Afternoon + Evening With A Faun by Artour Astman

The Play

Afternoon + Evening With A Faun is a show in two parts, without a clear separation. It departs from Nijinski's 12 minute piece & The Afternoon of a Faun', which Astman first recreates and explains to his audience in his own words. Soon, Nijinski’s biography gets interwoven with the performer’s own: his life in Russia, his intensive dance training from an early age, his famous but absent mother. As the afternoon of the faun turns into evening, we find ourselves revisiting shadows of the past; defining moments and shifts in relationships
that have seduced and betrayed the artist. The audience gets a front row seat at his audition for a Tel Aviv night club, before stripping down to the most fragile layers of his adolescence. As the evening comes to a close, we find ourselves at a familiar place, where Astman connects past and present to find peace in being an artist.

Director’s Note

Afternoon + Evening With A Faun is a daring personal clearance sale by Artour Astman. The solo crashes the idea of performative virtuosity, moving through regions of male identity, expanding the borders of the authentic and the fake and creating a unique synergy between theatre, movement, visual arts and even culinary
performance. The first part replicates the world famous piece 'The Afternoon of a Faun' (1912) by Vaslav Nijinksi, which was considered a provocation, especially at the time it premiered for breaking with theatrical traditions. It transcends into Astman’s early life at the unscrupulous boot camps of the Soviet ballet school, where his professional career as a dancer started at the age of four. But as he

skillfully guides his audience through the winding and poetic paths of his life, they become increasingly involved in the performance. They join him in his immigration to Israel, where he works as a stripper and turns into a reality TV star, before finally deciding
how to live the life of an artist. Afternoon + Evening With A Faun is an autobiographical auction of Astman’s life where whatever happens, no one can remain innocent and being an artist he has to pay a price.

The Director
Idit Herman (Tel Aviv, 1971) was trained as a professional dancer and choreographer. She joined the prestigious Batsheva Dance Company from 1989-1991 and continued her dance career till she met with actor and musician Dmitry Tyulpanov. Their partnership yielded a unique visual language, encompassing movement, sound, light and design. In 1995, their first piece Clipa ('Peel' in English) led to the establishment of Clipa Theatre,
whose signature style over the years has become synonymous to its many theatrical productions, creating 2-4 new works each year.

The Group
Clipa Theater was established in 1995 in Tel Aviv by dancer and director Idit Herman (Israel) and actor-creator-musician, Dmitry Tyulpanov (Russia). Their encounter and partnership led to the emergence of a unique theatrical language, interweaving the arts of theater, dance, design and music. The theatrical style synonymous with Clipa is characterized by a totality encompassing each and every element of the performance. It entails absolute knowledge and command of all the elements of creation: movement, space, costume, set, sound, lighting and direction. In the group’s work, these components are fundamental tools of expression alongwith the performer’s action on stage. Clipa Theater had performed at the 17th BRM in 2015.

Cast & Credits
Creator and Performer : Artour Astman
Artistic direction : Idit Herman
Lighting design : Yanir Liberman
Sound design : Yoni Tal
Light & sound operation : Rafael Haugas
Producer & tour manager : Zoya Bronshteyn / Dror Liberman
Director : Idit Herman

Shri 420 by Molière

The Play
Shri 420 is an Indian adaptation of Molière's masterful 17th century French comedy Tartuffe. It was adapted into Hindi by Atul Tiwari and performed for Australian audiences in 2017. The plot revolves around a wealthy expat Indian, Om Prakash Bhatti who is a devout follower of a Charlatan Swami Tarkeshwarnath Anandpunjanandji. It is a hilarious play that explores how, in seeking a shortcut to spirituality, people fall prey to phony '420' Babas and face its consequences.

Director's Note
Be it Bhas, Kalidas, or Shakespeare, the great classics of literature remain alive since they explore social
dynamics that remain relevant throughout the ages, and across cultural boundaries. These stories engage with audiences because they are meaningful and touch a chord with the universal human experience. This phenomenon can be seen in Molière's oeuvre, notably in his masterpiece Tartuffe. The hallmark of Molière's works is his examination of serious social subjects through a comedic, playful lens. The spirit of Molière is thus transposed in our Indian adaptation, Shri 420. We hope you enjoy the play as much as we have enjoyed the

process. We have had the pleasure of working with a delightful team of both experienced and young actors, and backstage crew from both India and Australia.

The Directors

Saba Zaidi is a graduate of AMU, Aligarh; NSD, Delhi; and UTS, Sydney. She began her career as a TV drama director and producer at Doordarshan. Having established her career in TV, she moved on to be a designer, director and actor in films and theatre in India and Australia. She has won a national award for costume design in Trikaal and Doordarshan Awards for her plays Wapsi and Zewar ka Dibba. Presently she is the founding Artistic Director of Adakar. Atul Tiwari is a graduate from NSD, Delhi. He has directed plays for professional repertories, theatre companies, and drama schools in India and abroad. Apart from the production of classical and modern Indian plays, Atul has a repertoire of over 30 productions in different languages consisting of famous Western playwrights. He has written screen-plays and dialogues for feature films and has also acted in films like Three Idiots, PK and The Second Best Exotic Marigold Hotel. Atul is an executive member of Sangeeta Natak Academy and has recently been awarded Yash Bharti Samman by U.P. Government.

The Playwright

Moliere, a French playwright and actor, is considered one of the greatest master of comedy in Western literature and theatre. He brought elements of Commedia dell'arte to refine French comedy and amongs this best-known works are The Misanthrope, The School for Wives, Tartuffe, The Miser, The imaginary invalid and The Bourgeois Gentlemen.

The Group

Adakar was formed in 2014. It is committed to bring Australian sub-communities together through theatre and cultural exchanges. It staged Kanjoos (Molière's The Miser) as part of the Parramasala Festival in 2014, and Wedding Album and Shri

420 at NIDA’s Parade Theatres.

Cast & Credits
Swami Tarkeshwarnath Anandpunjanand : Vipul Vyas

Ammaji Panna Bhatti : Saba Zaidi Abdi
Om Prakash Bhatti : Nisar Sirguroh
Sweety, Ira Bhatti : Aparna Vats
Mahi Bhatti : Jyotsna Sharma
Dev Prakash : Abhishek Mehrotra
Deepal : Avantika Tomar
Krishna Kant : Smarajit Dey
Phulki : Aditi Dey
Vivek : Jagat Sharma
Police Officer : Farjad Mahmood
Set Design : Jayant Deshmukh & Rajeev Maini
Light Design : Tushar Bose & Dhruv Jyoti Ghose
Costume Design : Mala Mehta & Richa Sharad
Music : Amod Bhatt
Sound : Sunil Kumar
Make-up : Sandhya Bose
Graphic Design : Shahid Malik & Katrina Lee
Photography : Freddy Handa &Prugya Maini
Choreography : Consultant Pooja Pant
Magic Consultant : Mangesh Desai
Production Manager & Ticketing : Smarajit Dey (Bapi)
Stage Manager : Aparna Tijoriwala
Properties : Saral Somaiya & Aditi Dey
Media & Communications : Tamanna Abdi
Playwright : Molière
Adaptation : Atul Tiwari
Direction : Saba Zaidi Abdi & Atul Tiwari