



SRI LANKA | GERMANY | INDIA | BELARUS | SWEDEN | FRANCE

Lucian Bulathsinghala Felicitation

COLOMBO

INTERNATIONAL

THEATRE FESTIVAL

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Inauguration
03rd April 2017

04-09 APRIL 2017
THE BRITISH SCHOOL IN COLOMBO
7.00 PM

CITF Parallel Festival – Batticaloa 31st March and 01/02 April
Swamy Vipulananda Institute of Aesthetic Studies
Colombo Theatre Forum 05 and 07 April at Goethe-Institut
Workshop 05 - 09 April at Indian Cultural Centre

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**Veteran Dramatist Lucian Bulathsinghala felicitation
Colombo International Theatre Festival 2017
at British School in Colombo at 7.00 p.m.**

Inauguration 03rd April at Mount Lavinia Hotel
Invited foreign chief guest Dramatist Kengiro Otani –Japan
Sri Lankan chief guest Veteran Dramatist Lucian Bulathsinghala

Festival Programme

Performances – 04th to 09th April at British School in Colombo

Date	Director	Play	Country	Duration
04th April	Lucian Bulathsinghala	“Tharavo Igilethi” -	Sri Lanka	(2 hours)
05th April	Julia Dina Heße	“oOPiCAsSOo”	Germany	(45 min)
	Tinou Mérigot	“ Troll”	Sweden-France	(45 min)
06th April	Aditi Venkateshwaran	“ In Transit”	India Pune	(45 min)
	Harshika Rathnayake	“1,2,3,4	Sri Lanka	(30 min)
07th April	Iryna Tsyypina	“When I’ll Become a Cloud”	Belarus	(50 Min)
	Sachithra Rahubadda	“Puberty”	Sri Lanka	(30 min)
08th April	Dr. Mrinal Jyoti Goswami	“Imaan Imaan Paani”	India - Assam	(60 min)
	Krishanth Jayabahoo -	Ai Aulda ?	Sri Lanka	(25 min)
09th April	Didula Induwara /Suneth Kawshika	Wata Addara Wedikawa	Sri Lanka	(25 min)
	Subashana Kurugala	Ehala malai Pittaniyai	Sri Lanka	(25 min)
	Nilanka Namal Udumulla	Penguin	Sri Lanka	(25 min)

Colombo Theatre Forum 05th and 07th at Goethe-Institut – Colombo

(International Directors Conference)

Workshops 05th to 09th Indian Cultural Centre – Colombo

Facilitators Vidyanidhee Vanarase– India
Prof. Dr. Changhwa Gim – Korea
Physical theatre, devising, and taboo - Kenjiro Otani – Japan
An overview of theatre practices in contemporary India - Dr. Ajay Joshi – India
Meta-Theater: from Text to Audio-Visual Text - Dr. Mrinal Jyoti Goswami –India
“Creating small society or agreements without using speech.”
Atsushi Kakumoto – Japan
The Natya Shastra and History of Indian Dramaturgy - Kirtana Kumar – India
Crossing borders: perspectives and positions of TYA in Germany
Julia Dina Heße – Germany
Contemporary dance & movement workshop - Aditi Venkateshwaran – India
Animation in theatre arts - Gomel Puppet Theatre – Belarus
Journey from Being to Becoming - Ujjawal Sinha – India

CITF Parallel Festival – Batticaloa 31st March and 01/02 April

Swamy Vipulananda Institute of Aesthetic Studies

31st March - Aditi Venkateshwaran - In Transit -India Pune (45 min)
01st April – Julia Dina Heße - oOPiCAsSOo – Germany (45min)
02nd April – Dr. Mrinal Jyoti Goswami - Imaan Imaan Paani (We are Drowning) Assam - India

Veteran Dramatist Lucian Bulathsinghala felicitation

Colombo International Theatre Festival 2017

CITF Forum and Workshop Schedule

Date	Time	Venue	Topic	Facilitator
05/04/17	10.00 -17.00	GI	Theatre Forum	
05/04/17	10.00 -13.00	ICC	Journey from Being to Becoming	Ujjawal Sinha – India
05/04/17	14.00 -17.00	ICC	An overview of theatre practices in contemporary India	Dr. Ajay Joshi – India
06/04/17			Meta-Theater: from Text to Audio-Visual Text	Dr. Mrinal Jyoti Goswami –India
06/04/17			“Creating small society or agreements without using speech.”	Atsushi Kakumoto Japan
07/04/17	10.00 -17.00	GI	Theatre Forum	
07/04/17	10.00 -13.00	ICC	The Natya Shastra and History of Indian Dramaturgy	Kirtana Kumar India
07/04/17	14.00 -17.00	ICC	Crossing borders: perspectives and positions of TYA in Germany	Julia Dina Heße Germany
08/04/17	10.00 -13.00		Physical theatre, devising, and taboo	Kenjiro Otani Japan
08/04/17	14.00 -17.00		Animation in theatre arts	Gomel Puppet Theatre – Belarus
09/04/17	10.00 -13.00		The Clown within : Introduction to Clown Techniques	Vidyanidhee Vanarase– India
09/04/17	14.00 -17.00		Contemporary dance & movement workshop	Aditi Venkateshwaran India



04th April
Lucian Bulathsinghala
“Tharawo Igilethi” - Sri Lanka

Veteran play writer, libretto and lyricist Lucian Bulathsinghala’s “THARAWO IGILETHI” is an adaptation based on a Roman Play named “THE BROTHERS MENACHMI’ By PLAUTUS (BC.254-184) who is acclaimed as the father of European Comedy. “THE BROTHERS MENACHMI” has influenced SHAKSPEAR to create his play “COMEDY OF ERRORS”. “THARAWO IGILETHI” was so popular throughout its premier in 1981 as a ‘Semi Musical’ with a music by late Visharada Gunadasa Kapuge.

05th April
Julia Dina Heße
“oOPiCAsSOo” - Germany



Adventurous and with unlimited fantasy two actors discover the world of colours and see themselves and reality in a new and different way. They dip their brush into the paint, a luminous line crosses the sheet of paper. What happens next? Do we see a face emerging, an animal or something completely different? It’s up to our imagination and anything can happen when blue, red and yellow meet an empty white sheet of paper.

Inspired by painter Pablo Picasso, who kept reinventing his art and wouldn’t let rules restrict his creative work, Muenster’s Theatre for Young Audiences explores the art of painting with all senses, sounds and music. Colour, material, body and voices merge items and situations of the childrens’ daily life with unexpected ideas and inventive fantasies.

Two actors discover the realm of shapes and colours and thereby create artworks on stage that are inspired by Picasso’s playful and creative view on art.

Tinou Mérigot
“Troll” - Sweden-France

In the forest, in my home country Sweden, where the midwinter night freeze is intense. Where the midsummer sun shines all day... It is there, in these forest where it happens a lot of strange things that I’m now going to tell you...

In this beautiful forest lived a great number of tiny little people with crooked backs, lame and very, very old. Or some giants – 3 times as tall as I am... and many, many more. They are small or large, gentle or vicious, foolish or clumsy, intelligent but often very silly... But they are there! In the forest. observing us, teasing us, envying us. We call all of them for TROLL!





06th April
Aditi Venkateshwaran

“ In Transit” - India Pune

“SO MUCH OF THE CITY IS OUR BODIES.” - ANNE MICHAELS

How do we understand the life of our own bodies? How are we able to re-see movement and the ideas contained in the body? How does one see more deeply into our mundane day-to-day movement as a form of intelligence, rediscovering its capacity for ideas, understanding fully what the body knows. Looking at world in its entirety and our respective small earthly existence with all its whims, mysteries, delusions, hopes and fears, all our heritage, contradictions, fluctuating abilities to understand and recognize life, our ability or more often inability to love, trust, understand, all those egos and the many others within and outside us, all that flares up in moments of recognition. Running forwards, ever forward and sometimes backwards. A constant need to reach somewhere, perhaps nowhere.

Finding an intersection in the context of conflicts and narratives; theories of trauma and healing and their artistic expression while being in transit. The piece examines the representation of systemic and subjective movement in the contemporary cultural looking at bodies in transit.

Harshika Rathnayake
“1,2,3,4”- Sri Lanka

In current society most people are working, caring and accepting objects. As examples things which we can see, like cars, houses, books, phones...are not about internal feelings about humans which means the subject.

We lose the subject just because of the object. there 4 characters from different situations, ages and cultures. how they are dealing with their women is the main point of this production. And also it portrays how traditional and social bonds and new technology affect to these people for maintaining their love with women.

This exposes modern choreographic theatre structure, nonverbal and musical theatre too.



07th April
Iryna Tsyypina
“When I’ll Become a Cloud” - Belarus

Janusz Korczak. He lived for children’s sake, he died for children’s sake. 6 of August 1942 he entered to the gas chamber of Treblinka extermination camp, he entered with children from his “Dom Sierot”, he couldn’t leave them alone in that gas chamber.

So they are in the clouds at least... It’s easy to breeze, it’s easy to lough, it is easy to be a child again. But here is also heard the whistle of a steam locomotive from the nightmare, that is already faraway. That locomotive carried away people every day in an unknown direction, and never brought back. Children are tired to be afraid; the children invent a story, the kind tale about the good King Matiusz.





07th April

Sachithra Rahubadda

“Puberty” - Sri Lanka

This is story about baby girl and baby boy. After sexual intercourse happens sperm and ova starts its own journey. They get together makes seed of baby, same for girl and same for boy. Same power same energy and same hope. But different gender for future sustain of world. After they came to the world as new we give rose to the girl and blue for the boy which they never ask. Then car for the boy and doll for the girl also they never ask. We divided them. We make them separate using gender. We make special laws and rules. Then they become puberty. They feel emotions. Independence emotions. But again we are going to be a part of it. Are they survive? What happened to their puberty?

08th April

Dr. Mrinal Jyoti Goswami

“ImaanImaanPaani” - India - Assam

The silver lines of old memories tease us from behind. That is why, perhaps, we nostalgically gloat over our childhood days. We are again and again reminded of our playful childhood with leisure games like, “Imaan Imaan Paani, Ganga Rani”, “Khusti” etc. In our wildest dreams we could not have seen that through these games, played in the happiest moments of our life, we were actually getting ready to face the turbulence of the present times, as we have been facing in Assam, and the whole world. At a time when our world is terrorized by the dehumanizing impacts of the intense socio-political upheavals and economic depression, we want to escape to the imaginary world of myths, upheavals and tales for solace and relief from the worries of the present. Memories of our childhood years bring back to our conscience the relevance of such myths and legends as we live our day-to-day lives with them. This is also a situation in which we are reminded of Salvador Dali and his great Canvas ‘The Persistence of Memory’ and of Edvard Munch and his ‘The Scream (or The Cry)’. On the basis of them an ambitious attempt has been made to portray the day-to-day politics of the contemporary times.



Krishanth Jayabahoo

Ai Aulda ?- Sri Lanka

Children’s world is more different than adults. It is so hard to understand. Our predictions can be wrong with children’s imagination. So the “PLAY” is going to reveal modern child. Contemporized child mostly with technology. They are very instant and innovative. But somehow there roots are cultural and social. Within Asian cultural scenario life circle of the new born two children is the theme of the PLAY. One child is a girl and other one is a boy. But there are totally different two paths created by society. How tradition and social bonds effect in life of children and how they face it. These are the main areas what has influence with PLAY production.

This is modern choreographic theater structure. Nonverbal and musical theater.

09th April

Didula Induwara /Suneth Kawshika

Wata Addara Wedikawa - Sri Lanka



A bunch of street children have made their dwelling in a corner of the town park. One day many children of the same age gather to the town hall with their parents. The street children want to know what is happening at the town hall. It's a children's function and the nicely dressed children have come to perform a drama.

"Kandulu" who is among the street children too wants to act in a drama but they don't know what drama is. Drama, which other children knew but they didn't know! They tried to understand and did create dramatical activities. All the others were happy but not Kandulu. Why? There is no one to see his play. Street children invited those who passed by but no one turned up. When all other others were regretting the failure "Kandulu" who was sorry earlier was happy. He gets up courageously and says,

" I will show my drama tomorrow too, I will show until someone looks at us"



Nilanka Namal Udumulla

Penguin - Sri Lanka

Long ago there was an island called "penguland". The ruler of the penguland was a sea lion. He was really strict and was not a kind hearted person. It used to destroy the penguin eggs. Once when he was on a pick nick the other penguins could hide an egg. But unfortunately before the birth of the baby penguin the sea lion came back. He tried to destroy the egg. At the same time the baby penguin born. 'MOTHER' the baby penguin called the sea lion.

Subashana Kurugala

Ehalmalai Pittaniyai - Sri Lanka



By the age of 10 Wijithasiri novice monk is worried about the lost childhood life. He doesn't have friends in the temple. So he make friends with the Buddha statue lying on his book rack, talks and plays with it. His village friends give him a present for his birthday. A story book - Aladin and the wonder lamp. The ghost in the book comes in his dreams and take him to the children's world which he missed. But the children in the dream refuse to play with him because he is wearing buddhist monk's cloths. With the help of the ghost he get dressed in a pair of shorts and enjoys the child's life. But then the morning bell rings indicating the time to wake up. He is back in his temple room.

He asks the Buddha statue one question. "Oh Lord Buddha. Didn't the Rahala novice monk ever say that he can't stay without friends?"



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COLOMBO INTERNATIONAL THEATRE FESTIVAL (CITF)
INTER ACT ART BLACK BOX THEATRE HOUSE
295, U.E. Perera Mw, Obeysekarapura, Rajagiriya SL.

Tel - +94 758 521 126
+94 117 201 299
+94 773 129 749

Email - interactartsl@gmail.com

Web : interactart.wordpress.com / www.citfsrilanka.com

FB - <https://www.facebook.com/interactartsl>

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