

Amitesh

I'm going to take up theatre.

Mom said, chalo yeh bhi experiment kar ke dekho.

I think essentially I would place the term experiment in the same framework as those before me, it's very relative. I'm going to respond to this term through my particular position of doing theatre in Delhi, in my generation.

If we term experiment as something against convention. In Delhi, there is no theatre convention, I have not inherited a theatre form. So whatever work I do cannot be targeted as working against a form. I do not belong to a particular community of people, there is a sort of absence of traditional identity. If I need to do theatre then what kind of theatre would it be. Then the idea of representation, and on whose behalf do I say this, and to whom becomes really problematic.

The second question. Who do I do it for, is there a homogenous audience that comes to watch theatre in Delhi? Or is the audience also segregated according to spaces, regions in Delhi, these questions have dictated the work I've developed.

Third I looked at performance spaces. In Delhi, couldn't help notice that they are mostly very conventional in nature, and proscenium formats with habitat and shriram basant being the only free flowing spaces. 90 percent dictated what kind of theatre spaces we work in.

There are forms. Amateur and professional, and these two categories are not based on quality, but on economic concerns. I started with doing theatre in a student community, and then gone on to do it professionally, and I earn my living through theatre. Do the concerns of earning your money effect what I want to say, what I need to say to earn.

Fifth looked at funds. Semi govt orgs, private orgs, and orgs funded by foreign culture..... All these organizations have a particular set of preferences and agenda. Through which they fund and the kind of theatre that they want to happen.

So start to do theatre one has to work from a process of elimination rather than addition. The process of making the theatre. Do we follow the convention hierarchy with the director guiding the production, or do.....

Looking at other forms of theatre, other sites in which theatre can happen, using sites that exist, using public memory

Collaborate with perf. Design. Visual artists. To see

Sites that don't come with expectation of what we're going to see at this\at space.

Going with one owns text one owns piece and seeing whether the piece can talk to the site, and the site to the piece.

Look at audience response.

I have to say that there are ways and means in which audience response is formed, built, made aware. And therefore in a certain sense becomes rigid over the years, and to start working against that becomes a kind of experimental act

Fourth. The question of , in this kind of a format to decide when the pieces becomes ready, and when you deem it ready to be shared with your audiences, then becomes a personal or private judgement, it also goes against creating a product within theatre.

People, artists I've worked with are constantly rejecting 'theatre that is now ready for showing' and value the process and the showing of that process to the audience.

I have had the pleasure of working with Maya rao. To collaborate with her, where the inventing of the scrip need not be verbal, where the script writer need not be there from the beginning, where there isn't one storyline, where the broad theme is

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But in the end they are tested on the live edge, is it communicating, is it your truth, is it my truth. At last, on of the process that people I work with have introduced within the process. There is virtually absence of verbal feedback, they actually talk to each other through performing, designing, making sound, projecting, which are recorded and then played back to the artist the pieces that get voted out and voted in are the pieces that people are seen to come together in some way.

We aren't treating or rebelling against a dominant form. Or in.. uhh.. of formalistically for the sake of inventing an experiment. It is need driven, as whatever has been termed as experiments has been developed though the ages.

What I desire at this stage is to find out what audiences are coming up with the way of feedback.