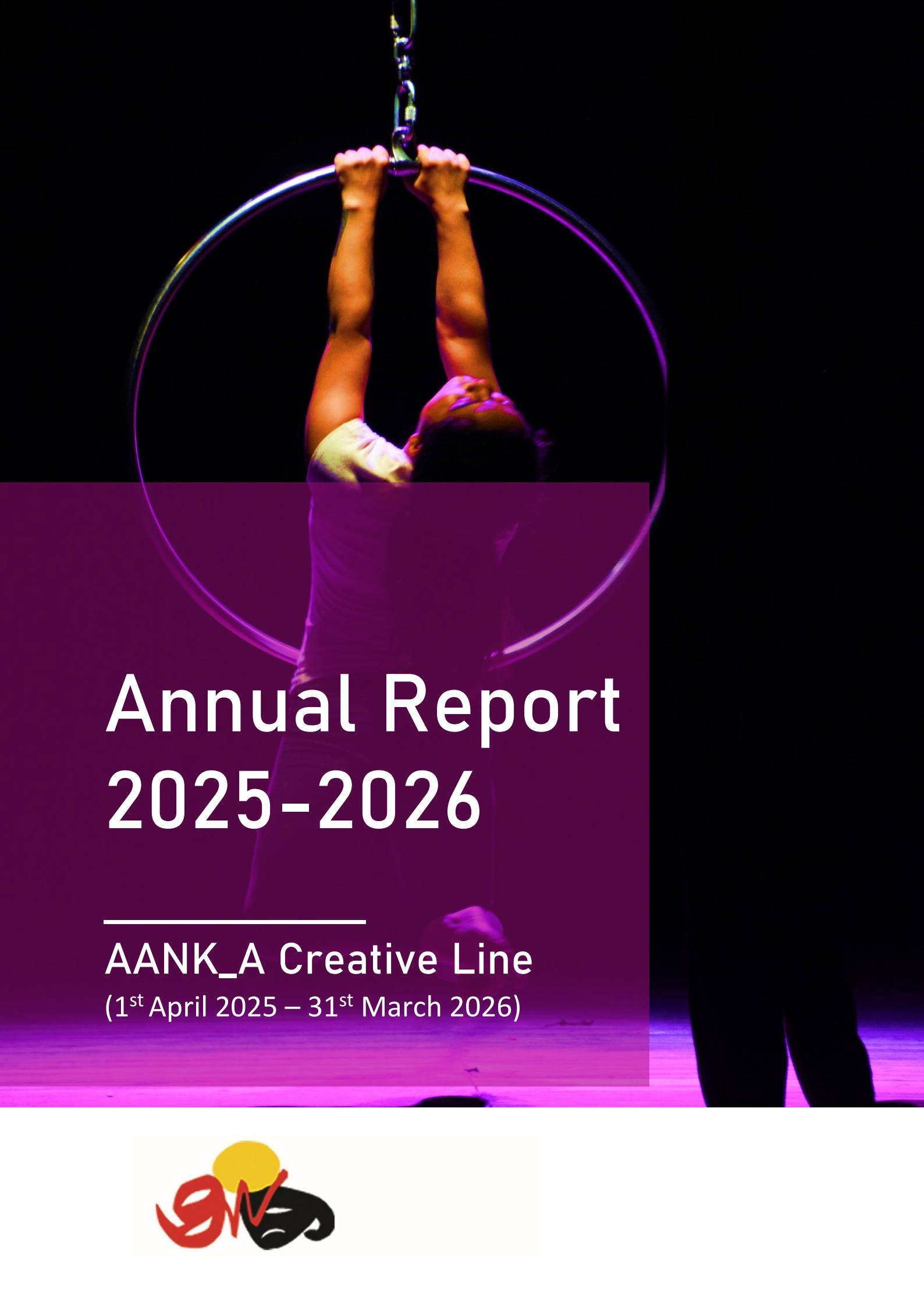


A person is performing a hula hoop trick on a stage. They are holding the hoop with both hands above their head, and the hoop is spinning around their waist. The person is wearing a white t-shirt and dark pants. The background is dark, and the stage is lit with purple light. A semi-transparent purple rectangle is overlaid on the image, containing the text for the annual report.

Annual Report 2025–2026

AANK_A Creative Line
(1st April 2025 – 31st March 2026)



INTRODUCTION

The period from 1st April 2025 to 31st March 2026 marks a phase of consolidation, expansion and strategic international positioning for AANK_A Creative Line. Building upon the artistic momentum, institutional credibility and global networks established during the previous year, the organisation continued its journey of integrating theatre with cultural dialogue, ecological awareness, education and community engagement.

The year was significant in terms of festival leadership, international recognition, mentorship, and future-oriented cultural planning. AANK_A Creative Line increasingly emerged not only as a producing theatre group but also as a festival mentor, cultural knowledge partner and catalyst for decentralised theatre movements in Assam and beyond.

ARTISTIC EXCELLENCE AND THEATRICAL REACH

During 2025–26, AANK_A Creative Line sustained and expanded its commitment to contemporary physical theatre and psycho-physical performance, strengthening its artistic identity through international festival participation, new creative works and intercultural collaboration. The organisation's work during this period reflected a continued focus on emotionally resonant storytelling, embodied performance and cross-cultural theatrical dialogue.

A River's Tale, written and directed by Dr. Mrinal Jyoti Goswami and based on the Assamese poem "*Lakheitorai Dhuwa Daag*" by Priyanka Das, continued to function as AANK_A Creative Line's most widely travelled and critically acknowledged production. During the reporting period, the play was performed at the "5th International Festival of Theatre in the Sahara (Tunisia)" and the "Bo Chang Drama Festival 2025" in Assam. Through its minimalist staging, ritualistic movement vocabulary and non-verbal psycho-physical language, the production explored the symbolic and emotional relationship between a woman and a river—articulating themes of ecological loss, feminine resilience and inner resistance. Its reception across diverse cultural, educational and community contexts reaffirmed its relevance beyond linguistic and geographical boundaries.

Parallely, the international collaborative monodrama *Swings of Love* (প্রেমৰ দোলনা) (*Assamese Version*) marked a significant phase of global circulation during 2025–26. Directed by M. Safeer (Sri Lanka), written by Manjula Wediwardena (France) and performed in Assamese by Jahnabi Bora, the production represented AANK_A Creative Line at the "Colombo International Theatre Festival (CITF)" and was

subsequently presented at the “Seoul International Monodrama Festival, Republic of Korea”. The work’s reliance on physical expression, visual symbolism and non-verbal emotional articulation received wide appreciation for its cross-cultural narrative depth and its ability to communicate complex inner states without linguistic dependence.

In addition to these internationally circulating productions, AANK_A Creative Line also introduced a new creative work at BBTF 2025—*Metamorphosis of Mitrachi Goshta*, written and directed by Dr. Mrinal Jyoti Goswami. Inspired by Vijay Tendulkar’s *Mitrachi Goshta*, the production offered a feminist psycho-physical reimagining of the protagonist’s silenced interiority. Employing fragmented narration, movement-based dramaturgy and minimal staging, the work marked a significant artistic progression in AANK_A’s engagement with classical Indian texts through contemporary performance language.

Together, *A River’s Tale*, *Swings of Love* and *Metamorphosis of Mitrachi Goshta* defined AANK_A Creative Line’s artistic trajectory during 2025–26, establishing the organisation as a dynamic force in contemporary theatre—one that seamlessly integrates movement, voice, ecology, gender discourse and intercultural performance across national and international platforms.



Dr. Ravibandu Vidyapathi Felicitations

Colombo International Theatre Festival 2025

11th EDITION



Bhullung Bhuthur International Theatre Festival

Aug. 25th - 31st - Colombo
Sep. 02nd - 04th - Chilaw
Sep. 03rd - 07th - Assam - India

Elphinstone Theatre - Maradana - 6.30 pm

Date	Production / Title	Director
25th August (Opening)	Grand Opening / Felicitations	
26th August	"MEDEA VOICE" - Korea	Directed by Son Jeung-woo
27th August	"THE AMERICAN" - GREECE	Directed by THANASSIS SARANTOS
28th August	"Agleyum Ciyopatrayum" (Egle and Cleopatra)-INDIA	Directed by Dr. Chandradasan
29th August	"Adrenaline" - Canada/Syria	Directed by Majdi Bou-Matar
30th August	"#NotMe" - Romania	Directed by Casandra Topologeanu
31st	Closing Night	

Parallel Festival / Chilaw - Sadasuna Hall 6.30 pm

Date	Production / Title	Director
02nd September	"Vegetarian Ofelia" - Spain	Directed by Carlota Berzal (45 min.)
03rd September	"The MAMLOK" - UAE	Directed by Ahmed Abdulla Rashed (35 min.)
04th September	"Equation of emotions" - INDIA	Directed by Anogh Kushwaha (35 min.)



www.citf.lk

COLOMBO INTERNATIONAL THEATER FESTIVAL (CITF)
INTER ACT ART THEATER INSTITUTE - 215/61, Obeysekarapura, Rajagiriya, Sri Lanka.

Tel - +94 117 201 299 / +94 773 129 749
 Email - interactarts@gmail.com





COMMUNITY ENGAGEMENT AND ENVIRONMENTAL RESPONSIBILITY

While 2025–26 was primarily focused on festival participation and international networking, AANK_A Creative Line continued to uphold its commitment to environmental consciousness and community-oriented theatre practice through focused knowledge-based engagement.

As part of the Bhullung-Bhuthur International Theatre Festival (BBITF) 2025, an Environmental Sensitization Talk was organised on 6 September 2025 at the Sri Sri Madhavadeva International Auditorium, Srimanta Sankardev Kalakshetra, Guwahati. The session was delivered by Dr. Partha Jyoti Das, environmentalist and Head of the Water, Climate and Hazard Division, Aaranyak, who has been a long-standing knowledge partner of BBITF.

The talk focused on the ecological, cultural and civilisational significance of the Brahmaputra River, highlighting issues of river ecology, sustainability and environmental responsibility within contemporary socio-cultural contexts. Artists, scholars, international delegates and local audiences actively participated in the session, engaging in dialogue that connected environmental awareness with artistic practice.

Beyond this structured intervention, AANK_A Creative Line's sustained emphasis on continued to inform its curatorial vision across festival programming and educational collaborations. These values remained integral to all major engagements during the reporting period, reaffirming the organisation's identity as a theatre institution that situates performance within broader environmental and social discourse.

BO CHANG DRAMA FESTIVAL 2025 AND INSTITUTIONAL OUTCOMES

A major milestone of the year was AANK_A Creative Line's participation in the "Bo Chang Drama Festival 2025", held on 6th and 7th December 2025 at "Bodousa Senior Secondary School", Makum, Tinsukia, Assam. The festival was organised by the "Bodousa Foundation" in association with "Bodousa Senior Secondary School".

Performance Presented: *A River's Tale*

The production was presented as a featured performance of the festival and was performed by Kankana Das. Through its non-verbal, movement-based theatrical language, the play addressed themes of ecological loss, feminine resilience and the symbolic bond between human life and rivers. The performance received deep engagement from students, educators and community audiences, transcending linguistic barriers and encouraging post-performance dialogue.

Institutional Recognition

Following the performance and sustained interaction during the festival, Dr. Mrinal Jyoti Goswami, Artistic Director of AANK_A Creative Line, was formally honoured with a Certificate of Appreciation by the organisers, recognising his artistic contribution and support to the festival.

Major Outcome: Proposal for Bo-Chang International Theatre Festival

One of the most significant outcomes of this engagement was the organisers' expressed willingness to initiate a Bo-Chang International Theatre Festival from 2026 onwards, inspired by the philosophy and structural model of the Bhullung-Bhuthur International Theatre Festival (BBITF).

- The proposed festival envisions:
- Community-based and student-centric theatre
- Emphasis on physical and contemporary performance practices
- National and international participation
- Theatre as a tool for education, leadership and cultural development

Through this development, AANK_A Creative Line was positioned as a festival mentor, cultural knowledge partner and guide for decentralised theatre initiatives, marking an important expansion of BBITF's vision within Assam.



বদৌচা ফাউণ্ডেচনৰ তত্বাৱধানত
বদৌচা চিনিয়ৰ ছেকেণ্ডাৰী স্কুলৰ উদ্যোগত



ব' চাং ফেষ্টিভেল

B' Chāng Festival

ৰাষ্ট্ৰীয় পৰ্য্যায়ৰ নাট সমাৰোহ আৰু
ৰাজ্যিক পৰ্য্যায়ৰ আন্তঃ বিদ্যালয় নাট প্ৰতিযোগিতা

তাৰিখ : ৬ আৰু ৭ ডিচেম্বৰ, ২০২৫

স্থান : বদৌচা চিনিয়ৰ ছেকেণ্ডাৰী স্কুল, মাকুম, তিনিচুকীয়া



ৰাষ্ট্ৰীয় নাট সমাৰোহত প্ৰদৰ্শন কৰিবলগীয়া আমন্ত্ৰণমূলক নাটসমূহ

তাৰিখ: ৬ ডিচেম্বৰ, ২০২৫ (শনিবাৰ)

সন্ধ্যা ৭:৪৫ বজাত।

নাট : ভেলভেট ব্লাউজ

সময় : ৩৫ মিনিট

ৰচনা/পৰিচালনা : পুণেশ পাৰ্থ

শান্তি নিকেতন, পশ্চিম বঙ্গ



সন্ধ্যা ৭ বজাত

‘আক – এ ক্ৰিয়েটিভ লাইন’ৰ নিবেদন....

নাট: এ ৰিভাৰচ টেল

সময় : ২১ মিনিট

ৰচনা/পৰিচালনা: ড° মৃণালজ্যোতি গোস্বামী,
গুৱাহাটী, অসম।





BHULLUNG-BHUTHUR INTERNATIONAL THEATRE FESTIVAL (BBITF) 2025

A major highlight of the reporting period was the successful organisation of the 3rd edition of the Bhullung-Bhuthur International Theatre Festival (BBITF) 2025, held from 3rd to 7th September 2025 at the Sri Sri Madhavadeva International Auditorium, Srimanta Sankardev Kalakshetra, Guwahati. The festival was organised by AANK-A Creative Line in association with the Cultural Affairs Department and the Directorate of Cultural Affairs, Government of Assam, with support from several public-sector and institutional partners.

Continuing its guiding theme, “Theatre for Harmony,” BBITF 2025 drew conceptual inspiration from the Brahmaputra River, envisioned as a metaphor for cultural flow, coexistence, resilience and ecological continuity. The festival reaffirmed theatre as a living and transformative medium—capable of integrating artistic expression, environmental consciousness and intercultural dialogue.

The 2025 edition brought together artists, scholars and theatre practitioners from six countries—South Korea, Romania, Tunisia, Croatia, Sri Lanka and India. Although the Lebanese team could not participate due to unavoidable circumstances, they conveyed their solidarity with the festival’s vision of global harmony through art.

Over five days, the festival presented a total of eleven performances, encompassing contemporary monodrama, physical theatre, movement-based performance, folklore-inspired narratives, music and yoga-based presentations. Each production reflected BBITF’s commitment to artistic innovation, social relevance and cross-cultural exchange.

Inauguration of the Festival

The Inaugural Ceremony of BBITF 2025 was held on 3rd September 2025 at the Sri Sri Madhavadeva International Auditorium. The festival was formally inaugurated by Jinyoung Youn, Chair of the International Relations Committee, Korea Theatre Association, who graced the occasion as the Chief Guest.

In his inaugural address, Mr. Youn appreciated BBITF's vision of fostering intercultural dialogue and artistic solidarity, describing the festival as a vital meeting ground where diverse theatrical traditions converge in a spirit of harmony and collaboration.

The Welcome Address was delivered by Mr. Anupam Saikia, Festival Secretary, BBITF 2025, who acknowledged the continued support of the Directorate of Cultural Affairs, Government of Assam and expressed gratitude to the organising team, artists and volunteers.

Dr. Mrinal Jyoti Goswami, Festival Director and Creative Head of AANK-A Creative Line, introduced the festival's theme and traced the evolution of BBITF since its inception, highlighting its growing international presence and its role in positioning Assam as an emerging hub for global theatre exchange.

Publications and Festival Souvenir

A major intellectual highlight of the inaugural ceremony was the release of three publications, reflecting BBITF's expanding engagement with theatre scholarship and documentation:

- *Aesthetics of Theatre: A Spectator's Perspective* — a critical work authored by Dr. Mrinal Jyoti Goswami, exploring the role of spectatorship and aesthetic experience in theatre.
- *From Canvas to Stage* — an edited collection examining the relationship between visual art and performance.
- *Theatre Mosaic* — an article collection featuring writings by scholars and theatre practitioners.

It was formally announced that *Theatre Mosaic* will serve as the official Festival Souvenir of BBITF from 2025 onward, to be published annually as an article collection, documenting critical reflections, artistic practices and intellectual discourse emerging from each edition of the festival. This initiative marks an important step toward establishing BBITF as a sustained platform for both performance and theatre scholarship.





Performances at BBITF 2025

BBITF 2025 showcased an extraordinary line-up of eleven performances, each contributing uniquely to the festival's vision of Theatre for Harmony. Key productions included:

- *The Girl Who Rode a Bicycle* (India) — A solo performance on the life of Chandraprabha Saikia, symbolising women's empowerment and freedom.
- *#NotMe* (Romania) — An award-winning contemporary monodrama exploring trauma, identity and recovery through intense physical performance.
- *After* (South Korea) — A non-verbal physical theatre work examining memory, violence and healing through movement and visual technology.
- *It's Not Me, Someone Else* (Sri Lanka) — Introspective works addressing fractured identity, grief and resilience,
- *A Journey of Despair* (Sri Lanka) — Introspective works addressing fractured identity, grief and resilience.
- *Palunko's Wife* (Croatia) — A physical-theatre reinterpretation of a Croatian folktale on desire and redemption.
- *The Immigrants* (Tunisia) — A powerful allegory on exile, displacement and belonging.
- *Dummy* (Sri Lanka) — Movement-based explorations of conformity, invisibility and social
- *Unseen* (Sri Lanka) — Movement-based explorations of conformity, invisibility and social silence.
- *Metamorphosis of Mitrachi Goshta* (India) — A psycho-physical feminist reinterpretation of Vijay Tendulkar's *Mitrachi Goshta*, directed by Dr. Mrinal Jyoti Goswami.

Together, these productions created a shared river of creative consciousness, reflecting BBITF's commitment to empathy, dialogue and intercultural understanding.



Academic, Training and Environmental Engagements

Beyond performances, BBITF 2025 hosted:

- A three-day Physical Theatre Workshop titled *“Embodied Voices: The Craft of Physical Expression on Stage”*, facilitated by international trainers from Romania, Sri Lanka, Tunisia, South Korea, Croatia and India.
- A Theatre Forum on *“Sponsorship, Sustainability and Survival: Rethinking Theatre Funding Models”*, moderated by Mr. Jinyoung Youn.
- An Environmental Sensitization Programme titled *“Brahmaputra River: Its Natural and Cultural Heritage”*, conducted on 6 September 2025 by Dr. Partha Jyoti Das (Aaranyak).

Festival Significance

BBITF 2025 reaffirmed its position as a globally relevant theatre festival rooted in Assamese cultural consciousness, while continuing to function as a parallel festival of the Colombo International Theatre Festival (CITF). The festival emerged as a space of performance, pedagogy, ecology and intercultural exchange—strengthening AANK-A Creative Line’s vision of theatre as a force for harmony and transformation.

CULMINATION OF THE FESTIVAL

The Culmination Ceremony of BBITF 2025 was held on 7th September 2025 at the Sri Sri Madhavadeva International Auditorium, Srimanta Sankardev Kalakshetra, marking a serene and reflective conclusion to the five-day international theatre festival. The closing programme embodied the festival's guiding philosophy of "Theatre for Harmony" through two deeply integrative presentations that united body, sound, culture and consciousness.

Yoga Demonstration

The evening commenced with a Yoga Demonstration led by Hridayananda Tamuli Phukan, Assistant Professor, Krishna Kanta Handiqui State Open University, along with his students. The presentation seamlessly blended yogic movement, rhythm and meditative stillness, illustrating the harmony between physical discipline and artistic expression.

The demonstration emphasized that, much like theatre, yoga is rooted in balance, awareness and inner alignment. Serving both as a performative and contemplative act, it set a tranquil tone for the festival's concluding evening, reinforcing the idea that creative expression extends beyond the stage into lived practice.



T



The Fivefold Melody of Emotions

Following the Yoga Demonstration, the festival concluded with a purely musical presentation titled *The Fivefold Melody of Emotions*—written by Dr. Mrinal Jyoti Goswami, arranged by Mr. Arup Jyoti Patgiri (Bapi) with assistance from Mr. Chatragopal Thengal and narrated by Dr. Chayanika Senapati, Assistant Professor, Krishna Kanta Handiqui State Open University.

The 30-minute musical work explored Assam's emotional and cultural heritage through five folk traditions—*Chamangkan* (Karbi), *Kaban* (Mising), *Farkanthi* (Rabha), *Goalpariya Geet* and *Bihu*. Each musical form represented a distinct emotional spectrum, ranging from grief and remembrance to joy, renewal and collective celebration.

Performed primarily through voice, rhythm and minimal movement and complemented by elements of Bihu dance, the presentation revealed how sorrow and celebration coexist within folk life. The work stood as a tribute to Assam's rich sonic legacy while simultaneously reflecting universal human emotion, memory and continuity.

Together, the Yoga Demonstration and The Fivefold Melody of Emotions offered a contemplative and culturally rooted conclusion to BBITF 2025, perfectly encapsulating the festival's vision of harmony between body, mind, art and environment. As the final notes faded into silence, the audience experienced a collective sense of balance and fulfilment—affirming theatre and allied art forms as enduring vessels of cultural connection and human empathy.



WORKSHOPS, FORUMS AND KNOWLEDGE EXCHANGE

AANK_A Creative Line continued its strong commitment to collaborative learning, intercultural dialogue and capacity building during 2025–26, with BBITF 2025 serving as a key platform for training, intellectual exchange and pedagogical engagement alongside performance.

One of the major highlights was the Physical Theatre Workshop conducted during BBITF 2025 under the theme “Embodied Voices: The Craft of Physical Expression on Stage.” Held from 4th to 6th September 2025 at Srimanta Sankardev Kalakshetra, the three-day intensive workshop brought together an international panel of facilitators from Romania, Sri Lanka, Tunisia, South Korea, Croatia and India. The sessions focused on movement-based storytelling, non-verbal communication, body awareness, improvisation and ensemble creation, encouraging participants to explore the body as a primary narrative instrument beyond spoken language.

The workshop engaged a diverse group of participants, including local theatre practitioners from Assam, members of the Sri Lankan theatre delegation, one participant from Bangladesh and another from Visva-Bharati, Shantiniketan. The intercultural learning environment fostered active exchange of performance vocabularies, creative processes and embodied practices, reinforcing physical theatre as a universal language capable of transcending cultural and linguistic boundaries.

Complementing the training component, the Theatre Forum at BBITF 2025, held on 4th September 2025, provided an important space for academic and professional dialogue among artists, scholars and cultural practitioners from six countries. The forum, titled “Sponsorship, Sustainability and Survival: Rethinking Theatre Funding Models,” addressed the challenges faced by independent theatre practitioners in contemporary cultural economies. Discussions focused on issues of funding structures, international collaboration, festival sustainability and the role of networks such as the New World Theatre Network (NWTN) in fostering long-term artistic cooperation.

Together, the workshop and forum reinforced AANK_A Creative Line’s commitment to integrating performance with pedagogy, practice with theory and artistic creation with critical reflection. These initiatives strengthened the organisation’s role as a facilitator of knowledge exchange and a cultural bridge—connecting Assamese theatre practice with global conversations on contemporary performance, sustainability and artistic resilience.



GLOBAL COLLABORATION, CULTURAL ENRICHMENT AND DIGITAL OUTREACH

In 2025–26, AANK_A Creative Line further consolidated its role as a globally engaged cultural institution while remaining deeply rooted in Assamese theatre traditions. The organisation expanded its international collaborations through sustained festival participation, academic and curatorial engagement and cross-continental performances, while continuing to align artistic practice with cultural plurality and social relevance.

A major dimension of AANK_A's global engagement during the year was its active participation in the Colombo International Theatre Festival (CITF) 2025, held from 25th to 31st August 2025 in Colombo, Sri Lanka, strengthening a long-standing artistic association between the two festivals. BBITF continues to function as a parallel festival of CITF, fostering alternative festival models and reinforcing South–South cultural exchange. At CITF 2025, AANK_A Creative Line presented *Swings of Love (Assam Version)* on 30th August 2025, a physical mono-drama developed through intercultural collaboration and pedagogic processes initiated at BBITF. In addition to performance, Dr. Mrinal Jyoti Goswami contributed as a workshop facilitator, keynote speaker and member of the festival committee, reaffirming AANK_A's role not only as a participating group but also as a contributor to international theatre discourse.

International visibility was further enhanced through participation in the 5th International Festival of Theatre in the Sahara, held in April 2025 at El Golâa, Kebili, Tunisia, where *A River's Tale* was performed. The production's ecological and feminist narrative acquired renewed resonance within the desert context of the Sahara. In recognition of his sustained contribution to contemporary theatre and intercultural exchange, Dr. Mrinal Jyoti Goswami was also invited as Guest of Honour to the 6th edition of the festival, further strengthening cultural ties between South Asia and North Africa.

Continuing this trajectory of international engagement, AANK_A Creative Line also marked its presence in East Asia through participation in the Seoul International Monodrama Festival 2026, organised by Samilro Changgo Theater, Republic of Korea. The presentation of *Swings of Love (Assam Version)* on 19th March 2026 at Samilro Changgo Theater, Seoul, reaffirmed global confidence in AANK_A's artistic vision and highlighted the organisation's sustained engagement with contemporary physical monodrama and intercultural performance practices.



BUILDING THEATRE NETWORK

Beyond individual festival participations, AANK_A Creative Line has actively contributed to the development of a theatre exchange network rooted in long-term collaboration and decentralised cultural practice. Since its inception, the Bhullung-Bhuthur International Theatre Festival (BBITF) has been associated with CITF as its parallel festival in India, operating within a shared framework of alternative festival models, pedagogic exchange and intercultural dialogue.

Working within this established international ecosystem, AANK_A Creative Line is preparing the 2026 edition of BBITF, scheduled to be held in October 2026 in Assam, India. Alongside BBITF, the organisation will also launch the Bo-Chang International Theatre Festival (BCITF)—a new parallel international theatre initiative to be organised in Makum, Tinsukia, Assam, in late October/early November 2026.

Conceived as a community-rooted and youth-oriented festival, BCITF emerges as a direct outcome of AANK_A's sustained artistic and institutional engagement and will focus on grassroots theatre practice, youth participation and intercultural exchange, in dialogue with BBITF's festival philosophy.

From 2026 onward, Makassar, Indonesia, joining the CITF parallel festival circuit, will also become a new international collaborator of BBITF. This development will further strengthen a South-South theatre exchange network connecting Sri Lanka, Indonesia and India, enabling extended artistic mobility, shared curatorial practices and sustained intercultural collaboration across the region.

Culturally, AANK_A Creative Line's projects during the year reflected a continued dialogue between Assamese cultural heritage and global theatrical languages. Whether through river-centric ecological metaphors, feminist reinterpretations of canonical texts, or movement-based explorations of identity and memory, the organisation's productions and exchanges embodied a commitment to cultural plurality. This approach enabled regional narratives to travel across borders while remaining contextually grounded and socially resonant.

Supporting this international and cultural expansion, AANK_A's official website (www.aank.org) continued to function as a vital digital platform for visibility, documentation and engagement. Featuring performance archives, festival reports, research activities and collaboration updates, the website served as a bridge connecting artists, scholars, institutions and audiences in India and abroad, reinforcing the organisation's digital outreach and archival presence.

Together, these initiatives demonstrate AANK_A Creative Line's evolving mission—to function as a culturally rooted, globally connected and digitally enabled theatre organisation, committed to inclusive storytelling, intercultural dialogue and artistic innovation.

This reporting year reaffirmed AANK_A Creative Line's position as a leading creative institution from Assam with an expanding international footprint. Guided by its commitment to innovation, collaboration and community engagement, the organisation continues to envision theatre as a powerful force for dialogue, healing and transformation across cultures and geographies.



PERFORMANCE HIGHLIGHTS



International Festival of Theatre in the Sahara (Tunisia)

- **Event Date:** April 2025
- **Venue:** El Golâa, Kebili, Tunisia
- **Festival Edition:** 5th International Festival of Theatre in the Sahara
- **Play Performed:** *A River's Tale*
- **Written & Directed by:** Dr. Mrinal Jyoti Goswami

Overview:

As part of the 5th International Festival of Theatre in the Sahara, AANK_A Creative Line presented *A River's Tale*, a psycho-physical solo performance inspired by the Assamese poem *Lakheitorai Dhuwa Daag* by Priyanka Das. Staged within the stark and evocative desert landscape of El Golâa, the production explored themes of ecological memory, feminine resilience and emotional displacement, acquiring renewed symbolic resonance in the Saharan context.

Impact:

The performance was warmly received by international audiences and theatre practitioners for its minimalist aesthetics, embodied narration and ecological consciousness. In recognition of his sustained contribution to contemporary theatre practice, festival curation and intercultural exchange, Dr. Mrinal Jyoti Goswami was invited as Guest of Honour to the 6th edition of the festival, further strengthening cultural dialogue between South Asia and North Africa and reinforcing AANK_A Creative Line's presence in global theatre discourse.





Colombo International Theatre Festival (CITF) 2025

- **Event Dates:** 25th–31st August 2025
- **Venue:** Elphinstone Theatre, Colombo, Sri Lanka
- **Festival Edition:** Colombo International Theatre Festival 2025
- **Play Performed:** *Swings of Love (Assam Version)*
- **Directed by:** M. Safeer (Sri Lanka)
- **Performed by:** Jahnabi Bora
- **Translation:** Dr. Mrinal Jyoti Goswami

Overview:

Continuing its long-standing association with the Colombo International Theatre Festival, AANK_A Creative Line participated in CITF 2025 with *Swings of Love (Assam Version)*—a physical mono-drama developed through sustained intercultural collaboration and pedagogic processes initiated at the Bhullung-Bhuthur International Theatre Festival (BBITF). The production explored love, loss, memory and emotional endurance through non-verbal physical expression and symbolic staging.

Impact:

The performance received strong appreciation for its visual dramaturgy, emotional restraint and cross-cultural articulation. Beyond the performance, Dr. Mrinal Jyoti Goswami contributed as a workshop facilitator, keynote speaker and member of the festival committee, reaffirming AANK_A's role not only as a participating theatre group but also as an active contributor to international festival discourse. During this edition, BBITF continued to be recognised as a parallel festival of CITF, reinforcing alternative festival practices and South–South cultural exchange.



Bhullung-Bhuthur International Theatre Festival (BBITF) 2025

- **Event Dates:** 3rd–7th September 2025
- **Venue:** Sri Sri Madhavadeva International Auditorium, Srimanta Sankardev Kalakshetra, Guwahati, Assam
- **Organised by:** AANK_A Creative Line
- **In Association with:** Cultural Affairs Department & Directorate of Cultural Affairs, Government of Assam

Performance by AANK_A Creative Line

- **Play Performed:** *Metamorphosis of Mitrachi Goshta*
- **Written & Directed by:** Dr. Mrinal Jyoti Goswami
- **Presented by:** AANK_A Creative Line (India)

Overview:

As part of the **3rd edition of BBITF 2025**, AANK_A Creative Line presented *Metamorphosis of Mitrachi Goshta*, a psycho-physical theatre production inspired by Vijay Tendulkar's seminal play *Mitrachi Goshta*. The performance formed a central artistic contribution of the host organisation and aligned closely with the festival's guiding theme, "Theatre for Harmony."

Reimagining the original text through a contemporary feminist lens, the production shifted focus toward the silenced interiority and emotional confinement of the protagonist, Mitra. Through movement-based dramaturgy, fragmented narration, vocal restraint and intentional silence, the performance translated psychological tension into embodied expression. Minimalist staging and controlled lighting further intensified the exploration of gendered desire, social conditioning and moral surveillance.

Rooted in psycho-physical performance practice, *Metamorphosis of Mitrachi Goshta* bridged classical Indian dramatic concerns with contemporary theatrical language, allowing the narrative to unfold primarily through the actor's body rather than linear dialogue. The adaptation foregrounded questions of gaze, memory, repression and resistance, transforming the stage into a space of introspection and critique.

Impact:

The performance received strong critical and audience appreciation for its conceptual clarity, emotional depth and innovative use of physical theatre. It stimulated post-performance discussions among artists, scholars and international delegates, particularly around feminist reinterpretation, adaptation ethics and embodied dramaturgy. Through this production, AANK_A Creative Line reaffirmed its artistic identity as an organisation committed to experimental form, socially engaged narratives and embodied storytelling.







Bo Chang Drama Festival 2025 (Assam, India)

- **Event Date:** 6th & 7th December 2025
- **Venue:** Bodousa Senior Secondary School (BSSS), Makum, Tinsukia, Assam
- **Play Performed:** *A River's Tale*
- **Organised by:** Bodousa Foundation in association with Bodousa Senior Secondary School (BSSS)

Overview:

AANK_A Creative Line participated in the Bo Chang Drama Festival 2025 with *A River's Tale*, marking a meaningful engagement with a student- and community-centric theatre initiative in Upper Assam. Beyond performance, the participation evolved into an exchange of ideas on theatre pedagogy, festival structuring, and decentralised cultural leadership, reflecting AANK_A's expanding role as a mentor and knowledge partner.

Impact:

The engagement resulted in formal institutional recognition and led to the proposal of the **Bo-Chang International Theatre Festival (from 2026)**, envisioned as a parallel festival model inspired by BBITF. This outcome reaffirmed AANK_A Creative Line's position not only as a producing theatre group but as a catalyst for sustainable, decentralised theatre movements and future-oriented cultural planning in Assam.

Seoul International Monodrama Festival 2026 (Republic of Korea)

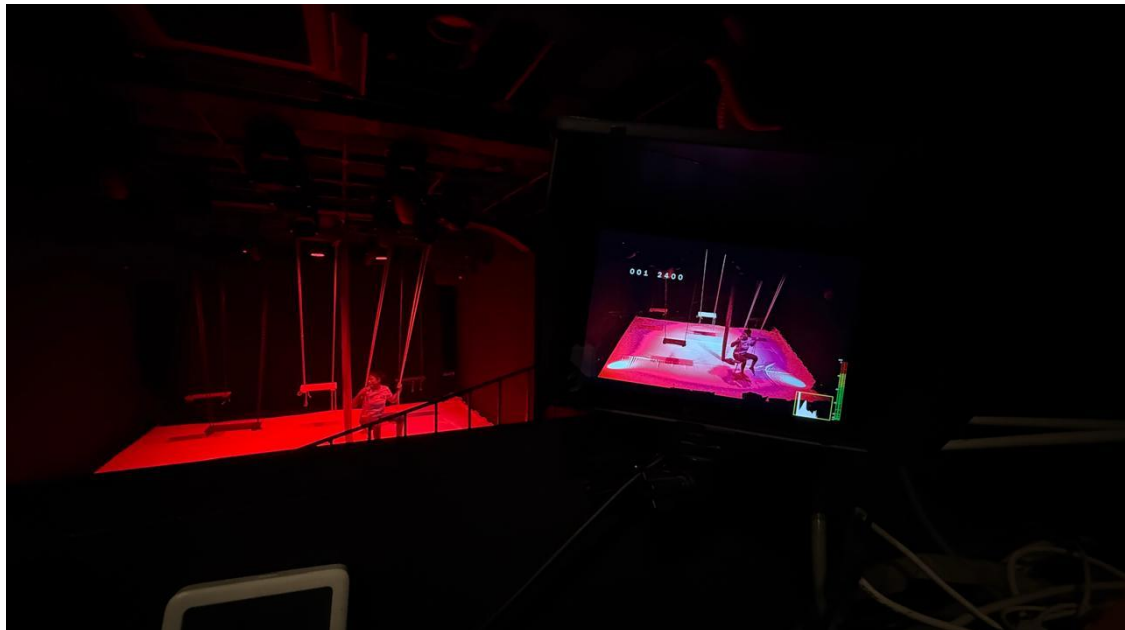
- **Event Date:** 19th March 2026
- **Venue:** Samilro Changgo Theater, Seoul
- **Play Performed:** *Swings of Love (Assam Version)*
- **Organised by:** Samilro Changgo Theater, Republic of Korea

Overview:

AANK_A Creative Line participated in the **Seoul International Monodrama Festival 2026** with *Swings of Love (Assam Version)*, marking a significant engagement with the East Asian theatre circuit. The presentation represented the culmination of a long-term intercultural creative process involving artists from Sri Lanka, France, Australia and India.

Impact:

The Seoul performance reaffirmed international confidence in AANK_A's artistic vision and highlighted the organisation's sustained engagement with contemporary physical monodrama and cross-cultural performance practices, further strengthening artistic ties between India and South Korea.



삼일로창고극장

SAMIL-RO CHANGGO THEATER





OTHER ACTIVITIES HIGHLIGHTS



International Academic and Festival Engagement at Colombo International Theatre Festival (CITF) 2025

- **Event:** Colombo International Theatre Festival (CITF) 2025
- **Dates:** 25th–31st August 2025
- **Location:** Colombo, Sri Lanka

Overview:

During the reporting period, AANK_A Creative Line continued its sustained international engagement through active participation in CITF 2025, strengthening its long-standing artistic and institutional association with the festival. CITF functioned not only as a performance platform but also as an important space for academic exchange, curatorial dialogue and intercultural collaboration.

Academic and Curatorial Contribution:

Representing AANK_A Creative Line and India, Dr. Mrinal Jyoti Goswami contributed to CITF 2025 in multiple capacities—as a workshop facilitator, keynote speaker and member of the festival committee. His engagements focused on alternative festival models, physical theatre pedagogy and the evolving role of South–South collaboration in contemporary theatre practice. These contributions reinforced AANK_A's identity as a knowledge-producing institution within international festival circuits.

Impact:

AANK_A Creative Line's presence at CITF 2025 reaffirmed BBITF's position as a parallel festival of CITF, strengthening alternative festival practices and deepening South Asian and Global South cultural exchange. The engagement further expanded professional networks, opened pathways for future collaborations and enhanced the visibility of Assamese theatre within international discourse.





Colombo International Theatre Festival
2025



Colombo International Theatre Festival
2025





Physical Theatre Workshop – BBITF 2025

- **Dates:** September 4th–6th, 2025
- **Venue:** Srimanta Sankardev Kalakshetra Society, Guwahati, Assam, India
- **Theme:** *Embodied Voices: The Craft of Physical Expression on Stage*
- **Facilitators:**
 - Cathalin (Romania)
 - Upeshka Lankathilaka (Sri Lanka)
 - Hafedh Khalifa (Tunisia)
 - Kim So Jung and team (South Korea)
 - Iva Peter-Dragan and team (Croatia)
 - Dr. Mrinal Jyoti Goswami (India)

Overview:

The **Physical Theatre Workshop at BBITF 2025** was designed as an intensive three-day training programme focusing on the body as a primary medium of theatrical expression. Bringing together facilitators from six countries, the workshop emphasized movement-based storytelling, non-verbal communication, spatial awareness and emotional embodiment.

Participants included six local theatre practitioners, one participant from Bangladesh, one from Visva Bharati Shantiniketan and the entire Sri Lankan theatre delegation, creating a dynamic intercultural learning environment.

Impact:

The workshop functioned as a major pedagogic component of BBITF 2025, enabling participants to explore diverse physical vocabularies and performance traditions. It fostered collaborative experimentation and deepened understanding of physical theatre as a transnational language, reaffirming AANK_A Creative Line's commitment to practice-based learning and intercultural skill development.





Theatre Forum at BBITF 2025

- **Date:** 4th September 2025
- **Venue:** Srimanta Sankardev Kalakshetra Society, Guwahati, Assam, India
- **Theme:** *Sponsorship, Sustainability and Survival: Rethinking Theatre Funding Models*
- **Moderator:** Mr. Jinyoung Youn (South Korea), Chair, International Relations Committee, Korea Theatre Association

Overview:

The Theatre Forum at BBITF 2025 provided an intellectually engaging platform for artists, scholars and theatre practitioners from South Korea, Romania, Tunisia, Croatia, Sri Lanka and India to discuss the economic and structural challenges facing contemporary independent theatre.

The session explored funding limitations, sustainability strategies, international mobility and the role of collaborative networks such as the New World Theatre Network (NWTN) in supporting global theatre ecosystems.

Impact:

The forum encouraged open dialogue on survival strategies for independent theatre and reinforced the importance of festivals like BBITF as spaces for reflection, negotiation and collective problem-solving. It strengthened cross-cultural understanding and positioned AANK_A Creative Line as a facilitator of meaningful global theatre conversations.



Environmental Sensitization Programme – BBITF 2025

- **Date:** 6th September 2025
- **Venue:** Sri Sri Madhavadeva International Auditorium, Srimanta Sankardev Kalakshetra, Guwahati
- **Theme:** *Brahmaputra River: Its Natural and Cultural Heritage*
- **Resource Person:** Dr. Partha Jyoti Das, Head, Water, Climate and Hazard Division, Aaranyak

Overview:

As part of BBITF 2025's integrated vision of art and ecology, AANK_A Creative Line organised an Environmental Sensitization Programme focusing on the ecological, cultural and spiritual significance of the Brahmaputra River. The session brought together international delegates, workshop participants, students and local audiences, facilitating a global dialogue on riverine cultures and environmental responsibility.

Impact:

The programme reinforced BBITF's long-standing commitment to ecological awareness and cultural sustainability. By integrating environmental discourse into an international theatre festival, AANK_A Creative Line highlighted theatre's potential as a catalyst for environmental reflection and collective responsibility.



Expansion of Theatre Collaboration

Overview:

During 2025–26, AANK_A Creative Line actively contributed to the strengthening of a South–South theatre exchange network, building upon its association with CITF (Sri Lanka) and participation in international festivals across Asia and Africa. Preparatory work for BBITF 2026 and the forthcoming Bo-Chang International Theatre Festival (BCITF) in Makum, Assam, further reflected this commitment.

Impact:

These initiatives positioned AANK_A Creative Line as a key cultural intermediary connecting India, Sri Lanka, Tunisia, South Korea and emerging partners such as Indonesia, ensuring sustained artistic mobility, youth engagement and intercultural dialogue across the Global South.

Achievements and Outcomes

Artistic Excellence and Contemporary Innovation:

The year 2025–26 marked a significant consolidation of AANK_A Creative Line's artistic vision through the sustained circulation and evolution of productions such as *A River's Tale*, *Swings of Love (Assam Version)* and *Metamorphosis of Mitrachi Goshta*. These works demonstrated a mature engagement with psycho-physical performance, feminist reinterpretation and movement-based dramaturgy. The productions were widely appreciated for their conceptual rigor, embodied narration and ability to translate regional narratives into globally resonant theatrical language.

International Recognition and Cultural Diplomacy:

Through participation in major international platforms such as the International Festival of Theatre in the Sahara (Tunisia, April 2025), Colombo International Theatre Festival (CITF) 2025 and the Seoul International Monodrama Festival 2026, AANK_A Creative Line significantly enhanced the global visibility of Assamese contemporary theatre. The invitation to Dr. Mrinal Jyoti Goswami as Guest of Honour at the 6th Sahara Theatre Festival further affirmed the organisation's role in international cultural diplomacy and South–South artistic exchange.

Strengthening of Alternative Festival Models:

BBITF 2025 reaffirmed its identity as a **parallel festival of CITF**, contributing to alternative festival practices rooted in collaboration, pedagogy and ecological consciousness. The continued recognition of BBITF within international festival circuits strengthened AANK_A Creative Line's leadership in shaping decentralised and inclusive models of global theatre engagement.

Expanded Theatrical Footprint Across Regions:

Performances during the year extended across diverse geographical and cultural contexts—from the desert landscape of **El Golâa, Tunisia**, to international proscenium stages in **Colombo and Seoul** and to Assam's premier cultural venue at **Srimanta Sankardev Kalakshetra**. These engagements enabled Assamese theatre to reach international audiences while maintaining its cultural specificity and social relevance.

Environmental Consciousness and Ecological Discourse:

Ecological awareness continued to remain central to AANK_A Creative Line's artistic and curatorial philosophy. Through productions such as *A River's Tale* and the **Environmental Sensitization Programme at BBITF 2025** on the Brahmaputra River's natural and cultural heritage, the organisation reinforced theatre's role as a medium for environmental reflection, sustainability discourse and community awareness.

Training, Pedagogy and Intercultural Learning:

The **Physical Theatre Workshop at BBITF 2025**, featuring facilitators from Romania, Sri Lanka, Tunisia, South Korea, Croatia and India, provided intensive movement-based training for emerging artists. These workshops fostered intercultural exchange, expanded performative vocabularies and strengthened AANK_A's commitment to practice-led pedagogy and embodied learning processes.

Critical Dialogue and Knowledge Exchange:

The **Theatre Forum at BBITF 2025**, focusing on sustainability and funding models in independent theatre, created an important space for international dialogue among practitioners from six countries. These discussions reinforced the role of festivals as intellectual platforms that integrate performance with critical reflection and policy-oriented discourse.

Advancement of South-South Theatre Networks:

The year witnessed concrete steps toward strengthening a **South-South theatre exchange network**, linking India, Sri Lanka, Tunisia, South Korea and emerging collaborators such as Indonesia. Preparatory initiatives for **BBITF 2026** and the forthcoming **Bo-Chang International Theatre Festival (BCITF)** reflected AANK_A Creative Line's commitment to community-rooted, youth-oriented and globally connected theatre ecosystems.

Cultural Plurality and Feminist Reinterpretation:

Through productions like *Metamorphosis of Mitrachi Goshta*, AANK_A Creative Line deepened its engagement with feminist perspectives and reinterpretations of canonical texts. The organisation's work continued to foreground issues of gender, memory, ecology and identity, contributing meaningfully to contemporary socio-cultural discourse.

Sustained Digital Documentation and Outreach:

The organisation's digital platform, www.aank.org, continued to function as an important archive and communication hub, documenting performances, festivals, workshops and research activities. This strengthened AANK_A Creative Line's visibility, accessibility and engagement with artists, scholars and audiences nationally and internationally.

Community Empowerment through Theatre Practice:

Across festivals, workshops and educational initiatives, AANK_A Creative Line reaffirmed theatre's potential as a tool for empowerment, dialogue and social transformation. By bridging global stages with local communities, the organisation sustained its commitment to inclusive cultural participation and socially responsive artistic practice.



Future Plans

As AANK_A Creative Line looks ahead, its commitment to artistic innovation, intercultural dialogue and social responsibility remains steadfast. Building upon the momentum of the 2025–26 reporting year, the organisation envisions a future grounded in community engagement, international collaboration and the continued evolution of contemporary performance practices. The following key initiatives will guide AANK_A Creative Line's forthcoming activities:

Deepening Thematic and Conceptual Inquiry:

AANK_A Creative Line will continue to engage with socially urgent and philosophically complex themes, including gender, ecology, displacement, memory, identity and cultural transformation. Future productions will build upon psycho-physical and movement-based dramaturgy to create performances that encourage critical reflection and dialogue across diverse audiences.

Innovative Adaptations and Contemporary Performance Languages:

The organisation plans to further develop innovative reinterpretations of classical, folk and modern texts through interdisciplinary approaches. By integrating physical theatre, sound, visual arts, digital media and multilingual performance, AANK_A Creative Line aims to expand the expressive possibilities of contemporary theatre while remaining rooted in regional cultural contexts.

Capacity Building and Pedagogic Outreach:

Drawing from the success of the Physical Theatre Workshops and educational engagements at BBITF and international festivals, AANK_A Creative Line will expand its training initiatives, masterclasses and residency programmes. Special emphasis will be placed on nurturing young and emerging theatre practitioners, particularly from rural and underrepresented regions of Assam and the Northeast.

Strengthening South–South and Global Collaborations:

Building on sustained partnerships with the Colombo International Theatre Festival (CITF), participation in festivals across Asia and Africa and involvement in international theatre networks, AANK_A Creative Line will actively pursue co-productions, touring projects and artist residencies. Preparations for BBITF 2026 (October 2026) and the launch of the Bo-Chang International Theatre Festival (BCITF) in Makum, Tinsukia, will further consolidate a South–South theatre exchange network connecting India, Sri Lanka, Indonesia and other international collaborators.

Festival Development and Community-Centred Programming:

AANK_A Creative Line will continue to curate festivals that balance global engagement with grassroots participation. BBITF will further evolve as an international platform rooted in ecological awareness and cultural dialogue, while BCITF will focus on community-rooted theatre, youth participation and regional narratives—ensuring wider access to international theatre practices within Assam.

Environmental Theatre and Cultural Ecology Initiatives:

Recognising theatre's role in ecological advocacy, the organisation plans to expand its Environmental Sensitization Programmes into more educational institutions, festivals and rural contexts. Performances and dialogues centred on rivers, landscapes and climate narratives will continue to form a core aspect of AANK_A's artistic and curatorial vision.

Enhancing Digital Presence and Archival Infrastructure:

AANK_A Creative Line will further strengthen its digital platforms, particularly www.aank.org, as an archive of performances, festivals, research and pedagogic resources. The organisation aims to make its work more accessible to students, researchers, practitioners and global audiences through structured documentation and digital dissemination.

In essence, AANK_A Creative Line envisions a future where theatre remains a vital medium for dialogue, empathy and transformation. By sustaining artistic inquiry, expanding collaborative networks and deepening community engagement, the organisation seeks to amplify its impact—locally rooted yet globally connected—continuing to use theatre as a living bridge between cultures, communities and consciousness.





CONCLUSION

The period from **1st April 2025 to 31st March 2026** has been a defining phase in the continuing journey of **AANK_A Creative Line**, marked by sustained artistic exploration, expanded international engagement and a deepened commitment to socially responsive theatre practice. Through the continued circulation of productions such as *A River's Tale*, *Swings of Love (Assam Version)* and *Metamorphosis of Mitrachi Goshta*, the organisation reaffirmed its dedication to psycho-physical performance, feminist reinterpretation and culturally rooted contemporary theatre.

This reporting year witnessed AANK_A Creative Line's growing presence across diverse international platforms—including the **International Festival of Theatre in the Sahara (Tunisia)**, the **Colombo International Theatre Festival (CITF) 2025**, the **Bhullung-Bhuthur International Theatre Festival (BBITF) 2025** and the **Seoul International Monodrama Festival 2026**. These engagements not only amplified the global visibility of Assamese theatre but also strengthened meaningful South-South cultural exchanges grounded in collaboration, pedagogy and mutual learning.

Equally significant were the organisation's curatorial, pedagogic and environmental initiatives. Through international workshops, theatre forums and the Environmental Sensitization Programme at BBITF 2025, AANK_A Creative Line continued to integrate performance with critical reflection, ecological awareness and community engagement. The year further consolidated BBITF's role as a parallel festival of CITF and laid the groundwork for future initiatives such as the **Bo-Chang International Theatre Festival (BCITF)**—reflecting a long-term vision of decentralised, community-rooted and globally connected theatre ecosystems.

This year's journey would not have been possible without the support and collaboration of numerous institutions, partners and individuals. AANK_A Creative Line extends its sincere gratitude to the **Cultural Affairs Department and Directorate of Cultural Affairs, Government of Assam** and to its valued partners and sponsors—including **OIL India Limited, Numaligarh Refinery Limited (NRL), North Eastern Development Finance Corporation Ltd. (NEDFi), Tiwa Autonomous Council, Northeast Frontier Railway and the Directorate of Information and Public Relations, Government of Assam**—for their continued encouragement and trust. We also acknowledge our international collaborators, festival partners, academic institutions, environmental organisations, artists, scholars, volunteers, many well-wishers and audiences whose collective engagement gave life and purpose to every initiative.

This report captures a year of convergence—between local and global, tradition and experimentation, art and responsibility. As AANK_A Creative Line moves forward, it remains committed to nurturing emerging voices, expanding creative partnerships and using theatre as a space for dialogue, healing and transformation. Carrying forward the relationships, insights and artistic energies of this year, we look toward the future with renewed resolve—dedicated to shaping a more inclusive, conscious and artistically vibrant tomorrow through the enduring power of theatre.



A Dramatic Year in Action: 2025–26

प्रातः खबर

रविवार, 27 अप्रैल, 2025

ट्यूनीशिया के चौथे सहारा अंतर्राष्ट्रीय रंगमंच महोत्सव में प्रदर्शित होगा ए रिवर टेल

गुवाहाटी, 26 अप्रैल (ख.सं)। असम के प्रयोगात्मक थिएटर समूह अंक ए क्रिएटिव लाइन को सहारा में अंतर्राष्ट्रीय रंगमंच महोत्सव (एफआईटीएस) के चौथे संस्करण में प्रदर्शन करने के लिए आधिकारिक चयन किया गया है, जो 30 अप्रैल से 4 मई तक ट्यूनीशिया के फतनासा गांव में आयोजित किया जाएगा। डॉ. मृणाल ज्योति गोस्वामी द्वारा लिखित और निर्देशित नाटक ए रिवर टेल को ट्यूनीशियाई सांस्कृतिक मामलों के मंत्रालय और पर्यटन मंत्रालय के सहयोग से आयोजित इस महोत्सव में द्वारा आमंत्रित किया गया है। यह निमंत्रण एफआईटीएस के महोत्सव निदेशक हफेद खलीफा द्वारा नाटक की गहन कलात्मक दृष्टि और महोत्सव के सांस्कृतिक चरित्र के साथ विषयगत प्रतिध्वनि को देखते हुए औपचारिक रूप से दिया गया। प्रियंका दास की असमिया कविता लखेरा धुवा दाग से



प्रेरित एक मार्मिक मोनो-ड्रामा ए रिवर टेल प्रस्तुत करेगा। यह बहुभाषी 20 मिनट का प्रदर्शन एक महिला और लखेरा नदी के बीच गहन भावनात्मक और प्रतीकात्मक संबंध को दर्शाता है,

जिसमें स्त्री के लचीलेपन, सामाजिक उत्पीड़न और भावनात्मक पलायन के विषयों का पता लगाने के लिए शारीरिक गति के साथ वर्णन को मिश्रित किया गया है। एक गैर-रेखीय, शैलीगत प्रारूप

में संरचित, यह नाटक गहरी सहानुभूति जगाता है और दर्शकों से पितृसत्तात्मक समाजों में महिलाओं के खिलाफ व्यापक हिंसा पर विचार करने का आग्रह करता है। यह नाटक एक नाटकीय वातावरण में मंचित किया गया है, जिसमें स्वप्न और वास्तविकता (जादुई-यथार्थवाद) का मिश्रण है, जिसे डॉ. संजीव बोरा द्वारा बनाये गये कई चित्रों के प्रक्षेपण द्वारा बढ़ाया गया है। नाटक में नीलुतपाला पचानी द्वारा एक शक्तिशाली एकल प्रदर्शन दिखाया जाएगा, जो कोरियोग्राफी और कॉस्ट्यूम डिजाइन में भी योगदान देते हैं। प्रोडक्शन में डॉ. संजीव बोरा (पोस्टर और ग्राफिक्स), डॉ. जुनमोनी गोमोई और ओइनाउ जेंगराई (प्रोडक्शन और मैनेजमेंट) का सहयोग है, जबकि डॉ. मृणाल ज्योति गोस्वामी भी संगीत और प्रकाश डिजाइन में अग्रणी हैं।

विदेशी नाट्य परिवेशों वाले आमंत्रित है। असम नाट्यकला के अंक ए क्रिएटिव लाइन को सहारा में अंतर्राष्ट्रीय रंगमंच महोत्सव (एफआईटीएस) के चौथे संस्करण में प्रदर्शन करने के लिए आधिकारिक चयन किया गया है, जो 30 अप्रैल से 4 मई तक ट्यूनीशिया के फतनासा गांव में आयोजित किया जाएगा। डॉ. मृणाल ज्योति गोस्वामी द्वारा लिखित और निर्देशित नाटक ए रिवर टेल को ट्यूनीशियाई सांस्कृतिक मामलों के मंत्रालय और पर्यटन मंत्रालय के सहयोग से आयोजित इस महोत्सव में द्वारा आमंत्रित किया गया है। यह निमंत्रण एफआईटीएस के महोत्सव निदेशक हफेद खलीफा द्वारा नाटक की गहन कलात्मक दृष्टि और महोत्सव के सांस्कृतिक चरित्र के साथ विषयगत प्रतिध्वनि को देखते हुए औपचारिक रूप से दिया गया। प्रियंका दास की असमिया कविता लखेरा धुवा दाग से

लैंगिकता को बाधने वाली भावनात्मकता, अने अनुभवों पर आधारित है। यह नाटक अनेक संस्कृतियों के बीच अंतर्राष्ट्रीय रंगमंच महोत्सव (एफआईटीएस) के चौथे संस्करण में प्रदर्शन करने के लिए आधिकारिक चयन किया गया है, जो 30 अप्रैल से 4 मई तक ट्यूनीशिया के फतनासा गांव में आयोजित किया जाएगा। डॉ. मृणाल ज्योति गोस्वामी द्वारा लिखित और निर्देशित नाटक ए रिवर टेल को ट्यूनीशियाई सांस्कृतिक मामलों के मंत्रालय और पर्यटन मंत्रालय के सहयोग से आयोजित इस महोत्सव में द्वारा आमंत्रित किया गया है। यह निमंत्रण एफआईटीएस के महोत्सव निदेशक हफेद खलीफा द्वारा नाटक की गहन कलात्मक दृष्टि और महोत्सव के सांस्कृतिक चरित्र के साथ विषयगत प्रतिध्वनि को देखते हुए औपचारिक रूप से दिया गया। प्रियंका दास की असमिया कविता लखेरा धुवा दाग से

टिडिनिशियन
चाहाबा आन्तःराष्ट्रीय नाट्य
उत्सवले आमंत्रित

ए बिर्डाह टेल



कला यादृच्छिक आदि परिवेशों में प्रदर्शित है। असम नाट्यकला के अंक ए क्रिएटिव लाइन को सहारा में अंतर्राष्ट्रीय रंगमंच महोत्सव (एफआईटीएस) के चौथे संस्करण में प्रदर्शन करने के लिए आधिकारिक चयन किया गया है, जो 30 अप्रैल से 4 मई तक ट्यूनीशिया के फतनासा गांव में आयोजित किया जाएगा। डॉ. मृणाल ज्योति गोस्वामी द्वारा लिखित और निर्देशित नाटक ए रिवर टेल को ट्यूनीशियाई सांस्कृतिक मामलों के मंत्रालय और पर्यटन मंत्रालय के सहयोग से आयोजित इस महोत्सव में द्वारा आमंत्रित किया गया है। यह निमंत्रण एफआईटीएस के महोत्सव निदेशक हफेद खलीफा द्वारा नाटक की गहन कलात्मक दृष्टि और महोत्सव के सांस्कृतिक चरित्र के साथ विषयगत प्रतिध्वनि को देखते हुए औपचारिक रूप से दिया गया। प्रियंका दास की असमिया कविता लखेरा धुवा दाग से

दर्शना वक्रा

فطاسة تنفّس مسرحا وتبّض هنا

المهرجان الدولي للمسرح في الصحراء والتقاء أهل المسرح والابداع بمختلف فنونه

أعاد المهرجان الدولي للمسرح في الصحراء في طبيعته الخاصة الحياة للعديد من المناطق الصحراوية التونسية، وهي من الأهداف الرئيسية لهذه التظاهرة الثقافية الدولية. أولها تلك المنطقة عن المناطق المعزولة. وهو ما جسدهه فعاليات المهرجان في طبيعته الخاصة التي تحتضنها منطقة "فطاسة" بولاية قبلي التونسية. أين كانت المنطقة مسرحا لأهل الفن والابداع وصنّاع الفعل الثقافي والتقاء أهل المسرح والابداع بمختلف فنونه.

"مسرح" مع صالحي، وهو الشاب الغريب عن فينينا، فيما كانت والدتها تحضرها للزواج من ابن عمها، لكن صالحي اغتصبها ليلة زفافها من ابن عمها، ولكن فيما لم تعريشها بأهلها التي لا تزال طفلة صغيرة، وهو الصراع الذي تنسج في الأحداث بعروض متميزة وصنعته بين الثقافة والبرام والرقص الفلكلوري العتيق.

أما الجمهور فقد كان متجاوبا وفعالاً ومتابعاً لكل الأحداث بين التصفيق الضحك وردد الأفعال المتباينة على محطات ومشاهد العرض الذي عظمه مايزيد عن سبعة 7 آلاف متفرج من أهل المنطقة من مختلف فئات المجتمع.

ورشات فنية وتذوّات

عملت الورشات على تقديم تطبيقات عملية في مجالات مختلفة في مجال الفن التشكيل والمسرح، وهي الفرصة منحها المهرجان الدولي للمسرح في الصحراء للفنانين والفرق المسرحية ومحبّي الفن محترفين كالأدباء، فنانين، والي عمل على تأطير مجموعة من المصنّعين في مجالات متنوعة وأساساً فنية بارزة عربية وأجنبية، وكانت ورشة مسرح "الفرزوم" بصحراء فطاسة من تقديم فاروق صبري، فيما قدم ورشة "فادراتورجيا" بمشاركة مع المندوبية الجهوية للتربية ببلقي الاستاذ حافظ معقول، أما ورشة "ترافورس" على تقديم عروض على رمال الصحراء بفطاسة، وأشرف الدكتور زهير بترديات على تقديم ورشة مسرح الأدماع بدار الشباب ببلقي، واحتضن المصمم الطفاقي الشباني بفطاسة من تأطير الأستاذ تاجي الدخيلي، فيما قام الفنان والمخرج اللبناني فاسم استغوي على تأطير ورشة الأرتجال للمسرح بواحة فطاسة، كما خصص جانب للفرقة التعلّمية للأطفال من خلال ورشة ممتعة بأحد الروايات بمدينة فطاسة وهي المصمم الصغير، أين استمتع الأطفال بحصة من الألعاب التعليمية والتربوية.

صنعت البهجة والسرور وسط أجواء ممتعة، وقد تزينت العديد من الجدران بفطاسة من خلال الجنازات جداريات تحمل رسومات ولوحات فنية من أنجاز ورشة الفنون التشكيلية. وقد تضمن البرنامج العام للمهرجان الدولي للمسرح في الصحراء ندوات علمية تناقش العديد من القضايا في مجال المسرح، الفن والثقافة والترويج للساحة كأحد الروافد الاقتصادية الهامة في تنمية البلدان وخاصة المناطق المعزولة.

قد احتضنت وأما فطاسة الندوة العلمية الموسومة بـ "المسرح التحويلي والركيزة وأبعاد الكرنية" بمشاركة شريف المهرجان ومختصين في مجال الفن والمسرح ومحبّي هذا المجال، أين دار النقاش حول الهوية الثقافية واللامركزية كموضوع عام في ظل التغيرات الحاصلة في مجال الهوية الثقافية التي تحمل الكثير من الخصائص والعناصر والتراث.



في تونس بعد عروضه بالإمارات نهاية العام الماضي، والذي شارك فيه مجموعة من ألمع نجوم الفن والتشكيل التونسي بينهم الفنان والممثل الكبير صلاح الدين مصدقي، شهاب مصدقي، عبد الطيف علالي، نجل لفته أمد الشاهد البديرة العريقة المدينة بالتحفة والمرونة والشهامة العربية، والتسك بالآرض والحيث.

كما عرفت السهرة الأولى عدد من التكريرات لأهم الشخصيات الفنية الساسية في خدمة وتطوير صنع الفن الحقيقي بولاية قبلي وتونس عموماً منها، كـ "تانيه في دوع" بلوحة كورغرافية تحاكي واقع الحياة البرية بأرض غزاة والتي تشكلت أفضاء فرقتها من عدة دول "بلوحة كورت فيلور، الأبد والوليات المتعددة الأمريكية" كرسالة من أهل الفن والابداع بأن نصرة القضية الفلسطينية ودعمها مختلف الشعوب وهي قضية إنسانية عالمية.

العرض "أجمرة الأولى" قصة البيت البدوي

صنعت جمهور مدينة فطاسة في سهرة اليوم الثاني من المهرجان الدولي للمسرح في الصحراء عرض فرجي صنع أفضاء إلى أيام الحياة البدوية وأهل الصحراء وفي صراع بين العادات والتقاليد والهوية والعلامات الانسانية المستزجة بالمعاصرة والعلاقة بين الشرق والرجل، وقد جاء عرض العرض "أجمرة الأولى" بموضوع يستهوي الروح البشرية لأنها من أسس الحياة والتي لها أهمية في استمرار البشرية وهي العائلة وتعقّل القلب بالحروب، والتي تخفف حكاية الفناء

المهرجان حصل برنامجا متنوعا وثريا كانت بداية بهارتل وسط منطقة "فطاسة" ساعة العروض التي عفت حضورا ضاهرا كبيرا من طرف سكان المنطقة وما جاورها يظهر جليا تعاطف سكان المنطقة لاهل هذه الشواطئ الثقافية والتي كانت الأولى من نوعها في هذه المنطقة، العروض المقدمة مزجت بين التراث والفلكلور الأصلي، كقرقة ولفس "الزفاني" التي تجارب معها الجمهور الحاضر، وكذا قرقة التبرج الحسنة لاستعراض أمان تسمى بقرقة "الفل" أين يقوم قائد القرقة بوضع عدد من الفلال على رأسها بشكل عمودي بحسب أوضاع الجمهور الحاضر، وسط التصفيق والهدنة، فيما قدمت قرقة لفرسان فطاسة وهي قرقة شابة عرضا جمع بين الجمالية والتحدى من خلال تقديم لفحات على نغمات نارية وهو بطون على قصي طريقة زادت من طول فضاءهم وكذا عرض من "سوك"، فيما كانت لفرقات العرض استعراضا لفارسيين 1 فارس وفارسة، بملطيان حصانا بكل لغة وتقديم مشاهد فرجية وبلاولية امتعت الجمهور الحاضر، ومع نهاية العروض الأولى توجه الجميع لتسارع مدينة فطاسة في مركب ضخم نشر الفرحه والبهجة على جميع سكانها الذين خرجوا في جمل احتفالي بهيج بكل فئات وأطياف المجتمع، كما أيد المظاهر الاجتماعية إلى فرحة و سرور وقبول بحسن تعاطف أهل المنطقة إلى مثل هذه الفعاليات الثقافية التي أكدت أن التذوّات والابداع عنصر مهم في بث الحياة وتحريك محلة الحياة بسخف تركيبتها الاجتماعية الاقتصادية والثقافية.

مثل الانتاج الفرنسي كان خلال السهرة الأولى من المهرجان بحضور السلطات المحلية لولاية قبلي وعلى رأسها السيد والي الولاية، أين أعطى إشارة الانطلاق الرسمية والتي جاءت بعرض فرجي صنع بعنوان "لفس التري" من إنتاج من الصفيق وأخرج الفنان والمخرج حافظ خليفة، وهو العرض الذي تم تقديمه لأول مرة

انتطاعات الفنانة والممثلة التونسية جميلة كامارا سعيده بنجاح العرض "أولغا" برسالتة الهادفة



الفنانة والممثلة الهندية، بولا،

العرض يحمل رسالة إنسانية ضد تعنيف واغتصاب المرأة

قدمت عرضا يحمل رسالة ضد تعنيف المرأة والاغتصاب وهو الموضوع المهم في هذا العصر، وهي القضية التي يجب أن تكافأ وتلف ضدها كيش ليس فقط في الهند أو أي دولة أخرى من العالم، وقد كنت سعيدة بتقديم هذا العرض على أرض تونس التي أزرعها لأول مرة، كما أن العروض كانت رائدة التي تحمل الخير من الثراء والتونس والبساطة والقيم الاجتماعية والإنسانية، حقيقا لم أكن أتوقع أن يجتمع كل هذا الجمال في بقعة وحيدة بأرض فطاسة ببلقي التونسية.

تقطيع: صادق سالم



لكل مقام حداء، ولكل حداء قصة مونودرام "ماسح الاحذية" تمثيل محمد علي العباسي، أخرج حافظ خليفة



يكن لأحذية أن تتكلم، وتره الكلام، وتبعث في ركاب الحرب وفي جوف الغربة أسئلة حارقة، عندما يحاورها ماسح أحذية، أنتقل لفضلك مقلداً في الأسفل لينحدث عما يحدث في العالم القوي، متنازلاً عن مقامه كإنسانا جامع، هاربا من ويلات الحرب، ماذا تبقى له بعد ضياع أسرته غير أن يتوجه في صورة أخرى، مستنسا حركة "المسح"، حركة التنظيف، بكل ما فيها من معان متناقضة.

ماسح الأحذية، هو عنوان مونودرام، من نصي للدكتور خالد جابر، دراماتورجيا فكريز دومه وأخراج حافظ خليفة، يستنورافيا رقصية من تصميم نور علوي، وموسيقى زياء الطرابلسي، وملايس أمال الصغير، قدم هذا العمل هدية لاهالي قبلي بدار الثقافة أين خلدون بسوق الأحد في إطار الدورة الخامسة للمهرجان الدولي للمسرح في الصحراء، وفي إنتاج مشترك بين فطر وتونس، لتندرج ضمن ما يسمى بالكرنات السوداء، تتيح سريالي دعوى، بعد مساهلة المصمم على عقلت والحرب والغربة وبلايات والفرجة والحياة والسلطة.

لقد استعصر محمد علي العباسي، شخصياته بظاهرة عالية، ومرونة اكتسبها من تجاربه المراكمة ومن ولع كبير بالمسرح، فاحتفلت من الأحذية التي كان يحاكيها شخص عتيق، تارتيت على لسانه، قد تكون هي التي استعرت لسانه، أو هو قد اكتسبها في فكره لفهم ما لها من دور في تكس مفاهيم عتيقة، أراد كشفها ومحاويرها، بعد حدوث التزلزل وتزوله إلى أسفل مسحة الارياق، هناك في الأسفل ترخي الأحذية في حليته التي يجرها، مزوية وطائف عتيق، ومشاهد عتيق، تنطق الأحذية وتصرع من مآله الوطي، غرور السلطة، وصعيرة الرأ، فراء الفكر والوطن، التشتدون بالتناقض، بالثال، الباسية، الفزلة، المصكريون أصوات عتيقة يبقها من الركام لتتحدث، على لسانه، سخرية سوداء، كلها ظلت غدا، في حليته بحسبي به وهو الذي كان قد عرب محتيا من الحرب والفرار والعدم.

من عدم الحرب إلى عدم الفقر، من عدم نكسي، أحتضن الأرض يصبح القدم الغدا من الحياة فوق الأرض، يصبح لقدم، موسيقي، للقدم، لغات ضحكات، للقدم الأسفل تلكه تلكه تلكا، تلكه الصراع الذي لا يسمع، تلكه الأحذية للمسرح، لكل حداء قصه، ولكن مقام حداء، هيات الحداء، تشكلت على لسانه، غارسا فيها أصابعه، يرافقه، بلاطفا، حتى صارت قريبة منه ولربما منها، وهو الذي ترك الجماعة والتدريس وطلايه، ليبحث من مقام شترج فيه لغته.

لقد ظل ماسح الأحذية يندافجدا بقلن أحليته فنون الخطاب فنون التشخيص على ركن كان في الأسفل، هو الذي يصحب لتلاميذه الأحذية من مراتب اصناعية متباينة ليكونوا متساوين أمام حليته، متناوين بانتازيب استنطقا لوجه دين زاره وسكن ظفوعه، تلك هي مسكات الأمان أحذية روت اصناعية، كان عليه أن يتشرعها، بهكها، كان عليه أن يبادي أعطاف المجتمع، اعطاف الفكر، مرض التفاد، لغزل الشفاد، تغير العسكري، كان عليه أن يهيم بوجه الركة في كل حالات وهنها.

كانت هذه الأحذية، عوذا للجمهور، في أطروحات أخرى كان عليه أن يتشرعها لتداع قدر يعبر حليته كإنسانا، وهو في صورة جامع الأحذية، يركب هي استعادة التطوير، ليصير يظهر المجتمع والعدل لا به من الفزلة في الشاع وحلقة الترويض، بدأ بتأخذ.

يبحث العرض بملامح، وأهركه زرع الوبح التهامي التي يربطه، وقد أذهت السينوغرافيا الزمينة بالتشاد، ليصير فرجا متحركة، عتق، برافطة الاضطرابات التوسيلية الفزلة، لربط الطرابلسي، كما أن الفن المتل الاطفال بين التشخيصات يتشكي مرر، وكان رعاها فعلا من خلال إعداد الرربة لهد، ومن خلال كادها على لسانه.

تقطيع: طارق حبيب، عبد الواس











www.aank.org

info@aank.org

mrinal.goswami@aank.org

Guwahati | Assam | INDIA