

參與國際文化交流活動報告書

請 貴單位/台端在執行補助案時，收集該活動或計畫（如下列）之相關資料，於核銷時連同成果報告書一併附上。

一、活動或藝術節基本資料：（將公開上網資料）

1. 活動或藝術節名稱（中文）：第十五屆印度新德里藝術節

（英文）：15th Bharat Rang Mahotsav

2. 主辦單位（中文）：印度新德里國立戲劇學院

（英文）：National School of Drama, New Delhi

3. 活動或藝術節時間（年、月、日）：2013年1月5日~1月20日

4. 活動或藝術節地點：New Delhi/Jaipur

5. 活動簡介(或藝術節起源及現況)（約400字）：

由新德里國立戲劇學院主辦之新德里藝術節今年度已邁向第15屆，此藝術節已被視為印度戲劇界最佳表演匯集之窗。在全球堪稱亞洲第一大戲劇慶典，其始於1999年，該年正是印度的黃金獨立年，亦為藝術節創辦的由來。舉辦的主要地點在首都新德里的Mandi House(曼迪房子)周圍區域，每天在Kamani Shri Ram中心皆有3到4場的演出，此外，新德里國立戲劇學院(NSD)也有Abhimanch、Bahumukh和Sammukh等三個表演場所。Bharat Rang Mahotsav已被聯合國教科文組織國際劇院研究所列為常態性的國際藝術活。在為期16天(2013/01/05-01/20)的活動中匯集來自義大利、斯里蘭卡、中國、孟加拉、波蘭、亞塞拜然、法國、台灣、阿富汗、烏茲別克、美國、匈牙利等多國作品。

在新德里藝術節中，除了演出，還有展覽會、討論會、交流座談和工作坊等內容。參與藝術節的團隊原以印度本地為主，二〇〇八年開始擴往國際。今年藝術節共有十二國、八十五個節目共同參與，最後將再徵選十五件作品，可獲得在印度其他城市巡演的機會。EX-亞洲劇團為唯一受邀之台灣團體，亦是第一個參加印度新德里藝術節的表演團體，同時亦通過徵選，獲得至平行藝術節的Jaipur(齋浦爾)加演一場。

6. 節目、藝術家或團體的遴選方式：

團隊經過投案後，由藝術節組成的20位專業評審考核通過後，始能參加印度

新德里藝術節的演出。

7. 本屆及歷年來參與之台灣藝術家或團體名單：

EX-亞洲劇團為台灣第一個獲邀參與 Bharat Rang Mahotsav 之團體。

8. 主辦單位聯絡方式：

聯絡人：Sameera Zaidi

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網址：<http://nsdtheatrefest.com>

Email：bharatrangmahotsav@gmail.com

9. 其他相關訊息：

同時期，南印度的 Kerala 亦有戲劇藝術節，雖然不屬於同一主辦單位的節目，但因時間相近，可以提早規劃考量參加。

藝術節相關網站：<http://www.theatrefestivalkerala.com>

二、主辦單位對膳宿及交通的安排方式（請勾選後，簡單敘述）：

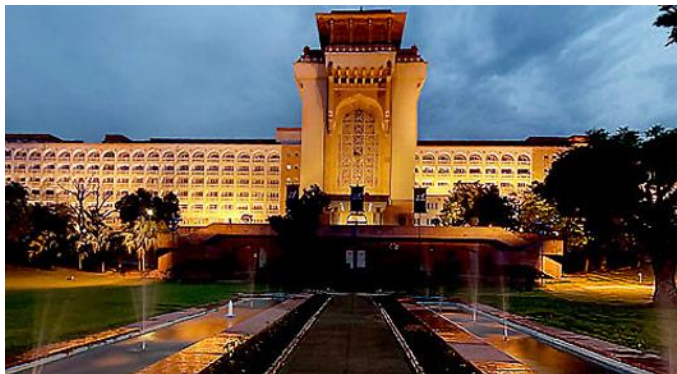
1. 食的部份 A. 非常滿意 B. 尚可 C. 不滿意 D. 無安排

請簡要說明：藝術節單位雖無提供膳食，但在園區的帳棚區內有各式的攤位販售餐飲，非常方便。

2. 住的部份 A. 非常滿意 B. 尚可 C. 不滿意 D. 無安排

（附上住宿地點外觀及房間照片）

請簡要說明：五星級飯店，舒適、服務佳。



The Ashoka Hotel / New Delhi



The Ashoka Hotel / New Delhi



Ramada Hotel / Jaipur



Ramada Hotel / Jaipur

3. 當地交通安排 A. 非常滿意 B. 尚可 C. 不滿意 D. 無安排

請簡要說明：在窗口聯繫上需再次確認以及時間掌控方面需稍加改善。

三、主辦單位負擔條件為何？（請勾選後，詳細說明）

- 1. 演出費 _____
- 2. 運費 1. 由新德里運送舞台到齋浦爾（往返）2. 在當地製作舞台。
- 3. 交通費 1. 機場到住宿飯店之間（往返）。2. 工作期間住宿飯店到演出地點（往返）。3. 新德里到齋浦爾（往返）。4. 齋浦爾當地交通方式比照新

德里。5. 配有導演專車，提供演出期間使用。

- 4. 日計生活費 工作人員 1 人印度盧布 Rs. 1,000 / 天。
- 5. 文宣廣告費 包括節目看板、路邊旗、宣傳 DM、單場節目冊、大小型節目總冊)。
- 6. 保險費 _____
- 7. 住宿費 一個團隊一個演出點至多 3 天住宿。
- 8. 安排當地拜訪或參觀行程 _____
- 9. 安排與計畫有關之活動(包括成果發表) 藝術節節目研究小組的訪談。
- 10. 其他 演後座談：Meeting the Director

四、活動場地相關資料：(將公開上網資料)

1. 場地名稱：Sammukh, New Delhi / Jawahar Kala Kendra, Jaipur

2. 活動場地簡介(檢附場地室內外照片，或演出場地、舞台、劇場/音樂廳內外及觀眾席等之照片)：



印度新德里藝術節 NSD 正門入口



印度新德里藝術節 NSD 會場外觀



印度新德里藝術節會場外觀



印度新德里藝術節 Sammukh 外觀



平行藝術節--齋普爾會場外觀



平行藝術節--齋普爾會場外觀（齋普爾）



平行藝術節--齋普爾會場外觀（齋普爾）



2013年1月11日 Sammukh 演藝廳(New Delhi)



2013年1月13日 Jawahar Kala Kendra(Jaipur)



2013年1月13日 Jawahar Kala Kendra(Jaipur)

3. 活動照片（視覺藝術類另檢附每件創作或展出作品照片、圖說4張）：



2013年1月11日 Sammukh(New Delhi)演出



2013年1月11日 Sammukh(New Delhi)演出



2013年1月13日 Jawahar Kala Kendra 演藝廳
(Jaipur)演出



2013年1月13日 Jawahar Kala Kendra 演藝廳
(Jaipur)演出

4. 參觀或參與人數/觀眾席座位數：

2013 年 1 月 11 日 14：30 (Sammukh) - 148 人/110 席

2013 年 1 月 11 日 18：00 (Sammukh) - 110 人/110 席

2013 年 1 月 13 日 19：30 (Jawahar Kala Kendra)- 205 人/230 席

五、請附下列相關附件：

1. 主辦單位簡介

The National School of Drama founded in 1959 is one of the foremost theatre training institutions in the world and the only one of its kind in India. It offers an intensive, comprehensive three-year training in specialized fields of theatre - acting, direction and design - through discipline, rigorous study, meticulous planning and in depth research. The central aim of the school is to create more opportunities for theatre practice by teaching students to be effective all round theatre workers.

國立戲劇學院成立於 1959 年，是世界重要的戲劇培訓機構之一，同時也是唯一政府部門扶植的在地專業戲劇人士培訓機構。國立戲劇學院提供了密集的三年培訓課程，包括表演、導演和專業設計等專業領域的研究。國立戲劇學院的核心目標為創造機會來教導學生如何從實務經驗中成為專業的劇場工作者，並且涉獵學習該行業應有的技能和知識。

2. 宣傳單/邀請卡/節目單

如附件

3. 當地媒體相關報導剪報

New Delhi, Wednesday, January 16, 2013

12 my city

A day inside the green room



We show you what they don't – all the backstage and rehearsal drama that goes on when one of the country's biggest theatre fests is in town



Meetei and (left) Chongtham Jayanta get ready for A True Calling

TWO MEN, TOO MUCH CALM

Sahil Maqoo

■ hc1city@hindustantimes.com

A green room, they've always said, is a madhouse, with many running agog, rushing to dress or rubbing on some more makeup. My first green room trip was thus, quite surprising. On entering the Sammukh auditorium in National School of Drama, where the Bharat Rang Mahotsav is on, I saw two actors getting ready for their performance patiently. On asking about the rest of the crew, I was informed that the play – A True Calling – is about these two actors who have directed the play and

will be performing multiple roles on stage. One of the two actors, Chongtham Jayanta, told us that the play is about acting, just as life itself is. "What we do on stage is not different from what we do in real life; we play different roles in real life, be that of a brother or a lover, but that role playing is never called pretending, whereas on stage, it is called pretending," he said. The actor then paused, put on another stroke of makeup, and resumed. "In the play, the two actors communicate by speaking in two different languages – Manipuri and Chinese, raising the important question: is role playing on stage pretending?"

Drama Days

What: 15th Bharat Rang Mahotsav

ताइवान के कलाकारों ने दिखाया अभिनय कौशल

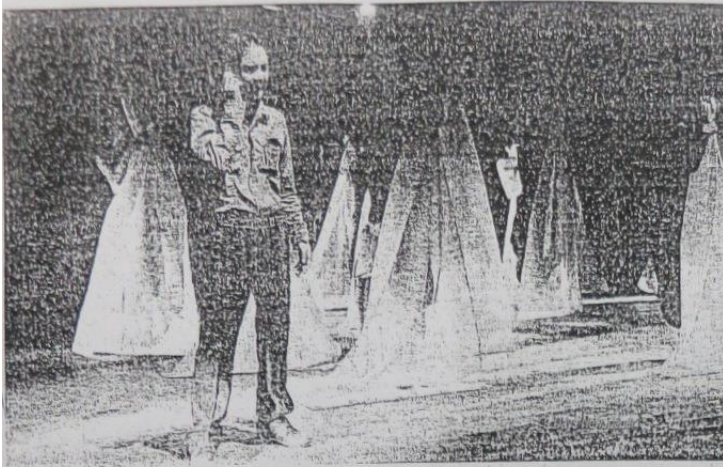
भारत रंग महोत्सव के तहत रविवार को जवाहर कला केंद्र में साहित्यकार विजय दान देथा की मूल कथा पर आधारित नाटक 'अ टू कॉलिंग' का मंचन किया गया। नाटक का कथानक एक प्रतिभा

संपन्न अभिनेता से संबंधित है, देशभर में घूमकर और विभिन्न भूमिकाएं निभाकर अपनी रोजी-रोटी कमाता है। एक राजा उस अभिनेता की प्रतिभा को पहचान कर उसे अपने जीवन की सबसे बड़ी प्रस्तुति देने के लिए आमंत्रित करता है। वह अभिनेता राजा के प्रस्ताव को स्वीकार कर लेता है, लेकिन किस कीमत पर? वास्तविक जीवन के इसी अभिनय कौशल को



ताइवान के एक्स थिएटर समूह के कलाकारों ने 'अ टू कॉलिंग' में पेश किया। एक घंटा 10 के नाटक के दौरान मणिपुर के अभिनेता चोंगथम जयंत मितई व उनके साथी कलाकारों ने बेहतरीन अभिनय से दर्शकों की भरपूर तालियां बटोरीं।

अदाकारी में झलकी समाज की विभिन्न भूमिकाएं : 'अ टू कॉलिंग' के जरिए कलाकारों ने बताया कि वास्तविक जीवन भी एक अभिनय ही है। जिसमें जीवन के विभिन्न अनुभवों के दौरान इंसान विभिन्न भूमिकाएं निभाता है। यह नाटक खुद को अधिक समीप से देखने और यह पूछने के लिए प्रोत्साहित करता है कि क्या सच है और क्या पाखंड।



Manipur makes a political statement



The three plays to be staged at the ongoing BRM from the state, address issues of government control and women empowerment. TEAM VIVA reports

Manipur is not new to insurgencies and political upheaves. Struggle for survival is a daily way with the residents of the state. It's little wonder that the three offerings at the ongoing Bharat Rang Mahotsav reflect the happenings of the state.

The restless political scenario — the conflict of the state, the government and people is captured well in the play *9 Days Newspaper*.

Directed by Joy Maisam and presented by the Treasure Art Association, the Manipuri-English act highlights the tussle between the state and the *janta*. The state is represented by the civil society in the play, while the protagonist Robindro, a filmmaker, represents the *janta*. "Robindro, wishes to make a film on the restlessness, and disgruntled aspect of the society we all live in. They have become the hallmarks of our society. But when the word gets out, the NGO's and the government become very angry. The backlash Robindro suffers is very severe. His house is bombed and he loses his entire family. But he doesn't shed tears, rather he questions the meaning of the words - freedom and

human rights," shared Joy.

The play is a devised script — the content was gathered from the newspaper's over a period of nine days.

"It's very simple and experimental at the same time. The dramatics have been kept to the bare minimal. Also the way we used the news clippings to derive the content of the play is very new-age. The state encourages new thought, there is no space for disagreement. When Robindro wishes to make a film about the not-so-good facets of society — he is opposed," added Joy.

Women have always played a strong role in political upheavals of the state. From Sharmila has been fasting since 2000 for the Armed Forces Special Protection Act (AFSPA) to be repealed. Her struggle has drawn international attention

on the subject. The play *Eigi Khongthang Lepkhiro*, which is in Manipuri speak of the struggle that the women face and the subsequent efforts made to empower them.

The play tells the story of a Manipuri woman Sapana. She has led a painful life and now she raises her voice against the psychological and physical violence that the society at large has levelled against her. The play focuses on her indomitable spirit and

dauntless courage, which the women of the region have demonstrated on numerous occasions. She serves as a beacon to the other women who have suffered in a similar fashion," shared the director, Dr S Thaninlaima. The 70-minute production is presented by the theatre group Khenjongiang.

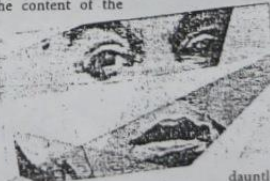
While the socio political aspects of the region dominate the offerings, the ethereal and the higher questions

of life are also not ignored. The story *A True Calling*, which was originally written by Vijaydan Detha, has been adapted by actor-director Chongtham Jayanta Meetei, who is based in Taiwan.

The production is done by the EX-Theatre Asia group. Detha is a well-known Indian writer from Rajasthan. The story is the tale of a young actor, who is adept at donning multiple roles. Hearing of his talent, the king summons him to put up a spectacle of a lifetime. Seeking to perfect his craft, the actor agrees but he then goes through the process of self-questioning.

The play asks us all to look within ourselves and question and address the acting — the one that is done on stage and the one that we all do in real life. It also puts up a larger question of what's real and what's not. The play is bilingual, staged in Manipuri and Mandarin.

While Manipur's popular theatre has always relied on exaggerated movements and loud presentations, these offerings at the BRM are new age. "Experimental is the safest way that you can describe them. They are simplistic. People are now open to seeing meaning full messages come through these mediums of mass entertainment," concluded Joy.



भारत रंगमहोत्सव में नौटंकी भक्त पूरनमल के हुए दर्शन



वरिष्ठ संवाददाता

नई दिल्ली। नौटंकी उत्तर भारत की सर्वाधिक लोकप्रिय लोकगीति नाट्य परंपराओं में एक है। मथुरा और वृंदावन की भगत और रासलीला तथा राजस्थान के ख्याल की लोक प्रस्तुति परंपराओं में इसके सूत्र विद्यमान हैं। भक्त पूरनमल की कहानी को इस नौटंकी की कला के जरिए ही भारत रंग महोत्सव में दर्शकों के बीच पेश किया गया। दो या तीन प्रस्तुतिकर्ताओं के बीच में रागात्मक आदान-प्रदान नौटंकी की विशेषता है।

इस कहानी के केन्द्र व्यक्ति के जीवन में धैर्य का महत्व है। भक्त पूरनमल एक राजकुमार है जिसके पिता ने अपने से उम्र में बहुत छोटी एक जवान युवती से दूसरी शादी कर ली है। नई रानी, भक्त पूरनमल की सौतेली मां, उसकी ओर अत्यंत आकर्षित होती है और उसे मोहित करने के लिए सभी

■ कृष्ण कथा केंद्र ने मंच पर पेश की नाथूराम गौड़ की कथा

संभव प्रयास करती है। उसका आकर्षण इतना सम्मोहित करने वाला है कि यह उसे कई अवसरों पर मृत्यु और बदनामी के कगार पर पहुंचा देता है। पूरनमल गुरुगोरखनाथ का शिष्य है। एक के बाद दूसरी घटना के साथ आगे बढ़कर कथानक धीरे-धीरे उनकी रणनीति को उद्घाटित करता है। प्रस्तुति में अनेक संगीत वाद्य यंत्रों जैसे हारमोनियम, नक्कारा, ढोलक, सारंगी और बांसुरी का प्रयोग किया गया। नाथूराम गौड़ की इस कथा को मंच पर पेश किया कृष्ण कथा केन्द्र ने। ब्रजभाषा की समझ दर्शकों के लिए इस कला की प्रस्तुति में बाधक नहीं बना। निर्देशन कृष्ण कुमारी माथुर ने किया।



Multilingual, multicultural theatre opening new dialogues on stage

By Madhusree Chatterjee

The spirit of multiculturalism and direct exchange of soft power is playing out in contemporary theatre, a hybrid form culling from different linguistic, traditional and literary sources.

Manipur-born director Jayanta Meetei, an alumnus of New Delhi's National School of Drama (NSD), has been experimenting with multilingual theatre in five languages - Manipuri, Japanese, Malay, Mandarin and an ethnic Taiwanese - at his repertory company, Ex-Theatre Asia, at the picturesque Miaoli mountain resort, the hub of Hakka cuisine in western Taiwan for the last 10 years. Meetei is the only Indian theatre exponent in Taiwan and manages his company of 11 actors with a government grant.

His repertoire is a neo-Asian genre - a mix of traditional Indian, Manipuri folk, western post-modernism and Chinese traditional and contemporary styles lending a distinctive feel to 17 productions, including a Mandarin version of Girish Karnad's "Haya Vadana". "I combine all the Asian art forms to give new expression to contemporary theatre. Our Asian theatre is characterised is music, dancing, physical acting, exaggerated acting and elaborate costumes. I draw from all these commonalities to add value," Meetei said.

Meetei is in India at NSD's Bharat Rangmahotsav, annual festival of theatre, with a production, "A True Calling" in Manipuri and Mandarin based on a Indian folktale by Vijaydan Detha. The play is built around two actors, an ancient Manipuri performer a Chinese multi-discipline modern actor. One of the actors narrates the story of fellow actor, who earns his living by playing a variety of roles. The king hears of his talent and calls the actor to put up the "biggest performance of his life". But at the end of the performance, the king refuses to pay the actor the money he had promised him.

Meetei says his play is a comment on the modern political leadership.

"When I first heard the story from a friend in New Delhi in 2009, I felt it could be developed into a play with a message. The king is like a political leader, who is expected to take care of his people. But he fails to pay the actor which shows how selfish today's leaders are. Call them pretenders ," Meetei explained.

Over the last three decades since the mid-1970s, foreign theatre has been spurring a slow cultural fusion on the Indian stage with indigenous adaptations of western plays and modern theatre practises of Europe and US. In the late 1980s and 1990s, the winds of globalisation drove Indian theatre to experiment with diverse cultures and languages from across continents for direct osmosis on stage, the director said.

One of the earliest experiments of the east-meets-west on stage is American director and scholar Peter Brook's "Mahabharata" starring danseuse Mallika Sarabhai as "Draupadi" in a crossover cast in 1989.

In the recent years, the Indo-western collaborations around Norwegian playwright Henrik Ibsen's plays involving foreign actors, directors and Indian repertories at the annual Ibsen Festival in the capital can be described as an example.

Director Paddy Hayter of the Footsbarn Theatre has prompted a new dialogue across cultures with an adaptation of William Shakespeare's "The Tempest", believed to have been conceived around 1610-1611 in English, French, Sanskrit and Malayalam at the ongoing Bharat Rangmahotsav.

"I have used five performers from Kerala - three actors, one actress and one musician for my production 'Indian Tempest'. I decided to use four languages because I believe in creating natural situations in theatre where it is impossible to speak the same language. But it is communication through words- the words are our guides, our guides and our mentors," Hayter told IANS.

The Footsbarn Theatre uses a melange of styles that is inspired by traditional outdoor performance, opera, conventional proscenium theatre, mobile tent theatres and old world drama. "What is important that there have been a lot of inter-cultural experiments when you put two cultures together and you expect a third meaning. It is a dialogue between languages, different bodies and stories," Anuradha Kapur, director of the National School of Drama, said.

According to Kapur, the National School of Drama has been trying to open similar inter-cultural dialogues by inviting directors from around the world to interface with students in on its campus in India and direct them on stage. "They introduce aspects of their own styles, traditions and practise to Indian students," Kapur said, citing an example of a version of "King Lear" staged by Uzbek director at NSD with Ottoman costumes.

Inter-cultural theatre as a medium to develop to common idiom of global cultural understanding and promote was first set in motion by the United Nations in 1948 when it set up the International Theatre Institute.

The forum hosts the "Theatre of Nations"- a inter-cultural performance umbrella - and celebrates the World Theatre Day every year.