



SAARC ART

Issue 3, 2017, March



SAARC CULTURAL CENTRE - SRI LANKA



South Asian Association for Regional Cooperation



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Content

01

Message from the Director

Wasanthe Kotuwella

03

The World is a Stage of Creation and Wonder

Kishani Jayasinghe - Wijayasekara

05

Redefining Art through intangible cultural heritage...

Dr. Lopamudra Maitra Bajpai

08

I Am a Child of Culture

Lyonpo Thakur S Powdye

11

SAARC Non-Violence Day Painting Competition

19

The emergence of dance...

Ravibandhu Vidyapathy

24

The significance of theatre...

Samina Luthfa

28

Ms. Ramanjit Kaur, her focus and rejuvenating journey

Ramanjit Kaur



Message from the Director

It gives me great pleasure to announce the publication of the third issue of SAARC Art Magazine from SAARC Cultural Centre (SCC).

Across the year 2016- the SAARC Cultural Centre witnessed several events and programmes. The Centre successfully celebrated International Women's Day on March 8 in collaboration with the Indian Cultural Centre with performance of the play- *Baavre Mann ke Sapne* by the all-women's theatre group from Kolkata (India)- The Creative Arts. The SAARC Artist Camp took place in Thimphu (Bhutan) from April 25 to 28, 2016. The Film Festival was held between June 1 to 6 at the National Film Corporation Cinema Hall, Colombo. This was a success with a Masterclass at the Russian Cultural Centre with jurors from Russia, South Korea and France. A Handicrafts Exhibition & Symposium in Colombo was held at BMICH in collaboration with Shilpa Abhimani or National Crafts Council from November 17 to 20. The SAARC Exhibition

of Painting was organised by the SAARC Cultural Centre in collaboration with Department of Cultural Affairs, Ministry of Internal Affairs, Wayamba Development and Cultural Affairs, Sri Lanka from October 2 to 6 at the Ape Gama premises Battaramulla, Sri Lanka. This exhibition was to honour the occasion of Gandhi Jayanti being observed as World Non-Violence Day and more than 900 paintings were received from various schools. The winners were felicitated at the occasion of the celebration of the SAARC Charter Day-on December 8-held at Hotel Ramada with cash prizes and certificates. The photographs of the same are available online- <http://saarcculture.org/gallery/32nd-saarc-charter-day>. Bangladesh having being chosen as the SAARC Cultural Capital, 2017- the Director and the Deputy-Director (Programme) attended discussions about the cultural programmes for SAARC Cultural Capital in Dhaka (Bangladesh) between November 24 to 25. Welcoming the new year- 2017- the SAARC Cultural Centre

calendar was printed in December and distributed with a welcome note in January- earlier this year.

Our programmes gave us an opportunity to meet with many personalities from across the SAARC nations and this issue of the SAARC Art is a reflection of the same as we begin a journey of highlighting the significant aspect of Intangible Cultural Heritage through our magazine. This issue is dedicated to understanding the concept of culture and the art-form of theatre. We have two new appointments starting from January, 2017- Deputy-Director (Programme)- Mrs. Kishani Jayasinghe – Wijayasekara from Sri Lanka and Culture Specialist- Dr. (Ms.) Lopamudra Maitra Bajpai from India. The issue has an introductory note by Mrs. Kishani Jayasinghe – Wijayasekara. As we begin with a fresh start,

Dr. Lopamudra Maitra Bajpai has penned down our concept note. We have an article by Lyonpo Thakur S. Powdyel- former Education Minister from Bhutan on culture and its interpretation in the modern global world. Honouring the lovely creations of the school children and their awarded paintings, this issue contains the pictures of the paintings and the prize distribution ceremony. An interview of Ms. Ramanjit Kaur, an actor and creative director of the all-women theatre group- The Creative Arts based in Kolkata (India) highlights an innovative attempt through stage production. Maestro Mr. Ravibandhu Vidyapathy, famous percussionist from Sri Lanka writes about the significant influence of Rabindranath Tagore on Sri Lankan dance forms- leading to the gradual development of

an independent style of ballet or dance drama in Sri Lanka. And last, but not the least, distinguished theatre personality from Bangladesh- Dr. (Ms) Samina Luthfa speaks of her interest and famous play Khona and the importance of theatre and oral traditions in the modern global world.

We at the SAARC Cultural Centre look forward to keep holding all planned activities in the year 2017 with the same tempo bringing the people of South Asia together, forging brotherhood and spreading the richness of culture and the forthcoming issues of SAARC Art promises to surge forward with the same notion of unity ■

Ayubowan

Wasanthe Kotuwella

Director





The World is a Stage of Creation and Wonder

By
Kishani Jayasinghe - Wijayasekara

Deputy Director (Programmes) SAARC Cultural Centre, Colombo SRI LANKA
International Operatic Soprano; LL.M (UK); LL.B (UK); PGDip/Masters; ARAM; LRAM; DipRAM (UK)

Every once in a while, something amazing comes along...If one is lucky enough to be at that perfect place at that perfect moment then something truly special happens and you get to witness it...but if one is truly blessed, they get to be a part of this golden moment...

My journey with the SAARC Cultural Centre is also nothing short of being one such serendipitous and special occurrence. Born and raised in Colombo, I was entirely National

school educated and therefore privy to the best education in the country, in many ways, for nary a cent. I have spent thirteen years totally immersed in everything life had to offer and was fortunate enough to represent my country in the arts and in sports internationally. Being able to enjoy every minute of it, even at that early age, was an added boon. The end of a comprehensive and exhilarating school career, triggered an interest in exploring

the world beyond the shores of our paradise island of Sri Lanka. It came in the form of a pursuit for legal prowess. I was a student of Law, being educated in the ways of complex jurisprudence in England and despite becoming a Master of Law, found it never really... got me. A sequence of fortuitous accidents and coincidences lead me to a world renowned singing teacher, who re-ignited a passion and started a fire which to this day burns furiously and ferociously

and inspired a true Sri Lankan girl to take on the world of western theatrical classical music: Opera.

Studying the intricacies, mysteries and utter brilliance of the voice, classical music, theatrical arts and exploring the sheer passion and heightened visceral senses that embody the performing arts, has been the most fulfilling journey. Being a lawyer, satisfied an almost clinical and logical side of my character and mind, but to have the opportunity to give-in to the artist within, meant opening up to a world of colour and eclectic sensations that truly symbolises the very essence of being an artist. The hunger to devour culture in all its forms and to brighten and enhance the very landscape of one's everyday life with all the glittering gems it has to offer is indeed a rare privilege. Being an artist, I was involved in all aspects of theatre from singing, dancing, acting, personal interaction, building characters, exploring subtext and creating stories through an experience like no other.

Having had the fortune/grit/ability to win the single place afforded to a soprano on the Young Artist Programme at the Royal Opera House in Covent Garden, which is internationally renowned as the pinnacle of excellence, tradition and training in the operatic world, was a life changing experience. Having won numerous scholarships to get to that point and study and train to be a Master of the Craft at the Royal Academy of Music in London - itself a shining example of precision and excellence - in all likelihood should have prepared me for that....magic. However, nothing probably ever could. Training, working with and learning from the best, instills a sense of discipline, self-confidence and know-how that very few other entities can match. The experiences of being a creature of the stage and a performing artist, shapes a life

and allows one the confidence to always find the ability within, to develop and nurture a wholesome environment for creation and artistry.

Despite all of this however, this particular golden moment in question came not in the form of intellectual examination of statues and often arcane legal precedence within the hallowed walls of the legal system, nor the visceral infusion of centuries of world class operatic excellence upon the legendary stage of the Royal Opera House, but rather, from the eclectic, vibrant and diverse realm of the SAARC Cultural Centre, in my very own home town of Colombo.

Joining the SAARC Family was another one of those serendipitous accidents that I firmly believe - as we Asians often do - was part of my destiny. Having spent almost two decades away from the shores I call home and returning to serve not only my country but our entire South Asian Region, was surely... written. To do so as an artist and an international facilitator & administrator within my field of expertise in the arts, was an undeniable boon.

The very existence of the SAARC Cultural Centre (SCC) is a cause for great celebration and gratitude and a tribute to the vital importance of recognising, celebrating and sharing a diverse yet common cultural heritage amongst a vibrant segment of people. To be able to contribute in some small way towards the promotion, development and disseminating of that cultural heritage from one focal point is a true pleasure and nothing short of a privilege.

Our collective vision is simple. To be an inclusive, representative and vibrant cultural centre for all the eight Member States, using

our common cultural heritage to strengthen the fabric of our social and cultural landscape and further reinforce the bonds that tie us together as the South Asian Region. To build bridges, enhance cultural understanding within and foster greater appreciation for the unique and yet unifying aspects of South Asian Culture.

The theatrical experience, embodying and satisfying the visual, oral, emotional and intellectual senses is an almost perfect tool with which to spread this understanding and tolerance of diversity in real time and with the positive energy which only a live performance can bring. To experience our individual artistry, at that present moment, in the 'now', and with almost immediate dissemination and absorption, is one very strong argument in favour of the power of culture perhaps even more importantly, the power of truly experiencing that culture.

It was no accident that William Shakespeare claimed "All the World is a Stage". It is in fact as accurate a statement as one could find. Upon that stage and within the boundaries of all its characters and colourful feast of sensual delights, one finds that art, culture and literature truly has no boundaries, no limits, no nationality, race or religion - it simply exists and grows to enrich our own lives and deepen our understanding of humanity and each other.

This is our role here at the SAARC Cultural Centre: to give our region this supreme and sublime experience and do so within the rich diversity of form and variety available to us. So, we warmly invite you join us on this journey of discovery of this rich and vibrant SAARC Region as the epitome and shining example of being a 'World stage for creation and wonder' ■



Redefining Art Through Intangible Cultural Heritage

Concept note by Culture Specialist

Dr. Lopamudra Maitra Bajpai

SAARC Cultural Centre, Colombo, Sri Lanka

- Visual Anthropologist

- BA (History Hons - Presidency College - Kolkata, India)

- MA (Ancient Indian History, Culture and Archaeology-

Deccan College Post - graduate and Research Institute - Pune, India)

- MDMC (Mass Communication and Journalism - Symbiosis International University-Pune, India)

- PhD (Ethnoarchaeology and folk culture with JRF from Indian Council of

Historical Research - Govt. of India - University of Calcutta)

“What is art? ...whether creations of art should not be judged either according to their fitness to be universally understood, or their philosophical interpretation of life, or their usefulness for solving the problems of the day, or their giving expression to something which is peculiar to the genius of the people to which the artist belongs...I shall not define art, but question myself about the reason of its existence and try to find out whether it owes its origin to some social purpose, or to the need of catering for our aesthetic enjoyment, or whether it has come out of some impulse or expression, which is the impulse of

our being itself.” - echoing the words of Nobel laureate Rabindranath Tagore¹, we begin the year with the third issue of SAARC Art with a fresh ethnographic perspective. The quest begins with an attempt to have a closer look at culture and heritage- for a better understanding of the very ethos of the concept of art and analyse how it procreates itself through an impulse of “our being itself”. As the definition of culture can be given an expression

1. Tagore, Personality, ISBN 076618286X, MacMillan, NY, 1917

through a better understanding of its two important pillars- tangible and intangible cultural heritage- it is often the former which takes a centre-stage in exploring our socio-cultural tenets of life. Several monuments, buildings, architecture and structures around us are often lauded for their beneficial roles in upholding the historical significance of a region or place, however the latter is often shrouded in oblivion for want of a better clarity of expression. Nevertheless, Intangible Cultural Heritage (ICH) forms an important part of present

global understanding of heritage and its multifarious representations of society, religion and culture. Over the next several issues of SAARC Art, an attempt will be made for a better understanding of the concept of 'art' through the bigger perspective of Intangible Cultural Heritage as we gradually explore the myriad venues of expressions which have been existing amidst us for generations and preserved as historical chronicles, yet often go unnoticed.

The opening page of UNESCO'S website of Intangible Heritage refers to a quotation "Africa loses a library when an old man dies." The quotation, that often attracts immediate attention for its widespread applicability all across the globe, refers to a part of a speech made by Amadou Hampâté Bâ at the 1960 conference of UNESCO- "*En Afrique, quand un vieillard meurt, c'est une bibliothèque qui brûle.*" (In Africa, when an old man dies, it's a library burning). The words stand as silent sentinels to an immediate need- understanding our intangible heritage and the phrase's applicability far supersedes mere geographical boundaries and sees similar reverberations across almost all spheres of the present world.

Oral traditions (including poems, rhymes, music, dance forms, etc) have always formed a significant part of human existence, probably from the time man started scribbling, doodling, printing and drawing on the walls of caves several thousand years ago. For many centuries, they were the only sources of education in many cultures. Down the course of history, several cultures remained without a structured script with oral traditions dominating and being the only method of communication. Though varied in structure, content and format from these many examples of folk and oral traditions from

around the globe, our present-day and urban communications have been greatly influenced by these traditional examples to understand the multiple roles of oral traditions in a globalised world. Thus, modern films time and again refer to storytelling and theatre as an important tool of communication. The modern culinary art also boasts of a remarkable contribution of the many recipes which have been preserved and treasured across culture all over the world- orally. The many poems, riddles, songs and lyrics from around the world also highlights the significance of local history and culture. In a similar manner, music and dance also holds significant examples as the art is often passed on to various students by teachers orally. One of the biggest inspiration towards this learning process of oral traditions is the example of the ancient *Guru-Sishya parampara* (the tradition of maintaining a teacher-student relationship)- from across the nation of India- based on respect and knowledge-sharing. Dating back to thousands of years- which primarily involved a disciplined process of learning for a holistic development of mind and soul- the *parampara* (tradition) was based on the concept of oral traditions as the only method of learning- through the two primary tools of- *shruti* or listening and *smriti* or committing to memory. Thus, for several centuries the many histories from the region- including the great epics of *The Ramayana* and *The Mahabharata* as well as the many tales of *The Jataka*, *The Panchatantra* and also the several thousands of folk tales - were committed to memory- up until very recently when most of them were published under an organised and semi-mechanical printing press during colonial times (excluding the many handwritten manuscripts from earlier times from Late-Ancient Indian and Medieval

Indian historical periods). Thus, from history to performing arts, handicrafts, essence of weaving multifarious clothes' patterns, beliefs, rites, rituals, festivals and others- were all preserved in time across cultures through oral traditions. These stand as sentinels of time and reflections of history and a knowledge-bank for learning for the future.

Across the following several issues of the SAARC Art magazine, we will be exploring this diversity of Intangible Cultural Heritage as we begin with the art of theatre from the SAARC countries. Amongst the following articles, we begin with exploring the definition of culture amidst a global world by Lyonpo Thakur S Powdyel – President of the Royal Thimpu College of Bhutan. Theatre and performing arts personalities from India (Ramanjit Kaur), Bangladesh (Samina Luthfa) and Sri Lanka (Ravibandhu Vidyapathi) highlights the various representational aspect of theatre with reference to women and her many roles in the society. Further, keeping to the true essence of exploring an ethnographic aspect of theatre, the articles also highlight cross-cultural influences, oral traditions and folklore as an important tool of communication even amidst the modern global world.

As we look forward to further interesting interactions in the upcoming months, here begins our quest for an universal, ethnographic perspective of the philosophy of Intangible Cultural Heritage and an empathy to explore and understand "*What is art?...*" ■

Sincerely yours

Dr. Lopamudra Maitra Bajpai

Introduction of Thakur S. Powdyel

Lyonpo Thakur S Powdyel was awarded recently with the Distinguished Service Award by Samata Sahitya Academy on January 9, 2017. He has also been the recipient of the prestigious International Gusi Peace Prize in 2011 for Life-time Contribution to Education, and the Global Education Award in 2012 for Outstanding Contribution to Education. He served as Bhutan's Minister of Education in the country's first democratically elected government (2008-2013), having received the sacred *Dakyen* from His Majesty the King on April 11, 2008. Lyonpo Powdyel is currently the President of Royal Thimphu College, Bhutan.

Lyonpo Powdyel is an educator by choice and motivation. His teaching experience spans schools, colleges and universities and includes leadership and management, organisational visioning, curriculum planning, teacher education and community service, among others. He writes regularly on educational issues, Gross National Happiness (GNH), and meditates on educational integrity, institutional honour, national self-respect and moral literacy. Lyonpo Powdyel has been chairman of important commissions and boards and vice-chair of many. He has travelled extensively across the length and breadth of his country and developed a deep understanding of the aspirations of his fellow-citizens and the needs of the country. He has represented the country at many international meetings and conferences and delivered talks mostly on the themes of Education as the Noble Sector and GNH.

As the Minister of Education (2008-2013), Lyonpo Powdyel, in tandem with his colleagues, worked hard to achieve universal enrolment and gender parity at primary school level, enhance non-formal and continuing education, and restore education to its core function by initiating the Green Schools programme under the auspices of the *Educating for Gross National Happiness* initiative. As the people's representative from the Dorokha-Trading Constituency, Lyonpo Powdyel made critical efforts and brought about visible all-round development of the four *gewogs* (group of villages) that remained virtually unknown and little developed till a few years ago. In his capacity as a Member of Parliament, he introduced some important bills particularly those affecting the welfare of women and children.

Lyonpo Powdyel has been Visiting Professor at the Graduate School of Asian and African Area Studies, Kyoto University, Japan, and Maharishi University of Management, Fairfield, Iowa, USA, and has delivered talks at other university and college campuses as well. His published works include *As I Am, So Is My Nation, Right of Vision & Occasional Views*, and *My Green School: An Outline*. He is also the principal author of *The Light of My Life*. Deeply committed to strengthening national integrity and social harmony, Lyonpo Powdyel believes that all possible means, most of all education, and the finer aspects of democracy, ought to be marshalled to secure and strengthen the vital interests of the nation and the subjective as well as the objective well-being of our people.



I Am a Child of Culture

By
Lyonpo Thakur S Powdyel

Culture is to human being what light is to the sun. Culture is the way we are, the way we think, the way we act, and the way we express ourselves. It is through culture and by culture that human beings express their true nature and their humanness. We are the makers, the subject as well as the object of culture. Culture originates in and is objectified by human beings in their varied dimensions – physical, social, economic, political, intellectual, artistic, psychological, emotional, spiritual, ethical.

It is instructive to look at the old Latin root of the word culture. It is cultura – meaning cultivation. The

Oxford English Dictionary defines *culture as the training, development and a need to be appreciated*. Many years ago, Kroeber and Kluckhohn (1952 online) highlighted the scope and dimension of culture to include the following-

- Topical – culture consists of a list of topics, or categories such as social organisations, religion and economy
- Historical – culture is an aspect of social heritage or tradition, that is passed on to future generations
- Behavioural – culture is a shared phenomenon, a learned human behaviour or way of life

- Normative – culture has to do with ideals, values, or rules of living
- Functional – culture has to do with the way human beings solve the problems of adapting to the environment or living together
- Mental – culture is a complex of ideas or learned habits that inhibit impulses and distinguish people from animals
- Structural – culture consists of patterns and inter-related ideas, symbols or behaviour
- Symbolic – culture is based on arbitrarily assigned meaning that are shared by the society.

Culture operates on at least three levels of significance, namely :

- What people think
- What people do
- What material products they create.

Culture is an all-embracing all inclusive, expansive word. There are over two hundred definitions of the word 'culture'. Culture is a shared, learned, symbolic, adaptive and integrated phenomenon. It is transmitted from one generation to another. We are born into a culture and we learn and internalise the

obvious and subtle nuances and expressions of culture as a natural process of growing up.

Culture manifests itself at two levels: tangible and intangible. The two dimensions resemble the soul and substance. The tangible aspects are the expression of the intangible. Tangible culture represents the more obvious and material images of culture. It includes all – our literature, occupations, architecture, artefacts, and other visible and objective tokens.

The intangible dimension precedes and animates the tangible dimension. The realm of the intangible is the realm of ideas and beliefs and imagination. The abstraction of the mind and the affections of the heart form the domain of the intangible. The humanity of the human, the wisdom of the wise, the genius of the gifted, the sensitivities of the awakened, the vision of the enlightened go to the making of the riches of intangible culture. Intangible culture concerns the way a community looks at life and death, forms its worldview, conceives time and space, understands the relationship between the human and the natural and the supernatural,



views its place in the scheme of things, sees the nature of human beings, forms ideas of success and failure, and establishes its notions of the true, the good and the beautiful. A community or a society conceives of its life and its many possible expressions and looks for a medium to represent them. The way a house is conceived, a temple imagined, a *dzong* (fort) envisioned or a landscaped developed is the mind's way of showing forth what it first realises in its inner working. The intangible is the womb of the tangible.

In as much as an individual expresses his or her identity through his or her culture, on a broader plane a country expresses its life, its identity, and its personality through culture. Culture, in its amazing variety and richness, is the proclamation of a country's being, its soul, its sovereignty. A nation, a society, a community breathes and lives by culture.

Over the years, culture has come to assume diverse connotations and levels of significance. Underlying all the variety and change, one fundamental aspect remains constant – culture stands for refinement, civilisation, good taste, demeanour, propriety, elegance, and other positive values. Culture is often defined as the *cultivation of excellence*. That is why we often describe a person as cultured meaning that he or she possesses and lives out some of these values.

The ancient Greeks had the notion of a *finely tempered nature* to express the image of a cultured person, representing harmonious perfection, a perfection in which the characters of beauty and intelligence are both present, and which unites “*the two nobles of things*” – “sweetness and light” – as in the language of Swift. Rightly understood, culture can be a great positive force for building harmony and understanding amongst people,

communities and nations. Sadly, however, culture often becomes a divisive element and produces tension and ill-will. All too often, we belabour the differences that divide us rather than discovering the similarities that unite us.

In the words of Seymour Fersh – “Within the next hour, 7200 babies will be born. At the moment of their birth, the infants will be more like each other than they will ever be again. Their differences will grow because each of them is born into a different culture – into a way of life that has developed in a particular way over a long period of time. From birth onwards, each child is encouraged to be ethnocentric – to believe that his homeland, his people, his everything is not only different but also superior to that of other people. The elders teach that the ways in which we do things are the natural way, the proper ways, and the moral ways. In other places, they – ‘barbarians’ and ‘foreigners’ – follow a strange way of life. Ours is the culture- theirs is a culture (italics mine) [Quoted in the Seymour Fersh, *Understanding Intercultural Communication*, 1984, 84].

Cultural education is thus, an essential part of the process of democratisation and participation in the rapidly changing life of the nation. Cultural insensitivity and arrogance could kill the possibilities of goodwill and tolerance that celebrates the goodness of societies and nations. How can we make homes and communities, schools and institutions the living, flowing seats of culture that educate and inspire, that refine and elevate? After all, culture grows by absorption just as ideas grow by reaction. Culture advances and blossoms through respects, sensitivity and honesty. Culture is the human-mark of human beings. Sweetness and light – these are the hallmark of culture ■





SAARC
Non-Violence Day
Painting Competition
2016

SAARC CULTURAL CENTRE - SRI LANKA



South Asian Association for Regional Cooperation

Winners of SAARC
Non-Violence Day Painting Competition
held on the day of Gandhi Jayanti on October 2, 2016

Junior Category



1st Place **Ramika Poojan Sooriyaarachchi** R/ Sivali Central College, Rathnapura

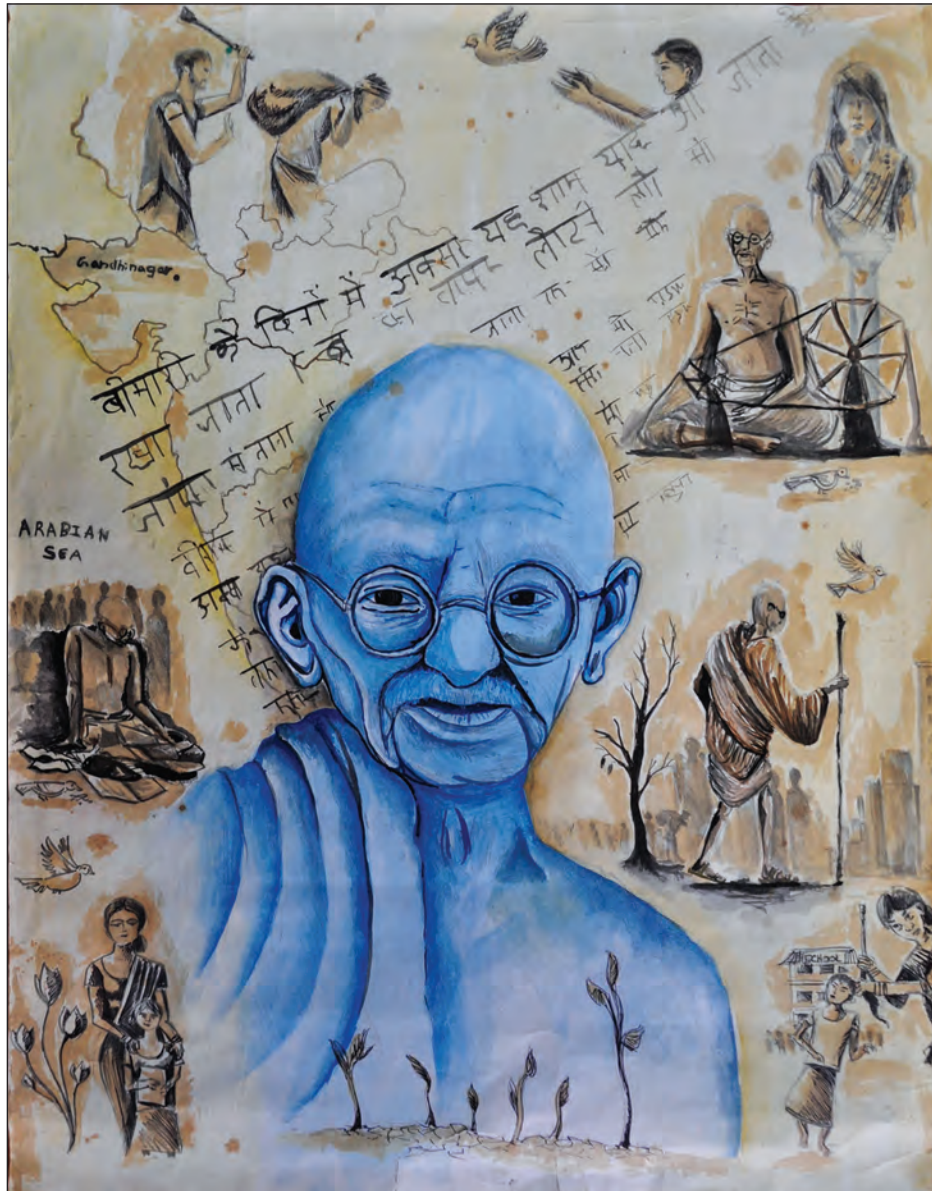


2nd Place Thamasha Dinithi Manawage Fergusson High School, Rathnapura.



3rd Place J.M. Namal Vishwa Bandara President's College, Kotte.

Senior category



1st Place Nimesh Milinda Premasiri Daluwaththa
Mo/ Medagama National School, Monaragala.



2nd Place S.M. Tharushi Kaveesha Manawage
R/ Gankanda Central College, Rathnapura.



3rd Place Hewagamage Dinushanka Chandimal Wijesingha
Mo/ Medagama National School, Monaragala.

Prize distribution of the winners of the
painting competition on the occasion of the
32nd SAARC Charter Day - held on December 8, 2016



*Speech of Director- Mr. Wasanthe Kotuwella at the occasion of 32nd SAARC Charter Day-
December 8, 2016*



Various prizes for the winners at the hands of different foreign dignitaries from across the SAARC member states who graced the occasion



Maestro Ravibandhu Vidyapathi speaks about the emergence of dance theatre in Sri Lanka and the influence of the 'dance-drama' of Rabindranath Tagore

The traditional Sri Lankan dance forms that originated in the age-old psychotherapeutic dance rituals, forged forth through the mists of mythology as a sacred art. This tripartite art of the Kandyan, Low Country and Sabaragamuwa styles evolved in close associations with the rituals for many centuries and later attained greater heights as codified classical techniques. Along its path the dance mingled with the

society through the benedictory rituals and later via Buddhist festivals, and arrived at a significant milestone in the middle of the 20th century. This is the emergence of the dance theatre of Sri Lanka.

The arrival of Tagore in 1934 followed by Uday Shankar in 1935 had a great impact on the development of this modern movement. On this visit Tagore

was invited by Wilmot A. Perera to lay the foundation stone for the Sripali Institute. Wilmot A. Perera, a connoisseur of the arts who visited Shantiniketan in 1932 took Vishva Bharathi as the model for the art institute he wanted to develop in Sri Lanka which later became an important centre of modern Sri Lankan art. The group from Shantiniketan consisted of 34 dancers and musicians including

the great artist Nandalal Bose. They performed the dance-drama *Sapmochan* at Regal theatre in Colombo. The majority of the audience consisted of the urban milieu. To these audiences that had only been exposed to the staunch traditionalism of the ritual dance on the one hand and to the over ornamentation and somewhat unrefined music and acting of the then popular Tower Hall style of theatre which was inspired by the Parsi theater on the other hand, this was a unique and a refreshing experience. Refined rendering of song and music, the artistic execution of the dance movements the subtle *abhinaya* of the dancers and the simplicity of production that revealed its depth- all of these gave a complete aesthetic satisfaction to the spectators. This fact was endorsed by Prime Minister SWRD Bandaranaike who wrote his impressions in a review to the Ceylon Daily News - May 1934.

"The curtain went up. My first impression was one of aesthetic satisfaction at the setting and the grouping which had simplicity and the beauty, which Greek drama alone had been able to achieve". He continues "to some of us whose spirits had been saddened and ears defended by the creaking seraphina and the discordant tone of the Tower Hall actors- this was like the breath of another and better world".

Bandaranaike's review is not only an assessment of the dance-drama itself. He also implies the lack of discipline of the audience. "I must here enter a word of protest against the unmannerliness of some of the audience They seemed to forget that they were not witnessing a cinema show, but a performance that required complete silence and concentration for its appreciation". This is suggestive of the fact that a sophisticated theatre culture had not yet been developed in Sri

Lanka at that time. In fact it took the next decade or more to evolve a well tutored dance theatre audience in Sri Lanka.

The style and form of Rabindranath Tagore's dance-drama

The term 'dance-drama' at once advocates a style dominated by dance. But Tagore's dance-drama is not dependent on body movements alone. It is essentially a song-oriented art. No Tagore dance-drama could be fully enjoyed without its poetry. The following quote from *The Statesman* (India) newspaper 1939 well-picturises the nature of the Tagore dance-drama in performance "the dialog is converted into song as background music and is symbolically interpreted by the characters through the dance"

Tagore created four main dance-dramas namely *Sapmochan*-1931, *Chandalika*-1936, *Chitrangada* and *Shyama* 1939. Tagorean style of dance-drama is inspired by Far-Eastern and South-East Asian dance forms besides its obvious Indian roots. Especially the Javanese dance-drama lured him to create his original genre of *Nritya Natak*. As for the choreography in them the simplicity and spontaneity of Manipuri and the vigour and dignity of Kathakali in combination with some Bengali

folk forms gave expression to his rich musical compositions and vivid poetic imagery.

Tagore was fascinated by the freedom of expression in movement especially in that of European modern dance. Later he encouraged his daughter-in-law Protima Devi to learn those forms. An universalist, Tagore directed his dancers not only to learn the Indian dance forms, but also the movements of the Javanese dance, European folk dance and Kandyan dance of Sri Lanka, which he incorporated into his choreography in a subtle manner. Affirming this fact Manjusri Chaki Sirkar says "At Shantiniketan under his guidance dancers absorbed movements from Kandyan, Javanese and European folk dances. The poet was fascinated by the freedom of movement in European modern and impressionist dance while the delicate structure of the Javanese dance-drama inspired him to create an original form of dance-drama."

The Mudra Natya [ballet] and the modern dance of Sri Lanka

The arrival of Tagore in 1934 followed by Uday Shankar in 1935 may be considered as major factors that resulted in the emanation of the modern dance of Sri Lanka. Consequently many dancers started going to Shantiniketan

Kandyan Dance





Stage adaptation of the traditional indigenous dance

and other dance institutes in India. Chitrasena, Panibharatha, Nimal Welgama, Premakumara, Wasantha Kumara, Shesha Palihakkara, Anagalal Athukorala and Soorya Shankar Molligoda are some of them who later made an important contribution to the progressive dance art in Sri Lanka. In Shantiniketan they studied Kathakali and Manipuri dance forms together with the folk dances. Some of them were fortunate to dance in the Tagore dance-dramas produced by Shantiniketan during that period. On their return they started experimenting with new forms, which eventually became the foundation for the Sri Lankan modern dance. Through their work the dance developed in three main streams.

1. *Mudra Natya* or the Sri Lankan ballet
2. Creative dance miniatures
3. Stage adaptation of the traditional indigenous dance

Of the above three streams, the *Mudra Natya* or the ballet art definitely was inspired and influenced by the Tagore's dance-drama. In the year 1936, Shantidev Gosh from Shantiniketan arrived in Sri Lanka to teach dancing and music at Sripali. He taught

Rabindrasangeet, Rabindra Nritya and Manipuri and Javanese dance movements to the students at Sripali. Between 1936 and 1938 Shantidev created four major dance-dramas *Seethaharana*-1936, *Urvashi Jayam*-1936, *Manohara Bandanam*-1937, and *Chad Danta*

Dayam-1938. They were performed by the students of Sripali and Shantidev himself danced in some of them.

The choreography of these ballets were a combination of Manipuri, Kathakali and Kandyan dance. And instead of the *pung, khol, tabla* or any other Indian percussion, the Kandyan drum was played for music along with *esraj, jala tarang* and *manjira*. During his stay in Sripali, Shantidev also learned Kandyan dance from the traditional guru James Dammannagoda and the assistant teacher and Kandyan drummer Subanchi Lal.

In his previous visit in 1934 with Tagore, Shantidev witnessed Kandyan dance and was highly impressed and this is how he described it "this dance has virility that could inspire force even in the most timid person" Perhaps it



Stage adaptation of the traditional indigenous dance



Mudra Natya or the Sri Lankan ballet

is this and lucid virile quality, the extended lines of the body and the flexibility of the movements that inspired Tagore to incorporate the Kandyan style in his dance-dramas. Beside the initiatives taken by the Sripali, the year 1936 saw yet another attempt to tell a story in dance and song. That was the *Sirisangabo* dance-drama mounted by Seebert Dias, veteran dramatist and actor and father of Chitrasena. He was also inspired by Tagore's theory of "Theatre as Dance". He too utilised traditional Sri Lankan drums like the getabera, *daula*, and *thammettama* for the music of this ballet.

The form and content of the early Sinhala ballet

The early ballets produced at Sripali under the guidance of Shantidev Gosh followed the very Tagore style. They contained many songs, and were sung in original Tagorean tunes using Sinhala lyrics. At times songs were also composed anew. Themes for ballets were taken mostly from the Buddhist Jataka stories. Nimal Welgama who took part in these ballets as a young student at Sripali under Shantidev Gosh later created his own ballets in that original style and remained faithful to the same genre hitherto.



Mudra Natya or the Sri Lankan ballet

Simplistic group movements were used in the choreography to enhance the character dancing. Songs were sung by the background singers and dancers with mime, hand gestures and uncomplicated dance movements unfolded the story. The choreography was an assimilation of Manipuri, Kathakali and Kandyan movements. But later a propensity towards more Kandyan movements was obvious.

While the Sripali artists adhered to the authentic Tagorean style, there was others who compellingly

transcended the boundaries of the Tagore dance-drama. Artists like Chithrasena, Wasantha Kumara, Premakumara and Shesha Palihakkara come under this category. In fact they used the Tagore style as a spring board to leap into more creative exercises of ballet making. They did not copy Tagore's format of dance-drama, rather they practiced his own preaching of "borrowing from the world market of cultures and paying it back in their own coin". They depended more on the body language than poetry. Songs were minimised and dance

and music took over. The use of "corp de ballet" that Protima Devi and Tagore had introduced after western ballet and modern dance, now became an integral part of the Sri Lankan dance-drama. The movements and formations of the dancers became complex, expressive and more involved with the histrionics. Choreographers like

Chithrasena, Wasantha Kumara and Vajira later used this technique to good effect. Yet the shadow of Tagore did not completely disappear. Even Chithrasena who excelled in the art of choreography seemed to secure a couple of songs in his masterpieces like *Karadiya* and *Naladamayanti* thus keeping a string attached to the old style.

Today the Sri Lankan ballet or dance-drama has developed into more modern and contemporary styles. Yet the influence of Tagore style is very much visible in them. As a whole, the development of all modern art dance, music, song, film and painting took place under the canopy of the Bengali renaissance and was nurtured alongside the Tagore school of thought ■

About Mr. Ravibandhu Vidyapathi



Mr. Ravibandhu is a famous drummer and percussionist (as well as choreographer and artistic director) of Sri Lanka and Consultant to the Ministry of Culture, Socialist Republic of Sri Lanka. He has a Dance Troupe called Ravibandhu – Samanthi Dance Ensemble and State Dance Ensemble which is promoting the purest form of Sri Lankan dances and performs all over the world. Ravibandhu was trained from childhood in traditional Sri Lankan dance forms by the guru Chithrasena and later travelled to India to the Kerala Kala Mandalam, where he received a rigorous formal training in the Kathak dance form. Upon his return, he established his own dance school- The Ravibandhu-Samanthi Narthayathanaya, with his wife Samanthi, also a dancer and dance teacher. He created the form of the Short Ballet, and has choreographed and danced in several critically acclaimed dance pieces which combine both the traditional and the contemporary – such as *For The Young Killed in War* and *Judas*. As a drummer, he has explored and experimented with the various aspects of drumming and drum composition widely, and has created new dimensions for traditional drums and drum rhythms. The Ravibandhu Vidyapathi Drum Ensemble has toured across the world, appearing at festivals such as WOMAD, and performed at the Kennedy Centre in 2008, to great acclaim. Ravibandhu himself has shared the stage with world-famous drummers such as Billy Cobham and Zakir Hussein. Today, the Ravibandhu Vidyapathi Drum Ensemble is widely regarded as Sri Lanka's finest drum ensemble.

The significance of theatre in the modern global world and her famous play - *Khona*

an interview with
Samina Luthfa
university professor and
a renowned theatre artist
from Bangladesh



Q. What do you feel is the place of theatre performances in the modern global age of media and communication?

Theatre has a definitive place even in the global age of media and communication because theatre is alive. It is such a dialectic art that the interaction between the actor and the audience always is central in making a reality unique each time it occurs. This is something that the audience never experience through other media of communication. Theatre is also very important because through this the troupe can involve in the muck of everyday politics and power. This involvement can happen in other media too but theatre's major strength is in its uniqueness achieved through its dialogue between the actor and the audience.

Q. Being an academic and a university professor- your research interests variously include - agrarian societies, indigenous knowledge, labour rights movements, social movements, protest and political ecology. How does theatre help you to explore such varied interests and does it help to bridge the gap between academics and performance?

Theatre helped me first by giving me the avenue to write about things that I cannot write as an academic. Emotions and feelings that rise from my activist background that are forbidden in realm of academic writing, can only be expressed in my plays. Moreover, the sociological insight and academic and activist knowledge that I have gathered so far helps me understand the historical and socio-

political context of plays, events, and roles. Moreover, as a performer I have learned skills to attract the attention of audience, that I often use in my class as a teacher, in the field as a social researcher and in my academic presentations as well. At present, it is difficult for me to differentiate my roles as a researcher, teacher, activist, a performer and a playwright. I think they are overlapping each other too much to make what I am today.

Q. Your play *Khona* is well known and very famous. The character is based on an important part of mythology from India as well as Bangladesh. Where did you find the inspiration for staging *Khona*?

Khona herself seems to be an inspiration to today's women including me. I think I am inspired

by her because like many other women I also dream to become like her - outspoken, smart, down-to-earth and someone who does not accept anything for granted even if it was coming from very close family members. I like working with myths because they have many layers of meanings constructed within them while they are being constructed and reconstructed over a long period of time. They also speak about what society, back in those days, wanted you to hear through the story of the myth. I have been raised by two scientist parents who worked on agriculture. So, *Khona* was part of my upbringing because both of them used to mention her often. But her story was an unique scope for me to present a Marxist-Feminist critique of the myth that resonated with the contemporary suffering of women and the subaltern in the hands of the patriarchy and the powerful. In order to work on the myth I went through extensive literature search. I also visited the place where

I have situated the play: *Khona-mihirer Dhibi*, Chandraketu Garh in Harowa, Chobbish Pargana, West Bengal (the district of 24 Parganas in the state of West Bengal in India).



Q. Any special sequence from *Khona* which you would like to share?

I think *Khona* as a character has influenced me as an actor more than Samina has in characterising her. In personal life, I get strength from her to stand against injustice. So, the whole play is my favourite. *Khona* actually speaks for the poor peasants and shows them way to move forward that enrages the powerful leading to her demise. But her spirit and her verses continue and thrive till today in many parts of Bengal.

I love the last scene of the play, when peasants of the whole village gather around *Khona* when she recites her verses containing principles of agriculture and livelihood on the last seven days of her life and the villagers learn by heart their wisdom phrased in her verses and takes knowledge beyond generations. I never wrote even a sentence on Mihir severing her tongue because everyone knows what happened. I think that was a good decision as a playwright to end when she is actually in the process



of transporting her knowledge to the generations to come.

Q The SAARC- countries share a lot of common history and heritage. What has been your experience with respect to your performance across any SAARC country? Do you have any memorable moments from such an experience?

In Bangladesh, I have many memorable stories with my audiences and most has to deal with their families. In the states of West Bengal and Meghalaya where the play has been staged in India, we have received accolades and we could feel that the story resonated well since people knew about *Khona* and her oral tradition. In Kochbehar, an audience member came up to me after the show and said, he had heard several of the vachans (proverbs) from his mother and he was very nostalgic. He wanted to bring his mother to meet

us the next day. However, we had to leave early morning the next day and he was disappointed. I will always remember his look that told me how he felt connected to his mother and his childhood through the play. This shows how connected this huge land of many poets and litterateur is. People from different

parts are aware and they share same cultural and oral traditions like *Khona's* vachans and many more. Like rivers, language and its heritages also flows and can engulf vast lands and various cultures. *Khona* is part of that flowing river that touches many of us despite the geo-political disconnect we have in our lives curtailed by borders ■



About Samina Luthfa and her work



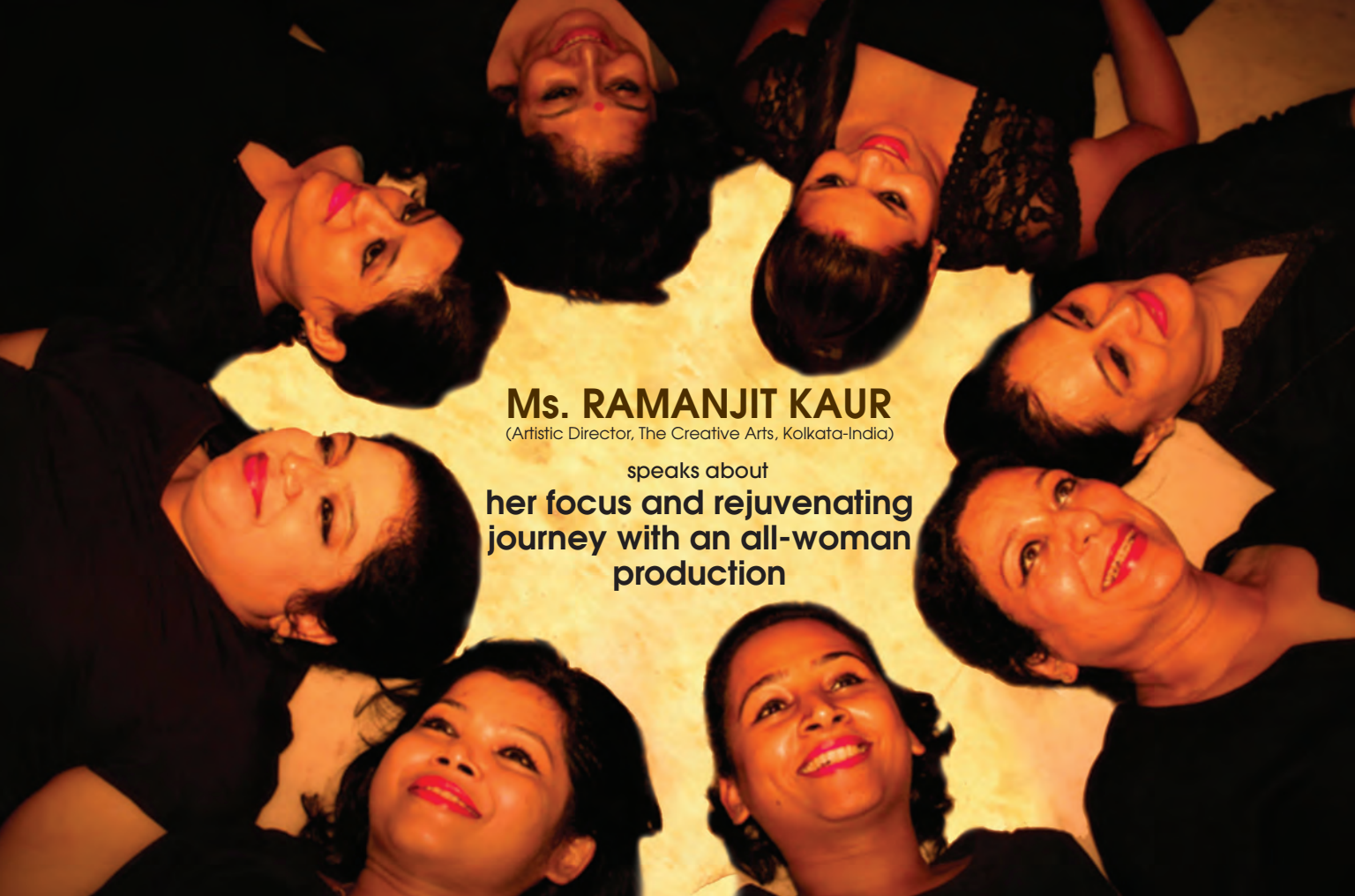
Working as an Associate Professor in the Department of Sociology, at the University of Dhaka, Samina Luthfa did her PhD in Sociology from the University of Oxford (UK), MA in Sociology from Lehigh University (USA) and MSS and BSS in Sociology from the University of Dhaka (Bangladesh). She has several research articles on political protests, women's rights, indigenous people published in academic journals. Also known as Nitra- Samina's interest however encompasses more than academics as she explores the vivid world of theatre as an actor and playwright based in Dhaka.

Samina is one of the founder members and the CEO of a leading theatre troupe of Dhaka – BotTala. She is also a founder of the Oxford-based theatre group Theatre Folks and served as its vice-chair from 2011-2016. Since 1996, she has been performing in numerous roles in acclaimed plays: *Khona*, *Crutcher Colonel*, *The Trial of Mallam Ilya*, *Teerthangkar*, *Rashtro Bonam*, *Twelfth Night* (in Bangla), and *Dog, Woman, Man*, and *The Tale of Two Friends* (in English) for Subachan, BotTala, Theatre Folks and the Goethe Institute, Dhaka.

As a theatre activist and playwright, she made her mark with two of her famous stage dramas – *Tirthangkar* and *Khona*. *Khona* has been translated by Professor Kabir Chowdhury and published in the *Unforgettable Three*. For the UK-based troupe Komola Collective she wrote *Birangona* in English. She jointly translated Shakespeare's *Twelfth Night* with Asadul Islam. She is a member of the Women's Playwright International. Her latest work in dramatisation of a famous novel *Crutcher Colonel* jointly with Saumya Sarkar received accolades too.

She choreographed *Crutcher Colonel*, *The Trial of Mallam Ilya* and *Jamuna*. She designed costumes for *Rupoboti*, *Teerthangkar* and *Twelfth Night*.

For her overall activities and performance in the theatre scene, she was awarded with the Mohila Parishod Sommanona 2009, Natydhara's Tanushree Padak 2010, Arannyak's Shommanona 2013, Theatre's Mohammad Zakaria Padak 2013, Theatre Art Unit's S M Solayman Prononodona 2014.



Ms. RAMANJIT KAUR

(Artistic Director, The Creative Arts, Kolkata-India)

speaks about
her focus and rejuvenating
journey with an all-woman
production

‘All the world’s a stage,

*And all the men and women merely
players;*

They have their exits and their entrances,

*And one man in his time plays many
parts...’- William Shakespeare*

and echoing the words of
Ramanjit Kaur, the voice of
the women and the many roles
she endorses across all cultures
makes the representation through

the performing arts of theatre
ever so important. The Artistic
Director of Kolkata-based (India)
theatre group- The Creative
Arts- Ramanjit Kaur proudly
presents an all-women’s theatre
production- which is known to
voice the sentiments of women
across various socio-economic
strata- especially her award
winning play- *Baawre Mann Ke
Sapne* (Sound of Dreams). Quoting
Ms. Kaur, “The Creative Arts

brings forth all-women’s theatre
production- especially *Baawre
Mann Ke Sapne* as a voice which is
often not heard. I personally feel
that the middle and upper-middle
class Indian women are the most
underprivileged- in terms of not
having a voice or a representation.
How many times do we discuss
issues that concern us? We smile
silently. Silence emerging from false
self-esteem, pride and finally the
many fears- concerning- rejection,



social unacceptance, ridicule, etc. Theatre is a platform that helps us get a voice, gain confidence, mould ourselves as well as our surroundings for the better, and teaches us relationship building.”

Speaking about her creative process of work with reference to *Baawre Mann Ke Sapne* as well as other productions- Ms. Kaur has a guiding principle which helps her in channelising her thoughts. She mentions that it is always imperative to look into two significant aspects. The first is to look into theatre as an art form and the other is to use and present theatre with a therapeutic cause in mind. “I have learnt various theatre exercises from different learned men and women from all over the world. Over the years- I have mastered the art to develop newer ways to present theater – with the inclusion of these various art forms as an exercise to help and heal and evolve everybody who is a witness to it- including the participants.” And the result of this brilliant outcome and practice is more than rewarding as Ms. Kaur mentions, “The journey in the past two and a half years have been that of bonding, sharing, emoting, enacting, analysing, but most of all exhilarating and rejuvenating. While using theatre as a therapy, it was touching to see everyone laying their heart bare- their anxieties, concerns, deep dark secrets and of course, sorrows and joys. Each one was brave enough to leave their situation open to discussion and feedback.”

Highlighting their performance about the all-women’s play- *Baawre Mann Ke Sapne* – Ms. Kaur adds that the performance has been inspired by a journey of various thought processes. “We have taken excerpts from short





stories by various Indian women writers. Stories ranging from tradition and skepticism, collective responsibilities and individual choice, spanning themes of caste and hierarchy, relationships, physical and emotional violence, dreams and nightmares, sexuality and search for self-identity - with new vigour.” And the therapeutic representation of *Baawre Mann Ke Sapne* with reference to Indian women has an appeal across all sections of women as Ms. Kaur adds, “The project has been unique as it uses theatre as therapy with homemakers from middleclass and upper middleclass strata. These ‘non-actors’ have actually gone through rigorous training of discipline of time, space and body. They have had sessions from professionals on acting, theatre theories of communication, music appreciation, light and space design. I feel, the journey has just begun and we have much work to do in the future.” *Baawre Mann Ke Sapne* consists of various excerpts from different stories by Indian women writers, including Jhumpa Lahiri, Bulbul Sharma, Abha Iyenger, Irene Dhar Malik, Lalitambika Antarnjanam and others- with a focus of global representation. “The focal storyline includes a certain *Amma* (Mother) taking a decision to travel to London to see her daughter. Through improvisations, the various inspirations of women writers have been woven together to exist in one space. The actors have taken inspiration from the written pieces and then developed them further according to their own impulse- which makes the play every so interesting.” ■



Brief introduction about Ms. Ramanjit Kaur

(Artistic Director)

Ramanjit Kaur has been working as the lead actor with Neelam ManSingh Chowdhry's *The Company* for over two decades. Her performance career has taken her all over India and to Festivals worldwide, including UK, France, Germany, Italy, Japan, Singapore, Dubai, Pakistan Australia, Uzbekistan, and Sri Lanka. She has trained at Centre School of Speech and Drama, UK ; London Academy of music and Dramatic Arts, UK; Birmingham School of Speech and Drama, UK; Improbable Theatre, UK and Theatre du Soleil, France. Having many films to her credit also- Ms. Kaur has worked in Deepa Mehta's *Videsh-*

Heaven On Earth as well as *Fire* and Samir Mehanovich's *Ananth*.

Ms. Kaur is also the recipient of numerous awards- including- Sangeet Natak Akademi Bismillah Khan Yuva Puraskar Award, Sanskriti Award and Laadli National Award For Gender Sensitisation. Ms. Kaur was also awarded international scholarships for her work, including the French Embassy Scholarship (France) as well as The Charles Wallace Award (UK)

In 2002, Ms. Kaur branched out on her own as the Artistic Director of 'The Creative Arts', a company she founded with the aim of offering theatre training

to children and adults. The theatre company is renowned for their experimentations about various genres including, *Site-Specific Theatre*, *Theatre Science*, *Theatre as Therapy* or *Theatre for Development*. She made her international directorial debut at the Lylian Baylis Studio, UK in 2008, with the play *Crab Soup*, as part of the International Theatre Science Festival. She has also conceived and directed many plays including site-specific productions like *Is Job Charnock coming to dinner?*, *Upon A Yarn* and *The Merry Go Round*. Since 2011, she has been directing plays with all-women cast, like the national award winning play *Baavre Mann Ke Sapne*, *Simayon Se Parey*, *Khatti Imli Meethe Ber*, *Burning Bubbles*

About The Creative Arts

THE CREATIVE ARTS (TCA) was established in Kolkata in 2002 with the following aims and objectives :

- to create awareness about and impart formal, systematic training in Theatre and other fine arts
- to explore different genres of Theatre
- to create original writings for Theatre
- and to involve artists from various fields for National and International collaborations.

Since 2002 till date, TCA has been imparting formal training to children and adults. In 2010, TCA launched year-long Certificate course in Theatre. TCA has created Original Scripts for children and adults. TCA's aim is to explore different genres of Theatre. Hence, since 2002, TCA has organized workshops, seminars and produced site-specific performances, created original scripts and art exhibitions with good response from newspaper and television media.

Important personalities have also been part of TCA- like Padmashree Neelam Man Singh Chowdhry, Govind Nihalani, Sujata Sen (director, British Council, Kolkata), S.V.Raman, Samarjit Guha, Neena Singh, Ananda Lal, Arthur Baisali Chatterjee Dutt, Sandeep Kedia among others. Besides these personalities, TCA also boasts about a prominent list of guest faculties, including- Daulat Vaid, Seema Biswas, Barun Chanda, Zarin Chaudhri, Suman Sarawgi, Rimi B. Chatterjee, Sathya Saran, Rajesh Gupta, Sujoy Das, Kevin Rowntree, Jeff Teare, Rebecca Gould, Mark and Steve

Since the establishment of the The Creative Arts, TCA has organised workshops, seminars and produced site-specific performances, created original scripts and art exhibitions with good response from newspaper and television media. TCA also organises workshops on life skills for corporates, teachers, other professionals and parents.

Since its inception, the TCA is credited with the following laudable performances-

Original Productions by TCA

- (2002) *The Forest Party*
- (2002) *Essence of Life*
- (2003) *Saving of the Old Mango Tree*
- (2003) *Closed Spaces*
- (2005) *Arguments Goodbye and No Nightmares*
- (2008) *Tiya's Farewell Party, Manu Finds a New Home and Manav – the messenger*
- (2009) *Snow White and The Saline Curse*
- (2010) *...and the Piper played another tune...*

Original Site-Specific Productions

- (2004) *Is Job Charnock coming to dinner?*
- (2005) *The Merry Go Round*
- (2006) *Upon A Yarn*
- (2006) *The Merry Go Round – another spin*
- (2006) Installation performance – Launched Arthur Brendon Cardozo's first solo exhibition of charcoal pen and ink sketches with an installation performance -*Faces and Verses*.
- (2006-2008) Indo-UK collaboration on Theatre- Science project:
- (2006) Workshops and Research

- (2007) Showcased Theatre Science play *Crab-Soup* as work in progress in *Imagining The Future III* in Bangalore, India.
- (2008) Shows of *Crab Soup* in London in Theatre Science Festival. And Shows of *Crab Soup* at Tara Arts in London.
- (2010) Launch of the creative arts studio - a fully equipped workshop and performance space...
- (2011) *... When things go bump in the night...* (TCA's first Studio Theatre production)
- (2012) *Baawre Mann Ke Sapne* – (an all-women Theatre Production..)
- (2013) Performed *Baawre Mann-* at Bratyajon International Theatre Festival and others..
- (2013) *Simayon Se Parey* (an all-women production, based on Partition Stories)
- (2014) *Baawre Mann Ke Sapne* at NSD's Bharat Rangmahotsav- International Theatre Festival
- (2014) Received Laadli Media and Advertising Awards for Gender Sensitisation for *Baawre Mann Ke Sapne*
- (2015) *Khatti Imli Meethe Ber* (an all-women Theatre production)
- (2016) Performed *Baawre Man...* (*Sound of Dreams*) at International Women's Day at Colombo, invited by ICC and SAARC, Colombo, Sri Lanka.
- (2016) *Burning Bubbles* (all-women site-specific theatre production, based on Federico Garcia Lorca's House of Bernarda Alba)



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