



bbitf 2023

Bhullung-Bhuthur International
Theatre Festival

ভুল্লুং-বুথুৰ আন্তঃৰাষ্ট্ৰীয় নাট-মহোৎসৱ
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Organised by
AANK_A Creative Line



In collaboration with
Srimanta Sankardev Kalakshetra Society
Govt. of Assam

GUWAHATI | ASSAM | INDIA

4 –10 October 2023



/BBITF23

- FELICITATION
- PERFORMANCE
- THEATRE WORKSHOP
- THEATRE FORUM
- ENVIRONMENTAL AWARENESS WORKSHOP

/OCT 4

5.30-8.00PM

Venue: Sri Sri Madhavadeva International Auditorium of Srimanta Sankardev Kalakshetra Society, Guwahati

Performances:

Sattriya Dance: **Dr. Pratibha Sharma**
Sarod Recital: **Mr. Tarun Chandra Kalita**

Key Note address

Inauguration of the Festival:

Kulada Kumar Bhattacharya

Performance of the play:

Untouched-Sri Lanka

Sujeewa Pathinisekara

/OCT 5

5.30-8.00PM

Venue: Sri Sri Madhavadeva International Auditorium of Srimanta Sankardev Kalakshetra Society, Guwahati

Performances:

Eréndira's Metamorphosis-India
Dr. Mrinal Jyoti Goswami (5.30-6.30 PM)
Love and Lock Down– Sri Lanka
M. Safeer (6.50-8.00PM)

/OCT 6-10

02.00 PM – 07.00 PM

Venue: Srimanta Sankardev Kalakshetra Society

Advanced Physical Theatre Workshop

The theme of the workshop: “How to use the body and rhythm of the body as an actor for Acting”.

Conducted by: **M. Safeer and team members of Inter Act Art**, Sri Lanka

/OCT 7

10:00 AM – 12:30 PM

Venues: Mayang Anchalik College, Rajamayang, Morigaon

Environmental Sensitization Workshop

Theme: Exploring the Brahmaputra River: Cultural, Historical, and Ecological Insights

Conducted by **Aaranyak**

/OCT 8

10.00 AM – 01.00 PM

Venues: Guwahati College, Bamunimaidam, Guwahati –781021, Assam

Theatre Forum

Topic: Theatre in Different Countries: Prospective and Challenges

Moderator: **Nayan Prasad**

Speakers: **Dr. Ajay Joshi & MGM Safeer**

/OCT 9

10:00 AM – 12:30 PM

Venues: Krishna Kanta Handiqui State Open University, City Campus, Guwahati

Environmental Sensitization Workshop

Theme: Exploring the Brahmaputra River: Cultural, Historical, and Ecological Insights

Conducted by **Aaranyak**

Harmonizing Humanity through Theatre and Rivers



Dear Friends and Fellow Artists,

I am thrilled to welcome you to the Bhullung-Bhuthur International Theatre Festival 2023, a celebration of the profound connection between rivers and human civilization. This festival is a testament to the power of theatre to promote harmony and unity in our diverse world.

As the Festival Director, I am deeply honoured to be a part of this ambitious project, in collaboration with the Srimanta Sankardev Kalakshetra Society. Over the course of this event, we will explore the rich cultural heritage of Assam and its unique relationship with the Brahmaputra river.

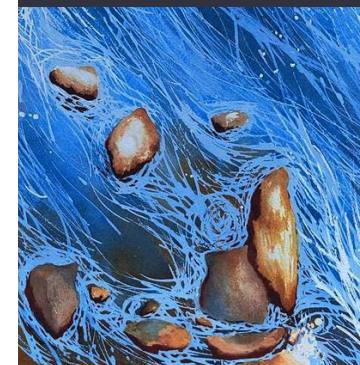
Through performances, workshops, and discussions, we aim to inspire positive social change and foster a more compassionate and empathetic society. Let us come together, celebrate our differences, and embrace the universal language of art to create a world where humanity triumphs above all else.

Thank you for being a part of this transformative journey. Together, we can make the Bhullung-Bhuthur International Theatre Festival 2023 a resounding success and a beacon of hope for a harmonious future.

Warm regards,

Mrinal Jyoti Goswami
Festival Director, bbitf23

Let us come together, celebrate our differences, and embrace the universal language of art to create a world where humanity triumphs above all else.



A Warm Welcome to a Spectacle of Culture and Unity

I am incredibly privileged to be a part of this extraordinary journey honouring the profound relationship between rivers and human civilization as the Secretary of this esteemed festival. Our festival, which is held against the magnificent background of Assam's famous Brahmaputra River, is more than just a celebration; it serves as a monument to the ability of culture, art, and harmony to overcome the barriers that occasionally divide us.



In today's world, where differences can often become fault lines, festivals like this serve as crucial bridges, connecting diverse cultures and promoting peace and harmony. We firmly believe that it is through the exchange of stories, the sharing of experiences, and the celebration of our unique identities that we can build a more progressive and compassionate society.



The Bhullung-Bhuthur International Theatre Festival 2023 is not just about performances and workshops; it is a platform for dialogue and understanding. It is an opportunity to transcend boundaries, both physical and metaphorical, and come together to

In a world where division and discord too often make headlines, this festival stands as a testament to the enduring power of culture to unite us.



explore the rich tapestry of humanity. It is a reminder that in our diversity, we find our strength, and in our shared experiences, we find our common ground.

As we witness artists from around the world unite to showcase their creative expressions, let us remember that art knows no boundaries. It speaks a universal language that transcends words, one that connects hearts and souls. Through the transformative power of theatre, we aim to ignite empathy, foster understanding, and inspire positive change. We believe that when people from different backgrounds come together to create and appreciate art, they also come together to build a more compassionate world where harmony prevails.

In a world where division and discord too often make headlines, this festival stands as a testament to the enduring power of culture to unite us. It is a reminder that,

despite our differences, we are all part of the same human family. It is an affirmation of our shared desire for a world where peace, compassion, and creativity flourish.

So, I invite each and every one of you to join us in this celebration of culture, compassion, and creativity. Let's immerse ourselves in the symphony of cultures, the cadence of rivers, and the tapestry of humanity. Together, let us work towards a future where festivals like this are not just celebrations but milestones on the path to a more harmonious and progressive society.

Thank you for being a part of this journey, and may the Bhullung-Bhuthur International Theatre Festival 2023 inspire us all to build a brighter and more compassionate world.

Thank you!

Halim Hussain, Manabendra Sarma
Festival Secretary, bbtf2023

The Indian Potpourrie!

Dr. Ajay Joshi



The need to disrobe from our 'Comfort' Apparels, and face the 'naked and exploited' truth of the times we live in, is paramount. Theatre has proved in the past that 'It' has the power to unsettle even the sturdy, which we need to rejoice in, while giving depth and a critical understanding to our work.

Every time I sit down to 'pen in'; it is invariably after much struggle against the 'writers block'. But when it happens, thoughts and ideas and experiences nudge and jostle to find space in my write-up. Keeping them on track is a herculean task and when the assignment is to write on theatre and that too Indian theatre, it is a cascade. Where does one start, what does one cover, how does one reign in all that is happening, how does one overcome the temptation not to be partial in the coverage. 2000 years of theatre, with the oldest form the 'Kuddiattam' still practiced in certain southern pockets, the length and breadth of the country vibrating with activity, some small some big, but there to take your breath away, the dramatic times we live in giving enough inspiration to respond and so much more!!!

As I mulled over what to write about in this piece and definitely shying from narrating the history of Indian theatre, I wish to raise some concerns that besiege me on my theatric sojourns!

On my visit to the Emerald island (Sri Lanka), for a symposium on 'Traditional arts in the context of Globalisation', as I sat back in the rather uncomfortable chair of the sparsely occupied auditorium, taking in the magnificent oration of the chairperson, Kiran Grewal from Australia, as she chalked out their use of the arts as a means of advocacy and therapy for gang rape victims, two words she used, jarred me out of my complacency. Two words, though out of context to my previous experiences, jabbed at me and made me sit up. Yes, I had heard them often, maybe a bit too often in my travails and definitely often, back home. I had wondered then,

I had tried to understand them, I had tried to reason with them, but like I was too drawn into the 'Comfort Zone', to pursue the matter further- 'Meaningful theatre' and 'Theatre of discomfort'.

Back in India, remnants of the speech had stuck on, the visit to theatre practiced by the ethnic communities in Srilanka left a pleasant taste, a week spent with Sanjoy Ganguly, as my roomie, and an important international voice, practicing theatre of the oppressed in Kolkata and many such 'Meaningful' occasions, came rushing to me, pleading for audience and discourse and I decided to pen in.

'As compared to our times', though this statement may sound a tad too clichéd, the present is turbulent at all quarters- social, political, economic and cultural. The world seems to be flung high in relentless wars, idiosyncrasies run unabated, dialogues

debarred from practicing in conflict zones, Play shows banned and cancelled. Turbulent times indeed!

That theatre is and has been a strong tool of inciting emotions and hitting out at injustice, within its artistic limitations, is no new theory or discovery and proved beyond doubt. At one end are these 'Times', with stories galore at every turn, enough to satiate the creative instincts, and in dire need for representation and the other end an artistic community 'waiting for the right time' to react. Going by the intensity of instability in the world and a need to give vent to smothered voices and shackled intentions, the 'reactions' of the art community seems far apart. Though I don't want to sound pompous by generalising this statement and humbly claim to have not seen all works in the country, I speak for what I have, and that has been dismal.



thinning out, anger flared at the drop of a hat. 'Vote bank' politics ramming deep into the arts, the first victim of any cross-border conflict, hammered, abused, mutilated, coerced. Writer's murdered, foreign artistes

Now I come back to these two words- 'Meaningful Theatre' and 'Theatre of Discomfort'. Seemingly different, which linguistically could imply different meanings. As I try to engage with them and attempt

to unravel the layers, I realise at a point that I am on slippery and highly debatable grounds and the other that they seemed to be interlinked and impacting each other. While understanding what makes theatre 'meaningful' it points to the nexus between the performers, the act and the viewers, while not forgetting the publicity and media that take such work to the masses. And here my ignorance of some good work done in other parts of the country could be explained. Ironically as I try to find my answers as to the implication of these words, more questions than answers befall my path. Who and what decides what is meaningful? Art could be meaningful to the creator, but then is it worth that stand, if not understood as expected by the creator, by the viewer? Does that then mean that one has to oversimplify and spoon-feed the audience? Is satisfying the audience, the ultimate and a benchmark to decide the success of a production? What is the preparedness of the artistes to tackle this challenge? How does one raise the bar of aesthetic appreciation of the audience and its' training to see varied works of art, in all its complexities?

Can we compartmentalise art as paintings, theatre, dance, installations, multimedia, calligraphy, sculpturing, Graffiti, music, literature and deny their interdependence and collective response in protest to subjugation? Can they be effective 'Cultures of resistance'? Does creating 'Discomfort' lead to 'meaningful' theatre or vice versa? If this argument were to hold ground, then does 'meaningful' theatre be that which is reactionary, and creates an immediate reaction and response to a situation? The theatre of protest, the theatre of oppression,



street theatre! What then happens to definitions of theatre as 'Entertainment', 'Awareness', 'Education' etc., where impact or reach may be immediately seen? For that matter how does one measure the 'Impact', it being qualitative in a certain way?

This may sound rather quizzing, but it needs to be pondered upon. Whatever flavour one may give to the approach to the arts, some things to my opinion are uncompromising. As artistes we cannot be mute 'spectators' to the changing times and have to use this important 'Artistic Tool' that we possess, to express 'Meaningfully'. The need to disrobe from our 'Comfort' Apparels, and face the 'naked and exploited' truth of the times we live in, is paramount. Theatre has proved in the past that 'It' has the power to unsettle even the sturdy, which we need to rejoice in, while giving depth and a critical understanding to our work. 'Playing by the gallery' and keeping the 'Already Happy', happy, is 'self-indulgence' and 'orgasmic'; but what holds longer is the warmth and lingering remembrances in the mind of the viewer, of the work you present.

I sympathise that Impact analysis takes time. It raises more queries. If we know that theatre has the power to make a considerable difference in one's life, then at what age is it to be incorporated as a form of art? What do we do with theatres or structures which are already hardened in their philosophies and definitions of theatre and who have nestled deep in their comfort zones, astutely prophesising that theatre is for entertainment alone? I wonder whether in today's changing times, there is now, more than ever before, a need to redefine theatre and its objectives.

Though I might sound morose and depressing and overtly concerned about theatre practices in India, let me assure you that it does not dampen the spirit with which it is happening in India, in all its vigour. Keep aside if anyone is perturbed by my concerns, but the stage is set. And at times, watching some work, I tend to wonder whether I am being too pragmatic and then wanting to prove myself wrong.

The British ruled India for years and left back the Proscenium for us to cherish in. And we did do just that for the many years after them. But that was never our style, as we traditionally performed in open spaces, courtyards and temple premises. Off late I notice this resurgence of the search for alternate performative spaces. And it seems to be doing the trick- at one end overcoming the privation associated with the proscenium in terms of logistics, availability, finance etc., and at the other the accomplishment of reaching out to the audience by performing where 'they' are available. Garages, Private residences, parking spaces, courtyards, open air theatre, wooded areas and many innovative locales are being explored.

So India is fascinating in terms of the arts and can be viewed and studied from various perspectives. The more you scourge the surface the deeper and better it gets, especially where theatre is concerned, spanning the entire range from the primitive and folk to highly sophisticated and chic, catering to a varied palette to cherish and for us viewers to critique!

THE AUTHOR: A renowned theatre critic, a doctorate holder in the same and a practicing dentist. He is the recipient of Indian Fulbright-Nehru Academic and Professional Excellence Scholar (2018-19). Dr. Ajay Joshi is an accomplished personality in multi-dimensional fields. He is a highly passionate individual who has been instrumental in carrying forward the legacy of theatre by educating the majority

Sri Lankan Theatre

M. Safeer



Sri Lanka has a long cultural history which simultaneously nurtured the Art of Theatre in the country as well through that lasting history. We can identify the Seeds have been planted rurally for the modern theatre practice through the folk dance and folk dramas. The rituals like Invoking blessings (Shanti karma), Chasing diminish evil absorbent (Thovil) and rituals of awakening energies (Yaaga homa) been well established within the rural community and moved till today. The practice of various theatre forms such as Teeter, Naadagam, Noorthi were different genres of various theatre practices moved along with these. After 1950 the path of these practices has taken its turn towards modern theatrical structure and practice. Late Professor Ediriweera Sarachchandra one of the very famous theatre director started his journey towards the exploring new dimensions in Sri Lankan Theatre practice through his drama "Maname." Colonial era of Portuguese, Dutch and British governance before freedom gained, and foreign influence indeed shadowed the development of Sri Lankan theatre too. The languages commonly used to create dramas are Sinhala fairly around the country, Tamil basically in North and East and English once in a while throughout the island. Theatre arts refers to the ethnicity base in the surrounding.

The Dance traditions of Upcountry (Udarata), Low Country (Pahatharata) and Sabaragamuwa district of Sri Lanka (Sabaragamuwa) were developing within the country, very systematic progress started to flow through the theatre Arts. When the special festivals were taken place in Buddhist

Temples, Hindu kovils the traditional dance performances been taken place in the vicinity of the mass gathered. In the North and East also experienced the same tradition which gave its progressive support to stepping towards the development of modern theatre practice. Especially when the traditional practice taken place in invoking blessings to the community, it expanded the artistic taste of the common audience. They did happen centralizing rural, urban and village community.

While we look back and analyze the Theatre Practice in Sri Lanka, we can evaluate the nonprofessional practice within the circle. When a stage play has been created, as production has been in progress, they used to travel through city to city and perform

their performances. From the amount of ticket collection, wages been distributed among actors and actresses as well as other technicians and creative personalities too. The most actors and technicians are employed in various other jobs as their employment and practice theatre along with it for many reasons such as fame etc. Though it is not their profession but purely their passion. Within such a frame work of a background, all these directors, actors and other creative people main objective is for their self-satisfaction. Under these circumstances even large number of theatre productions been created annually, but lesser number of performances been performed on regular basis due to this environment and practical issues.

Theatres in Sri Lanka

When we consider the theatre spaces available, there are only few theatres available in the country with standard technical requirements and facilities. Most of them are based in Colombo. While we analyze the situation, we can simply point out that Colombo is the main center for theatre and theatre practitioners and also main cultural hub. Lionel Wendt, Elphinstone, Tower, Bishop Auditorium, Young Men's Buddhist Association Hall, British International School Auditorium, Lumbini Theatre, could be enlisted as theatre spaces available with certain facilities which knows about the theatre fraternity and the requirements of theatre practitioners too. Punchi theatre is a small scale theatre space maintained privately by veteran theatre practitioner. Other than this in Galle, Matara, Kandy, Matale, Anuradhapura, Polonnaruwa and Jaffna districts there are theatre spaces called Town Halls available. There is no proper lighting system in those theatre spaces. Theatre groups have to carry required lights and other technical requisitions to fulfil their needs. In some other village areas, we find Community Center Halls which contain the minimal resources where it concerned toward performances and its requirements. Though the performances been performed to the audience, most of these halls doesn't have proper greenroom facility even. In university bases there are public addressing places are available as auditoriums. Commonly these spaces are once in a while used as theatres to entertain the public theatre fraternity and university students too. These spaces have the similarity in all sort of issues related to all other theatres mentioned above.

Theatre Festivals in Sri Lanka

All the dramas created annually has been based and centralized their concentration only on few theatre festivals been held in the country. Many newcomers and young theatre practitioners focus their attention centralize and their views towards these festivals as they believe that they could become stable when they are recognized in these sort of festivals. When we point out the festivals it refers to state Theatre festival organized by Cultural department of Ministry of Cultural Affairs, Youth Drama festival organized by National Youth Services Council, Children drama Festival organized by Cultural department of Ministry of Cultural Affairs. All these festivals are competitive festivals. Youth theatre festival is basically organized to enhance youth in the country, students in higher education, young theatre practitioners etc. Only the young people will be allowed to apply and participate in the festival. The participant's age range is 18-35 years and it refers to length and short play categories in Sinhala and English languages. This youth festival contains 100-150 short plays and 25-50 length plays too. Length plays are moreover one hour in duration while short play's duration countable is maximum 30 minutes in duration.

Anyone can apply and compete in the state theatre Festival. This competitive festival contains length and short plays in Sinhala and Tamil Languages. Each year there are vast number of short plays and demanding number of length play applications are received by the organizers. This festival has been organized by the subcommittee of Drama held under the Art Council of Cultural Department of Sri Lanka's Ministry of Cultural Affairs.

Other than this, State Children theatre festival has been organized by the



subcommittee of Drama held under the Art Council of Cultural Department of Sri Lanka's Ministry of Cultural Affairs too. This festival is totally dedicated to Children's dramas. This competitive festival is held in Sinhala, Tamil and English languages. There are two categories for this festival called limited and open sections. Limited category only accepts school theatre productions and any theatre practitioner could apply for the open section.

There is one more International theatre festival functioning in Sri Lanka. This is organized by Inter Act Art Institute itself. It has initiated its functions in 2012. Nine editions have been conducted up to this year 2023. It has changed its criteria as a competition since 2023. That of course contain Local and International competitive theatre production categories. Around 8-10 foreign countries been invited annually and around 6-8 local productions also been participated.

Above mentioned State Theatre festival and Children Drama Festival by subcommittee of Drama held under the Art Council of Cultural Department of Sri Lanka's Ministry of Cultural Affairs, grants winners of the competition some financial prizes along with the awards too.

Theatre Education in Sri Lanka

In Sri Lanka we are able to point schools to universities as these places where students been taught about Drama and theatre subjects from basic level to diplomas, various graduation programs to study the subject and universities where student could get into the aesthetic arts stream and obtain special honours degrees are available according to the requirement. A student is capable of studying Drama and theatre subjects and obtain a degree at Universities in Colombo, Kelaniya, Peradeniya, Jaffna and Eastern peninsula. Other than this we have a subject related method to study in school education system from the year one to the year thirteenth. 1-5-year student should obtain the primary education and 6-11 it refers as then along with it comes the higher education to year 12-13. The system is trains the child to enhance this secondary education with complete understanding and knowledge refers to Secondary level of education. At the basic level, in 6th year school children are compulsory to choose aesthetic education such as selecting either music, arts, dancing or theatre subject. After selecting this 11th year they have to select the particular subject chosen as their section of referring subject stream. For an example if a student selects drama and theatre in

may choose the stream in which will be comprised drama and theatre in university selections.

There are few theatre schools providing various levels of Diplomas available in the country. That contains three months, six months, one year, two years and three year expansions of durations. The students stepping out from universities as scholars to the society are joining in to the teaching accordingly. There are no proper institution or official body to study theatre art subject properly. If they want to gain experience, they should practice and work under veterans for their thirst of knowledge.

There are around 200 cultural centers maintained under the cultural ministry lead them under the supervision of the ministry too. Within these spaces theatre, Dance, Music, Arts subjects are taught by the guidance and major expenses born by the main body such as governing officials, space and buildings as well as maintenance too. But those are only very simple cultural spaces only.

The basic structure of Sri Lankan theatre could be explained briefly in this manner. In the meantime, theatre spectatorship or fraternity is also not that huge as well. They are basically based on urban town areas. The well-known Directors and their productions are having the somewhat lucky market growth and the newcomer's productions are mostly experiencing the loss in income through performances and fraternity in this tiny market. This is how we can evaluate the Sri Lankan Theatre base in a simple form. In this basic structural analyzation, we didn't refer to the history of theatre in full. This is just a tiny effort taken to analyse the base of the subject related to this picturesque island.

THE AUTHOR: An award winning director of theatre, a playwright, the pioneer who introduced concepts of Black Box Theatre and Forum theatre in addition to few other forms of theatre to Sri Lanka, a director of a publishing house which has published numerous books during the past two decades, founder of the Colombo International Theatre Festival, an annual event since 2012, a dramaturge and directed more than 50 productions including 5 International Theatre Productions, monologues, dance and contemporary productions in the last three decades and a Film Director.

Advanced Physical Theatre Workshop

The theme of the workshop
“How to use the body and rhythm of the body as an actor for Acting”.

Conducted by: M. Safeer and team members of Inter Act Art, Sri Lanka
October 6-10, 2023 | 02.00 PM – 07.00 PM
Venue: Srimanta Sankardev Kalakshetra Society

INTRODUCTION

The cultural diversity of the Indian subcontinent, encompassing India, Pakistan, Bangladesh, and Sri Lanka, is bound together by a shared cultural heritage, rich literature, and artistic traditions. Theatre, in particular, plays a pivotal role in uniting these communities.

THE THEATRE

The theatre has deep roots in the subcontinent, evolving from epic story recitations. This art form, with its fusion of various arts, is highly esteemed. However, language barriers have limited its accessibility beyond linguistic boundaries.

DIALOGUE PLAYS

It was common to use dialogues through characters so that the audience could follow

the story together with the actions. This was very successful within a specific linguistic community. When it is viewed by another linguistic community they were unable to understand the story, for example a drama made in Colombo, Sri Lanka in Sinhalese language is of no use for the Jaffna people who don't speak Sinhalese language. This is very true anywhere in the world.

“MOVEMENT THEATRE”

To bridge these linguistic gaps, Inter Act Art of Sri Lanka introduces “Movement Theatre,” a nonverbal performance form that uses physical movements, rhythm, dance, and expressions to communicate with audiences.

METHODOLOGY

A team of four members from Inter Act Art will lead the workshop in Assam, including a chief consultant, translator, and two assistants. The workshop will focus on using the body and rhythm for acting, combining physical and mental fitness training with discussions, video demonstrations, and practical exercises.

Theatre Forum

Topic
**Theatre in Different Countries:
 Prospective and Challenges**

October 8, 2023 | 10.00 AM – 01.00 PM
Venue: Guwahati College, Bamunimaidam, Guwahati –781021, Assam, India

Moderator: Nayan Prasad

Speakers

Dr. Ajay Joshi, Indian Fulbright-Nehru Academic and Professional Excellence Scholar (2018-19), Theatre Researcher, Pune, India

MGM Safeer, CEO, Inter Act Art Theatre Institute, Colombo, Sri Lanka

Objective

The Theatre Forum aims to explore the diverse world of theatre by discussing the opportunities and obstacles faced in various countries' theatre scenes.

Key Themes

Cultural Diversity: Examining the impact of culture on national theatre traditions.

Political and Social Contexts: Discussing government influence and theatre's role in

societal change.

Economic Challenges: Investigating funding models and sustainability in theatre.

Language and Translation: Overcoming language barriers in global collaborations.

Globalization and Modernization: Adapting traditional forms to contemporary trends.

Audience

Open to theatre professionals, academics, students, and cultural enthusiasts interested in global theatre dynamics.

Outcome

The forum aims to foster cultural exchange, highlight innovation in theatre, address common challenges, and promote international collaborations.

Conclusion

This event celebrates theatre's diversity and its unifying power. It encourages cross-border connections and inspires creativity and cooperation.

Environmental Sensitization Workshop

Theme
Exploring the Brahmaputra River:
Cultural, Historical, and Ecological Insights

Conducted by **Aaranyak**

October 7, 2023 | 10:00 AM – 12:30 PM
Mayang Anchalik College, Rajamayang,
Morigaon

October 9, 2023 | 10:00 AM – 12:30 PM
Krishna Kanta Handiqui State Open
University, City Campus, Guwahati

Introduction

The Environmental Sensitization Workshops, part of the Bhulung-Bhutthur International Theatre Festival 2023, aim to deepen participants' connection with the Brahmaputra River. Aligned with the festival's theme, "Theatre for Harmony," these workshops highlight the profound link between rivers and human civilization.

Objectives

Cultural Exploration: Uncover the cultural heritage and historical importance of the Brahmaputra River in Assam and beyond.

Environmental Awareness: Raise consciousness about the river's ecological significance and the urgency of conservation.

Community Engagement: Encourage active dialogue and participation, emphasizing the river's role in shaping society and culture.

Structure

Interactive Discussions: Engage participants in discussions led by Aaranyak experts, exploring the river's cultural and ecological facets.

Creative Expression: Utilize theatre, storytelling, and artistic activities for participants to convey their emotions and understanding of the Brahmaputra.

Audience

Open to students, artists, environmental enthusiasts, and anyone interested in deepening their appreciation for the Brahmaputra River's importance.

Aaranyak

Outcomes

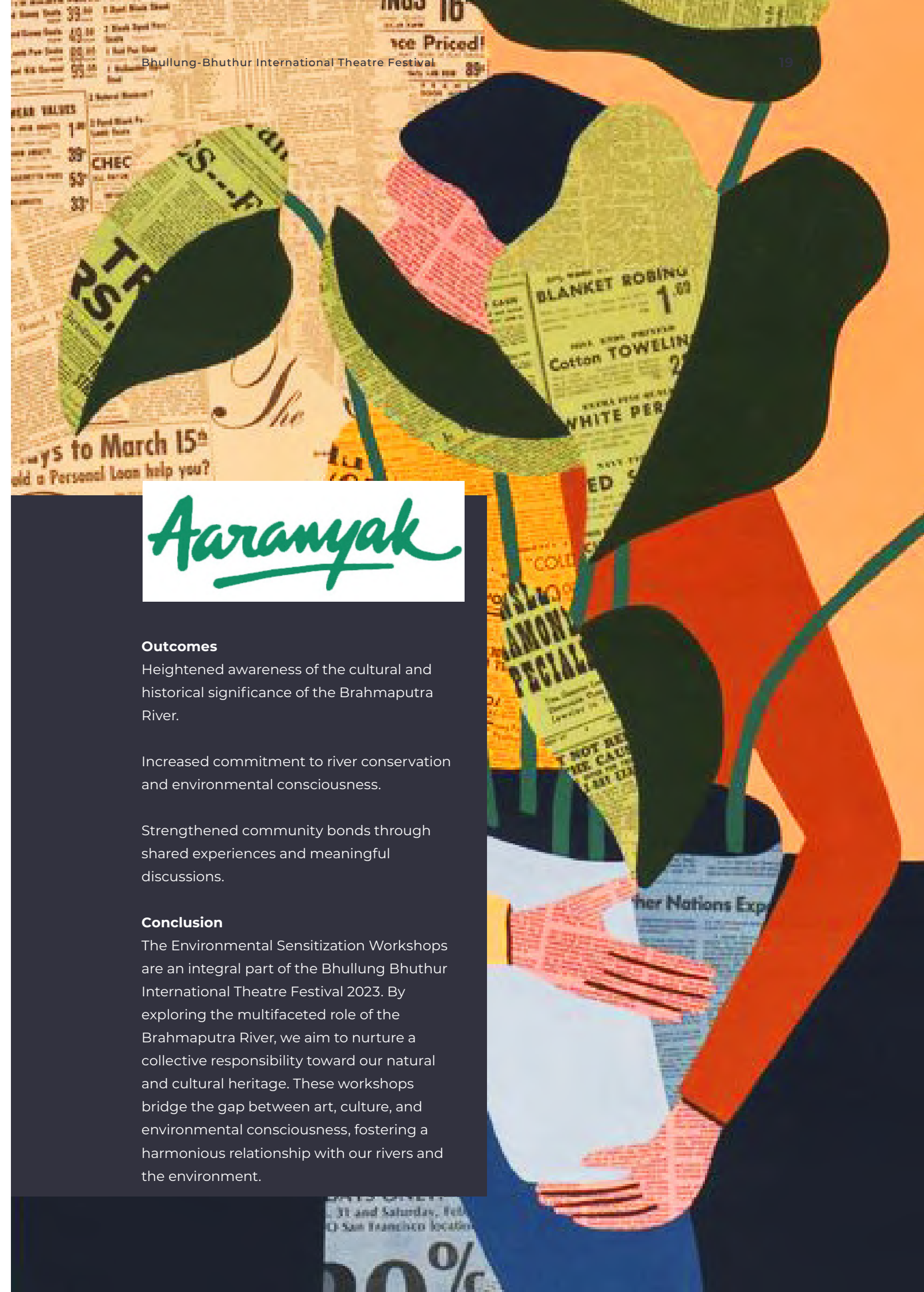
Heightened awareness of the cultural and historical significance of the Brahmaputra River.

Increased commitment to river conservation and environmental consciousness.

Strengthened community bonds through shared experiences and meaningful discussions.

Conclusion

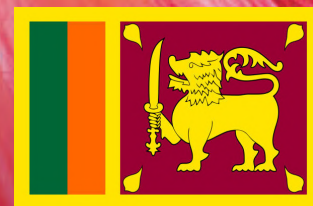
The Environmental Sensitization Workshops are an integral part of the Bhullung Bhutthur International Theatre Festival 2023. By exploring the multifaceted role of the Brahmaputra River, we aim to nurture a collective responsibility toward our natural and cultural heritage. These workshops bridge the gap between art, culture, and environmental consciousness, fostering a harmonious relationship with our rivers and the environment.



Untouched

4th October, 2023

Group: **Inter Act Art**
 Playwright: **Sujeewa Pathinisekara**
 Director: **Sujeewa Pathinisekara**
 Duration: **1 hour**



About the Play

Untouched centres around the contemporary story of a woman, her lover and her husband. The story of meeting of the woman and her lover and how he fills the void in her life is largely dramatized.

Her husband, a medical doctor in profession, has been distant from his family because of his stressful life. There is an unsaid and unheard silence in him. This results in the woman having an unbearable loneliness. She requests her husband to dine together with one of his patients at their home.

The woman and the patient have short meetings at his archaeological site and then his apartment. They become lovers. But the lover too had a silence, different to the one of the husband. They develop their relationship but slowly, it becomes hard for her to bear up with lover's silences, disappearances, emotions and demands. She falls into a metaphorical pit between the two men.

Director's Note

"Untouched" is a contemporary European theatre production that creatively explores the complexities of an extramarital affair. Directed by [Your Name], this production features three characters, with Woman as the central figure, portrayed on a dance and movement theatre stage. Subuddi Lakmali, the actress, skillfully embodies her character torn between her husband, symbolized by an entangling net, and her lover, experiencing a transformation from confinement to freedom. The play delves into the contrasting dynamics of love between genders. The production's success owes much to the collaboration of talents like choreographer M. Safeer and music directors Vindake Weerasinghe and Sagara Wijesinghe. "Untouched" has earned acclaim in multiple countries, including recognition as the "Best Performance" at SITFY in Egypt in November 2021.

About the Group

Established in 1992, the Inter Act Art (IAA) is a diverse, multi-ethnic, and multi-lingual group dedicated to the development of theatre and performing arts. Over nearly two and a half decades, IAA has introduced innovative concepts like Forum Theatre and Black Box Theatre to Sri Lanka. It has trained young creators, students, and corporate personnel in modern theatre trends and techniques. Based in Sri Jayawardenepura, the Administrative Capital of Sri Lanka, it hosts the annual Colombo Theatre Festival, the nation's only International Theatre Festival. IAA boasts a mini-theatre, Theatre Academy, Training Centre, Dancing Section, Drama Production Unit, Film and TV Production Unit, and a Publication Section. It also organizes national and international theatre festivals and fosters global relationships in the arts. Many IAA publications are recommended reading for performing arts students, and their support has enabled numerous award-winning youth creations at the national and international levels.



Cast and Credit

Acting

Subuddhi Lakmali

Voice

Sudarshana Bandara, M.Shafraz

Sujeewa Pathinisekara

Photography

Athula Ranaraja

Ravindra Ranasinghe

Stage Management

M. Shafraz, M.Sharaf

Nirosh Kavirathna

Music

Sagara Wijesingha

Video Creations

M. Safeer

Set & Choreography

M. Safeer

Costume

M.Safeer

Lighting

Wasantha Kumara

Eréndira's Metamorphosis

(Based on Gabriel García Márquez's story The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother.)

5th October, 2023

Group: **AANK_A Creative line**
 Playwright: **Dr. Mrinal Jyoti Goswami & Namrata Sarma**
 Director: **Dr. Mrinal Jyoti Goswami**
 Duration: **1 hour**



About the Play

We can't tell what life wants. Whom, where and how life wants that always remains an unsolved mystery. Life and myth are related; we can't figure that out either. The currents and cross currents of the world make us think anew every moment. Are we slaves of time!? Life and fantasy; fantasy and life are the same, that's how Márquez might have sought a new path. The narrator of Eréndira's Metamorphosis is a versatile, meta-narrator, deliberately changing

her motto from time to time. That is what the performance is all about: as observed by Hans-Thies Lehmann in his book Postdramatic Theatre - "The action of the artists is designed not so much to transform a reality external to them and communicate by virtue of the aesthetic treatment, but rather to strive for a self-transformation."

Director's Note

In 2005 when I read Márquez's novella The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother for the first time, certain ideas had been crisscrossing the mind ever since. In 2017, I met German theater researcher and director Hans-Thies Lehmann at the Shanghai Theatre. I had always carried his book Postdramatic Theater in my mind and there, in Shanghai theatre, I got the opportunity to discuss his book with him and also about "Post-text Theatre". This meeting and the book gave me a new line of thought.

From 2017, I started working on Márquez's novella in theatrical terms. Things started to stir my mind and the result is Eréndira's Metamorphosis.

About the Group

AANK_A Creative Line, an avant-garde force in redefining theatre and performance, is a steadfast advocate of cultural heritage. Since its inception in 2008, the group has embarked on a journey to unearth uncharted perspectives within the realm of theatre, leaving an indelible mark on both local and global stages. Their journey began with the impactful production "Xunor Xing Thoka Ghariyalar Choku," marking the inception of a captivating cultural odyssey. Central to their identity is the exploration of uncharted perspectives, with a remarkable repertoire of seven plays pushing artistic boundaries and evolving the creative narrative. Notably, AANK_A Creative Line garnered international recognition through thought-provoking performances such as "Imaan Imaan Paani," "Erikoti-Mirikoti: The Butterfly Effect," and "BhukarXadhu: The Myth of Hunger," captivating audiences across borders.

AANK_A Creative Line serves as a beacon of innovation, seamlessly merging tradition and contemporary expression, particularly exemplified by their pioneering performance "Eréndira's Metamorphosis" within the Postdramatic theatre genre. Their

artistic endeavors ignite profound conversations, inviting audiences to explore unexplored territories of human experience. As trailblazers in the theatre scene, AANK_A leaves an indelible mark on local and global stages, shaping the artistic landscape and captivating hearts with their transformative and genre-defining performances.

From this year AANK-A Creative Line will present the Bhullung-Bhuthur International Theatre Festival 2023, themed "Theatre for Harmony," spotlighting the vital bond between rivers and human civilization, with a special emphasis on Assam, India's lifeline, the Brahmaputra.

Cast and Credit

On Stage

Dr. Mrinal Jyoti Goswami

Namrata Sarma

Off Stage

Script

Dr. Mrinal Jyoti Goswami & Namrata Sarma

Music

Tarali Sarma

Property Making

Monjyoti Goswami, Dhiraj Das and Mrinal Jyoti Goswami

Property & Costume Colouring **Nirmali Sarma**

Property in charge

Oinau Jengrai

Physical

Sameer Singh & Priyanka Baishya Das

Poster Design & Graphics

Dr. Sanjib Borah

Assistant in Production

Nipon Borpatra Gohain

Management & Production in Charge

Dr. Junmoni Gogoi

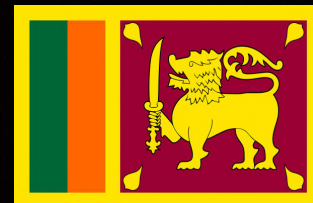
Choreograph and Design

Dr. Mrinal Jyoti Goswami

Love and Lockdown

5th October, 2023

Group: **Inter Act Art**
 Playwright: **Prasad Wikramaratna & M. Safeer**
 Director: **M. Safeer**
 Duration: **1 hour**



About the Play

Love and solitude are two things we experience at different phases in life either willingly or unwillingly. However, at present we experience the official solitude. We experience reality of being solitude, because of the global pandemic. This creation is not about the pandemic, but a theatrical creation about inseparable link between a damsel's love

and solitude. Herein her experience in solitude, loneliness, separation from dear ones, dreams, pains, pleasure, love, lust are converted to a production with expressing and minimum usage of words, Movement, dance, singing and acting.

Director's Note

This is my third decade I spend as a theatre practitioner. During these three decades, I have directed nearly 50 different types of plays and one movie. When looking back, I'm contented about the way I have progressed. Anyone will feel quite correctly the path I have tread is not a path paved with roses. Yes I have come a long way on that path. Now all I have left is the thirst for more creations. I have received awards, accolades and experience through obstacles, worries, misery, sorrow, humiliation and persecution. I am a fighter who struggles for the betterment of Sri Lankan theatre. It is still the same today, as it had been in the past. Due to the hardships and obstacles faced, I could create more, even for the global theatre. With all my humility I wish to mention that I have gained recognition amongst international theatre practitioners.

Love and Lockdown is another experimental theatre Practice. Theatre for me is to carry out experiments, willingly. It happens today and will be the same in the future too. I know from the experiments I do that many young Theatre practitioners always get inspired.

The lesson of the pandemic has taught me the meaning of loneliness in other words, the experience of solitude. I bring it to a creation in a different way. I also have a dream of showing this creation around the world. I wish it shall be a reality!

About the Group

Established in 1992, the Inter Act Art (IAA) is a diverse, multi-ethnic, and multi-lingual group dedicated to the development of theatre and performing arts. Over nearly two and a half decades, IAA has introduced innovative concepts like Forum Theatre and Black Box Theatre to Sri Lanka. It has trained young creators, students, and corporate personnel in modern theatre trends and techniques. Based in Sri Jayawardenepura, the Administrative Capital of Sri Lanka, it hosts the annual Colombo Theatre Festival, the nation's

only International Theatre Festival. IAA boasts a mini-theatre, Theatre Academy, Training Centre, Dancing Section, Drama Production Unit, Film and TV Production Unit, and a Publication Section. It also organizes national and international theatre festivals and fosters global relationships in the arts. Many IAA publications are recommended reading for performing arts students, and their support has enabled numerous award-winning youth creations at the national and international levels.



Cast and Credit

Acting
Subuddhi Lakmali
 Photography
Athula Ranaraja
 Stage Management
M. Shafaz, M. Sharaf
 Asst.
M. Sharaz
 Music
Heshan Kuruppu
 Video Creations
M. Sharaf
 Set & Choreography
M. Safeer
 Costume
M. Safeer, A.K' Rojan
 Lighting
Wasantha Kumara
Sujeewa Pathinisekara
 Translation
Dr. Lionel De Zoysa

Festival Team

Festival Director

Dr. Mrinal Jyoti Goswami

Festival Secretary

Dr. Halim Hussain

Dr. Manabendra Sarma

Publicity and Media Designer

Dr. Sanjib Borah

Festival Co-ordinator

Manaswinee Mahanta

Jintu Thakuria

Oinau Jengrai

Dr. Junmoni Gogoi

Ashramika

Dr. Smriti Rekha Bhuyan

Organising Member

Namrata Sarma

Kinkar Borah

Nipon Borpatra Gohain

Rashmirekha Sharma

Bhaskarjyoti Borah

Kishore B. Boruah

Dr. Sangeeta Kakoty Pathak

Dr. Hari Prasad Baruah

Dr. Bristi Kalita

Niharika Gogoi

Pompi Gogoi

Nirmali Borah

Maya Devi Subba

Nayantara Pegu

Advisor

Nuruddin Ahmad

Utpal Datta

Nayan Prasad

Tarun Chandra Kalita

Dr. Bipuljyoti Saikia

Sibanu Borah

Kishor Kr Das

Gopal Jalan

Prof. Pranjit Bora

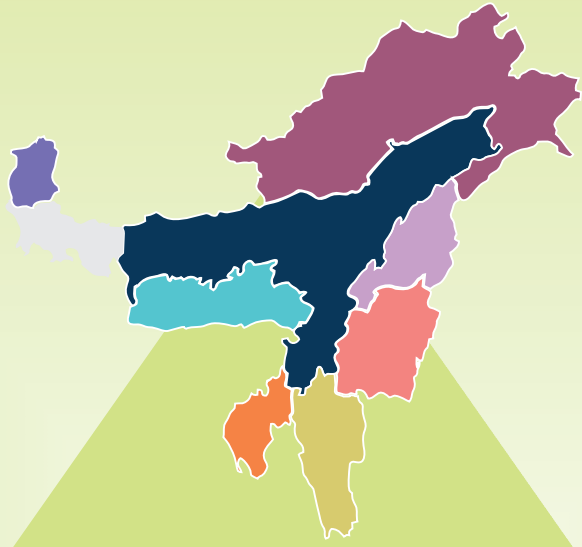
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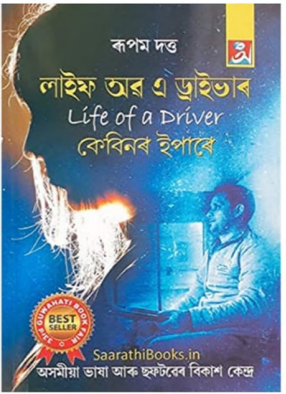


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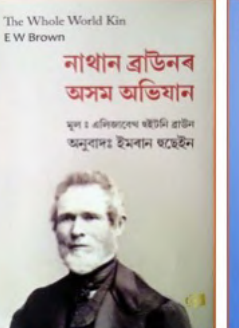
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