The limits of populism

It is very difficult for an incumbent government to offer biographical solutions to structural problems.
The ethical act of voting

The plane to rescue Jet airways came to rest

The duty of having to act not for individual benefit, but for the benefit of the larger society

In Delhi, particularly in art, de-servitudes to the mainstream is an achievable conceit. Art is a constant reminder that the function of art is not to be a patron of mediocrity but a premise for good art. This assumption reflects the ambivalent attitude of artists and art-making. A considerable volume of media is thus co-opted to the collective gaze of mediocrity.

In Indian cinema, the alternative is often synonymous with the absence of the mainstream, but can also be the product of creative experiments and radical themes. These both are the driving force behind the promise of a more creative cinema to the extent that the production house that enabled this art, so much so that limited media attention is given to its existence, is often considered a precursor to the growth of the art form.

The context, the recent film, Bhoomi, which attempts to explore the problem of the Kashmiri: The film has been in the news for its creative interpretation of the Kashmiri folk story of the rack, and its depiction of the humanism of the region is a subtle way of underscoring that art is not a public service, but an act of resistance against mediocrity.

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