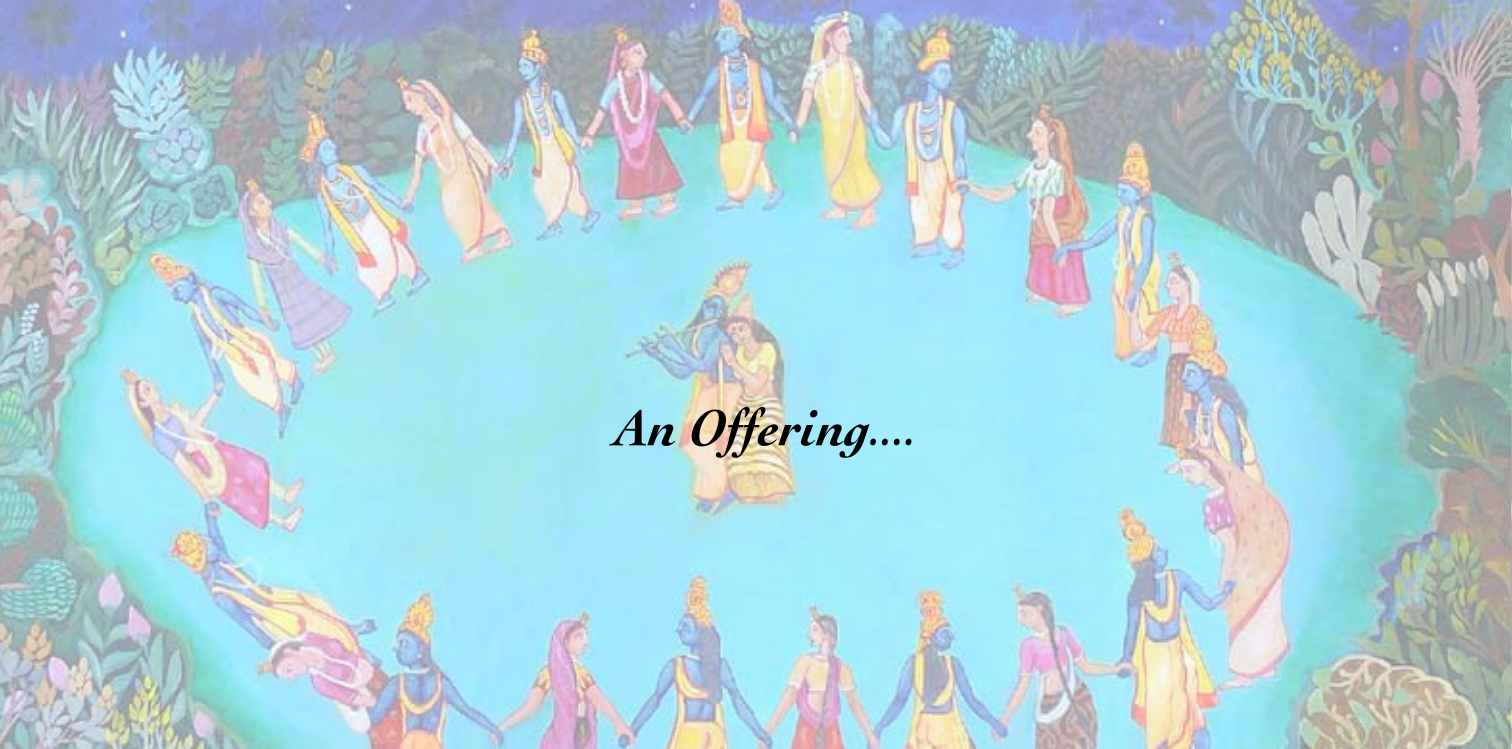


# TANTIDHATRI

International Women's  
*Performing Arts Festival*



11th - 15th March 2012  
Puducherry & Auroville, India



*An Offering...*

The 'Tanti' (thread) is tied  
To the rod of 'Anhad'.  
The music plays within,  
The sound heard-'runu, runu'  
In my body...  
All thirty-two Nadis (Channels of energy flow in the body)  
Are alert,  
My senses are numb  
The divine king elephant of inner awareness  
Appears in my heart;  
In the brilliance of thousand suns...  
Devi (goddess) sings in my voice  
Buddha dances  
And the theatre of 'Nirvan' (Ultimate freedom from birth and death)  
Comes in my vision...

**VeenaPad**

7th century Buddhist Abhadhuti Yogi

## *A Few Words on the Festival*

'*Tanti*' in old Pali language is usually imagined as a 'thread' going beyond time and '*Dhatri*' - the woman who holds it. In our performing arts language this 'thread' can have various meanings. It can be the thread that holds transparent beads of different colours and reflects the same colour as the beads. The thread can be lineage, generations, Master/pupil relationships, independent auto-didactic realities, the practice of workshops and training, traditional schooling in performing arts all over the world, the passing on of a craft through family connections or apprenticeship, or the absence of references. These are different examples of how performing knowledge and practice is transmitted from one generation to the other.

Tantidhatri brings together the performance works of women masters across the globe (both created from self-expression and sacred arts) ranging from Theatre, Music, Dance, to the Visual Arts, Ritual and Spirituality. The generation of women who now embody life -experience in their works and will share these experiences generously with their audiences in Puducherry and in Auroville.

The Tantidhatri Festival is an occasion to meet these women master practitioners, artists, intellectuals, writers and scholars from various backgrounds and lineages, as well as interacting with them through workshops and talks.

This is a festival inspired from the Transit Festival created by actress and writer Ms. Julia Varley of the Odin Theatret Denmark, also a founder member of the Magdalena project. Like the Transit and The Magdalena Project, The Tantidhatri Festival in India is committed to nurturing an awareness of women's contribution to the performing arts and to support exploration and research by offering concrete opportunities to the discerning women, both in the profession and in life. The Tantidhatri Festival encourage women to examine their role in the future of theatre and performance, by presenting their work, by sharing methodologies, by examining form as well as content and by venturing into new collaborative projects.

Many individual artists and collaborators have come together from Auroville and Puducherry and Shri Lalit Verma of Aurodhan has come forward to make this unique festival happen... -Parvathy Baul

# *Invited Artists*

**Aruna Sairam** *Tamil Nadu, India*

**Brigitte Cirla** *France*

**Bruna Gusberti** *Switzerland*

**Cristina Castrillo** *Argentina/Switzerland*

**Daniela Regnoli** *Italy*

**Geddy Aniksdal** *Norway*

**Helen Varley Jamieson** *New Zealand*

**Jill Greenhalgh** *Wales, U.K.*

**Julia Varley** *Denmark/U.K.*

**Keiin Yoshimura** *Japan*

**Margi Vijayakumar** *Kerala, India*

**Macheri Parambil Padmavathy** *Kerala, India*

**Nathalie Mentha** *Switzerland/Italy*

**Parvathy Baul** *Bengal, India*

**Pino Di Buduo** *Italy*

**Ravi Gopalan Nair** *Kerala, India*

**Roxana Pineda** *Cuba*

**Rwita Dutta Chakraborty** *Bengal, India*

**Shri Eugenio Barba** *Denmark/Italy*

# ARUNA SAIRAM

*Tamil Nadu, India*

*Programme:*

*14th (Wed) 8 ~ 10pm at the Sri Aurobindo Ashram Theater, Pondicherry*

India's legendary classical vocalist Padma Shri Aruna Sairam received vocal training from her mother Smt. Rajalakshmi Sethuraman, who was a disciple of the Alathur Brothers and Thanjavoor Sankara Iyer. She later received training from prominent vocalists, Madurai Soma-sundaram and T. Brinda. She also learnt the art of pallavi singing from T. R. Subramaniam.

She has collaborated with many Indian artists apart from internationally acclaimed artistes, like Dominique Vellard, the French Gregorian singer. Aruna Sairam has presented her concerts in all major sabhas in India, as well as many destinations across the world, including Carnegie Hall in New York, Le Théâtre de la Ville in Paris and the Festival of World Sacred Music in Morocco.



# Aruna Sairam

Concert and interection with the audience  
Duration: About 2 hours

## *Seeking the Divine in Music*

Her appearances throughout the world include The Royal Albert Hall-London for the BBC Proms, Carnegie Hall-New York, Le Theatre de la Ville-Paris, The Festival of World Sacred Music-Morocco, and The Music Academy-Chennai. She has had the rare distinction of performing in venues such as the Indian President's official residence – Rashtrapati Bhavan, at Shakthi Sthal and at Vir Bhoomi, the memorials of former Prime Ministers, Indira Gandhi and Rajiv Gandhi. She has also performed across the length and breadth of the country, bringing the richness of South Indian classical music to people from all walks of life.

After her concert there will be an open dialogue with her ordiencs about “the significance of music in the spiritual growth”

# BRIGITTE CIRLA

*France*

*Programme:*

*11th (Sun) Time & Venue will be confirmed (please check our blog)*

*13th (Tue) 5:30 ~ 6:30pm at CRIPA, Auroville*

Brigitte Cirla, after an education in classical piano, started a career as a singer and actress. Brigitte's passion for both a capella song and contemporary composition, led her to create Voix Polyphoniques in 1991 and the vocal group Les Dissonantes in 1996. With them she explored Bartok, Kodaly and Ligeti and created several performances of musical theatre still in repertory. As a teacher and choir director, Brigitte has led numerous workshops for amateurs and professionals in France and Europe. Marianne Suner divides her time between contemporary music, opera singing and compositions for vocal ensembles. She studied Musicology at Paris VIII University. Tania Zolty pursued studies in music, theatre and psychology. She studied classical music in Conservatory Paris France.





# Brigitte Cirla

## *Voix Polyphoniques*

Voix Polyphoniques 'BLACK SEA SONGS'

Singers: Brigitte Cirla, Taniya Zolty, Marianne Suner

Performed in Georgian, English and French

Duration: 1 Hour

The concert is a tribute to Edisher Garakanidse, singer, ethno-musicologist and founder of the group Mtiebi from Georgia. He taught at the music conservatoire in Tbilisi where he was a colleague of Nato Zumbadze and post graduate tutor to Nana Kalandadze, who worked with Brigitte Cirla and Helen Chadwick on the first edition of this Black Sea concert. They all joined him on many field trips to meet singers and record songs in the different regions of Georgia. Edisher came regularly to England and France to run workshops and to perform. In 1998, Edisher died in a car accident. The meeting of artists from France, Georgia and England is in homage to his spirit. He used to say: "Singing is just an excuse for meeting ourselves".

# BRUNA GUSBERTI

*Switzerland*

*Programme:*

*14th (Wed) 9 ~ 10pm at the Sri Aurobindo Auditorium, Auroville*

Actress, assistant director, pedagogist.

Since 1990 , she works at the Teatro delle Radici and she has taken part in all the artistic group's activities.

She is assistant to the director Cristina Castrillo in all Teatro delle Radici's performances and all laboratories for the actor's formation.



# Bruna Gusberti

## *Out or in?*

Out or in?  
(performative act)

This act is about a woman reflecting on whether or not to stay in or out of her feelings, her dreams, her sorrows in the daily struggle to feel herself alive.

A kind of a picture in movement crossing the darkness and finding the light.

Mono Theatre

Created & Played by Bruna Gusberti

Technician: Cristina Castrillo

Minimal words in English

Duration: About 1 hour

# CRISTINA CASTRILLO

*Argentina/Switzerland*

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*Programme:*

*14th (Wed) 7 ~ 8:20pm at the Sri Aurobindo Auditorium, Auroville*

Over four decades of dedication to professional theatre : from the foundation, in the seventies, of Libre Teatro Libre, one of the most famous Latin American companies in Argentina to the birth of the "Teatro delle Radici" in Switzerland in 1980.

The versatility of her work (as an actress, a teacher and a director) has led her to put into practice the fundamental aspects of her approach, both as regards her performance and that of other actors.



# Cristina Castrillo

## *Umbral*

Created and played by Cristina Castrillo

Teatro Del Radici

Objects : Ledwina Costantini

Technician: Bruna Gusberti

Performed in Spanish with the recorded translation  
in English

Duration : 1 hour 20 min

Dedicating all her efforts to the research of elements that are the basis of an actor's training, she has contributed to the creation of collective and individual shows in which the actor is always at the very heart of the inventive process. The creation of her solo entitled "On the Heart of the Earth" is particularly noteworthy. The performance has been presented on many occasions and at several festivals in Europe and Latin America.

To expand her pedagogical activities, she has created, in cooperation with colleagues of the "Teatro delle Radici", a "Theatre Lab School" for foreign actors. Her method has been presented at countless workshops that she has been invited to lead in different countries in Europe, central and Latin America, United States, Australia and New Zealand.

# DANIELA REGNOLI

*Italy*

*Programme:*

*13th (Tue) 9 ~ 10pm at CRIPA, Auroville*

Daniela Regnoli was born in Rome. She studied ballet for 6 years at the Russian Sakharov School. After graduating from there, she joined the Faculty of Architecture and later the Faculty of Humanities-Oriental Art History. At the same time she began working in the theater as an actress. In 1972 she joined Jerzy Grotowski's Laboratory Theatre in Poland and in 1974 she participated in an international seminar for actors at the Odin Theatre in Denmark conducted by Eugenio Barba.

In 1976 she founded the Theatre in Fara Sabina with Pino Potlach Budva. Since then her career as an actress is identified with the artistic journey of Potlach, participating in all performances, projects, group productions, theatrical events, as well as participating in the organizational work of the Potlach festivals and events at the theater.



# Daniela Regnoli

Uragani (Hurricane)

Teatro Potlach

Director & Technical assistance: Pino Di Buduo

Piano: Aldo Pietramala and Luca Bernar

Performed in Italian

Duration : 1 hour

## *Uragani*

This is a musical journey in the Germany of the Thirties, through ballads and songs written by Bertold Brecht and set to music by Kurt Weil, which takes us into the past century's Europe in the period between the two wars.

There are stories of women who recall their sixteenth year of age, when they were still children and ready to fall in love with the first wrongdoer they would meet, women without adolescence who grew up too quickly under the bombs of the Second World War.

# EUGENIO BARBA *Denmark/Italy*

## **Meet the Master:**

Moments with Shri Eugenio Barba, the Visionary of Performing Arts

*12th (Mon) 8:30 ~ 9:30pm at Hall of Harmony, Sri Aurobindo Ashram*

*15th (Thu) 8:30am - 12pm and 2:15 - 5:30pm at Unity Pavilion, Auroville*

Eugenio Barba was born in Italy in 1936 where he lived until the age of 15.

After graduating, Barba began work as a welder in Norway. After a year of welding, Barba went to work on a Merchant Marine vessel so he could join a ship he knew would be travelling through countries which he had become fascinated with, especially in the Indian performing arts traditions. Whilst working on his ship he got to travel through the Middle East, Africa, Lapland and other parts of Scandinavia.



Photo: Fiora Bemporad



# Eugenio Barba

Talk;  
"DIALOGUE WITH MY MOTHERS"

In 1965, Barba graduated from the University of Oslo with a Master of Arts degree in French and Norwegian literature and the history of religion.

It was in Poland that Eugenio Barba met Jerzey Grotowski. Barba then stayed and worked with Grotowski for the next three years.

1963 – travelled to India and wrote an essay on Kathakali, a form of theatre that had been overlooked by the West. The essay was published in France, Italy, the US and Denmark.

1965 – His first book about Grotowski, *In Search of a Lost Theatre*, was published in Hungary and Italy.

1979 – He founded the International School of Theatre Anthropology (ISTA). During the past forty two years Eugenio Barba has directed 65 Productions with Odin Teatret and the Theatrum Mundi Ensemble. Barba has written and is referenced in many books and is the winner of many awards.

Talk: *DIALOGUE WITH MY MOTHERS*

Eugenio Barba will recall the most important meetings with people who gave him life, opening new perspectives in his personal and professional life. The talk will be accompanied by demonstrations by Julia Varley and short fragments of films from Odin Teatret's travels, barbers and performances.

# GEDDY ANIKSDAL

*Norway*

*Programme:*

*12th (Mon) 9 ~ 10pm at CRIPA, Auroville*

Geddy Aniksdal has been a member of Grenland Friteater since 1981. She has taken part in all major performances in the group. She works as actor, director, and pedagogue, as well as doing other chores necessary in a small theatre. She has been part of The Magdalena project since the beginning in 1986. Within this network for women in contemporary theatre she has toured her solo performances, *The Stars are no nearer*, *Blue is the smoke of war* and *No Doctor for the dead worldwide*.

She has also been on the editorial board of the journal *The Open Page* since the beginning. Geddy Aniksdal is currently the artistic director of the multicultural city project *Sense of Place*.

Grenland Friteater is one of the longest standing free theatre groups in Norway. It was established in 1976, in Porsgrunn.



# Geddy Aniksdal

“My Life as a Man”

by and with Geddy Aniksdal, Austria

Performed in Norwegian Sogne-dialect and English

Duration: 50 min

## *My Life as a Man*

An autobiographical excursion into the story of my Norwegian working class origins which then become my working class characters. My stories in theatre, the reasons why I make theatre, the meeting with others made possible through the work.  
Also a story of finding a room of one`s own.

MY LIFE AS A MAN is dedicated to my families.

# HELEN VARLEY JAMIESON *New Zealand*

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*Programme:*

*15th (Thu) 7:30 ~ 8:30pm at Private house, Auroville*

Helen is a theatre and digital media artist, and an internet professional. A diverse career has led to her current experimental work in the use of the internet as a venue for performance, specifically in bringing remote performers together in live theatrical events. She calls this new art form cyberformance. She is a founding member of the globally dispersed cyberformance troupe Avatar Body Collision. Helen created her first web page in 1994, and has worked professionally in the internet industry since 1997 doing web site construction and maintenance, web copywriting, consultation and project management. She also teaches workshops and gives lectures and presentations about her work, and writes all kinds of stuff. In 2008, Helen completed a Master of Arts (Research) on cyberformance, at Queensland University of Technology.



# Helen Varley Jamieson

## *Make Shift*

Make-shift is a unique and intimate networked performance that speaks about the fragile connectivity of human and ecological relationships. The performance takes place simultaneously in two separate houses that are connected through a specially designed online interface. Paula and Helen (one in each house) stage their part of the work with the help of local audience members. This scripted and visually poetic performance is interspersed with webcam videography, avatar puppetry and audience interaction in the format of a performative salon. Everything that happens in the houses is streamed to online audiences who can also contribute text chat visible on the interface to everyone throughout the event.

**Paula Crutchlow** lives with her family in Exeter, Devon. She graduated in dance from De Montfort University and has since been working in Britain and internationally as a performer, director and educator in devised theatre.

Devised and brokered by  
Helen Varley Jamieson and Paula Crutchlow (UK)  
Resitration required  
Performed in English  
Duration: 2 hours

# JILL GREENHALGH

*Wales, U.K.*

*Programme:*

*14th (Wed) 7:30 ~ 8pm at CRIPA, Auroville*

**Jill Greenhalgh** has been a professional theatre maker for 33 years. She has travelled and worked extensively within Europe, Australasia and the Americas in her careers as a producer, director, performer, and teacher. In 1986 she founded the Magdalena Project - International Network of Women in Contemporary Theatre and has remained its artistic director ever since. She is a Lecturer in Performance Studies at the Aberystwyth University. She has two teenage daughters and lives on the west coast of rural Wales.

**Eddie Ladd** is one of Wales most prominent and critically acclaimed performance artists, Eddie Ladd was born and brought up in rural wales and makes performance that features dance, bilingual text, music and new media technologies. Eddies career has encompassed numerous roles from singer, dancer, and actress to presenting several television shows - and an arts magazine programme for BBC Wales.



Photo: Keith Morris

# Jill Greenhalgh

Director: Jill Greenhalgh

Collaboration with: Eddie Ladd

Writer: Margaret Cameron

Video Artist: Zoe Christiansen

Duration 30 min

## *Threat of Silence*

*The Threat of Silence* is an evocation of the languages of quietude and silence. We attempted to slow down and mould the essentials of theatre—space, image, text, action, and sound—to recover the resonances of silence and in this very pared back and only choreographic version of the performance, that we bring to India, we want to create a refuge from the bombardment of noise, information overload and escapist trivia that satiates contemporary [Western] living and to engage performance as a place of reflection. Silence and quietude reside in places of uncomfortable beauty and in a paradox of absence and remembrance.

This new collaboration combines video, text, action and sound to question the chaotic pace of today's society: the ever increasing noise, information overload and the disappearance of the act of listening in daily life.

# JULIA VARLEY

*Denmark/UK*

*Programme:*

*13th (Tue) 8 ~ 8:50pm at Alliance Française, Puducherry*

*15th (Thu) 7:15 ~ 8:05pm at CRIPA, Auroville*

Julia Varley joined Odin Teatret in 1976. Apart from acting she is active in directing, teaching, organising and writing. With Odin Teatret, Julia Varley teaches in schools and universities and has synthesised her experience in four work demonstrations. Since 1990 she has been involved in the conception and organisation of ISTA (International School of Theatre Anthropology) and the University of Eurasian Theatre, both directed by Eugenio Barba. Since its beginning in 1986 she has been active in The Magdalena Project, a network of women in contemporary theatre. She is also artistic director of Transit International Festival, Holstebro, and editor of The Open Page, a journal devoted to women's work in theatre. Julia Varley directs her regular long-term students. Julia Varley has written two books: *Wind in the West* - a novel by a theatre character (Odin Teatret Forlag, Denmark) and *Notes of an Odin Actress - Stones of Water*. Her articles and essays have been published in journals in many countries.





# Julia Varley

Director: Eugenio Barba  
Musical Arrangements: Jan Ferslev  
Lights: Fernando Jacon  
Technician : Fausto Pro  
Performed in English  
Duration: 50 min

## *The Castle of Holstebro*

*The Castle of Holstebro* is a phantom castle inhabited by figments of imagination. Inside its walls a dialogue between a young woman and her eternal companion is spun following the lines of a “stream of consciousness”. A woman dressed in white is born from her ironical admirer; she talks with him and then appears again as him. He is self-assured, cynical and full of life. She lives in a world of chimera in search of lost memories. Two characters in one person: (*“If they see beard and moustache, they call it man. If they see long hair and breasts, they call it woman. But look! The soul inside is neither man nor woman.”*-Akka Mahadevi, 11th CE Siddhar saint)

# KEIIN YOSHIMURA

*Japan*

*Programme:*

*11th (Sun) 7:30 ~ 8:30pm at Unity Pavilion, Auroville*

*13th (Mon) 8 ~ 9pm at the Sri Aurobindo Ashram Theatre, Puducherry*

Message from Japan...

(*Mai* as spiritual poem)

*Mai* is the awakening to soul.

*Mai* is the prayer for the Supreme.

*Mai* is the love of the Absolute .

And *Mai* is the beautiful nature of Japan.

With the *Mai* we will pray to 'The One' that the world will be a place to live in peace and love.

Performer, choreographer and art director of Kamigata-mai dance,  
Tokyo Japan

The head of Yoshimura Keiin Kamigata-mai Studio

The head of Kamigatamaitomonokai



# Keiin Yoshimura

Kamigatamai

Musician, Shamisen-player: Soh Sugiura

Dress assistant: Yasuko Tomita

Coordinator & Tech Assistance: Masahiko Kunihiro

Performed in Japanese

Duration: 1 hour

## *Yuki e Yashima*

*Yuki* is one of the most popular jiuta dances. The text tells the story of a Buddhist nun who has lived in a nunnery, apart from the world, ever since she was disappointed in love while she was a young courtesan. The piece beautifully depicts the serenity of the mind of the woman, as the tolling of a temple bell in the snow reminds her of her past sorrows. The instrumental interlude (*ai-no-te*) is used here to express the quiet tolling of a distant temple bell on a snowy evening. It has become so popular that its melancholy melody is often used in other dances as a kind of theme to suggest a snowy scene or to call forth a cold, dark atmosphere.

*Kamigata-mai* was born and developed in the Kamigata (Kyoto-Osaka) region of Japan in the 16th century. It was based on the “dancing” tradition of Noh and Kyogen while it drew also on the techniques of puppet movements in Bunraku.

Typically, Noh, Kyogen and Bunraku as well, are performed by males, while the dances of Kamigata-mai are mainly performed by females.

# MARGI VIJAYAKUMAR *Kerala, India*

*Programme:*

*12th (Mon) 8 ~ 10pm at Gandhi Thidal, Beach Road, Pondicherry*

Kathakali is the dance theatre of Kerala which evolved from around the 17th century to tell stories from the Ramayana and Mahabharatha. Shri Vijayakumar had his training from a very young age from the legendary Masters: Shri Mankulam Vishnu Namboothiri, Inchakattu Ramachandran Pillai, Shri Kalamandalam Krishnan Nair.

After receiving training to perform all the Characters in the Kathakali repertoire, Vijayakumar specialised in the Streevesham (Female Characters). There is a saying that the portrayal of women in the Kathakali dance tradition by male actors is beyond all ages.

Shri Margi Vijayakumar is the most well known actor and a master of the Streevesham of Kathakali.



# Margi Vijayakumar

## *Putana Moksham*

The Lord Vishnu has incarnated in many forms on Earth. When the Lord took the Avatar of Vamana ( body of a dwarf) to punish King Mahabali – the sister of Mahabali, who was born as POOTHANA, a sorceress, in the Kingdom of Kamsa, had a wish from her motherly passion to feed breast milk to that childlike Vishnu. The compassionate Vishnu blessed her so that she would get a chance when Krishna was born.

Now the story starts in Ambady the village of Gopalas and Gopikas. The child Krishna was born and saved from his crooked uncle king Kamsa. King Kamsa sent demons to search for and kill the child Krishna as well as to kill all the new born children. Poothana was asked to put the strongest poison on her breast and go feed all the children and to kill. When she arrived at Ambady, the child Krishna was sleeping and all the mothers were in the field to milk cows.

When Poothana came and saw Krishna she was filled with motherly love, but she was given the order by the king to kill by feeding the poison from her breast. She took the smiling baby on her lap, enjoying the beauty of Krishna but feeling very confused. Krishna drank all the prana from her and she received Moksha.

Artistic Director & Technical assistance:

Ravi Gopalan Nair

Performed in Malayalam and Sanskrit

Duration : 2 hours

# MACHERI PARAMBIL PADMAVATHY

*Kerala, India*

*Programme:*

*11th (Sun) 6 ~ 7:30pm at the Gandhi Thidal, Beach Road, Pondicherry*

She was born into a family of the Pulluvan community who follow the traditional practise of Naga Kolam rituals and sing Pulluvan songs in Praise of the Naga gods who protect the Earth and its fertility and the cosmic world.

She received the basic practise of singing with Pulluvan Kudam (One string pot drum for singing songs of Naga Gods) from her father Kunjan Bhagavathar and mother Nani.

Padmavathy has been singing songs of the Naga Gods for 41 years and she has excellent skills used to make a big drawing of a Naga Kolam on the floor for the ritual. Her Guru in Naga Kalam is Shri Velayudhan. Every year she does more than 30 big

festivals of Pulluvan Kolam and singing at Naga Shrines. She is also a very good healer who solves many problems in the family life, and also helps to prevent 96 kind of Mahavyadhi (problems which are not possible to heal with medicine)



Photo: Ravi Gopalan Nair

# Macheri Parambil Padmavathy

Ashta Naga Kalam Pulluvan

Artistic Director & Tech assistance: Ravi Gopalan Nair

Performed in Malayalam

Kalam drawing preparation: 7 hours

Performance Duration: 1 hour

## *Ashta Naga Kalam Pulluvan*

Pulluvan and Pulluvathy the male and female are specialists in evoking the Serpent gods. Padmavathy is a specialist in singing and creating the big Naga Kolam. They hold a vast repertoire of Myths, songs, and Kolam (drawings on the floor to create the sanctorum for Naga Gods. Ashta Naga Kolam is one of them. Two women who receive the Naga god will perform the possessed dance of the celestial serpent and will undo the Kolam (Beautiful drawing with 5 colour powders).

# NATHALIE MENTHA

*Switzerland/Italy*

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*Programme:*

*11th (Sun) 8 ~ 9pm at Alliance Française, Puducherry*

*13th (Tue) 7:30 ~ 8:30pm at CRIPA, Auroville*

Nathalie Mentha, after studying at Dimitri's Theatre School and at the Higher School of Dramatic Art in Geneva, in 1979 joined Teatro Potlach in Italy. With Teatro Potlach, she works as actor and teacher, participating in all its productions. Nathalie also assists Pino di Buduo for the realisation of the Città Invisibili projects around the world.





# Nathalie Mentha

## *Per Edith Piaf*

This performance is a musical journey in the France of the 1930s and 1950s through Edith Piaf's songs - stories of lives in the underworld of the French gangsters, stories of women in love, stories of passions, of dreams, of memories.

This is a tale which starts in 1939, a crucial historical moment throughout Europe. It is the period of Jacques Prévert's poetry, of Cartier-Bresson's photography, of Jean Cocteau's theatre tales, of the coming of the Second World War which will destroy so many families, of the songs from Charlie Chaplin's films, of the images and characters of De Sica's film "Roma Città Aperta", of the French Resistance, of the struggle for life and for love.

The performance theme, the soul which ties all the stories together, and maybe even more Edith Piaf's own soul, seems to be: "Whatever happens, don't ever stop believing in love".

Direction & Technical assistance: Pino Di Buduo

Performed in French

Duration: About 1 hour

# PARVATHY BAUL

*Bengal, India*

*Programme:*

*13th (Tue) 9 ~ 10pm at the Sri Aurobindo Ashram Theatre, Puducherry*

*14th (Wed) 9 ~ 10pm at the Gandhi Thidal, Beach Road, Puducherry*

*15th (Thu) 5:15 ~ 6:15pm at CRIPA, Auroville*

Parvathy Baul is well known for her masterful solo rendering in the oldest style of Baul song and dance. She inherited this style from the "Parampara" of Shri Sanatan Das Baul and Shri Shashannko Goshai. Over a period of 18 years she has been traveling to meet masters of Bengal music traditions as a part of her search for Baul songs and its practice. These songs deal with universal love, the human body and the universe, and deny all the human made boundaries in life and practice. Parvathy has practiced various disciplines such as painting, print making, theatre, dance, the art of storytelling, folksongs of Bengal, and Yoga. She created Ekathara Kalari in Trivandrum in collaboration with Ravi Gopalan Nair, a meeting place and a Gurukul for practitioners from various traditions. She is a full-time Sadhika (Practitioner) and one of the very few women who could withstand the hardships of the practitioner's way of living. She has been performing both in India and abroad since 2000.



# Parvathy Baul

Actor/singer : Parvathy Baul Kerala/Bengal India  
Artistic Director: Ravi Gopalan Nair  
Performed in Bengali  
Duration: 1 hour

## *Radha Bhav*

*Radha Bhav* (Bhava or the changing inner state of Radha in the divine longing for her beloved) tells a story of unconditional love between Radha and Krishna. *Radhabhav* stories are sung throughout Bengal, devoid of religion and cast. These stories remain as examples of unconditional love, non-violence, peace and eternal joy. For Baul practitioners Radha is not only a goddess but also a practitioner herself in search, one who finally reaches her ultimate destination and attains oneness with her beloved, the dark one, Krishna. Aesthetically, Krishna is imagined as the whole universe. Radha Krishna is the inner soul of the seeker who longs to merge with the absolute. Parvathy has created the paintings for the story-telling from her own associations. In this story both Radha and Krishna are imagined in human form.

# ROXANA PINEDA

*Cuba*

*Programme:*

*12th (Mon) 7:50 ~ 8:20pm at CRIPA, Auroville*

Roxana Pineda graduated in Theatre Studies and Dramaturgy at the Instituto Superior de Arte de Cuba in 1985. She founded the Estudio Teatral de Santa Clara in 1989 with Joel Sáez, and has performed in all its productions, Roxana has toured festivals in Latin American countries and in different parts of Europe.

Roxana is a theatre scholar and professor, and as such she regularly gives workshops on improvisation and composition. Her articles are published regularly in Cuban theatre journals and magazines. In 2004, she founded the Centro de Investigaciones Teatrales Odiseo (CITO), a pedagogical theatre research project which has hosted five international meetings. She is the director of Magdalena Sin Fronteras, a triennial international festival and meeting.



# Roxana Pineda

Inspired in *Ophelia* from the play *Hamlet*  
by William Shakespeare  
Designers: Joel Sáez & Roxana Pineda  
Dramaturgy and direction: Joel Sáez  
Performed in Spanish  
Duration: 50 minutes

## *Piel Des Violetas*

*Piel de Violetas* is the fifth performance created by the Estudio Teatral de Santa Clara; it is inspired by one of William Shakespeare's most well known characters. Passages belonging to Ophelia or that refer to this character have been extracted from *Hamlet* to weave a complete and defined story. The performance develops through associations and a flow of consciousness in an almost dream-like structure, where events, presented in a non-realistic way, follow the logic of an intimate meditation that occurs after things have happened. Yet, the sensation of present time is given by a new plot and a particular poetic vision, belonging to the performance itself.

# RWITA DUTTA CHAKRABORTY

*Bengal, India*

*Programme:*

*15th (Thurs) 8 ~ 9pm at Alliance Française, Puducherry*

Born in the small picturesque town of Balurghat in North Bengal (India), Rwita completed her school and graduated from her native place. She then moved to the metropolis of Kolkata to complete her post graduation (Master of Arts in Sanskrit language) from Jadavpur University . She followed it up with a teachers' training course (Bachelor of Education) under Calcutta University. Although Rwita was getting all set to enter into the world of academics, her heart wanted to fly free in the horizon of creative arts. She, finally, surrendered to her passion for acting and started trickling into the arena of radio, television and stage-plays. It was not long before the Bengal theatre Connoisseurs could easily spot the talent in her and Rwita could stand apart from the rest and could make an identity of her own.



Photo: Rana Lodh

# Rwita Dutta Chakraborty

## *Nibedone Aparajita*

Tripti Mitra (1925-1989) was an unparalleled stalwart of Bengali cum Indian Theatre.

I was extremely fortunate to have her as my Guru, one who allowed me to stay with her for days & months, and sit by her feet to discover the unfolding world of theatre and acting.

*"Aparajita"* (1971) was one of her prime productions, embedded with her solo performance for more than two hours. Aparajita, -- the unbeatable -- is the monologue of a middle-class, average, ordinary Bengali girl, who had missed her calling for almost her whole life, - education, singing, acting, employment, and even marriage. The challenges of her life rise to beat the unbeatable Aparajita.

*"Nibedone Aparajita"*, as the name suggests, is my humble tribute to my beloved Guru, who unlike her stage character, was truly Aparajita.

Direction: Tripti Mitra

Playwrite : Nitish Sen

Technician : Shantil Mukherjee

Performed in Bengali

Duration: About 1 hour

## **10th** at Aurodhan Gallery, Pondicherry

**2:15 ~ 3:45pm** **Manoj Das** *"Sri Aurobindo's Vision and the importance of Pondicherry"*

**4:15 ~ 5:30pm** **Padmavathy Pulluvan** *"Ritual, songs, trance and theater"*

## **11th** at Aurodhan Gallery, Pondicherry

**2:15 ~ 3:45 pm** **Jill Greenhalgh** *"25 years with Magdalena and Threat of Silence"*

**4 ~ 5:30 pm** **Roxana Pineda** *"Chronology of Cuban Theater and the women in Cuban Theater"*

## **12th** at SAWCHU, Auroville

**2:15 ~ 3:15pm** **Julia Varley** *"The actresses of Odin Theater"*

**3:30 ~ 5:30pm** **Pino Di Buduo** *"Work demonstration of Potlach Theater Actress"*

## **13th** at the MMC Auditorium, Auroville

**2:15 ~ 3 pm** **Geddy Aniksdal** *"Walk on the Street"*

**3:05 ~ 3:50 pm** **Bruna Gusberti** *"Theater of Roots"*

**3:55 ~ 4:40 pm** **Cristina Castrillo** *"Actress in Exile"*

**4:45 ~ 5:30 pm** **Helen Varley Jamieson** *"What is theater anyway?"*

## **14th** at the MMC Auditorium, Auroville

**2:15 ~ 3 pm** **Keiin Yoshimura** *"Tradition of Kamigatamai"*

**3:05 ~ 3:50 pm** **Rwitta Dutta** *"Actress in Bengal Theater"*

**3:55 ~ 4:40 pm** **Kalairani** *"A Woman in Tamil Theater"*

**4:45 ~ 5:30 pm** **Grace Gitadela** *"The Movement in Identity"*

## **15th** at Unity Pavilion, Auroville

**Eugenio Barba** *"DIALOGUE WITH MY MOTHERS"*

**8:30 ~ 12pm and 2:15 ~ 5:30pm** **15th** at Unity Pavilion, Auroville



# Workshops (registration required)

**with Brigitte Cirla & Nathalie Mentha**

*"Singing Together 'a capella' and Vocal Actions in Theatre"*

**10,12,14th** at Verite Hall, Auroville

**with Geddy Aniksdal & Jill Greenhalgh**

*"Still lives, shifting space"*

**10 - 14th** at Tai Chi Hall, Auroville

**with Daniela Regnoli and Roxana Pineda**

*"Physical Actions and Body in Space"*

**10,12,13,14th** at New Creation Dance Hall, Auroville

**with Julia Varley and Keiin Yoshimura**

*"The Glacier's Whisper and Mai as Spritual Poem"*

**10,12,13,14th** at the ILC, Verite, Auroville

\*Check our blog and facebook page or write to us for further details and

latest News; <http://tantidhatrifestival.blogspot.com>

Contact: tantidhatrifestival@gmail.com

Festival Office: +91(0)413-2222795

Workshop

*Festival director: Parvathy Baul*

*General organization: Aurodhan Gallery, Puducherry*

The Team:

Auroville Theatre Group, Betty Fourage, Cripa Team (Janaka Delambre, Swar Weinberger) Caroline D. Cohen, Christine Roland, Didier Weiss (Soundwizard), Jean Legrand, Jill Navarre, Jyoti N Eri, Krishna Devanandan, Lalit Verma, Mahi Zadrozny, Marco Feira, Rena Kienberger, The Cultural Zone group of Auroville,

Supporters:

Bharat Nivas, Fabrice Mongiat for Alliance Française, Hope( Coco&Clemence), Mandala Pottery, New Creation, Off Beat, One Asia project, Pierre Elouard for Satsanga, Punit Dhandhanian for Villa Christophe , Samir Sarkar, Shernaz Verma, Special guest Ramli Ibrahim from Sutra Dance Company (Malaysia) , The Pavilion groups of the International Zone of Auroville, Verite, Auroville International Centers and many many more....

Tantidhatri logo, Radha&Krishna drawing & hand written text: Parvathy Baul

Tantidhatri brochure, poster & blog design: Jyoti N Eri

Design assistance: Aurodezines & Deepa

## Addresses of the venues in Pondicherry

Aurodhan Gallery

Alliance Française (Maison Colombani)

Gandhi Thidal

The Sri Aurobindo Ashram Theatre

The Sri Aurobindo Hall of Harmony



Alliance Française  
Pondichéry



SPEDIDAM  
les droits des artistes-interprètes

VILLA  
CHRISTOPHE



BHARAT NIVAS  
PARLION OF INDIA, AUROVILLE



ONE ASIA  
project



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra



Embassy of Switzerland in India

OFFBEAT  
wear a smile



wales arts international  
celfyddydau rhyngwladol cymru

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Tantidhatri International Women's Performing Arts Festival

