

MY THEATRE CAFE

REVIEWS

TELESCOPE

MUMBAI

DELHI

PUNE

HYDERABAD

Homepage » Cafe Special » Amitesh Grover: Art is the only human gathering left

Amitesh Grover: Art is the only human gathering left

BY [KIRTI_ARORA](#) - NOVEMBER 4, 2013 5:08 PM - COMMENTS OFF

[Like](#) [Share](#) Be the first of your friends to like this.

[Like](#) [Share](#) 0



Amitesh Grover

It is not hard to find people, who juggle their regular job with their artistic passion. However, in most of the cases, the art is done in the evenings after the main job is done. This was not the case for Amitesh Grover. He wanted his life to be this way. Though he was dissuaded from a career in theatre but that didn't deter him to listen to his heart. And that was his love and passion for the creative medium. Today, as a performance artist and assistant professor at the School of Drama, he doesn't seem to complain about his choice. He is rather happy that he paved his own path instead of the mundane way.

1. Tell us about your early years.

A: I have always been interested in arts, more than academics. As a kid, I would write stories, poems, and take part in rangoli, painting plus literary activities. I simply loved arts' classes in school.

2. As a young kid, you have been trained by late theatre veteran B.V. Karanth. Any experience of

you'd like to share with us?

A: I remember one instance in school, when he asked us to pick objects that would create interest. These objects need not be musical instruments. They could be anything random. Through the activity, we explored the inner sound of an object. The students even created an orchestra with the respective objects. The activity made me respect the object, which otherwise would have gone unnoticed.

3. Tell us about your involvement in theatre at college level.

A: Keval Arora at Kirori Mal College (KMC), Delhi University was a huge inspiration. During college, a lot of things happened through theatre. There were discussions about sexuality, gender, fundamental politics, literature and many more ideas. Though I was an Economics student at KMC, but somewhere I felt a pull towards Theatre (H) due to my extensive involvement in theatre.

I had started to love theatre so much that I couldn't foresee my career in any other field. However, I was discouraged to pursue this field due to the generic notion that theatre is not a viable career option. But, deep down, I didn't like this idea of doing a full time job and pursuing theatre as a hobby in the evening. I was sure I wanted to forge a relationship between theatre and survival.

4. How was life at NSD?

A: NSD was like a rabbit hole. I didn't know life the way I learnt after coming here. There was a classmate from the interiors of Madhya Pradesh, who hadn't even seen electricity. People were way too talented than I was. It was an opener to some extent. I was exposed to a different kind of India after coming to NSD.

Though I started my career as an actor but went ahead with direction. When I started, there was a very established grammar of theatre – coming from 60s and 70s. I wanted to break that and create a new kind of theatre that was based on my own experiences and understandings.

I have never picked up an old script. I have always ensured to talk about new things that might not be parallel with the theatre of the past.

4. You have been exploring the dynamics between human body and technology in your work. What is your perspective towards it?

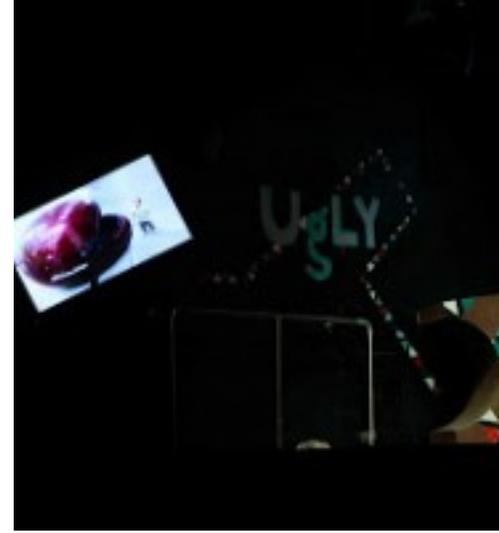
A: Technology has been easily accessible post 90s. The fact that technology was very expensive for common man has changed soon after. The pervasiveness of technology increased to such an extent that somewhere it lost its aspirational value.

At that time, people were feeling alienated with constant bombardment of western values in contrast to their own. Mobile phones were gradually becoming what FM and TV had been some time back. This coupled with the

technology that we see at Nehru Place in New Delhi. In short, my projects expressed what had not been done before. It talked about the issues of today that really mattered.

5. Tell us more about the kind of work that you'd like to create.

A: My work would seek collaboration – to ideate, question, counter etc, which is very different from the theatre of 60s and 70s. Theatre of the past had no space of questions. In this context, I want technology to be interactive. It should dictate no one. It should be able to open a room for a dialogue.



From the play Terminator



From the play Tenderness

I want my art to be seen as a viewer's own space, where they see themselves as part of the art work. It should be participatory, just like internet. I prefer creating art pieces that are plural and provide an open space for participation. In fact, in post-modern world, art is the only human gathering left.

Also, with every assignment of mine, I should feel a bit wiser, a bit calmer, may be somewhat disturbed. Gradually, theatre has become part of my personal life too.

In addition to this, I want to keep adding to the memory my audience. It would be really interesting to see a conversation amongst people.

6. Your blog describes you as a time-based artist. What does that imply?

A: My work may not be moving in nature, but it deals with the notion of time.

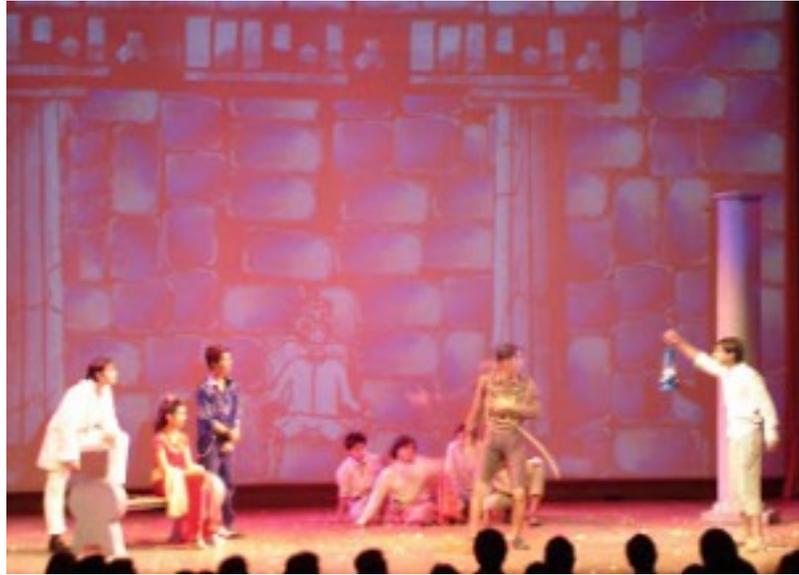
7. How was the experience of working on Tenderness that dealt with issues of teenage violence?

A: For me, each project is like a life altering experience. With tenderness, I explored the notions of sexuality and violence. I always find teenagers very violent. You leave kids alone with each other; t

fighting. You give toys to kids; they end up ripping them apart. Through this, I wanted to break emotional
nostalgia, of good life that is often associated with the growing up years.

8. What are you currently doing?

A: I am teaching at NSD. Then, I am heading off to Japan for an Arts Conference. I am also researching
Bands that we see in North Indian weddings. I want to document that.



*From the play – A Midsummer Night's
Dream*

9. What are your future plans?

A: I want to create a space in Delhi that would serve as a platform for
artists. I want to leave Delhi for some time and work in other countries to understand
their culture and that's the place for artists.

Trivia:

Amitesh's huge body of work and awards left us in awe. His work
might inspire you too 😊

1. Recipient of numerous awards including YCE Creative
Award nomination (2010), SNA (Bismillah Khan) National Award for
Theatre Direction (2009), Pro Helvetia Award for Artists (Switzerland,
2008), The Charles Wallace Scholarship Award, U.K. (2005), Artist Visitor at
Theatre Centre (London, 2013), KMAT Residency (Australia, 2011), BC Theatre
Sutra Award (2009), Jury Member, TheatreSpeakers (Switzerland, 2008),
Guest lecturer at Cornell University (U.S. 2011)

2. He has created 15 Performances & Multiple-Media Installations, which have taken a total of 125
11 countries so far. His work has been showcased in Germany, Australia, United States, Switzerland,
Mexico, China, Philippines, Romania, Pakistan, Oman and India.

Don't Miss:



[Multi-faceted Sunil Shanbag](#)



[Habib Tanvir and His Message for Contemporary Theatre Practitioners](#)



[Theatre@Kashmir: Meet Ifra Mushtaq Kak who uses theatre as a therapy](#)



[Happy World Theatre Day to all!](#)

Like Share 0

Share this:

Facebook Twitter Google +1 More

Tweet 0 Like 0 g+1 0 Share Pin it

Post Tags : Anuradha Kapur, featured-latest, Maya Krishna Rao, mixed media artist, national school of drama, performing arts



kirti_arora

Kirti Arora is a journalist and creative writer by profession. An art enthusiast, she has an interest in theatre, cinema, books, music, and culture. She has even performed at the Arts Festival in Mumbai. For feedback or any queries, get in touch with her at: kirti@mytheatrecafe.com

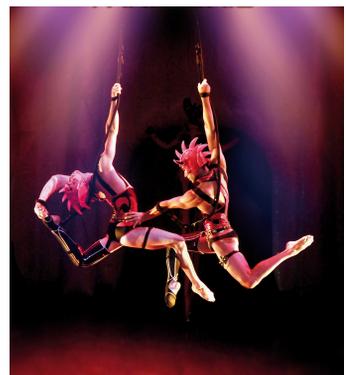
Related Posts



And Short+Sweet Theatre



Soulful Sufi Chords with



Review: MANA-

Comments are closed.

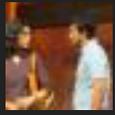
TOP POSTS



Auditions for Hindi & Marathi films at Abhinay Actors' Hub



Review: Ek Mulaqat



Review: Chapa Kata



Tim Burton's The Nightmare Before Christmas



Classical dancer Renuka Iyer: Dance connects to Almighty



Children of the Forest, Film Screening, Pagdandi



Nrityotsava-2015, Nalanda Dance Research Centre



Sushant Singh: Ebrahim Alkazi made me an actor

Copyright © Four Tangents Entertainment Pvt. Ltd. 2013. All Rights Reserved.

Powered by Wordpress. Designed by UXDE dot Net.

ALL CAFE SECTIONS

Cafe Books 5

Cafe Gupshup 89

Cafe Movies 57

Cafe News N Events 268

Cafe Poll 2

Cafe Recommendations 14

Cafe Special 52

Curtain Raiser 22

Delhi 120

emagazine 1

Hyderabad 57

International 36

International Theatre Festival of Kerala 8

Mumbai 174

Other Cities 79

Pune 184

Pune International Film Festival 10

SOCIAL MEDIA



Rss Feed



Twitter



Facebook



Google+



Pinterest

Reviews 230

Telescope 27

Theatre Column 32

Uncategorized 24

Upcoming Events 82

Vinod Doshi Memorial

Theatre Festival 8