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THE DANCE INDIA

A Treasure Trove of Culture & Tourism

TORCH BEARERS
**VASUNDHARA
DORASWAMY**
A GURU WITH A
UNIQUE FOOTPRINT

RAYS OF HOPE
**KAMALAKSI
RUPINI**
A BRAZILIAN WHO
EMBRACED INDIAN
ART & CULTURE

COVER STORY
E KRISHNA IYER
**THE REVIVER OF
BHARATANATYAM**



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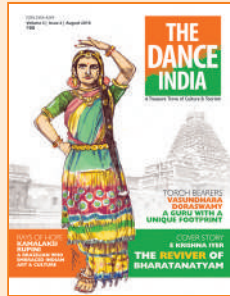
66 CLASSIFIEDS



EDITORIAL

'The Dance India' - a monthly cultural magazine in English is our humble attempt to capture the spirit and culture of art in all its diversity.

**"IF THE ART IS POOR,
THE NATION IS SICK."**



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EDITOR'S DESK

Who will stop corruption in cultural bodies? We have been discussing the eradication of corruption in culture, right from the first issue of The Dance India which came out in July 2016. It sent ripples across the country and from the feedback that the magazine received, it became evident that even aficionados of art did not know about the scale of corruption in cultural bodies. Over the last two years, we have raised a red flag and brought several problems to light. There are two questions that arise whenever we discuss the issue. Who is responsible for the corruption in cultural bodies - politicians, bureaucrats, established artistes or junior artistes? The second question is who is going to stop it?

Instead of waiting for some person or a group to change the state of things, why can't we the people, a community of art and culture join hands and raise up against the evil of corruption? Our forefathers have set a precedent with their fight against the British and brought independence to our country. Now it is time for the present generation of artists and patrons of art and culture to fight against injustice, lobbying, malpractice and misuse of awards and funds in cultural bodies.

Happy Independence Day. Jai Hind!



BR Vikram Kumar

CULTURAL BULLETIN



Source: PIB

Prime Minister pays homage to the Great saint and poet, Kabir

The Prime Minister Narendra Modi visited Maghar in Sant Kabir Nagar district of Uttar Pradesh and paid homage to the great saint and poet, Kabir on the occasion of 500th death anniversary of the great saint on June 28. He offered floral tributes at Saint Kabir Samadhi and offered Chadar at Saint Kabir Mazaar. The Prime Minister also visited the Saint Kabir Cave and unveiled a plaque to mark the laying of Foundation Stone of Saint Kabir Academy, which will highlight the great saint's teachings and thought.

Union Minister of State for Culture (I/C) and Environment, Forest & Climate Change, Dr Mahesh Sharma and Union Minister of State for Finance, Shiv

Pratap Shukla and Uttar Pradesh Chief Minister, Yogi Adityanath among others were present on the occasion.

The Prime Minister said that Saint Kabir Academy, to be built at a cost of about Rs. 24 crore, would create an institution to preserve the legacy of Saint Kabir, as well as regional dialects and folk arts of Uttar Pradesh.

A two-day festival was organised by the Ministry of Culture to present the glory of Kabir's literature while featuring various folk music and dance along with musical theatre performances in which artists and artisans from all over the country participated.

India gets its 37th World Unesco World Heritage Site

Victorian Gothic and Art Deco Ensemble of Mumbai declared as a World Heritage Property by UNESCO in Manama, Bahrain on June 30. In yet another landmark achievement, India's nomination of the "Victorian and Art Deco Ensembles of Mumbai" has been inscribed on UNESCO's World Heritage list. The decision was taken at the 42nd session of the World Heritage Committee of UNESCO at Manama in Bahrain. As recommended by the World Heritage Committee, India accepted the renaming of the ensemble as "Victorian Gothic and Art Deco Ensembles of Mumbai".

This makes Mumbai city the second city in India after Ahmedabad to be inscribed on the World Heritage List. In the past 5 years alone, India has managed to get inscribed seven of its properties/sites on the World Heritage List of UNESCO. India now has overall 37 World Heritage Inscriptions with 29 Cultural, 07 Natural and 01 Mixed sites. While India stands second largest in number after China in terms of a number of World Heritage properties in ASPAC (Asia and Pacific) region, it is overall sixth in the world.



IGNCA introduces Five PG Diploma Courses and 6 new Certificate Courses in Art, Culture and related subjects

Country's premier Arts organization- Indira Gandhi National Centre for the Arts (IGNCA)- an autonomous institution under the Union Ministry of Culture, Government of India, has decided to introduce five diploma courses and 6 new Certificate Courses in art and culture and related subjects. The basic aim of these courses is to create arts and culture with all its dimension and information technology to design and develop content exploration system to intensify culture learning and visualisation. It employs modern digital tools, techniques, and methodologies to achieve the intended purposes. This initiative attempts to make our ancient knowledge and achievements accessible on a multimedia platform, thus enabling communication between the ancient and modern knowledge.

The details of 5 one year Post Graduate Diploma evening courses introduced to attract the people towards Indian art and to nurture trained manpower in the related fields, in the academic year 2018-19:

PG Diploma in Cultural Informatics
PG Diploma in Preventive Conservation

PG Diploma in Buddhist Studies
PG Diploma in Digital Library and Data Management
PG Diploma in Manuscriptology and Palaeography

Interested candidates can apply before 10 July 2018. Course details, fee structure are available on official website <http://ignca.gov.in/pg-diploma-course-at-ignca/>

In addition to the above courses, IGNCA will be introducing 6 new Certificate Courses shortly:

Academic Integrity and Research Ethics
Open Access for Library and Information Science Professionals

Open Access for Researchers
Digital Library and Information Management
Research Methodology

Cinema Studies and Cultural Documentation
The above courses will provide an opportunity to scholars, researchers and the students to have a modern management technique and professional approach, so far lacking in the art management field to put forth rich art and cultural heritage of the country on a global platform.

"Arth - art for earth" inaugurated by Dr Mahesh Sharma at IGNCA, New Delhi

Union Minister of State for Culture(I/c), Dr Mahesh Sharma, inaugurated an exhibition titled "Arth - art for earth" at IGNCA, New Delhi on July 5. The exhibition by Manav Gupta consists of 'Excavations in Hymns of Clay' - a suite of environmental art installations by Manav Gupta

weaving all of them with a storyline and poetry. It is an evolving site, specific and dynamic engagement with the space it has an interface with - whether it be the Travelling or the Permanent editions. The exhibition is available for public viewing until the 22 October 2018.

PM inaugurates new Headquarters of Archaeological Survey of India in New Delhi

The Prime Minister of India, Shri Narendra Modi, inaugurated 'Dharohar Bhawan' - the new Headquarters building of the Archaeological Survey of India (ASI), - at 24, Tilak Marg in New Delhi on July 12. The Minister of State for Culture(I/c) Dr Mahesh Sharma, Secretary Culture, Raghavendra Singh and Director General of ASI, Usha Sharma and senior officers of M/o Culture and ASI were present on the occasion.

The new Headquarters building of ASI has been equipped with state-of-the-art facilities, including energy-efficient lighting and rainwater harvesting. It includes a Central Archaeological Library with a collection of about 1.5 lakh books and journals. The library is a unique and valuable treasure trove in India and the World for those who are keen to undertake research work in the field of Archaeology, Religious and Cultural perspective of India, India's ancient past and allied subjects.

The Library is special as it houses Authentic records related to Archaeology, such as ASI reports, etc.,



Diary of Alexander Cunningham(founder of ASI), John Marshall, etc. which are a great source for researchers throughout the world. The Library has an Original collection of religious books and books on the cultural heritage of India, such as the sacred books on the Hinduism, Manusmriti, Kautilya's Arthashastra, etc. which are in great demand by the researchers. Original, specific and holistic collection on places of India, such as Kalhana's Rajatarangini, on Kashmir, History of Gujarat, etc. are also available. Original and rare books on inscriptions, such as Kharosthi, Brahmi etc. and Huge collection of Tibetan manuscripts (rare) which is very helpful to the scholars.

Rare portfolios related to Ajanta, Ellora and many sites of archaeological importance, Large collection of books on Archaeology, Epigraphy, Indology, Indian culture and its past, etc which make the library unique and distinct from others and many more are available in Central Archaeological Library.

ASI issues order to permit photography within the premises of centrally protected monuments and sites

The Archaeological Survey of India, an organisation under the Ministry of Culture, Government of India, in an order issued on July 12, decided to allow photography within the premises of all centrally protected monuments/sites (except 3). However, the 3 monuments/sites in which the photography would not be permitted are Ajanta Caves and Leh Palace having paintings, and Mausoleum of Taj Mahal, Agra.

A world-class exhibition on four eminent personalities of Bengal to be organised at National Library

A world-class exhibition on four eminent personalities of Bengal, Gurudev Rabindranath Tagore, Netaji Subhash Chandra Bose, Rishi Bankim Chandra Chattopadhyay and Dr Syama Prasad Mukherjee would be organized very soon at National Library in Kolkata at the permanent basis, said Raghvendra Singh, Secretary, Ministry of Culture on July 19. Literary festivals would also be

held to restore old glories of the building and to make new generations aware of their rich heritage, he added. Permanent art galleries pertaining paintings and pictures of Netaji Subhash Chandra Bose, different sculptures and antiquities would be displayed there, he added. He informed that all these renovation and revamping works would be completed before Durga Puja at a cost of around Rs. 8 crores.

Conservation efforts of Rural Heritage will help promote Tourism and Development in Rural India: I&B Secretary

Speaking at the inauguration of the 7th Annual General Body Meeting of Indian Trust for Rural Heritage and Development (ITRHD) in New Delhi on July 21, Amit Khare, Secretary, Ministry of Information & Broadcasting praised the efforts of ITRHD - an NGO devoted to preservation of Indian Heritage and Culture in Rural India and working in about 7 states of India. He specially mentioned the ITRHD conservation works of 17-19 century village of terracotta temples, Maluti, Dumka, in Jharkhand.

He also said that such conservatory efforts are of great demand to not just enhance tourism in Rural India but also encourage cultural awareness in the Locals.

ITRHD works for Conserving and nurturing rural heritage - the foundation for sustainable economic growth - as it ensures livelihood to rural residents in their traditional habitat, and increases the pride and self-confidence of the entire community.

The national mission for manuscripts (NMM) has digitised 283 lakh pages of 2.96 lakh manuscripts till date: Dr Mahesh Sharma

Dr Mahesh Sharma, Minister of State (Independent charge) for culture in reply to an Unstarred Question in the Lok Sabha on July 23 gave the following information. In 2003, National Mission for Manuscripts (NMM), a Mission Mode Project, was launched by the Ministry of Culture for documentation, conservation, preservation and digitisation of manuscripts. Till date, NMM has documented 43.16 lakh manuscripts, conserved 434.56 lakh folios of manuscripts, digitised 283 lakh pages of 2.96 lakh manuscripts and published 44 rare and unpublished manuscripts.

From its inception in 2003 to 31 March 2018, an amount of 9666 lakh was released by the Ministry of Culture and an amount of 9544 lakh was spent on it.

The manuscripts documented and digitized by the NMM will be made available to the researcher and scholars through a Trusted Digital Repository. The ultimate object of the Mission is to establish a Digital Manuscripts Repository at IGNCA in which researchers and scholars can view and consult the manuscripts to understand our past in its totality.

About Rs. 904.80 Lakhs received as part of CSR under NCF for development Works at Historic Monuments in last 3 yrs:

Dr Mahesh Sharma

The conservation and maintenance work of historical monuments is attended from the funds allocated through the budget of the Government of India. The contribution of the Corporate Social Responsibility (CSR), is for development works at selected monuments through National Culture Fund (NCF). The revenue collected through various sources like ticketing, photography,

filming, parking and holding cultural events from selected centrally protected monuments was deposited in the Consolidated Fund of India.

The above details were given by Dr Mahesh Sharma, minister of state (independent charge) for culture and minister of state for environment in reply to an Unstarred Question in the Lok Sabha.

'Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India' Scheme

Scheme titled 'Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India' is being implemented by the Ministry of Culture with the objective of reinvigorating and revitalising various institutions, groups, individuals, identified non-MoC institutions, non-government organisations, researchers and scholars so that they may engage in activities/projects for strengthening, protecting, preserving

and promoting the rich intangible cultural heritage of India. The scheme is being implemented through Sangeet Natak Akademi, an autonomous organisation under the Ministry of Culture.

Many proposals regarding the safeguarding of intangible cultural heritage received from Madhya Pradesh have been approved under the scheme since its inception.

ASI to exhibit never seen before artefacts for Public at the museums in Red Fort

The Archaeological Survey of India (ASI) is preparing to exhibit never seen before artefacts, including rare coins, pottery and clay utensils for the public. Archaeological Museums display objects on a rotation basis which facilitates visitors to know about all important objects of

different historical periods in totality. Four museums are being set up in Colonial buildings in Red Fort in which original antiquities will also be showcased. Work is going on to figure out a schedule and display a map for the antiquities.

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ANNIVERSARY

CELEBRATIONS



The Dance India', a monthly cultural magazine in English started as our humble attempt to capture the spirit and culture of art in all its diversity. We began our journey in 2016, and the first issue of the magazine came out in July 2016. Since then, we have tried our best to represent and present Indian art and culture. Under various columns, we looked into the lives of exponents, teachers and young artistes and their stories and documented them for posterity. The Magazine has recently celebrated its 2nd Anniversary at Visakhapatnam and entered the third year.



TORCH BEARERS



VASUNDHARA DORASWAMY A GURU WITH A UNIQUE FOOTPRINT



Text: Paul Nicodemus

Even at the age of sixty-nine, she performs Bharatanatyam for a straight 3 hours with utmost vigour and brilliance. Probably, no one of her age could catch up with her. Her strong footing in yoga as a practitioner and further as an exponent of martial arts inspired her to experiment with the boundaries of the classical dance of Bharatanatyam. Over the years, Guru Dr Vasundhara Doraswamy, with her experience and creativity, developed a unique footprint of her own which is being recognised as 'Vasundhara's Style' or 'Amma Style'. The close bond that she shares with her students, made them address her as their 'Amma'.

Vasundhara Doraswamy was born on 1 November 1949 in Mangalore. She hails from Moodbidri, a town near Mangalore. She currently resides in Mysore. She started learning Kathakali at the age of 4 under Guru Muralidhar Rao. It was her parents who saw her inclination towards dance whenever some music was played. Her parents thought that a proper training might be a good idea. At the age of five, she received a gold medal in a dance competition and it gave her the impetus to pursue dance. Her performances as a young artiste received a lot of appreciation. "Looking back, the constant limelight and accolades might have played a role in choosing

my career path. But I must say that I never looked back ever since I began dancing at the age of 4," she recollects.

Her parents, Nagaraj and Varada Devi played a significant role in her childhood. Like most of the households of those days, she was one of the eight children with six brothers and a sister. "I was the favourite child of my father and extremely adored by my siblings who were supportive and encouraging. They did their bit to assist me in every possible way,' she says. Her husband approached her father seeking her hand in marriage. He promised her father that he will do his part in encouraging her to pursue a career in dance. She was fortunate to have the complete support of her husband and his family who were extremely traditional in their belief system. She owes her success to the critical eyes of her husband and mother who were difficult to please than her gurus.

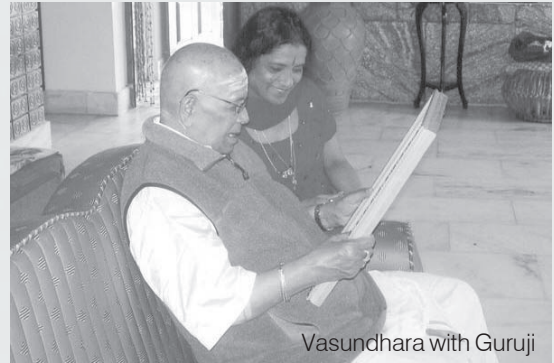
Initially, she started learning Kathakali under Guru Muralidhar Rao at the age of four and moved on to learn Bharatanatyam under Abhinaya Shiromani Rajarathnam Pillai at the age of eight. Both played an important role in her growth, predominantly encouraging her to push the boundaries and empowered her to explore the creativity within the traditional framework.

She always looked at things pragmatically and having been one of the earliest students of Pattabhi Jois, founder of Ashtanga Yoga. She has been blessed to understand and practically connect the two disciplines, dance and yoga, leveraging their strengths to adapt into her unique style which formed the basis of her PhD thesis. "I've always believed all performing arts can be positively impacted and elevated by the application of yoga, and have experienced it firsthand. Yoga adds stability and flexibility in poses and provides the required suppleness to the Nritta aspect, pranayama and the influence of breathing techniques aids in abhinaya and help control rigorous panting," she explains. She has incorporated these elements into Vasundhara Style, a unique footprint as an offshoot of Pandanallur style.



Touching upon the significance of Bharatnatyam in the cultural fabric of India she says that not just Bharatanatyam but all the Indian Classical Dances are different from other dance forms as they are not performed for mere entertainment. "A Rasika who watches a good performance has to feel the transcendental bliss removing him from the materialistic world and taking him into the path of bhakti or spirituality as the artist becomes the medium reiterating the benefits of devotion and meditation through her/his skilful art of storytelling. Hence, the respect is given to the art and its performers," she enlightens.

Dance has been her life and it would be hard to comprehend a life without it. Her journey as a dancer, like most other dancers, has not been a cakewalk. It is a profession where nothing is constant - be it the performances, audiences, students, supporting artists. Despite the challenges, what attracts her and



Vasundhara with Guruji

keeps her going is 'Dance'. She is who she is today because of all the years of sacrifice, dedication, devotion and surrender to the art. "I have not reached the destination yet and I know that my journey in the years to come will not be easy either. It still requires the same dedication and devotion. Dance to me is 'Satyam Shivam Sundaram'," she says.

Though she never really had a role model, she was someone who taught herself to give her hundred percent, to anything that she did. She acknowledges the support of her family, especially TR Harish, managing trustee of VPAC, her son Sagar Hirasave and daughter-in-law Meghala Hirasave. Friends and well-wishers, at different stages, over the course of her journey have motivated and supported her to achieve what she believed in.

She is a multifaceted personality. She has been practising yoga for the past six decades. She was fortunate to be one of the foremost students of Guru Pattabhi Jois who treated her like his daughter. He was instrumental in guiding and supporting her journey of Yoga and Dance. She learnt martial art





forms Kalaripayattu (Kerala) and Thang ta (Manipur). As dance and music go hand in hand, she enjoys good music. Her students around the globe call her 'Amma' and like any mother, she loves to cook and feed them.

She has been a firm believer in the saying 'Your body is your temple' and does her best to adhere to the philosophy. "I have a strict daily routine which commences with yoga in the morning followed by a regular dance practice or teaching sessions. I am a minimalist when it comes to my diet. It is important to note that exercise and a healthy diet play a major role in a healthy lifestyle," she says.

She owes her success to dance and now it is her turn to contribute to the dance and music community as much as she can and aims to impart her skills and experience to the younger generations around the globe.

There have been many challenging moments in her journey. Physically, there have been many instances when she was seriously injured, fractured and have had to perform within a tight timeline before the injuries have healed. Mentally, being a woman in the Indian society came with its set of challenges and more so over, being a female dancer from a traditional household came with even greater challenges. She had to forge through multiple stereotypes across various layers to successfully achieve her goals.

Professionally, every moment, every time, she steps onto the dance floor makes her feel alive. Her life was enriched by innumerable memories and experiences that dance gave her. The ones that stand out were the experiences in Paris. "First, as a cultural ambassador representing world peace at UNESCO in front of an entourage of global representatives in Paris. Secondly, recent Yoga and Dance presentation for International Yoga Day, again in Paris, appreciated by close to 2000 people," she shares.





On the personal front, there was nothing more rewarding for her than becoming a mother and then a grandmother.

She is an advocate for experimentation within the traditional framework. "This is the only way to enrich our art form. Learning or performing dance is no less than performing puja or prayer because of the spiritual elements. To see the benefits of our actions, the heart and soul has to show the innate bhavam of Bhakti. "If the artiste immerses himself in it then the audience will enjoy the performance better and find aesthetic beauty in it as well," she says.

Art more than the other factors was influenced by time and society. As the saying goes, 'Nothing but change is constant', creative changes are bound to happen over time. "It is good that change does happen, we see new dimensions of the art form through creative intellectuals. Art should never be constant lest it becomes stagnant. But, saying so one has to be mindful to experiment and be creative within the traditional framework to ensure that the richness of the art is retained and enhanced," she says.

She says that we have come a long way since she first started dancing. Dancing for girls from respectable families was a taboo those days but now it is considered as another feather in the cap. "I see many kids take up dance as a serious career path these days unlike a few years ago, where only



career choices were to be an engineer or a doctor. Many youngsters have been choosing dance as a career" she says.

The world has become a much smaller place than earlier and information is easily accessible. Social media and networking have been helping people to connect. Now everyone could travel around performing and promoting the art form. "I feel it is a much better time to be an artist than it has ever been. However, I sincerely hope that the chosen career path is used by the current generation to add to the beauty of the art form and take it to places," she hopes.

From time immemorial, fine arts have played a major role in influencing the society. Dance is no different and can still be used as a medium of communication to relay strong messages relevant to the current times. "Definitely, we as dancers have a certain social and moral responsibility. As a senior member of the dance fraternity, I feel I have an obligation to influence the society at large," she opines. She has presented several solo productions highlighting strong female characters from Indian mythology to assist in



Performance in Paris

reshaping the cultural stereotypes towards women whereby working towards a progressive India.

She has been lucky to work on multiple projects involving disabled children with special needs. Her presentation of various choreographies helped boost their self-confidence and cognitive skills. Working closely with the physically and mentally challenged has been a rewarding experience for her. She has also depicted strong environmental themes in her past productions.

Receiving Louisville Hon. Citizenship from Mayor



Release of Vasundhara Style Book



She received multiple awards including Karnataka Kala Thilaka, Natya Rani Shanthala, Rajyotsava, Chandana Award, Shringara Mani, Shreshta Kala Pracharak, Natya Mayuri, Nritya Yogini, Kala Vipanchi, Lifetime Achievement Award in Kentucky, USA and Melbourne, Australia. She also received an Honorary Citizen of Louisville award presented by the Mayor of Louisville, Kentucky in recognition of her services to the field of dance in the USA. She says her greatest award has been the opportunity to dance.

She feels content to have done her best through her performing art centres and National festivals. Over the last 32 years, she has organised four major national festivals, Parangatotsava, Pallavotsava, Natarajotsava and Chiguru Sanje in Mysore and

presented more than ten thousand artists. As an artiste, she set a precedent for the younger generation by conducting festivals to promote art and other artistes.

He says that it is the greatest privilege to be able to represent the nation abroad and be a cultural ambassador. For her, there is nothing more endearing and fulfilling than playing the role annually 4-5 months in a year, teaching the traditional art forms, values and customs. "I have been a visiting guest professor at Alabama University presenting lectures on various topics of Yoga and teaching mechanisms to cope with day to day stress. I've been training students around the globe in our classical art form of Bharatanatyam and Yoga for the past 15 years," she says.

Vasundhara with her Daughter in law



She has successfully presented a number of students in their debut performances while helping those of Indian origin connect with their roots. She needs to be appreciated for exposing the richness of Indian culture and tradition to the western world. "No award or recognition can come closer to the love and affection that is bestowed upon me from every nook and corner of the world. It makes my life feel worthwhile," she concludes.



BIRTH ANNIVERSARY SPECIAL

E KRISHNA IYER THE REVIVER OF BHARATANATYAM



Text: **Paul Nicodemus**

Bharatanatyam enjoys an esteemed place among Indian Classical dance forms. The credit for reviving the art form belongs to E. Krishna Iyer, an Indian lawyer, freedom-fighter, classical artiste and activist. He was the person who fought for the right causes and won several battles. He strived hard and played a pivotal part in transforming Sadir Attam aka Dasiattam to Bharatanatyam. His illustrious life had an array of productive endeavours in different facets of the society. He took part in the Independence movement, encouraged patriotism and embraced Indian dance and music.

Despite his legendary contribution, today, he is a half-forgotten man, and it is our duty to remember him on his birth anniversary.

Looking into the history of Bharatanatyam, Iyer stands as a legend who understood the greatness of Sadir Attam and strived hard in his capacity to keep the dance tradition alive, despite major efforts to abolish it.

E. Krishna Iyer was born on August 9, 1897, at Brahmadesam in the Tirunelveli district in Madras as the eighth of 14 children. His parents gave him in adoption to a land-owning middle-class family in Kallidaikurichi, a village in the same district. Thanks to the atmosphere in which he grew up. He developed a taste for dance and music from a young age. He did his schooling at Ambasamudram, Madras and completed BA from the reputed Madras Christian College in 1918. He also studied at a Law College in Trivandrum and received his degree in 1921. After entering the Bar in 1922, he practised as a lawyer at the Madras High Court.

While at the Law college in Trivandrum, a drama institute offered him a female lead in one of their plays. His good looks, music knowledge and ability to act garnered him good reviews. Inspired by the success, he approached art in a systematic manner and started, attending concerts and learnt music. Later, he joined the Suguna Vilas Sabha, a leading theatrical group of the time.

Iyer's first taste of Sadir happened when he got an opportunity to play the character of Malavika in Kalidasa's Malavikagnimitra. The character demanded him to act, sing and dance. It made him learn Sadir from Madurantakam Jagadambal, a renowned Sadir dancer. Later on, the great 'Abhinayam' Natesa Iyer, a well-known teacher of solo Sadir, Bhagavata Mela and Harikatha Kalakshepam taught him Sadir. While practising and performing Sadir, he realised its greatness and got disheartened by the lack of respect and stigma attached because of its association with devadasis.



The first half of the 20th Century was the period which witnessed brahmins like Iyer take an active part in the political and cultural life of the state. He actively participated in the Indian independence movement as a member of the Indian National Congress in the 1930s. He was also believed to have had participated in Mahatma Gandhi's Salt Satyagraha in 1932.

In the 1920s and 30s, efforts were made to abolish the devadasi system and along with it, Sadir attam which was preserved by them. Those days, devadasis were the ones who kept the ancient art form alive. Dr Muthulakshmi Reddy, the staunch Anti-Nautch leader and member of the Madras Legislative Council condemned Sadir attam performances by devadasis and attempts were made to abolish the system. Iyer strongly opposed the idea and he was known to have written a series of letters in the Madras Mail. His voice and activism played an important role in sustaining the



Krishna Iyer as Malvika

existence of the dance form. He tried to bring respect to the dance form by encouraging Brahmin girls to learn and practice the art.

In 1932, he received an approval for his resolution at the sixth annual conference of the Madras Music Academy for renaming Sadir to Bharatanatyam. Since then, the art form went through several changes and became a highly regarded, systematic and classical dance form.

Some regard Iyer's collaboration with Rukmini Devi as a masterstroke. They say that he, in his capacity of founder secretary of Madras Music Academy has invited Rukmini Devi to attend a dance performance by one of the disciples of Meenakshisundaram Pillai in 1935. Impressed by the performance, she decided to learn dance from Pillai. In the years that followed, Rukmini Devi became a strong proponent of Bharatnatyam.

In the 1930s, Iyer began to write for newspapers and periodicals and became a music and dance critic. As it was a pioneering effort, he did not find the right words to describe Indian arts and improvised English vocabulary to convey the right expression.

He breathed his last on 3 January 1968 but left a great tradition alive. As the popular writer Dr Arudra once wrote, he was someone who always worked for the cultural welfare of the common people. He received many awards and honours including Padma Shri by the Government of India in 1966.



E KRISHNA IYER

THE LAWYER LEGEND



Text: Naatyaacharya VP Dhananjayan,
Founder President, Bharatakalanjali, Chennai.

In the 50s and 60s, E Krishna Iyer was a household name in Madras (now Chennai). He was seen in every Bharatanatyam and Sangeeta Kutcheri, a concert of known and well-known performers of those days. There were not as many concerts as today, Arangetram was a rare occurrence but at every such occasion, Krishna Iyer with his hearing aid, sitting in the front row and commenting in a loud voice was a common sight. His reviews on the front page of the Hindu was a great moment for all artistes to cherish. He did not spare his pen to make bold criticism of both young and old performers.

Everyone knew who he was, his contributions to the upliftment of fallen art forms, as a steadfast Congressman taking part in freedom fight meetings and processions in his immaculate white khadar veshti and jubba. A strong pillar of the Madras Music Academy, he drew instant respect from all quarters of that

generation. He moved the resolution in the Academy to rechristen 'Sadir Attam' to 'Bharatanatyam'.

My memories of him as an adolescent boy were vivid and many times listened to his sermons and reprimands. He used to visit Kalakshetra quite often and interact with Rukmini Devi who was a great friend. Both of them were responsible for the resurrection of a fallen profession, the divinity and dignity of Bharatanatyam.

He never missed any of the Kalakshetra productions and wrote about them in the Hindu newspaper. Those days the newspaper carried reviews on the front page and a lot of importance was given for art, artistes and art activities.

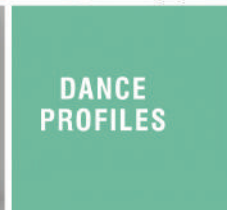
I don't know whether he had a soft corner for me as an upcoming and young Nartaka following in his footsteps, he paid high encomium to my performance as Sri Rama in the Ramayana series of Kalakshetra. But what I cherish more, are two great reviews by him on my performance as a Pujari Kannappar Kuravanchi (an insignificant role eulogised) and the Brahmin who brings a love letter from Srikrishna to Rukmini (also an insignificant role)

in the Bhagavata Mela "Rukmini Swayamvaram" - he devoted a para of comments on these not so important characters, setting aside the main characters.

Once he called me to his office in Tamil Nadu Eyal Isai Nataka Manram (The State Academy) and talked generously about how difficult it would be for a man to make a career as Nartaka. Quoted the example of Ram Gopal, Nalanajan and the likes who had to leave the land for a greener pasture. He vehemently advised me to create a Bharatanatyam repertoire that will project the manly emotions instead of handling feminine natured repertoire akin to women's nature, that may look effeminate in a male body. Following his sincere advice, when I started performing Bharatanatyam solos and duos with Shanta, I restricted myself to male-oriented songs of Bhakti, Veera and Sringaara. This really helped me to establish as 'dance like a man' to the liking of the connoisseurs in the sixties and seventies who shunned male dancers as effeminate.

Krishna Iyer's name should be etched in golden letters in the history pages of Bharatanatyam like Rukmini Devi.





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EPISODE 2:

SANGEET NATAK AKADEMI AND ITS MANY FLAWS

Text: **BR Vikram Kumar**



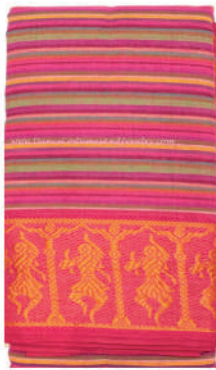
Sangeet Natak Akademi, an autonomous body under the Ministry of Culture, Government of India was established to protect and promote Indian performing arts in the country with a noble intention. Since its inception, the Akademi has become the Mecca for performing arts. But unfortunately, for the last few years, the Akademi has come under severe criticism because of the widespread corruption and scams. Over the years, the goodwill of the body has hit an all-time low and it has been affecting the performing art and its practitioners. When you look deeper into the problem, there are several unanswered questions in the minds of genuine artistes who had faith in the Akademi and its functioning. Unfortunately, many started losing their faith in the Akademi and even began to change the abbreviation of SNA to Scams and Nepotism Akademi. The recent SNA Awards fiasco deteriorated the condition even further. From our sources, it was evident that attempts were made to tamper with the finalised list of Sangeet Natak Akademi and Ustad Bismillah Khan awards finalised by the General Council. After the list of awardees became public on social media, the Akademi came under pressure and released the list of awards on their social media page.



Today, many young artistes have been questioning the silence of the established and senior artists from the fields of music, dance, drama and literature in matters relating to Sangeet Natak Akademi. The popular opinion among artistes brings to light that many senior artistes and gurus who ought to be protesting against the corruption and malpractice in the Akademi don't speak up as most of them are in anticipation of receiving awards and grants given by the body. They fear that they will be blacklisted by the Akademi if they fight for justice and so they chose to remain as mere spectators. Many young artistes began to speak against the establishment but they lack the support of their seniors. In the past, there were many complaints about the misuse of funds in crores of rupees at Kalakshetra and even till date, there is no action taken against the culprits. Art and culture have a high place in the society but to see some senior and established artistes indulge in shortcuts and malpractices is agonising for the upcoming artistes. Some opine that even the allotment of programmes to artistes was done in an unprofessional manner only to benefit some artistes who have been closely associated with the Akademi.



The prime minister, with a noble intention, has been adding new schemes under Sangeet Natak Akademi but lack of capable leaders with expertise has been crippling the apex body. In the research made by the magazine, it came to light that, many artistes in their bid to save the Akademi from deteriorating further have been contemplating to form into a group and organise agitations to take the issue to the notice of prime minister Narendra Modi.



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KAMALAKSI RUPINI

A BRAZILIAN WHO EMBRACED INDIAN ART & CULTURE

Text and Pics: **Paul Nicodemus**

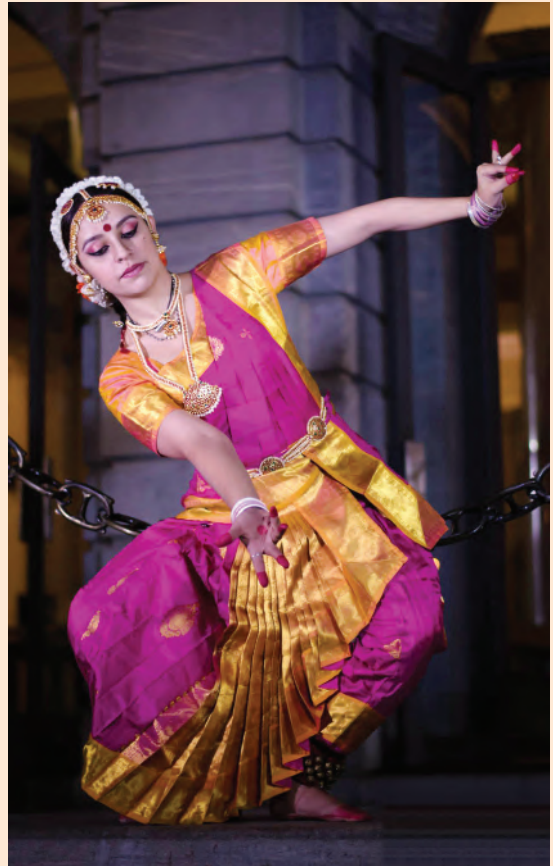


Indian Classical Dance forms have been revered across the world. For many years, they have had a transcendental effect on people who got in touch. Some passionate souls get attracted, erase boundaries and embrace them. In a classic example, Kamalaksi Rupini, an artiste from Belo Horizonte, Brazil mesmerised by the depth of Indian Classical Dance not only embraced Bharatanatyam but also its philosophy. She swept the Indian audience of their feet with her fluid movements and effortless grace at a recent International dance festival held in Visakhapatnam. Here is her fascinating tryst with Indian Classical dance and its deep culture.

Karen Veloso, aka Kamalaksi Rupini, is a multi-talented artiste. Her Indian connection happened at the age of 3 when she started practising Yoga with her mother. Her family is a native of Brazil and they have no Indian connection except for the fact that her mother was a Yoga practitioner. Her mother researched different alternative therapies and her father was a bank employee. As a kid, she accompanied her mother to the Yoga class as there was nobody to take care of her at the house. "Somehow, I got interested in Yoga and practised it all the time," she says.

As time progressed she got into the philosophy of it and started working on both mind, body and soul. Around the age of 8 years, looking at her elder sister learn Classical Ballet, she too began learning the art form. Later on, that lead her to learn Modern Ballet and different other dance forms like contemporary dance, dance theatre, capoeira, contact improvisation, belly dance, middle east folk dance, ballroom dance and others. She loved both yoga and dance but deep down she felt something was missing - like a character and story. She began to look for a medium to convey something through the art. So she got into theatre and acting but still, nothing seemed complete. Yoga felt lonely, dance had movement but did not give her enough scope for emotion and theatre felt superficial.

A little after she started learning dance, she began her training in theatre and acting. The theatre took her to act both in theatre and movies, and also took her to teach and working in different roles in movies, like coaching actors, producing, working on art direction. The cinema world made her embrace another passion, which is writing. She wrote many scripts for movies and a book for kids who got the second place in a national competition. On the other hand, the



strong influence of dance took her to hybrid arts, such as dance-theatre, and the study of physical actions in acting. Apart from that, she continued dancing and researching on pure dance as well.

She finished her graduation in performing arts from a reputed State university, UFMG (Universidade do Estado Federal de Minas Gerais) in Belo Horizonte, Brazil and began searching for something that could put everything together, Yoga, Dance and Theatre. At the University, they had workshops and people coming from abroad. At times, people from India visited the University to conduct workshops. On one such occasion, she watched Indian classical dance and felt that it had all the elements that she has been searching for over the years. Her first taste of Indian dance came through an Italian researcher who worked with anthropological theatre in various countries. Reading his books, she got in touch with Indian dance forms. From then on she picked interest in knowing about Indian dances, read books and attended workshops on Indian dances.



In 2000-01, she travelled to a city in southern Brazil for the New Year celebrations and came to know about a Bharatanatyam performance by Eliza Pierim through a television channel. She immediately decided to watch the performance. After the programme, she went and spoke to the dancer. On her request, Eliza agreed to teach her. She was excited and immediately called her mother to inform that she would be living in southern Brazil for the next 6 months instead of 1 week. Such was her dedication.

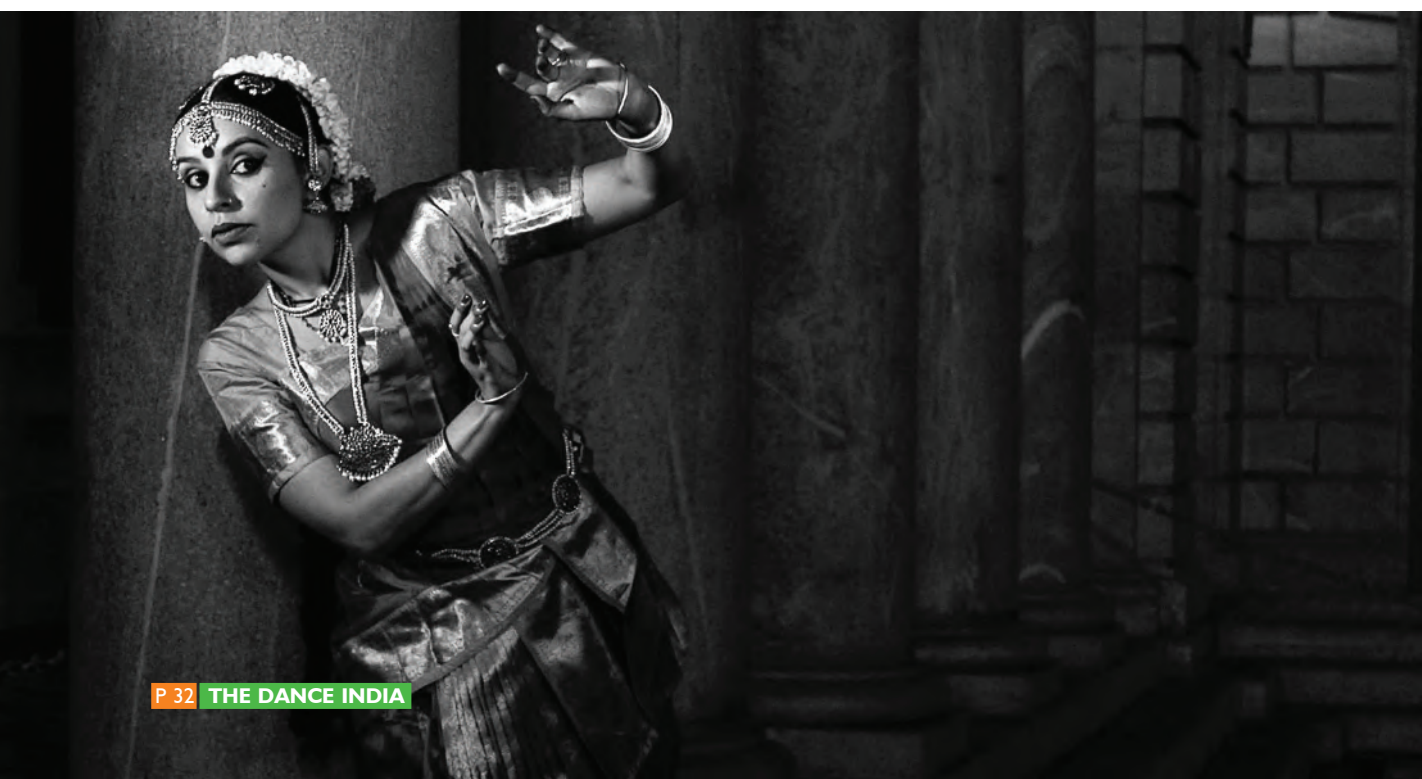
For the next 4-5 years, Kamalaksi frequently visited the dancer and sometimes she would come and teach at her place in Belo Horizonte. Eliza was a dancer and actress and learnt from a guru from Kalakshetra, India. One day, she told Kamalaksi that she has taught her whatever she could and advised her to go deeper by learning from a seasoned guru. In 2007, she landed in Bangalore and met Guru Bhanumathi. She started training under her and since then she has been visiting India every year to learn and perform.

Bharatanatyam provided her with a perfect platform to combine yoga, dance, theatre, and philosophy. She was trained by Guru B Bhanumathi in Bangalore and Guru Sivagami Vanka in Portland, USA. She has also learned from gurus such as Mithun Shyam,

Bangalore and the devadasi Kanagambhujam, Chidambaram. She has been showing the Indian dance in many places all over Brazil, where she lives, and she also does a fusion of Indian dance with Brazilian music, working with Bruno Tonelli, her partner and musician from Brazil.

She completed her Graduation course in Performing Arts with an emphasis on teaching. But after coming to India, staying here and learning dance, she went back and completed her Masters in Performing Arts from the same university in Brazil. She chose 'Indian Classical Dance according to Guru, Sadhu and Sastre' as her topic of research. "It was important for me to work on this topic in Brazil because Indian dance was not popular in the country," she says. In the years that followed, she extensively studied dance with the help of Natyashastra and her guru. She learnt that Indian classical dance goes beyond the movement and there is much more to it that sustains. She wrote many academic articles and spoke in different International Congresses.

Looking deep into the tradition of Indian Classical Dance and after studying Natyashastra, she says that what generally is perceived as tradition nowadays is not that traditional. Initially, she was apprehensive about fusion and collaborating with Brazilian





musicians. Her Bharatanatyam performance to the rhythm of the guitar might not be considered to be traditional. Then she questioned herself about what would be traditional? She justifies and says that it should not be an issue. "Guitar is new and it is not considered traditional. We see a lot of Indian dancers perform to the violin but if you look deeper, the violin is not an Indian instrument and it is not traditional.

When we go back in time, study Natyashastra, we will know that what we call traditional now is something that has been in use for some time but not exactly original," she explains. Natyashastra says that arts are meant to elevate people's consciousness. "If the movements of the style, rhythm, bakti and stories are present then there should not be a problem. But some videos on youtube show Bharatanatyam being



performed to songs like Despacito, that is definitely wrong. It is not Bharatanatyam. What we bring to the consciousness of people, for me is the real tradition," she says.

Her passion for arts made her produce many festivals in Brazil. She has performed her dance in many cities in Brazil, such as São Paulo, Rio de Janeiro, Belo Horizonte, Brasília, Fortaleza and others. She extensively performed Bharatanatyam across India and Brazil at most of the prestigious venues. Her recent performances in India include Sathyabhama Yuva Nrithyotsav 2018, Visakhapatnam; Jagannath International Festival, Bhubaneswar; Natyanjali Festival, Chidambaram, Natyanjali Festival, Karur; Mood Indigo, Mumbai, and many others. Her recent performances in Brazil include Noite Oriental, Belo Horizonte; 'Natya' dance performance, Espaço Ananda Marga, Brasília; 'Natya' dance performance, Park Yoga, Brasília; 'Natya' dance performance, Espaço de Yoga Om Shanti, Brasília; 'Puja' dance performance, Belém, Production and performance in the International Festival Magic India, Belo Horizonte; 'Noite Indiana', Belo Horizonte and many others. She has performed Mohiniyattam under the guidance of guru Sreedevi Unni in Kerala, with the Monisha Arts Group.

Some of her awards include Sathyabhama Award, Sathyabhama Yuva Nrithyotsav 2018, Visakhapatnam;

Mahendra Kumar Swain International Award for Culture, Bhubaneswar, India; Nritya Ratna, Cuttack, India; Nritya Sree, Baroda, India, Gundica Rani Memorial Award, Delhi, India.

She has been an Artistic Director of the Ratha Yatra Festival, Belo Horizonte, Brazil and Cultural producer at the cinema production company 108, Belo Horizonte, Brazil, since 2009. She acted as the producer of the Magic India - International Spiritual Festival, Belo Horizonte, Brazil in 2017 and 2018.

She is a member of the group "CRIA - Arts and Transdisciplinary", coordinated by Dr Fernando Antônio Mencarelli, from the



Kamalaksi Rupini



Federal University of Minas Gerais (UFMG). The group produces International Congresses twice a year, bringing different important artists and researchers on dance and theatre, producing also many written materials and promoting practical studies since 2015. She also a member of the group "NEHVA - Núcleo de Estudos Sobre Hinduismo e Vaisnavismo" coordinated by Dr Ricardo Sousa Silvestre from the Federal University of Paraíba (UFPB) since 2015. She coordinates the group "Interculturalism and Indian Dance" with dancers, actresses and musicians from different backgrounds and Universities.

Kamalaksi has also been an accomplished academic speaker. She spoke on her research regarding Indian classical dance done in her Master's along with a practical and technical demonstration at the Faculty of Theatre and Dance of the Federal University of Pará (UFPA), Belém, Brazil, 2017 and on the article "Indian dance as a way of life" at the CEI - Centro de Estudos Indianos da UFMG (Center of India Studies of the Federal University of the State of Minas Gerais), Belo Horizonte, Brazil, 2017. Earlier, spoke on numerous other topics at varied venues.



She has been teaching various western dances and acting since 2000 and Bharatnatyam since 2009. She is known for conducting workshops. Her recent workshops include "Introduction to Indian dance" at Casa Kwan Yin, Brasília, Brazil, 2017, "Introduction to Indian dance" at Casa das Artes, Belém, Brazil, 2017, "the voice of the body" in the storytelling workshop Ateliê de Narração de Histórias Sabenças e Encantos do Era Uma Vez coordinated by Nadja Calábria, Belo Horizonte, Brazil, 2017.

Every year she has been visiting India to learn more about the rich cultural heritage. She considers India as a great treasure house of ancient culture and describes her visit to Chidambaram a couple of years ago as her most memorable and humbling experience in life. In the days to come, along with her partner, Bruno Tonelli she desires to propagate Indian dance, culture and philosophy through a multimedia project.

DR SONAL MANSINGH NOMINATED FOR RAJYA SABHA



Text: **BR Vikram Kumar**

A Great Opportunity!

Sonal Mansingh has been a cultural icon of India for the last several decades, and her recent nomination to Rajya Sabha for her contribution to Indian Classical Dance was a proud moment and a good sign for the art fraternity in India. So far, the trend has been to nominate celebrities from Sports and Cinema to Rajya Sabha and now, nominating Mansingh from the field of performing arts was a welcome change. She has been an exponent of Indian Classical Dance for the last six decades and performed various roles. She is a master of cultural interpretation and an exemplary teacher who through her lectures and dance has been weaving the synergies of philosophy, literature, sculpture and mythology together.

Sonal was born on April 30, 1944 in Mumbai to Arvind and Poornima Pakvasa as a second of the three children. She mastered the Indian dance forms, Bharatanatyam, Odissi and Chhau. The Government of India honoured her with a Padma Vibhushan Award in 2003.

As a performing artiste she played her characters on stage to perfection and now the art community expects her to perform on the floor of the Lok Sabha with an equal competency. It is an opportunity to represent and present art in its true essence. It is a challenging role to play and time will decide whether Sonal Mansingh would just be another Member of Parliament involved in the politics or a cultural ambassador who takes up the welfare of Indian art and culture on her shoulders.



Dr Sonal Mansingh



SIVAPRASAD

A VIRTUOSO OF CARNATIC MUSIC

Text: Paul Nicodemus



Pursuing art is a challenge and dreams become true with constant hard work. He had challenges but he had a dream, a dream that made him a virtuoso of Indian classical music. Being a Keralite working for a livelihood in Mumbai, language was a huge barrier for him but he sang his way through to glory. He learnt Hindi, English and some Marathi too. Importantly, he had music in him and it erased boundaries. He made learning an indispensable part of his life and worked his way up the ladder. In his initial days in

Mumbai, he worked in a job, taught music and also performed. Renowned Indian classical artiste Sivaprasad had a fascinating journey from mundu to jeans, enjoying every moment of it. He proved that anything is possible with a heart for learning.

Sivaprasad Narayanan Namboodiri popularly known as Sivaprasad NN is an Indian classical artiste born in Sreekrishnapuram village in Palghat district, Kerala on 30 May 1970. His father Guru VN Narayanan Namboodiri was a teacher in a school. He was also a singer for Kathakali. His mother was a busy housewife tending to seven children (four brothers and three sisters). She also served the frequent guests who visited their house to meet his father. "My mother couldn't help knowing about a lot of music," he laughs. She sang for Kaikotti Kali and festival dances. His father is no more but his mother still enjoys going to programmes as much as she can. She makes it a point to go whenever Sivaprasad performs in Kerala.

He never planned on becoming a musician. Music was a way of life. It was simple. Being born into a family of artistes, both musicians and dancers, every morning he woke up to musical notes and never thought beyond music. For him, the world of music seemed wonderful to live in. Temple and home were his favourite places, "...not school," he laughs. His father and brothers were into performing arts. "I remember, for fun, we brothers used to sit around the Shruti box practising music together, playfully," he recalls. Music was a natural process for him.

His father was the first teacher who helped him make inroads into the world of music. He practised



Sopanam style of singing for Kathakali and was a strict teacher. "He gave me both, the gift of life and music, for which I am deeply thankful to him and God," says Sivaprasad. Later on, Sivaprasad learnt music from KM Krishnan who has been instrumental in moulding him into whatever he is today as a singer. He was also inspired by his uncle (father's older brother) Krishnan Namboodiri, who was a world-renowned artiste. Krishnan Namboodiri was a lecturer in Rabindranath Tagore's Shantiniketan and also a founder member of IPTA - an international Kathakali organisation. He was a renowned theatre artiste who travelled worldwide.

Sivaprasad's first performance on stage happened when he was 9 years old at Eswaramangalam Mahaganapathi temple in Kerala. It was his first solo Carnatic concert. "The best part was that I didn't know that it was my arangetram," he once again laughs. People had gathered and his father asked him to take the stage. He was excited



and performed whatever he had learnt, ragas, taanams and even incorporated some improvisations.

He wanted to travel the world. His elder brother worked in Bombay (now Mumbai) and he helped him get a job in the economic capital, as it was important to earn a living. He worked as a typist for almost a year. "My boss was scary. I didn't know any other language except Malayalam and a few words in English," he says.

Soon he started teaching music in Mumbai and his life began to become bright. He met many artistes and one such meeting with Guru Ramaswamy Bhagavatar changed the course of his life. The guru heard him sing many times and one day he praised him. Those days, it was quite rare to see a guru praise. "He said he was impressed with my dedication and sincerity and at the same time realised that I didn't know anything about the dance style of Bharatanatyam," says Sivaprasad. The guidance, training and the skills that Ramaswamy taught him then have remained with him till date. He taught him to observe the moments of dancers and sing to create the mood they required in the

presentation. Most importantly, to give them the desired music. "I was trained by him in all the dos and don'ts required for Natyam," he explains.

He frequently sang for Guru Ramaswamy's students, one of them was Sudha Chandran, who went on to become a renowned actress. Gradually, other dancers started approaching him to sing for them. In the last 30 years, he rendered his voice for many artistes in Mumbai, across the country and even abroad.

Sivaprasad not only sang for Bharatanatyam recitals but also for Mohiniyattam, Kuchipudi, Kathakali and Odissi. The experience of singing for Guru Kelucharan Mohapatra was a pure treasure to me. Occasionally, he accompanied some fusion shows too. "I have had the pleasure to sing for Manipuri style on a couple of occasions when the dance troupes presented Jugalbandis," he says.

According to him, the music tradition has not changed in terms of training but the way the fraternity approaches vocalists has changed over the years. There was a time when it was believed that singers who sang for dance wouldn't be able to excel as soloists and vice versa. Now all singers want to show their prowess in every kind of presentation including fusion, jugalbandis, singing for dance, other experiments and performing solo.

Another side to this tradition that Sivaprasad points at was that in the olden days, there were Nattuvanars who used to teach dance, do Nattuvangam and also sing. They were superb at creating jatis using kannukol. They were complete artistes. Today that has changed drastically. When nattuvanar grew old, vocalists were invited to accompany them. A purely trained singer added value to the presentation and thus music became an important feature in dance recitals.

As far as taking his music tradition forward he says that he has been trying to spread the art especially to dance students. "It is my sincere plea to all the dance students to learn Carnatic music if they happen to learn any south Indian form of dance. Today, unfortunately, some of the new teachers of dance don't care about learning music. It is truly sad," he says. He believes that one must invest time and energy in learning music, after all, music is the soul of dance.



Our country has a rich heritage and its fine arts have always integrated cultures and brought people closer. Dance and music bridged all the gaps with their universal language. "The world outside keeps drawing from our rich cultural heritage, whether it is dance, music, yoga or our traditional arts. It is important to encourage our youngsters and to promote the arts by supporting them. I am still surprised how sports quota is so prevalent and popular whereas cultural quota for jobs is still awaited," he says.

Sivaprasad expressed grief looking at the state of some artistes in the country. "It is sad to watch dedicated artistes in the rural parts of our country who have embraced fine art their whole life lies in poverty because their only source of income came from teaching for meagre sums. There is no health insurance or aid to such senior artists. I wish our government could do something for the yesteryear artistes who have been instrumental in creating hundreds of performing artistes, who now go abroad and earn revenue for the country," he adds.

He also thinks that every artiste is different in their capabilities and should be respected for it. Some of his first-hand experiences that he shared will leave the patterns of art heartbroken. "Our cultural ministry or state departments must take notice of this issue. Artistes are emotional and I am no different. These strong sentiments come from what I have learnt first hand. A very senior singer from Kerala once asked me to buy his Tambura so that he can get money to feed his family. Another flautist once told me, 'Siva, please see if someone can buy my flute, I need to go for a medical check-up...'," he laments and adds, "If there is any way that I can serve the artist community, I am willing to do it." He strongly opines that there should be a scheme wherein the old artistes would be given pension or financial support.



His father was his first inspiration as he made a name for himself from nothing. "He used to tell me how he would get up early in the morning at a tender age of 4 to practice music. Sometimes he wanted to sleep but it was that practice that made him what he was," he recollects. His uncle also had a big influence on him. Early in his life, these eminent personalities taught Sivaprasad that there are no shortcuts to success. Hard work, sincerity and dedication were the keywords that got etched. Dr Mangalampalli Balamuralikrishna, Bhimsen Joshi, Kalamandalam Gopi Asan and others continue to inspire him. "It is an ocean and a lifetime isn't enough," he says.

Sivaprasad loves travelling and meeting people around the world. He is fascinated by the fact, people across the world are so different yet so similar. He likes meeting senior and old artistes and listen to them talk about their lives. He derives great pleasure from being in touch with them. "It is a blessing to me," he says.

One word of encouragement from gurus meant a world to him. It reflected on the capabilities of the artiste. He thanks his well-wishers, musicians and dancers whom he worked with and friends and family for the support he received. "I wouldn't be here without their support," he says.

After a couple of programs with Guru Ramaswamy, he was invited to sing in Pune for a dance recital. He was in his late teens and tried to give his best. After the show got over, he noticed Pandit Chhota Gandharva. Pandit came onto the stage and lifted him like a child and announced that it was the first time that he realised that music and vocals were so crucial for a dance program and how they can enhance the dancer's performance. It was a special moment that he cherished even today.

He is married to Seema from Mumbai and they are blessed with two boys. "I think that destiny pulled me to Mumbai. I look forward to getting back home after long trips," he smiles.

He starts his day with a bath and remembers everyone in prayer. He enjoys taking long walks as they give him time to be with himself. In his free time, he likes to spend quality time with his family. He likes listening to instrumental music and simply loves flute.

He came to Bombay with nothing but a dream and now he dreams of contributing to the world of music in every possible way. Under the aegis of Shrutilaya Fine Arts trust, he has been helping people using Music therapy to alleviate their health issues. He has been experimenting with different kinds of music and musical notes. These days composing music has been high on his agenda.

According to him, pursuing a career in performing arts is absolutely possible since there are many avenues to explore as a student of the arts. "One can learn sitting in another part of the world if there is a will. There is a lot of scope in becoming a musician today. It is a joyous profession. We share happiness," he says.

He sang in many languages and had the honour of performing on a theme which mentioned different states of our country. "I think there were 15 poems in 15 different languages," he says. In his illustrious career, he not only sang in all the south Indian languages but also Marathi, Gujarati and Hindi.

He thinks that this is a great time to collaborate, as artistes around the globe are well connected. "We are exposed to different kinds of music. It is a great opportunity to collaborate and create appealing sounds. I do think we can retain our individual flavour and traditional framework and yet come up with extremely good music," he explains. He had several international works with Jazz musicians, African dancers and musicians. "Purity can be maintained even with the exchange. Desi and Margi traditions both have boundaries," he says.

He received many awards and accolades and interestingly his first award came from Baden in Switzerland. He received some of the prestigious awards in Kerala and Mumbai. "Awards are something that gives artistes an impetus, it is an acknowledgement of a job well done. So I consider the applause of the audience as my greatest award," he concludes.





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SAI SIVARANJANI A YOUNG AND PROMISING ARTISTE

Text and Pics: **Paul Nicodemus**



Sai Sivarajani was born into an illustrious family. Her mother Dr Sobha Naidu is a renowned Kuchipudi exponent. Right from her childhood, she grew up in an atmosphere of dance. She watched her mother perform Kuchipudi and observed the senior students who came to her mother's academy to learn dance. Eventually, she began to sit with them in the



classes. Looking at her interest, her mother initiated her into dance at the age of five. Despite her mother being a dancer, dance was never forced on her. She pursued dance out of her own interest.

At the age of 10, Sivaranjani gave her first performance in Chennai. In the next two years, she trained hard and performed abroad, along with the students of her mother. The scope for expression and grace in the art form of Kuchipudi grabbed her interest and made her fall in love with it. Apart from dance, she is equally passionate about music. She started learning



Carnatic vocal music from the age of 7. She is currently training under Dhulipala Geeta, a Carnatic music teacher. Her mother named her after the popular Carnatic raga, Sivaranjani.

She was a frequent performer at the school and says that it was a nice experience to represent classical dance. Her friends felt proud of her artistic abilities. They encouraged her by attending her shows with their parents. Balancing academics and performing arts is not an easy thing to do but she aced it to perfection. Despite, the academic pressure in her 10th class, she managed to practice dance at least twice a week.

She performed at many places across India viz. Kolkata, Mumbai, Bhopal, Chennai, Tirupati, Rajahmundry and Visakhapatnam. Her participation

in the Silicon Andhra event fetched her a 'World Guinness Record' certificate. She received Bala Ratna Award from Abhinandana, Hyderabad, Natya Vathamsa Award from Kalpashree, Bangalore and Natya Manjari Award from Nataraj Music and Dance Academy, Visakhapatnam.

Some of her performances include Kuchipudi recitals in New Jersey, New York, Dallas, Texas, Washington and Atlanta in the United States of America. In India, she performed at Konark festival, Puri, Kalpashree festival, Bangalore and Sathyabhama Yuva Nrithyotsav - 2018, Visakhapatnam.

Currently, she is completing Intermediate with commerce as a major and wants to pursue a career in music and dance.



Frozen-
in-Time

GURU KALA KRISHNA



Guru Kala Krishna is an exponent of Andhra Natyam, a traditional lasya dance performed for centuries by female artists of Andhra Pradesh, as a dedication to the Lords in Temples, Buddhist Aaramas and Courts of Kings and Emperors. He was a disciple of world renowned Indian Classical Dance exponent Kalaprapoorna Dr Nataraja Ramakrishna who has done decades of intensive research into the rediscovery of the great tradition.

SATHYABHAMA YUVA NRITHYOTSAV - 2018 A GRAND FESTIVAL OF INDIAN CLASSICAL DANCE

Text: **B Ratan Raju**
Pics: **Paul Nicodemus**



Dancers evoked Navarasas. It was an occasion where Indian classical dances were crowned and their connoisseurs were thoroughly mesmerised. Nataraj Music and Dance Academy, an institute with an International Dance Council membership and certified with ISO 9001-2008 standards has organised Sathyabhama Yuva Nrithyotsav - 2018 at Kalabharathi Auditorium in Visakhapatnam on July 20, 21, 22. It was the sixth iteration of the International Indian Dance Festival. Kuchipudi, Bharatanatyam, Kathak and Mohiniattam left the audience hooked on to their seats. On the last day of the festival renowned Kuchipudi danseuse and Padma Shri awardee Dr K Sobha Naidu was honoured with Sathyabhama Lifetime Achievement Award 2018. Art aficionados who witnessed the felicitation opined that it was a milestone in the cultural history of Andhra Pradesh.

Kuchipudi and Bharatanatyam dances received a great round of applause from the audiences. Sudagani Ravishankar Narayan, Additional Commissioner of Income Tax, G Viswanath, Governor of Rotary District 3020

and BR Vikram Kumar, Founder Director of Nataraj Music and Dance Academy along with the artistes began the proceeding on day one with a lamp lighting ceremony. The festival has been established six years ago to provide a platform for young classical dance artistes between the ages of 10 and 40 years. The festival received 300 applications and the selection committee has handpicked 30 performances. Based on the competence of the artiste, Natya Krithika, Natya Manjari, Sathyabhama and Natya Ratnakar Awards were given on the same day of the performance. Ekta Avinash Badhiye, Dhanashree Deepak Ghodvinde and Theertha Pillai from Swapnanjali Nrithyalaya, Maharashtra began the proceedings with their Bharatanatyam group performance. Aarya Sanjay Kumavat from Thane performed Bharatanatyam to 'Sri Ganapathim Bhaje'. Later, Amrutha performed a Kuchipudi piece, Annamayya Keerthana 'Chudaramma Sathulara' choreographed by KV Lakshmi, Principal of Nataraj Music and Dance Academy and received a lot of love from the audience. Rupa Gayatri, a Kuchipudi artiste from Visakhapatnam with 'Oka pari oka pari' and K Sujana another promising Kuchipudi from Visakhapatnam with Shivashtakam in Mohana raga thoroughly entertained the gathering. Sneha Sharma from Hyderabad presented her Kuchipudi and received applause from the audience.

Day two of the festival witnessed six Kuchipudi, five Bharatanatyam and two Kathak performances. Ringing anklets of the dancers touched the senses of the gathered audience. Dr Sobha Naidu, renowned Kuchipudi danseuse and Padma Shri awardee, Aravindakshan, Additional Principal Commissioner of Income Tax and



Geeta Narayan

Amrutha Nair



Bruno Tonelli



BR Vikram Kumar along with artistes began the proceeding by lighting the lamp. The evening with Kuchipudi recital by Archana Nair. She performed Parama Purushudu in Mohana raga and Adi tala. It was choreographed by KV Lakshmi. Later, Chetana Lakshmi (Vizag), Divya Sri (Tenali), S Narayana (Vizag) and Nihanthri Reddy (Hyderabad) performed Kuchipudi and proved that the art form was in safe hands. All of them showed great potential. Sudagani Geetha Narayan, who has been a phenomenon in the recent years has once again delighted the gathering with her subtle grace and poise. Her myriad emotions to the literature and rhythm of the piece was mesmerising to watch. She presented Narayana Teertha's 'Bala Gopala'. As the evening progressed, the festival had storytellers from Mumbai on stage. Pallavi Lele with her beautiful Kathak solo brought the charm of Kathak to the fore. Her spinning rotations were simply out of the world. Bhavana Lele and Group performed a Kathak Ballet exuding

Sobha Naidu



Bhavana Lele Group





brilliance. Performances by Srestha (Vizag), Prudhvi Jana (Sagar), Simran Leeladhar (Mumbai) and Seuli Chatterjee (Kolkata) garnered appreciation from the audience. Towards the end of the day, the festival witnessed an international flavour. Bharatanatyam recital by Kamalaksi Rupini Devi Dasi from Brazil showcased the power of Indian classical dance. She presented two splendid items choreographed by Guru B Bhanumathi. The second piece was a revelation for the gathered audiences as her partner Bruno Henrique Ribeiro Tonelli accompanied her with his Guitar and Vocals. Their performance was novel and distinct.



Sai Sivaranjani



Tejasri Bathina

Day three of the festival had three Kuchipudi and three Bharatanatyam performances and a Mohiniattam solo. Abhilasha (Miraj), Anvitha Samineni (USA) and Arpita Sen Lahiri (Kolkata) presented flawless Bharatanatyam. With perfect splits and completeness in every movement, they flowed like a river. Kuchipudi performances were also equally good. Sai Sivaranjani from Hyderabad, Tejasri Bathina and Manasi P from Visakhapatnam showcased their Kuchipudi finesse. Each one of them was brilliant with great technique. It is just a



Arpita Sen Lahiri



Kamalaksi Rupini Devi Dasi



Seuli Chatterjee



Sneha Sarma Penumudi





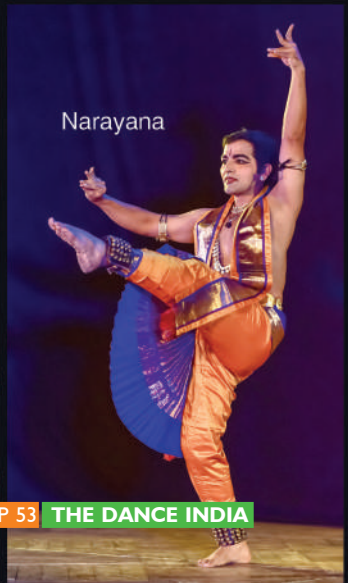
Roopa Gayatri



Anvitha Samineni



Prudhi Jana



Narayana



Sujana K

matter of time, they would become leading artistes in the field of Kuchipudi. The last performance of the festival came from Sruthi Pillai from Kerala. If there was one word that describes her performance than it has to be 'Beautiful'. Her abhinaya coupled with



Arpita Sen Lahiri

swaying movements turned out to be a perfect recipe. On the whole, it was a grand festival of Indian classical dances which will be remembered for a long time to come.



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DANCE IS AN EXERCISE FOR MIND AND BODY

SOBHA NAIDU

Practising dance would relax both mind and body. In the present competitive world, I cannot suggest parents to not give primary importance to academic education, but Indian music and dance must at least be given the second priority. It is the need of the hour. From my own experience, whenever my heart is not right, I dance for a while and everything becomes light like a cotton ball and it also improves concentration. I am still a learner in the field of dance. I am an eternal learner, learning something or the other while teaching to my students. I am heartbroken whenever I hear, read or see the news about youngsters committing suicides because of mental stress.

Students come to the academy with pale faces after a long and tiring day in their educational institutions. But half an hour

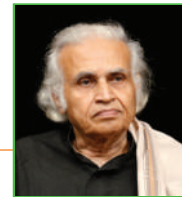
into dance training, their faces become bright. That is one of the reasons, students of classical dances don't miss their classes despite their hectic schedules. I wonder if there is a better training for personality development than dance?

BR Vikram Kumar, the founder of Nataraj Music and Dance Academy must be appreciated for organising dance festivals all through the year. His efforts to create a platform for international and national Indian classical artistes is commendable. A natural dancer, gold medalist in theatre arts and a handsome man, Vikram could have got many opportunities if he entered the film industry, but instead, he dedicated himself to the service of Indian classical dances. He has been working relentlessly. He must be appreciated for bringing out The Dance India magazine for the last two years.



VENKATESWARA OF SEVEN HILLS AND PANDURANGA VITTHALA OF PANDHARPUR

Text: **Dr Sunil Kothari**



Never-say-die art consultant Usha RK has come up with another dance production of Divya Kshetras Tirupati and Pandharpur. Roping in bright young dancers Dakshina Vaidyanathan Baghel for Tirupati and Arundhati Patwardhan for Pandharpur, Usha led the audience to these two pilgrimage places in an engaging manner. Both the artists have in their mothers' seasoned dancers. And both the daughters have done their mothers proud.

Usha's commentary on Tirumala Devasthanam was thoroughly researched with excellent Annamacharya

keertanas to go with dancing. Ditto for Pandharpur and Tukaram's abhangas and ovis, vachanas, with vachikabhinaya. They evoked bhakti rasa and in terms of music, whereas Dr S Vasudeva and other accompanists offered melodious music highlighting Annamacharya keertanas, Arundhati's Pune based musicians brought a whiff of fresh air with Marathi abhangas which audience clapped and tapped with their feet. The joyous mood lingered on and both the dancers kept us in thrall with their dancing.

Dakshina displayed imaginative approach, carving the sculptures of dwarapalakas on the walls of the temple, the foundation on four directions, taking a broad posture as seen in Kathakali, moving with ease in four directions and created the temple on the seven hills. The visuals brought to audience memories of visiting the temple. The statistics of rupees in countless numbers as Hundi donated to the temple were transformed in nritya abhinaya. But what lingered most in memory was Alamelu along with Balaji going to the temple, her head was struck whereby she lost a small bunch of hair and Lord immediately replaced the patch with hair. We now know why hair is donated at Tirupati.

One more sequence of the union of the Lord and Alamelu. The poet says in a dignified manner. Alamelu says why do I need ornaments? My Lord holds my wrists with his fingers, why do I need waistband? My Lord puts his arm around my waist

Arundhati Patwardhan



and embraces me. He looks constantly at my face and his gaze unites me with him. Dakshina succeeded in creating shringara subtly. And the recitation of Suprabhatam, when Lord and Alamelu after their night have to get up to give darshan to the devotees was the most appropriate poetic touch. The blowing of a conch, ringing of the bell and the devotional singing were mesmerising. One was tuned to it and was immersed in bhakti-rasa. Bravo to the four musicians and to Dakshina for such delightful experience.

Arundhati Patwardhan, daughter of Sucheta Chapekar, dressed in typical Maharashtrian saree with a musical rendition of Tukaram's abhangas transported us to Pandharpur. The characteristic abhanga singing has a magical impact upon those who have been exposed to it. You need not know even the language. Arundhati made you see all the shades of a devotee's love for the Lord. Interspersing the songs with Ovi, vachanas, she displayed her vast range of abhinaya. Humility, self-pride, complaint, love, affection, rebuking, chiding, sulking, surrendering et al were at her beck and call. We were convinced that when Lord came to see Panduranga, he threw a brick and asked him to wait standing on it till he completed daily rituals offering flowers, naivedya, fruits and arati. So the Lord stood there in it, meaning brick, and is known as Vithoba. Whoever knows this story, relishes when presented with such artistry?

Though the music was recorded and at one point there was a technical hitch, nothing mattered. The

mood that Arundhati had established was restored in a trice. Both the dancers gave their best. One returned from the auditorium with joy having received the glimpses of the divine gods through dance and music.

Usha mentioned that this performance was specially organised as she had completed 40 years of her engagement with performing and allied arts, going through travails, tribulations, challenges and sorrows but all led her finally to joy and bliss. To strike a personal note I have known Usha for past thirty years. When my books were launched in Mumbai, she was there. She had studied Bharatanatyam under Kalyanasundaram, so had I. When she was assisting Protima Bedi to establish Nrityagram, I had stayed with her at her residence in Bangalore. I had seen her working round the clock helping one and all at Nrityagram, taking care of all details. I was much impressed by her various abilities and devoting herself completely to the task assigned to her. After parting with Nrityagram, she moved to Dubai, worked with corporate, gained experience and later on she moved to Bangalore, where she had started organising theme-based performances taking Bhadrachala Ramadas's compositions, Tyagaraja's compositions and explored the series of Divya flowers, vahanas and pilgrim places juxtaposing with deities, sthala puranas and created a niche for choreographing such presentations with young dancers. I have thoroughly enjoyed this performance. Usha has found her calling and here is to wish her all the best in such artistic endeavours.

Dakshina Vaidyanathan



SAI NRITYOTSAV 110

SUBTLE, GRACEFUL YET POWERFUL



Text: **Kavitha Krishnamurthy**

The monthly festival organised by Sai Arts International under the supervision of Sai Venkatesh, its founder on the first of every month completed its 110th programme. The evening began with a performance by the tiny tots of Sai Arts International. The little ones began with a Pushpanjali in raga Valachi set to Adi tala. They then moved on to a Kowthwam on Lord Ganesha and ended it with an Alaripu in Tishra Eka tala. Their perfect sense of rhythm left the audience in awe. They were trained and presented by Kum. Ashitha Rajesh Kumar, an aspiring artist and senior student of Guru Dr Suparna Venkatesh. Kum. Srinu Nelluri, a disciple of Guru Dr P Rama Devi commenced her Kuchipudi recital with the traditional Mandodari Shabdham, narrating the story of a frog turning into a young woman upon being wooed by Ravana. The dancer also recited a dramatic dialogue drama giving everyone a glimpse of the evolution of Kuchipudi from



Kavya



Guru Tarini Das and group

the Yakshaganam. She proceeded with a Keerthan by Annamacharya, 'Deva Devam Bhaje' in raga Hindola set to Khanda Chapu tala. The monthly festival then witnessed another vibrant, dynamic and energetic Kuchipudi performance by the duo Kavya and Dharmaraj, disciples of Guru Anupama Mohan. Kavya began with 'Maya Gopabala' in raga Kapi set to tala Adi. The dancer depicted various episodes in Lord Krishna's life like Gajendra moksha, Geethopadesam and Govardhan Dharan. Kavya looked confident and relaxed. Her mukha abhinaya was her strongest point - subtle, graceful yet powerful. Dharmaraj performed 'Ardhanareshwara' in Ragamalika set to Talamalika. They concluded their recital with a duet 'Shivastuthi' in raga Bhairavi set to tala Adi. Kum. Shubha K, a disciple of Guru Anuradha Vikranth

performed a Varnam 'Baare Raghuvamsa Chandrane baa' set in raga Ramapriya and tala Adi, in praise of Lord Rama. Here the heroine of the recital Sita sits in the Ashokavana recalling various episodes of Rama's life. She calls out to her beloved and pleads him to come and save her. The piece was well choreographed by Guru Anuradha Vikranth. Shubha enjoyed being on stage and danced to her heart's content. The last performance of the evening was 'Shakti Stuthi' by Guru Tatini Das and group from Assam. The Bharatanatyam ballet concluded the evening on a high note. All the participants were later felicitated by Sai Venkatesh.



Shubha B



Srinil Nelluri

ARDHANAREESHWARA FESTIVAL - 2018

Natya Ninaada Academy celebrated its third Ardhanareeshwara Nrityotsava at the Padmini Rao Parampara Kalakshetra on the 8 July 2018. Natya Vidushi Dharani T Kashyap, the founder director and organiser of the event was a dancer par excellence honed in the genres of Bharatanatyam, Kuchipudi and Kathak. The Nrityotsav witnessed the performances of Danseuse Chandrika and her troupe presenting Ganeshastuthi and Swarajathi, Danseuse Nithya Chalapathi and group presenting Alarippu and Tillana, Danseuse Mekhala and troupe giving a colourful picture of the Lord of Dance Nataraja through the Shiva stuti and the Natesha Kautwam. Apart from these, Vibha Kashyap presented a solo with live orchestral music the Ganeshastuti, Brahmanjali and Jatiswara in the Kuchipudi dance form.

Dr Vidya Shimladka and troupe gave a vibrant presentation of the Narasimha Kauthuvam and Devaranama. Seetha Kalyanam, a dance drama was the highlight of the entire presentation. Performers enfolded the spectacular wedding of Sita. Dharani's



expertise as a choreographer was evident in the presentation which had precise and aesthetic technique, music and stage décor.

It was the 3rd edition of Ardhanareeshwara festival and this year's iteration has been a platform for as many a fifty artists.

- Gopal M, Sagar



NRITYA SIRI ENTHRALS

A recipient of the 'National Dance Fund' from New England Foundation of Arts, Vidushi Deepa Srinath has set herself up as one of the bright stars. Her recent recital in Nritya Siri Classical dance festival organised by Sudhindra Nritya Kalaniketana at Nayana Rangamandira, Bangalore was well-attended by an encouraging dance fraternity. She was accompanied by artistes Vidwan Karthik Hebbar (vocal), Vid. Preethi Bharadwaj (nattuvangam) Vid. VR Chandrashekar (mridangam) and Vid. C Madhusudan (violin).

She had an exceptional ease and understanding of body dynamics, energy and agility. Every adavu and expression brimmed with confidence. The highlight of the evening was the composition of Mysore Vasudevacharya, Brochevarevarura, which emphasised abhinaya, the art of evoking a sentiment in the observer through the dancer's use of gesture, facial expression and eye movement.

Bharatanatyam Guru Vidushi Aranya Narain, Director of Flute and Feet Academy and HR Bhargava, renowned director of Kannada Film Industry graced the evening as guests. The festival was well organised by Gururaj HN, a young talented dancer and Director of Sudhindra Nritya Kalaniketana.

- Gopal M, Sagar



SANJUKTA PANIGRAHI A REVIVER OF ODISSI

Text: **Tejasri Bathina**



Sanjukta Panigrahi was a legendary Indian classical dancer, guru, and exponent of Odissi dance. She was credited for the revival and popularising of Odissi classical dance both in India and abroad. A classical dancer from India, who toured the United States as a foremost exponent of the Odissi style. In recognition of her priceless contribution to Indian dance, she was honoured with a Padma Shri Award by the Government of India. She also received the Sangeet Natak Akademi Award.

Sanjukta Panigrahi was born on 24 August 1944 in Berhampur, Orissa. She was a gifted dancer. She had begun dancing at the age of five under the tutelage of Guru Kelucharan Mohapatra. Later, Panigrahi performed at the annual festival of the Children's Little Theatre in Calcutta, when she was only nine. The little girl became the cynosure of the event. She won the first prize in International Children's Film Festival in 1952. Discovering her talent, her mother sent her to Rukmini Devi Arundale of Kalakshetra, Chennai. After six years, she came

Sanjuktapanigrahi





out of Kalakshetra with a Nrityapraveen diploma in Bharatanatyam with Kathakali as the second subject. Later, she toured many places in India and abroad, as a member of the 'Kalakshetra Ballet Troupe'.

It was here that she met Raghunath Panigrahi, a vocalist. She married him when she was only sixteen. After a long struggling phase, they decided to perform jointly. The Sanjukta-Raghunath duo enchanted the audience for a long time. She had also learnt Kathak but however, her mind retraced towards Odissi. She rendered an Odissi performance during the award ceremony of Guru Kelucharan Mohapatra in New Delhi and the audience was enthralled by her performance. She made her

mark at the national level, and since then, she never looked back. She became a leader in Odissi dance and created many brilliant students to carry on with her legacy. Sanjukta Panigrahi is considered an embodiment of Guru Kelucharan Mohapatra's art.

Sanjukta died of cancer in her early 50s but left behind her legacy by creating many accomplished students, including Dr Chitra Krishnamurti, director of Nrityalaya, an Odissi school in Potomac and Joyoti Das a resident of Melbourne, a devout disciple of her in Australia, the artistic director and teacher of Kalamandir School of Indian classical dances, dedicated to maintain the continuum of Sanjukta's Odissi style.



37TH ANNUAL BATTERY DANCE FESTIVAL 2018

in association with
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FREE OUTDOOR MOVIE
 Aug 11, 2018 | 8:00pm

FREE PERFORMANCES
 Aug 12-17, 2018 | 7-9pm
 Robert F. Wagner Jr. Park

CLOSING PERFORMANCE
 Aug 18, 2018 | 6pm
 Schimmel Center at Pace University

Design: Claudio Rodriguez - Photo of Mughato Dance Theatre by Darul Saed

The stage is set for an invigorating week of dance during the 37th Annual Battery Dance Festival, August 11-18, presented by Battery Dance in association with Battery Park City Authority. The festival will kick off with an outdoor screening of the documentary Moving Stories on Saturday, August 11 at 8pm. Each night from Sunday, August 12 - Friday, August 17 at 7pm, a breathtaking array of dance companies from NYC and around the world will

enthrall audiences at Robert F. Wagner Jr. Park on the esplanade in Battery Park City; and on Saturday, August 18 at 6pm at Pace University Schimmel Center. This year the Battery Dance Festival will feature dancers from Botswana, Canada, Costa Rica, Egypt, Gabon, India, Iraq, Kazakhstan, Macedonia and Spain, along with some of the best that New York City has to offer.



Rangapravesha of Esha Shekar, a student of Guru Deepa Raghavan. The Bharatanatyam recital will take place at ADA Rangamandira, JC Road in Bangalore on August 4 from 5:30 pm.



50 Years
Bharata Kalanjali

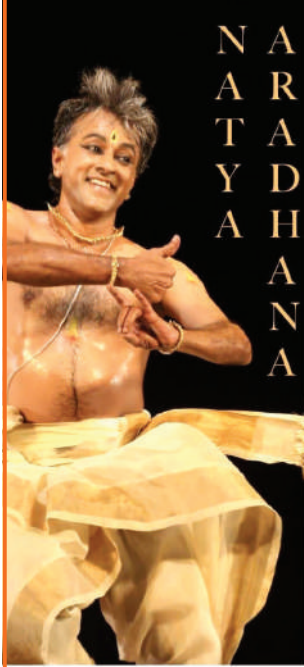
**SEMINAR
BY
SHOBANA
BHALCHANDRA**

**METAPHORS AND SIMILES THE LEC DEM WILL
FOCUS ON INTERPRETATION OF LYRICS AND
CHOICE OF APPROPRIATE ANALOGIES TO
COMMUNICATE.**

AUGUST 3RD 6.45 PM
AT BHARATA KALANJALI

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A Seminar by Shobana Bhalchandra on Metaphors and Similes at Bharata Kalanjali on August 3 from 6:45 pm. The lec-dem will focus on interpretation of lyrics and choice of appropriate analogies to communicate.



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AT
BHARATA KALANJALI
ADYAR

9:30 AM

An offering to my Father... Who, made me an Artist...

Natya Aradhana - a dance offering at Bharata Kalanjali on August 5 from 9:30 am.

AWARDS



Bharatanatyam exponent Shanta Dhananjayan was designated to receive the 'Nritya Kalaanidhi' Honour and Award from the prestigious Madras Music Academy. She will be receiving the honour on 3 January 2019 on the Naatya Festival Inaugural Day at Music Academy TTK Auditorium.

Kuchipudi exponent and guru, Dr Sobha Naidu was honoured with Sathyabhama Lifetime Achievement Award 2018 by Natraj Music and Dance Academy, Visakhapatnam. The felicitation ceremony took place during Sathyabhama Yuva Nrithyotsav 2018 at Kalabharathi Auditorium in Visakhapatnam on July 22.



CLASSIFIEDS

KUCHIPUDI



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Geeta Nritya Vidyalaya

Teacher: **Girija Nair**
'Gurukul' 32/2 Powai Chowk behind
Shastri Nagar, Saibaba Temple Mulund Colony
West Mumbai - 82, Maharashtra, India
Contact No: + 91- 9867234249

Andaals fine arts

Teacher : **Madhuri Prathap**
A 804 Suprabhat chs Opp ushanagar,
Village road Bhandup,
West Mumbai 400078
Contact No : 9892531605
cpmadhuri@gmail.com

Takshashila Nrityakala Mandir

Teacher: **Kashmira Trivedi**
A - 405, Asawari Co. Op. Hos. Soc.
Pokhran Road No - 1, Varkat Nagar,
Thane (W) - 400606, Maharashtra, India
Contact No: + 91- 9820649671

KATHAK



Nritya Tapshya Kathak Dance Academy

Teacher: **Chetan Saraiya. MA, Kathak.**
Vasai Nallasopara, Kandival. Grand Road
Pune, Maharashtra, India
Contact No: +91-9821138190

Sri Krishna Kala Mandir

Teacher : **Gayathri Gopinath**
No 5-469 .18th St Sathuvachari Phase - 2
Vellore - 632009, Tamil Nadu, India
Contact No : 98945 29708

Nritya Darpanan Foundation

Teacher : **Paullumi B Mukheerjee**
Alap C.H.S. B woing, Plot No 173
Sir Bhalchndra Road,
Opp. 2nd Lane Hindu Colony, Dadar (E)
Mumbai - 400014 .
Contact No. 9821583004

Shanmukha Arts Institute of Performing Arts

Teacher : **Kala Srinivasan**
D-309 , Usha Nagar, Village Road
Bhandup West, Mumbai- 400078
Contact No : 98671 14223

Kalanand Nritya sanstha

Teacher : **Bhavana Sanjiv Lele**
Shop No-2,3,4,5 Rosewood Building
Prestige Residency, Dongripada
Waghbil Naka, Ghodbunder Road
Thane West, Maharashtra
Contact No : 9223440605

Nitya Veda Academy

Teacher : **Vidya Sriram**
E - 404, Krishna bldg. Vasant Sagar
Complex, Thakur Village
Kandivli (e) 400101

Nalanda Bharatnatyam Nritya Niketan

Teacher : **Guru K. Shobhana**
Centres: Thane, Kalwa, Airoli, Ghatkopar,
Kalyan, Dombivali
Contact No: + 91 9820520154
rohinikhollam@gmail.com

Akshata's Dance Academy

Shivaji housing society,
Behind JW Marriott,
Senapati Bapat Road,
Shivajinagar, Pune- 411016.
Email id: akshatasdanceacademy@gmail.com
Contact: 9920990182



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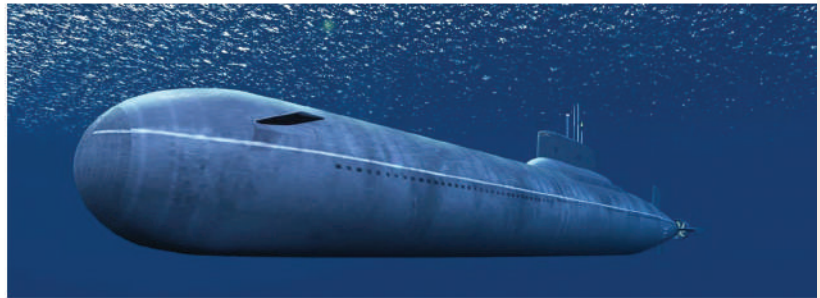
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