, INDIA

CAMERIMAGE, SAO PAULO, IFFI GOA



# CONTACT

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**THANK YOU**

