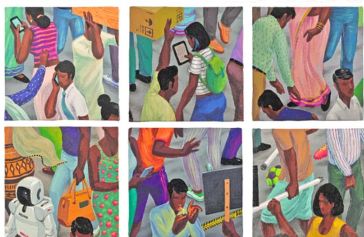


A NOTE FROM
THE EDITOR

SHALINI UMACHANDRAN

The path to
freedom

Sameer Kulavoor, Series 6, 2017.

One of the first films I watched soon after I finished college—living alone in a new city as a reporter and with friends to fill every free moment—was *Dil Chhota Hai*. Bangalore of the early 2000s was far removed from Sydney, Mumbai or Goa, but as Raja Sen writes of the film that released 25 years ago, it was “an advertisement for the youth we wanted”, even though we had it far, far better than most of ours.

“You have it so good” has tended to be the prevailing sentiment when older generations talk down to the younger asking for more or just expressing themselves. It’s nearly three weeks since the barricades were taken down, the murals washed away and the memes replaced on our algorithms, but the month of protests at Jantar Mantar and the backlash are still vivid enough to feel like they’re of the moment. In that spirit of self-expression, for our 15 August issue, we asked Gen Z what Independence Day means to them. It’s a day entwined with freedom, and naturally, the people we spoke to gravitated towards this ideal. At the heart of what Gen Z wants is the freedom to live without fear, much like the hundreds of thousands of young people who resisted the British. Gen Z may have different words for what they want to break from—labels, judgement, conformity, friction, silence—but it’s really about getting a fair chance to become their own person. It’s this same idea that ran through the recent protests: to be allowed to live in a way that’s true to who they are.

To remember the time that led up to 15 August 1947 and onward to where we are now, we have a story on the photography project of Taha Ahmad, who spent months with families who live by the border in Punjab. Then there’s our review of a new book on Tyeb Mehta, the artist who witnessed Partition and spent the rest of his life trying to come to terms with the way it slashed through lives, and of the memoirs of Qurrat-un-Nayim Hyder, who lived on both sides of the border before and after Partition. Our watchlist also carries hints of living free, including a Korean film about soldiers on no man’s land.

Write to the editor at shalini.umachandran@livemint.com or [@shalini.umachandran](https://www.facebook.com/shalini.umachandran)

NEW ON SCREENS

Anne Hathaway and Ewan McGregor have dinos next door, Reacher breaks more heads, and other titles to watch



COCKTAIL 2

Diya (Rashmika Mandanna) and her partner, Kunal (Shahid Kapoor), are on holiday in Sicily where they bump into Ally (Kriti Sanon). Diya, unsure of Kunal’s commitment to their relationship, approaches Ally with a proposal: would she try and seduce her boyfriend and see if he resists? Homi Adajania’s film, which released in theatres in June, has a sunny surface but is too glib to make us feel much for these confused hedonists. (Netflix)



REACHER

The big man is back. In the fourth season of this action series based on Lee Child novels, Jack Reacher (Alan Ritchson) is in Philadelphia doing what he does best: helping out people in need and breaking heads. (Amazon Prime)

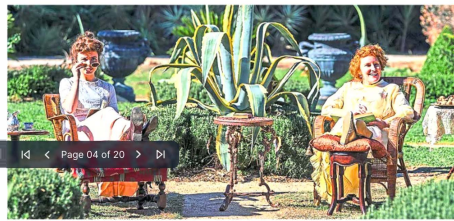


THE END OF OAK STREET

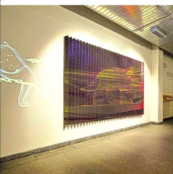
A family of four finds their neighbourhood mysteriously transported to a place where prehistoric creatures roam free. Anne Hathaway and Ewan McGregor star in this film by David Robert Mitchell. (In theatres)

MY BRILLIANT CAREER

Sybylla (Philippa Northeast), a young woman in rural Australia in the early 1900s, wants to become a writer. This six-episode Netflix series, directed by Anne Renton and Alyssa McClelland and developed by Liz Doran, adapts Miles Franklin’s famous novel. Sybylla clashes with her mother, Mrs. Bossier (Anna Uncleson), and Harry (Christopher Chung) shape her world. (Netflix)



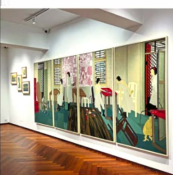
Compiled by Uday Bhatia

PLAN THE WEEK
AHEAD

QUANTUM ENCOUNTERS

Science Gallery Bengaluru has opened an exhibition season, *Quantum*, built “around not knowing”. The year-long showcase features 34 works of science, art and design that explore one of the most complex ideas in physics. The immersive creations in *Quantum* turn superposition, entanglement, tunnelling and the observer effect, the strange fact that observation changes outcomes, into things visitors can walk into, touch and argue about, not just read. Highlights include *Observer Effect*, an interpretation of the double-slit experiment, and *Women in Quantum Physics*, spotlighting physicists the field has often left out of the frame.

At Science Gallery Bengaluru, Bellary Road, Bengaluru.



A NEW ART SPACE

Contemporary art gallery KUNNYN has expanded its footprint by opening a new space in Mumbai’s Horniman Circle. This is an addition to its existing outpost in Bengaluru. The gallery has opened with a group exhibition, *The Urban Biome*, featuring artists such as Krishna Bhava, Hemant Kumar Mavuri, Simran Vagayik and Nivedita Shinde. Curated by Vivek Radhakrishnan, the show explores relationships between humans and the environments that they inhabit. “Things rarely exist in isolation. Objects gather around other objects, spaces acquire particular rhythms,” states the curatorial note.

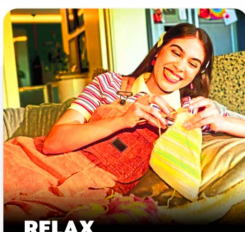
At KUNNYN, Mumbai, till 4 September, 11am-6pm (closed on Sunday and public holidays). —Compiled by Avantika Bhatnagar

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RELAX

Gen Z embraces
grandma hobbies

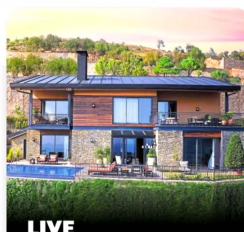
Older teenagers and 20-somethings are deliberately pursuing pastimes that require them to stay offline and work with their hands such as knitting, crochet, gardening, pickling, baking and embroidery, the painstaking slowness of the activity providing a counterpoint to the relentless speed of their lives. Hobbies stereotyped as the preserve of the elderly—dubbed “grandma hobbies” on social media—are finding appeal with Gen Z. While many embraced analogue activities during the pandemic, plenty of teens and 20-somethings have continued long after lockdowns. The chance to create something tangible is a strong draw for a generation raised amid digital noise, writes Reem Khokhar.



DRIVE

Off-roading SUVs
are going electric

Mercedes-Benz launched its electrified G-wagon in India last year. Battling the green number plates, the Mercedes-Benz G580 EQ Technology Edition seemed very much like its petrol counterpart. A year since it’s been on Indian roads, Shouvik Das drove the electric SUV on the bumpy tracks of Khetri, Rajasthan, a route with sporadic charging spots, expanses of dust, and stretches of broken roads. Even with an electrified powertrain, the G580 EQ remains capable of “serious” off-road driving as its petrol and diesel brethren. It’s a sure-footed vehicle and each of the wheels has an independent electric motor, which enables drivers to manage light steering angles in tricky environments.



LIVE

Doing a reset in a
second home

For some city dwellers, a second home in the hills is not merely an investment but a way to create an alternative lifestyle. Rather than treat it as a space for vacation, a number of urban Indians are using it to experiment with a way of life they can’t pursue in the city, writes Anjali Kochhar. For an entrepreneur that could mean farming during weekends, for a dancer, it could be trying a *gurukul*-like setting for classes or even just finding a way to reset from urban life. Rather than giving up their regular lives, for these city dwellers, spending time at their second home helps them value a simpler way of living as well as makes them more intentional in the way they approach their “weekday jobs”.



WATCH

A level-headed Indo-
Pak war series

There’s enough scattered across Abhijeet Singh Parmar and Kushal Srivastava’s six-episode Netflix series *Operation Safed Sagar* to mark it out as an unusually level-headed piece of pre-Independence Day war propaganda. Set in the late 1990s, as Atal Bihari Vajpayee and Nawaz Sharif prepared to meet for historic peace talks in Lahore, it follows the Indian Air Force’s Golden Arrow squadron into the Kargil War, engineered almost simultaneously by General Musharraf, that detailed what could have been a solution to years of border conflict. *Operation Safed Sagar* occasionally drags and doesn’t shun its propaganda duties, but it’s a rare war narrative that keeps a cool head, writes Uday Bhatia.

