

There's a special kind of Indian social comedy that needs no introduction. Picture a chair at a wedding, a corner office with a nicer window, or a coveted seat at the table — everyone acts uninterested, but everyone's watching. You don't have to spell out the joke; you have to nod towards it.

That's exactly what 'Kursi Pe Nazar' captures. A chair sits in the middle of everything. Eyes circle it — calm, calculating, pretending not to care but doing just the opposite. No one moves. A carpenter tells the story. The humour arrives quietly, slipping into that space between what's said and what everyone already understands.

On the face of it, it's a Fevicol ad. But beneath the surface, it's something more — the last campaign idea from Piyush Pandey, the man who spent over forty years encouraging Indian advertising to believe in itself.

To understand what Pandey means to Indian advertising, you have to understand what Indian advertising was before him. When he joined Ogilvy India in 1982 as a young executive from Jaipur with no formal advertising training, he entered an industry whose default register was borrowed from British campaigns and American formats.

He didn't set out to shake things up for the sake of it. Instead, he insisted

on seeing Indian life as it was. The Fevicol campaigns, which began in the late '80s, became the truest expression of that. There was the truck, bursting with people, livestock, and hope. The fisherman whose catch just wouldn't let go. The man was so firmly glued to his seat that not even a fight or a collapsing ceiling could budge him. The product was glue and the ads were a mirror.

When Pandey stepped down as Ogilvy's global creative chairman in 2023, he left more than just a trophy case behind. Sure, he'd won more Cannes Lions than most agencies see in a lifetime. But more than that, he taught a whole generation of Indian creatives to stop apologising for where they came from.

The idea for 'Kursi Pe Nazar' arrived the way his ideas tended to — as a single, unshowy observation. Sometime last July, he described it to his brother, filmmaker Prasoona Pandey, who has directed much of Fevicol's filmed work, in one sentence. In life, he said, everyone is

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Fevicol's new campaign carries the final creative fingerprint of Piyush Pandey. What happens to a brand when its defining voice goes quiet?

looking at someone else's chair.

At its heart, it was an old Indian truth in new clothes — the itch for the next rung up, not out of greed, but because of a restless social arithmetic that runs through all the pecking orders of daily life. Piyush Pandey named it, gently, and then stepped aside.

"Right away, you could see there was a Fevicol idea in it," Prasoona recalls. "It was a simple, joyful take on aspiration."

Before the conversation had gone much further, Piyush had already written a poem around the thought, and it became the film's spine. A few tweaks followed in September 2025. "He messaged back, 'This is fantastic,'" Prasoona says. Then, with the quietness that has marked the past year, he adds, "After that, we ran out of time."

Compass Of Creativity

The shoot was pushed to February 2026. Harshad Rajadhyaksha and Kainaz

Karmarkar, Ogilvy India's chief creative officers, along with Mumbai creative head Anurag Agnihotri, were brought in to carry it across the line. Their brief, as Prasoona describes it, was not to redirect the idea but to complete what Piyush had started.

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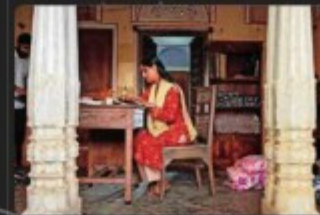
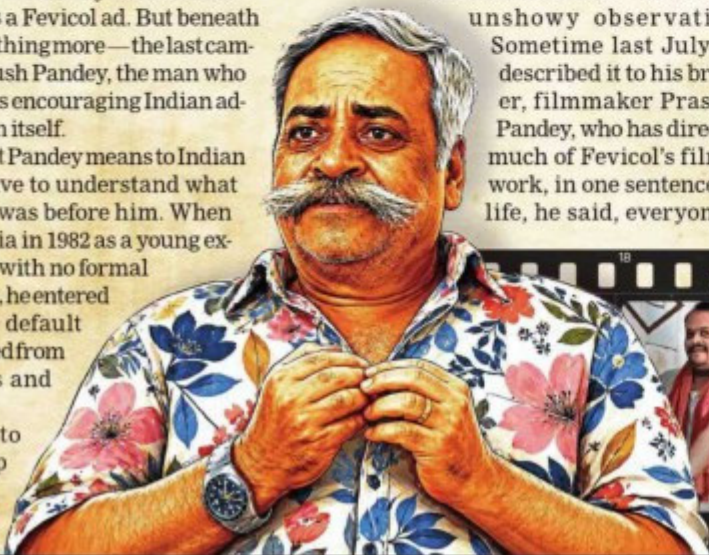
At each decision point, they asked themselves: What would Piyush do? "That became our compass," Prasoona says.

It is a phrase that carries more weight than it might seem. To use someone as a compass is to trust their judgement more than your own. It is also, quietly, a form of grief.

The resulting film is recognisably, warmly Fevicol. Its central

line is characteristically spare: *Har kisi ki nazar hai kisi na kisi ki kursi pe*. Everyone has their eye on someone else's chair. The chair is the protagonist. And the product does what it has always done in these films — hold things together while life plays out around it.

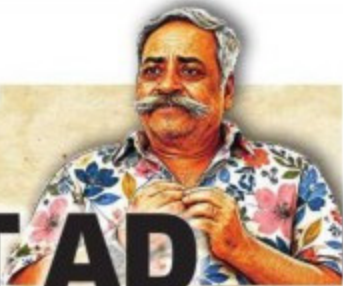
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Stills from Fevicol's 'Kursi Pe Nazar'. The film goes live on May 1.

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"That central line is the magic," says Karmarkar. "Its simplicity and clarity. Piyush could strip an idea down to exactly what needed to be said, and no more."

That economy has always been the brand's most demanding standard, and its most distinctly Pandey quality. Rajadhyaksha says, "The beauty of Fevicol films is not explaining the joke, not underlining the emotion and not hedging. This idea is a strongly felt human truth, but it took a Piyush to frame it in a way that was distinctly him and distinctly Fevicol."



Prasoon Pandey

Sudhanshu Vats, managing director of Pidilite Industries, says about the campaign: "'Kursi Pe Nazar' comes from

a very Indian insight that exists everywhere." He calls Pandey a culture architect. "Piyush understood India and its cultural layers with rare depth. His instinct for fusion, across ideas, influences and lived realities, was remarkably sharp."

"No one can write like Piyush," adds Karmarkar. "The role now is to retain the soul, not imitate the style."

Pidilite has long treated Fevicol less like a marketing account and more like a cultural institution, giving it unusual latitude and trusting instinct over metrics. But institutions are also made of people. And some people, when they leave a room, permanently change its acoustics.

"We didn't get the chance to discuss this campaign with him," rues Rajadhyaksha.

In the film itself, none of this weight is visible. The chair sits still, the eyes keep moving, and the humour lands without trying. It is, in every way that can be measured, a Fevicol film.

Which is, perhaps, the most Piyush Pandey thing about it. He spent four decades making work that looked effortless because he knew that effort, in the end, should never be the thing you see.

The chair holds. The eyes keep moving. And somewhere in the texture of the film and the lightness of the joke, a voice that shaped Indian advertising for a generation is still quietly in the room. The film goes live on May 1.

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