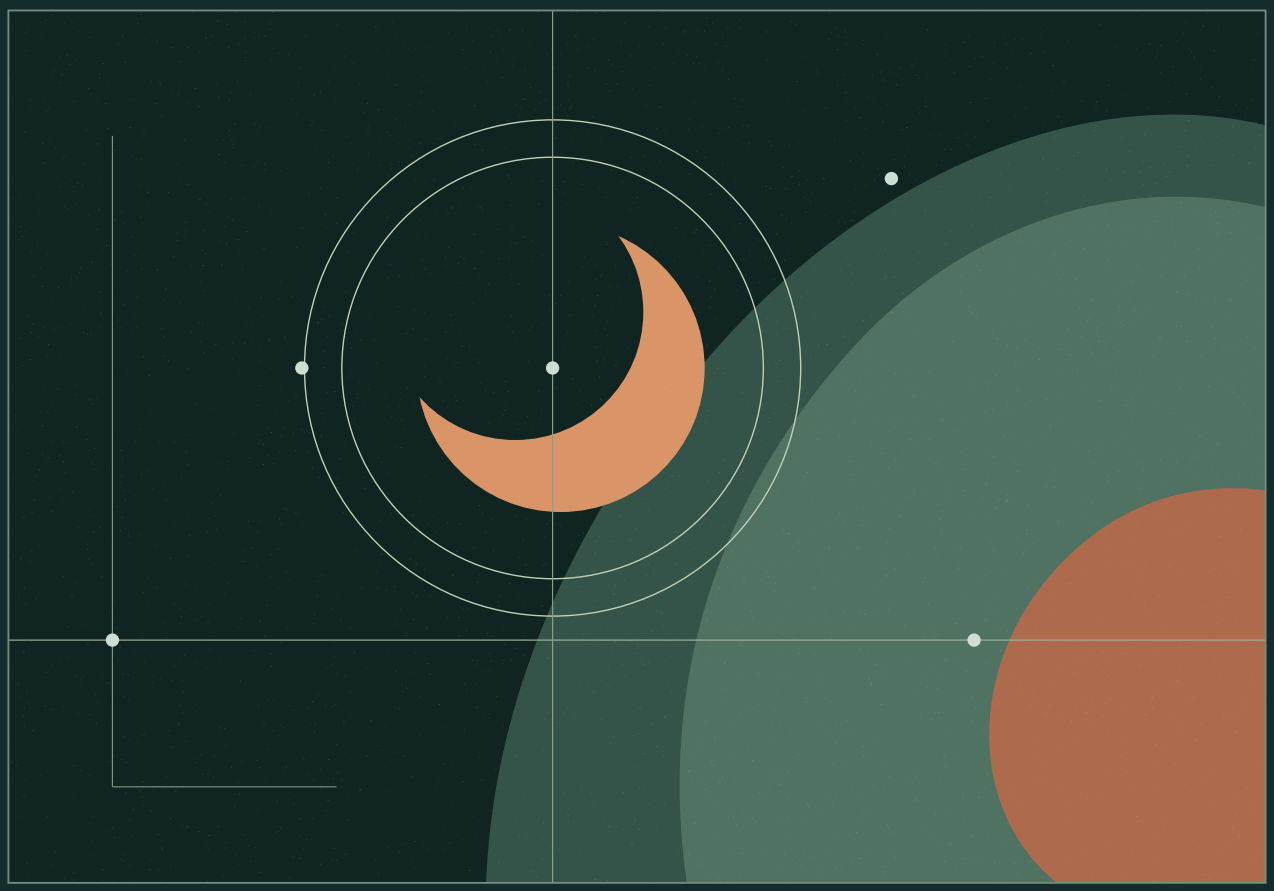
EXTENDED BIOGRAPHY

Aishwarya *Yadav*

FILMMAKER / PRODUCER / PAINTER



Cinema, visual art, design and the founding of MindMend

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A life in the arts

Aishwarya Yadav works across film, painting, architecture and entrepreneurship. An interest in how people experience the world connects much of what she makes.

Aishwarya Yadav is a filmmaker and producer whose work spans Indian film and television, and a painter and poet for whom colour and language are forms of personal expression. She is trained in architecture and business, founded the production company Eloquence Media, and is developing MindMend, a mental wellbeing venture. The different strands of her work come into focus through specific projects. A feature film makes a child's school day the centre of a story about opportunity. An architectural project applies low-carbon design at the scale of a township. Painting makes room for observation and expression on a more intimate scale.

Her training gives her several ways to develop an idea. During her Bachelor of Architecture, she learned to think through proportion, light, materials and site. Her MBA through IIT Bombay and Washington University in St. Louis added experience in strategy, finance and leadership. She went on to earn a master's in filmmaking at New York Film Academy, where her studies included screenwriting. Taken together, these disciplines help explain why her work moves so readily between thinking through an image and working out what it takes to bring that image to an audience.

Opportunity as a recurring concern

The Hindi feature *Nanhey Dil*, which she co-produced, is the clearest example of how Yadav brings those interests together. Its young protagonist is the son of a laundry worker. When he gains admission to a well-resourced school, the opening creates a second challenge. He has to find his footing in an unfamiliar social world. Yadav helped carry the film toward a theatrical audience and developed the Mauka Movement around the conviction that everyone deserves a chance.

Aishwarya's work outside cinema brings different responsibilities. Painting and poetry make room for ambiguity and private reflection. Architecture asks how people will live with choices made on paper. The training and wellbeing work puts her in conversation with people about the pressures they face. Across those settings, her interest in possibility is tested through practice, whether the task is shaping a film campaign or helping someone find the words for an experience.

Learning to tell a story

She brought a designer's way of seeing to film school and developed it through screenwriting, production and work across Indian film and television.

An architect reads a room through the position of a doorway, the direction of the light and the way people move in and out of it. In a film, those same relationships can tell the audience who feels at home and who feels out of place. Yadav's architecture and 3D visualisation background gives her a way into that aspect of filmmaking. Her master's at New York Film Academy brought a different set of questions to that visual training, including how a scene establishes a point of view, how a performance changes a line and how the edit controls the amount of time a viewer spends with a feeling.

Her earlier biography identifies depression as the subject of her first short film. That choice reveals an early interest in stories that make an interior experience legible to others. The filmmaking challenge with a subject like depression lies partly in the ordinary details. A pause in a conversation, a change in a routine or an unanswered gesture can carry information that a character may struggle to put into words. That interest in the gap between a person's outward circumstances and their private experience later finds a different expression in *Nanhey Dil*, where Raghu's admission to a new school leaves much of his uncertainty intact.

Building a production career

Yadav's film and television work dates back to 2013 and includes Hindi and Marathi television, South Indian cinema, Hindi-language projects, web series and experience in film distribution. She founded Eloquence Media Pvt. Ltd., where she has held executive producer and director roles. Her professional biography also records a director role at Aurous Avatar Entertainment and includes the Telugu film *Ashwamedham* (2019) in her portfolio.

Mahatma, a period project about social reformer Jyotirao Phule, offers another view of her work as a producer. When the project was announced, *The Times of India* identified her as one of the producers backing it through Eloquence Media. In describing the development process, she has spoken about navigating script approvals, funding, permits and cultural sensitivities. Those decisions have consequences for the story itself, especially when the subject is a historical figure whose work on education and caste continues to matter to the communities portrayed.

FEATURE FILM

Producing Nanhey Dil

Raghu gets the chance to attend a new school. The drama begins when he has to figure out whether he belongs there.

Directed by Swarupraj Medara and featuring Suniel Shetty and Sarvesh Adawade, *Nanhey Dil* follows Raghu Jadhav, a laundry worker's son growing up in Mumbai. Mr. Anthony, the principal of a well-resourced school, helps open its doors to him. Raghu arrives with doubts about how he will be received. His relationship with six schoolmates gives the story space to explore the embarrassment, humour and small acts of generosity that can change how a child feels in a classroom.

The film places a question about social and economic difference inside a setting most people know intimately. School is a place where differences can be noticed quickly, in clothes, in what children bring from home or in what they assume about one another. The friendships matter because they let the children respond to Raghu in ways that can surprise him and each other. The boy remains at the centre of the film as a person with his own fears, affections and wishes. This gives the story an emotional specificity that a general appeal for equality would struggle to achieve.

From development to the audience

Yadav is credited as a producer on the Navaras Entertainment feature. Saiwyn Quadras served as creative producer and worked on the screenplay, and Vishal Kapoor worked on the screenplay and dialogues. The festival record and the theatrical campaign mark distinct chapters in the film's journey. In 2022, the trade and entertainment press reported a Toronto screening. The International Film Festival of India film guide lists the feature as *Udd Jaa Nanhe Dil* in its UNICEF x IFFI programme and credits Yadav among the producers. Under the theatrical title *Nanhey Dil*, the film is scheduled for release in India on **20 November 2026**.

Festival screenings give a film an audience in one context. A cinema release asks the producers to reach families, schools and viewers whose first encounter may be a poster, a trailer or a personal invitation. The years separating those encounters make persistence part of the producing story. Yadav has worked on the film's public presentation and outreach as well as its production, helping carry the story into the conversations she and the team hoped it would start.

Giving a film a visual identity

For Yadav, the work of bringing a film to audiences includes decisions about how its first image feels.

The promotional work around *Nanhey Dil* makes Yadav's eye as a producer visible. In the red-cape imagery, Raghu looks toward a world larger than the one immediately around him. The cape plays on the way a child can use imagination to take up space. In a separate mirror concept, a classroom and books appear in relation to his home, turning a familiar object into a way of picturing what he hopes for. Paper planes, hand-drawn arrows and stars introduce a mark-making vocabulary that belongs comfortably to childhood. Different images express different sides of the film while keeping Raghu recognisable at the centre.

Yadav's direction for the campaign has repeatedly returned to the children's real expressions. She has paid close attention to how faces read at different sizes and how the figure of Raghu retains his presence across a poster, a cinema hoarding and a small trailer thumbnail. Natural expressions matter in a story where viewers are being asked to notice what a child is feeling. Warmth and imagination can come from lighting, colour and composition while the faces keep the specificity of the original photographs.

Working across formats

Designing for a hoarding and designing for a phone make different demands on the same material. A large-format poster needs enough clarity to read at a distance. A thumbnail needs a clear relationship between the image and the title in an instant. Yadav explored a split composition for the trailer artwork, with the *Nanhey Dil* title on one side and Raghu alongside Suniel Shetty on the other. The pairing helps a viewer recognise the film and see, before pressing play, that a relationship matters to its story.

The same attention extends to credits, partner logos, school and premiere invitations, and the path from a printed piece to a trailer. This is a practical part of creative producing. A set of materials must be expressive enough to carry the film's atmosphere, accurate enough to credit its collaborators and clear enough for the audience to take the next step.

The Mauka Movement

Mauka Sabhi Ko Milna Chahiye. Everyone deserves a chance.

Yadav developed the Mauka Movement alongside *Nanhey Dil* to ask what the film's premise could look like in daily life. The connection begins with Raghu. Someone uses their position to make an opportunity available to him, and the experience that follows depends on other people's willingness to include him. Outside the film, a *mauka* can be a first introduction, an hour of practical help, a chance to learn a skill or a first assignment that lets someone show what they can do.

The Mauka Card gives that idea a concrete form. It records who is receiving the opportunity, what they are receiving and who is offering it. Each field matters. Naming the receiver grounds the gesture in a real person's circumstances. Naming the opportunity makes it possible to act on it. Identifying the giver gives someone responsibility for following through. The card also leaves room for people who have modest resources. Time, encouragement, an introduction or shared knowledge can each widen what someone sees as possible.

Finding stories beyond the film

Yadav has developed short-film and explainer concepts to show a *mauka* in recognisable settings. Some follow girls trying to continue their education. Others consider a small farmer's access to a market, practical support for a single parent, or a homemaker getting the time and encouragement to pursue something of her own. Older adults who feel left behind by changing technology are another group she has considered. The examples broaden the movement's reach from the world of school to people at many ages and stages of life.

The movement also invites people to speak about the opportunity that changed their own path. Asking who gave them their first assignment, believed in a skill they had yet to prove, or helped them through a transition brings attention to people who rarely appear in a success story. The film offers a shared experience that schools, families and community groups can use to begin that conversation. The movement asks each participant to look outside the cinema and consider what kind of opportunity they could put within someone else's reach.

A painter's way of looking

Painting gives Yadav a personal space to observe, reflect and express herself through colour and imagery.

Painting is a distinct part of Yadav's creative life. It offers a quieter relationship with an image than film production does. A film has to move the viewer through time, with each scene making way for the next. In a painting, the viewer can return to one detail as often as they like. A patch of colour at the edge may become important on a second look. A shape that first seems easy to read can change when seen against the space around it. That slower encounter gives painting a particular place alongside Yadav's work as a storyteller.

Her architecture training provides one way to understand the visual thinking she brings to art. Architects weigh what happens at the edge of a space, how much can be left open and where the eye is drawn first. Those questions also belong to painting. An area of quiet colour can give an image depth. A marked change in scale can give a small figure or form unusual presence. An uneven balance can create anticipation. In a painter's hands, these decisions express feeling through relationships the viewer can see.

Making room for expression

For Yadav, painting and writing are spaces for observation, reflection and expression. Painting allows a mood or an impression to take shape without requiring her to explain it in sentences. Colour can hold several associations at once. A composition can invite a personal reading from the viewer, and a still image can leave a feeling unresolved. That room for interpretation distinguishes the role painting occupies in her creative life from the more directed communication required by a film launch, a workshop or a business presentation.

Her engagement with Indian and Western philosophy, spirituality and symbolism also helps explain why she values forms of expression that leave space for interpretation. A symbol can change meaning as the viewer spends time with it, much as a colour can change character in relation to its surroundings. In that sense, painting belongs close to her work as a poet. Both forms allow her to pay attention to what is felt or sensed before it is fully articulated.

From colour to language

As an author and poet, Yadav has another way to work with imagery, rhythm and the meanings people bring to what they encounter.

Yadav is the author of *Devi* and *A Mystical Land*. Writing and poetry give her different means of approaching some of the same questions that draw her to painting. In a poem, rhythm can be as important as the image itself. The position of a line break can slow the reader or change the weight of a word. Painting works with a different kind of pause, through open space, texture or the distance between forms. Moving between these disciplines offers ways to discover what a thought needs in order to take shape.

Her interests include Indian and Western philosophy, tarot and animal communication. These sit within her personal and spiritual exploration, alongside an interest in intuition and the ways people create meaning. Tarot brings symbols into conversation. Philosophy gives her traditions of argument and inquiry through which to examine beliefs. Her love of animals reflects an interest in paying attention to living beings whose needs are often communicated through behaviour and gesture.

An artist's contribution to a collective work

A painting and a feature film involve different kinds of authorship. In a film, a producer works alongside a director, writers, performers, designers, editors and many others whose decisions shape what reaches the screen. Yadav's artistic contribution as a producer can be seen in the details she notices and the relationships she helps make possible. In *Nanhey Dil*, that has included how the film is represented visually, which parts of its story the campaign brings forward, and how people are invited to meet the film in schools and cinemas.

Keeping painting as its own practice also gives her a form of expression that can develop on its own terms. A painting can begin with a visual observation that has no immediate destination. A film moves through a series of decisions involving many collaborators and an audience. Working in both forms gives Yadav experience with solitude and with negotiation, with following an image privately and with shaping a public work alongside others.

Designing places to live

Yadav's work in architecture brings the same attention to the experience of a place to the practical demands of climate, materials and land.

Yadav earned a Bachelor of Architecture and began her professional life with work in design and 3D rendering. Her earlier biography records that she topped her university in architecture and received a national award in Sustainable Built Form in 2015. The training behind that work requires an architect to think at several scales. A site plan determines paths, relationships and access. A detail governs how a material meets another material, how light travels or how a person experiences the edge of a room.

Three-dimensional visualisation translates those choices into views a client or collaborator can understand. It makes it easier to discuss the size of a space or the quality of the light while a design is still being developed. It can also make design problems more visible, including when a space looks persuasive as a drawing but feels too enclosed or exposed from a person's point of view. That ability to imagine an environment and let others see it connects directly with the work of framing a scene and developing a visual concept for a film.

Madap Hill and low-carbon planning

Through Archaic Craft Valley, Yadav has worked on the design vision for the approximately 106-acre Madap Hill low-carbon township along the Mumbai-Pune highway. Her work brings together master planning, architecture and landscape. A project of this scale raises linked questions about how buildings are oriented, how people circulate, how much land is disturbed and what resources construction and everyday use will demand.

Yadav's design approach gives particular attention to passive measures, climate responsiveness, energy efficiency and resource-conscious materials. Passive design starts with choices such as orientation, shading and ventilation. At the scale of a township, those choices affect streets and outdoor spaces as well as individual buildings. Low-carbon planning has a direct bearing on how comfortable a place is over the course of the day, how easily people can move through it and how much mechanical assistance buildings need to stay comfortable.

The work of facilitation

Yadav's work with individuals and groups draws on communication training, coaching and several complementary wellbeing practices.

Yadav trained with Dr. Richard Bandler as a certified Master Practitioner in neuro-linguistic programming (NLP) and works as a coach. She has also completed soft-skills and communication training through the British Council. In private sessions, workshops and corporate training, her work puts attention on language, recurring behavioural patterns and the way people make sense of pressures they face. In a workplace, those pressures may involve a difficult conversation or sustained responsibility. In an individual session, the starting point may be a habit of self-criticism or a decision that feels difficult to make.

Her Reiki training includes Holy Fire III and Karuna Reiki® in the lineage associated with William Lee Rand and the International Center for Reiki Training, alongside study in Jikiden Reiki and further learning in Japan. She describes herself as a Reiki Grandmaster practitioner. Reiki is part of her spiritual and complementary wellbeing practice. The U.S. National Center for Complementary and Integrative Health describes the clinical findings on Reiki as inconsistent. A systematic review of NLP interventions likewise found limited evidence for health outcomes.

Sensory Energetics and body awareness

Yadav is also a practitioner of Sensory Energetics (KSE®), developed by Daniel Flash with influences from Kyusho and traditional energy practices. The approach uses movement and attention to bodily sensations and is taught through seminars and facilitator training. Its developers describe release of tension and greater body awareness as aims of the practice. The work belongs to her complementary wellbeing practice, and its proposed therapeutic benefits remain unestablished.

Yadav describes her coaching, Reiki and body-awareness work as having reached thousands of people across individual sessions, groups and workshops. Participants come with a range of concerns, from confidence and communication to emotional patterns and sustained pressure. The aim of her facilitation is to give people time and language to examine what they are experiencing and to consider a practical next step.

Building MindMend

MindMend is Yadav's mental wellbeing startup. Its long-term ambition is to make personalised support accessible to a much wider audience.

MindMend brings Yadav's interests in technology, communication and emotional wellbeing into one venture. She is exploring how artificial intelligence and virtual reality could work alongside human-led coaching and complementary practices. Her approach draws on NLP, Reiki and EFT (Emotional Freedom Techniques), as well as her experience of facilitating sessions with individuals, groups and professionals. The venture reflects her interest in how people come to recognise an emotional pattern and which kinds of support they can access when they are ready to address it.

One possibility Yadav sees in AI is the ability to adapt an exercise or reflection prompt to the participant's language, pace and stated goals. Virtual reality offers a different set of possibilities, including simulated environments for structured exercises or for practising the way someone might respond in a situation they expect to find difficult. Within her vision for MindMend, those tools could extend the work a person begins in a conversation with a facilitator. Yadav's long-term ambition is for MindMend to reach millions of people globally.

The founder's perspective

Yadav's business training is relevant to the venture because access depends on decisions about cost, delivery and how a service fits into a person's day. Building for people with different levels of familiarity with technology also raises questions of language, timing and the effort required to get started. Those considerations echo practical challenges she has encountered elsewhere, from making a cinema campaign legible on a phone to designing environments around how people actually use them.

Her work with senior professionals and leaders brings a workplace perspective to the venture. People in demanding roles may have plenty of language for targets and performance and much less opportunity to discuss the effect of sustained pressure. Her emphasis on self-awareness, communication and emotional steadiness has developed in part through work with those participants. Through MindMend, she hopes to make that kind of support available at a scale that individual sessions alone could rarely reach.

Creating room for possibility

Yadav's public work brings her interests in education, communication and emotional wellbeing into settings where people can act on them.

As a TEDx speaker at TEDxSinhgad COE and a corporate trainer, Yadav has brought questions of stress, identity and emotional wellbeing into public and professional conversations. A workshop gives her a setting in which to work with an audience's actual questions and examples. A talk can give people a common starting point for a subject they may find difficult to discuss at work or at home. Her involvement with a charitable school also places education among the practical commitments behind her producing and campaign work.

Working in different fields has often meant learning a new professional vocabulary. An architectural proposal has to answer questions about place and performance. A film asks for judgment about story and audience. A wellbeing venture demands attention to what people can use and what they say they need. The continuity in Yadav's career lies in how she applies earlier skills to later work. Her design background is visible in her approach to images, her management training in her work as a producer and founder, and her interest in communication in both the Mauka campaign and her workshops.

What she is working toward

Yadav's long-term plans include growing MindMend's reach, continuing to produce stories with social relevance and widening participation in the Mauka Movement. Each has a different measure of progress. For a film, it can be the point when audiences encounter a story that has spent years in development and release preparation. For the campaign, it can be an opportunity offered and followed through. For MindMend, it involves turning a concept into something people can find, understand and use.

Painting belongs in that portrait of her future for a different reason. It gives her time with an image before it has to be explained, funded or put in front of an audience. That time with colour, language and observation is part of how she continues to grow as an artist. It sits beside the public work of bringing a film to cinemas, designing a place or asking someone to offer a first chance, and gives her a way to keep making things through the quieter parts of a creative life.

Source notes

Biographical details draw on Yadav's account and earlier biography, alongside published records for selected projects and practices.

Biographical background

Aishwarya Yadav's notes prepared for this profile and her earlier biography, A Life of Creativity & Purpose, inform the sections on education, career, painting, books, architecture, public speaking, facilitation and MindMend. The film's campaign development draws on her production and outreach work.

Film career and business education

The IIT Bombay and Washington University Executive MBA programme lists Yadav as an executive producer and director at Eloquence Media. The Times of India named her as a producer backing the Jyotirao Phule project Mahatma at its development stage. Executive MBA programme directory · Mahatma project coverage

Nanhey Dil

The IFFI guide documents the film's earlier title and Yadav's producer credit. Entertainment coverage reports the Toronto screening and the later theatrical release date. IFFI film guide · 2022 Toronto coverage · 2026 theatrical release coverage

Complementary wellbeing practices

Sensory Energetics documents the origins and stated aims of KSE®. The U.S. National Center for Complementary and Integrative Health summarises Reiki research, and Sturt and colleagues review NLP health outcomes in the British Journal of General Practice. Sensory Energetics · NCCIH on Reiki · NLP systematic review