

Fall Showcase 2019



Natya-Mandap: Acting the Space

ECR – India, PQ 2019, Prague (Czech Republic)

Dr. Dinesh Yadav

Theatre and Dance

Background

Why contemporary theatre should be confined to proscenium, why we need to project the false sense of realism, when the audiences knows that whatever they are going to see is not reality and rather a representation? Theatre practitioners across the globe and through time have argued this question. Indian classical theatre has always advocated a 'free space' as a performance space, keeping in view the total personality of the actor including costumes, make-up and the properties as a part of the art of acting. The changes, activities and even objects of the natural world are expressed through gestural language of the actor, who imagine it first and then transform to audiences to let their own memories arouse and trigger. In the Sanskrit acting tradition, there is no attempt to simulate reality or to look real, but to show or suggest reality.



References

Jain, Nemi Chandra. *Indian Theatre, Tradition, Continuity, and Change*. New Delhi: Vikas Publishing House, 1992.

Rangacharya, Adya. *The Indian Theatre*. National Book Trust, India, 1980.



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