KALANGAN







Dharohar

the Kalangan magazine

2018 | ISSUE - I









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a Bharatanatyam dance class is in progress...
a regular session at Kalangan, Centre for Classical Arts.

Established in September 1991 as a chamber organization
to promote and present Carnatic Classical Music and Bharatanatyam,
the centre today ranks as a premier institute where training
in the Indian classical dance - Bharatanatyam - is imparted
in the true tenets of the "Guru - Shishya Parampara".

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HARDEEP S PURI

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Message

My heartiest congratulations to the Kalangan Trust on its 27th Annual Day. I note with pleasure your work in promoting one of India's oldest dance forms, Bharatanatyam.

A dance form that originated in the Tanjore district of Tamil Nadu as long back as 2nd century BC, Bharatanatyam is today recognized the world over as a symbol of India's rich and vibrant heritage. Its appeal goes beyond the aesthetics usually associated with dance and art; Bharatanatyam is a spiritual experience, which celebrates the teachings of Lord Shiva.

In this context, the work undertaken by Kalangan Trust, to keep alive the spirit behind Bharatanyam, particularly among India's youth, is commendable and an important contribution towards our cultural heritage.

I wish all those associated with the Kalangan Trust the very best, and my good wishes for a successful event.

New Delhi

14 November 2018

(Hardeep S Puri)

Office : Room No. 104-C, Nirman Bhawan, New Delhi-110011; Phone : 011-23061166, 23061162, 23062089 (Fax)

Justice Iqbal Ahmed Ansari

Former Chief Justice
Patna High Court

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Punjab State Human Rights Commission
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MESSAGE

It is, indeed, a great pleasure to learn that Kalangan Centre for Classical Arts, functioning under the aegis of Kalangan Trust, will be celebrating its Annual Day on the 24th November, 2018, at Chinmaya Mission auditorium.

It is well known that the Centre, functioning under its Director, Smt. Jamuna Krishan, a towering personality in the field of Indian Classical dance, is one of the finest institutions for learning and presenting Bharatnatyam in India and abroad.

To my mind, the young dancers are blessed to be learning the ancient Indian art of Classical Dances in '*Guru Shishya Parampara*' and are thereby not only educating themselves, but also making others know about the classical heritage of this great country. The Centre is rendering yeoman service in the presently changing times, when the youngsters are drifting away towards Western culture.

I am delighted to learn that the first issue of yearbook, namely, 'Dharohar 2018' of Kalangan Centre for Classical Arts, will be released on the occasion of the Annual Day celebration of the Centre. I wish this event all success and pray that this Centre grows from strength to strength in the years to come.

(Justice Iqbal Ahmed Ansari)

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17.11.2018

"Dharohar 2018" a souvenir which compiles the journey of Kalangan -Centre of Classical Arts 'marks a momentous occasion for the institution which has been contributing to the growth of music and dance and has carved a special niche for itself in the field of performing arts .

According to our founder Smt.Rukmini Devi Arundale,

"Art is an expression of culture on the one hand and it is an educator giving culture, on the other..."

Institutions like Kalangan impart the culture of our country through music and dance to the younger generations, thus contributing to bringing about the awareness of the rich heritage and tradition in India. They act as custodians of art and serve in preserving the cultural forms for posterity.

I wish Kalangan, success in all its endeavours and congratulate Kalangan, Smt Jamuna Krishnan, Ragini and Chandrasekar, for their efforts and achievement.

RtR

(Revathi Ramachandran)
Director

Founder : Smt. Rukmini Devi Arundale
Chairman : Sri. N. Gopalaswami
(Former Chief Election Commissio ner of India)
Director : Smt. Revathi Ramachandran

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from the Director



Photo Credit: Avinash Pasricha

It gives me great pleasure to write the director's note in the first issue of 'Dharohar'- the Kalangan magazine. For many years, I have had the privilege of delivering the introductory note on the annual day celebrations of our institution. But this surely is a daunting task!

Heading cultural institutions particularly one nurturing classical arts – dance and music – is full of challenges. The birth of Kalangan in the capital took place at a time when the generation of art patrons, particularly of Carnatic music and Bharatanatyam, were past their prime. My dream and passion for the arts took shape as 'Kalangan' and today, our fraternity stands tall in practising, performing and promoting classical dance – Bharatanatyam – not only in the capital, but in our country and beyond its boundaries.

The heritage of our classical dance is a gold mine. Engaging with the arts enables one to discover the magic of literature, philosophy, religion, mythology, languages and yoga. The skills take the practitioner to a path of devotion, physical fitness and further to spiritual fulfillment and self-realization.

I owe immense gratitude to my gurus who put me on to this correct path of artistic pursuit. I am thankful to the many artistes who have worked with me on this arduous journey. I am grateful to my disciples who have learnt and studied and those who are studying now - each of whom have enriched my life and given me energy to continue the same. I feel honoured to have presented the many brilliant musicians and dancers, who with their artistic prowess have inspired us to push our standards to greater excellence. I congratulate and bless my senior disciples, who with their passion and zeal, continue to learn and perform at several platforms, bringing recognition and glory to the institution.

As the six year olds take their first steps in this world of dance today, they evolve from seeds into beautiful trees, blooming and flowering, spreading their fragrance wherever they go.

The joy of being in the moment, living in the space of class-room and bound by the strictest traditions of melody and rhythm becomes a way of life. The Kalanga fraternity is happily growing from strength to strength, year after year. The students bring with them their mothers, fathers, siblings and grandparents who become our extended world.

Hundreds of girls have evolved here who have been fortunate to belong to our family in Kalangan. I take this opportunity to congratulate them and wish that each child who comes to us leaves fulfilled and well-equipped to face the many vicissitudes of life outside. May your child be filled with the sweetness of music and the magic of dance.

Jamuna Krishnan
Director, Kalangan



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the guru

Jamuna Krishnan

"Rarely does one find the coming together of art and intellect, the magic of dance and the mystery of music merging into one seamless entity, an artist whose body, mind and soul speak the unified language of dance, a dancer like Jamuna Krishnan."

A well established and renowned Bharatanatyam dancer, choreographer, composer, scholar and teacher, Jamuna is a prominent member of the arts community in India. Born in a family of artistes, her mother was a vocalist and a veena artiste, who first initiated her into classical arts. Jamuna's passion for Bharatanatyam was nurtured by her Guru Late K.J. Govindarajan, whose senior most disciple she remained for over three decades. One of the senior most disciples of abhinaya exponent, Padmabhushan Smt. Kalanidhi Narayanan, Jamuna's involvement with dance saw a holistic approach as she deeply immersed herself into the learning of Carnatic classical music, under the tutelage of Late. Vidwan S. Gopalakrishnan, Retd. Chief Conductor of the AIR Orchestra.

With the above background, Jamuna brings to Bharatanatyam her own, unique sensibility. After performing the traditional Bharatanatyam repertoire for well over 15 years, she delved into researching the poetry of Vidyapati, Surdas, Kabir, Meera, Rabindranath Tagore and Tulsidas. The adaptation of North-Indian Bhakti and Sringar poetry to the stringent techniques of Bharatanatyam is her singular contribution to the field of Bharatanatyam. By making the dance form more accessible and comprehensible to audiences in Northern India, Jamuna has truly widened the horizons of the art form and has the singular distinction of being the pioneer to incorporate regional poetry into Bharatanatyam. For this purpose, the Ministry of Culture of the Government of India awarded a senior 3- year fellowship to her.

The scholar in Jamuna has been revealed through many of her thought provoking and seminal research papers, each presented before her projects on Vidyapati, Ashtanayikas, Meera, Surdas, Ramalinga Swamigal's Tiru Arutpa and the Divyaprabandams. Her scholarly research has been appreciated at several prestigious art seminars in the country.

Travelled extensively around the world, Jamuna has performed in the United States, Canada and Europe, enthralling audiences with her innovative choreographies and her refreshing approach to the Bharatanatyam genre. She has the proud distinction of being the only artiste to be invited three times by ARTA, a theatre research organisation in Paris to conduct highly successful thematic workshops on abhinaya.

In addition to her credit as a performer, Jamuna is also a revered teacher of Bharatanatyam. In her capacity as a teacher for over 3 decades, Jamuna has brought to stage several well-known dancers, who have now also emerged as teachers in their own right. Notable among them are Geeta Chandran, Ragini Chandershekar, Vasanthi Sridhar, Jai Govinda in Vancouver, Swati Bhise in New York, Pranita Jain in Chicago, Mercedes Pujol in Spain, Rasabihari in the Czech Republic and Maria Kiran and Rebecca in France. Her in-depth exploration into regional poetry has enhanced and developed the repertoire of her students, who regularly perform and teach these choreographies. Several leading dancers of other styles have also regularly worked with her to expand and enrich their repertoire with these researched works.

In recognition of her outstanding contribution to the classical arts, she is the recipient of several prestigious awards, amongst which are – the 'Parishad Samman' by Sahitya Kala Parishad; the distinguished alumni award from the Indraprastha College for Women, Delhi University during the Platinum Jubilee celebrations; the Dandayudhapani Pillai Award 2001 for her unparalleled contribution to Bharatanatyam; PHD Chamber of Commerce & Industry Award for Outstanding Contribution to Art Craft and Culture – 2004" and the "Indira Priyadarshini Award". In 2013, she was conferred with the highly prestigious Central Sangeet Natak Akademi award for her seminal contribution to Bharatanatyam.

As Director and Trustee of her institution, Kalangan Centre for Classical Arts, she is personally imparting dance training to the younger generation. Kalangan has been acclaimed as an eclectic forum where senior and younger artistes – both carnatic musicians and Bharatanatyam dancers – have been presented to art lovers. It has presented more than 300 evenings of classical dance and music. The centre has around 50 young students who are currently being trained in Bharatanatyam by her. Kalangan has trained and completed the 'arangetram' of more than 45 students. Situated away from the din of the city, the centre, with unparalleled aesthetics and a commitment to uphold the purity and grandeur of the classical arts, is a haven for all art lovers.

Enthusiastic and passionate about arts and education, Jamuna combines her multiple roles with unmatched ease. With her vast performing experience, knowledge and long years of teaching, Jamuna is an invaluable member of the arts scene of our country.

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the senior teacher

Ragini Chandershekar

"A rare combination of beauty, grace, intelligence and poise, Ragini's dance persona is an enviable mix of her traditional training coupled with a strikingly contemporary mindset to the world that surrounds her."

Ragini Chandershekar is ranked amongst the finest Bharatanatyam dancers of her generation. Trained in Bharatanatyam by her mother Guru Jamuna Krishnan and by Late Guru K.J. Govindarajan, Ragini's advanced training has been under the tutelage of great masters of the dance form like Late Kalaimamani Guru K.N. Dakshinamoorthy Pillai, Late Vidwan Sri. Karaikudi Shivakumar, Late Padmabhushan Smt. Kalanidhi Narayanan and Late Smt. Usha Srinivasan of Chennai. An accomplished classical singer, her love for music was nurtured under the guidance of Late Guru S. Gopalakrishnan, whose disciple she was for 15 years. She is also trained in Nattuvangam and has conducted several performances of other dancers.

Equipped with her superlative training in dance, her art reflects her own unique sensibilities. Her dance glows with the rare magic of purity and adherence to the traditional form. While her 'nritta' (pure dance) sparkles with the kinetics of movement and space, her 'abhinaya' (art of expression) flows into the subtle spaces within.

With a performance career of over 30 years, Ragini has performed at several prestigious festivals, both at home and abroad, winning critical acclaim from connoisseurs and critics for her impeccably pristine and aesthetic presentations. The Urban Gateways of Chicago, The Sangeet Natak Akademi Swarnotsav Festival, Yuva Mahotsav Festival of the Sahitya Kala Parishad Delhi, inaugural performances at the Ekamra National Dance Festival in Bhubaneshwar and Sri Krishna Gana Sabha in Chennai, 2 consecutive nights at the prestigious Musee Guimet Paris, the 3 day Carnatique Nuits Festival in Paris and for the Tarpan Festival celebrating 75 years of the Gandharva Mahavidyalaya are some of the leading forums where she has performed.

Ragini has also been regularly performing for SPIC MACAY. A graded artiste with the Doordarshan and a senior empanelled artiste with the ICCR, she extensively toured Turkey, China and Hong Kong under their auspices. In 2006, Ragini was awarded the Premi Antoni de Montserrart 2006 scholarship of Department de Programmes Educatius, Casa Asia, Barcelona and performed at the prestigious Asia Festival at Barcelona and Madrid.

She has been the youngest performer to be invited by a theatre research organization, ARTA in Paris to conduct month-long dance workshops in 2001 and 2003.

In March 2010, Ragini collaborated with Marie Pierre Trauden Hill, a celebrated artist from Luxembourg in a unique art-dance-music-film project, 'Curriculart Meets India". This mega production, sponsored by the Embassy of Luxembourg in New Delhi, was featured as part of the Francophonie Week at the Alliance Francaise. A film made on Ragini's choreographic interpretation on the theme "Cycle of Life" was screened during the Francophonie Week and drew rave response.

Ragini has also played the lead role in "Swayam", student film-maker's project dealing with questions on self-identity that won critical acclaim at festivals worldwide.

In recognition of her brilliant talent as a performing artiste, she was conferred with the highly prestigious Ustad Bismillah Khan Yuva Puraskar by the Central Sangeet Natak Akademi, the title of "Yuva Kala Bharati" by Bharat Kalachar in Chennai and the 'Lakshmi Viswanathan Endowment Award' by the Sri Krishna Gana Sabha, Chennai and the Jayadeva Rashtriya Nritya Pratibha Puraskar by the Government of Odisha. Very recently, Ragini has been conferred with the highly prestigious IIDF Award for Bharatanatyam for the year 2017.

Apart from performing extensively, Ragini has been teaching Bharatanatyam at Kalangan Centre for Classical Arts for several years. She is a post graduate in English Literature from the prestigious Lady Sriram College for Women and a post graduate in Public Relations and Advertising.



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"My hearty greetings to the KALANGAN family. It is a worthy landmark to celebrate. I know the pioneering and sincere work done by Jamuna Krishnan, supported by her husband. Jamuna is a respected and versatile artist who has spent years in the capital, guiding students, and Rasikas. Now Ragini a wonderfully talented dancer and Chandrasekar her husband a gifted Mridangam vidwan, are taking it forward. I wish KALANGAN and everybody involved in this celebration a lot of aesthetic pleasure and joy in the divine art of Dance."

Seen and Heard by

Nritya Kalanidhi Lakshmi Viswanathan



In Bharatanatyam taught by the old Nattuvanars under whom some of us trained in our youth, "body language" was not a common word. The Gurus watched us with a keen eye to ensure correctness or "Anga Sudham". In my case, as I did not attend a class full of students, I had to work out my body language only by following the Guru's verbal instructions, because he very rarely got up and demonstrated. Thus a process of aesthetic self evaluation became a part of my dance education. I never danced to "show off" my capabilities. I only danced to get the approval of my mentor. Sure enough if I lost track I was reigned in with small admonishments. Thus I learnt key aspects like appropriateness, proportion (Alavu in Tamil) and various small things like delicate approach, subtlety, grace, suggestiveness, precision, brevity, etc. As I matured I taught myself the importance of context, the sub- text in lyrics, the depth of poetry and the in-ness of emotion in Art.

Simultaneous with dance I learnt Karnatic music. As they say, the voice is the best vehicle of expression, whether it is melody or lyrics. I gathered an intuitive response to every nuance of music and rhythm. By the time I became a full fledged dancer I could re- act to every nuance in music, mentally, and also physically. When there was a melodious "sangathi" in the song, perhaps in a scene like the Nayika speaking to her pet parrot, my "asaivu", that is, body movement aligned itself effortlessly to the music.

The reason for my bringing up this topic is that I see a lot of strenuous exaggerations today in Abhinaya as well as Nrtta. The stress factor is so evident that many instances of emotion expressed by a dancer using exaggerated body language is common. It holds no candle to essential "bhava". I see dancers flopping on the floor and continuing their agonised facial expressions and languid movements for several minutes while expressing longing, separation etc. As it goes on and on, I do not feel much sympathy for this Nayika's predicament. I am, as an observer, merely waiting for her to get up and get on with the Varnam, or Padam.

There is this tendency to copy any style of dance today. Take for example the simple statement of an "aruddhi" in a Varnam. It is actually a full stop in the composition for you to take on the next part. With elaborate and long leaps, jumps, and poses, you may get dangerously close to the mikes in front of your mridangam accompaniment, but you don't achieve anything aesthetically worth all that trouble. You have merely taken the punch away from your Korvai of pure dance which may have it's origins in the creative intellect of a Guru. You make the audience forget this part of the Varnam and it's innate dance-worthiness. You may want to impress your audience as would a Kathak dancer standing at the edge of the stage, but you lose your way in the process.

Dramatic story telling receives many a loud cheer from audiences. The more virulent the episode such as the Narasimha Avataram the more it is danced with exaggerated body language. In this case often the lighting person is over cooperative, flashing reds and blues with enthusiasm. My question is…why take up this episode. Small children enacting such stories is perhaps more appropriate. For mature dancers, Bharatanatyam offers a host of other themes to explore.

I am a votary of the old classic Tanjavur style of Bharatanatyam in style and content. Optimistically I conclude that there sure is a small minority among dancers and teachers who are sensitive to keep the art subtle and poetic, while displaying good technique set to classical music. The majestic quality of a well proportioned Nrtta passage juxtaposed by elegant and subtle Abhinaya is an unbeatable combination in traditional Bharatanatayam.

Ojapali Dances of Assam

BY DR SUNIL KOTHARI

Padma Shri, Sangeet Natak Akademi awardee and Ratna Sadasya-Fellow



Photo Credit: Avinash Pasricha

From the corpus of Sattriya dances of Assam, Ojapali form deserves special mention. Ojapali has Vaishnav and Shakta division. The former is associated with Vasudeva puja and the latter with Shakta worship, popularly known as Manasa puja. The former is called Vyhar or Vyahagowa Ojapali (epic-based Ojapali and the latter is known as Sukannani Ojapali (non-epic-based Ojapali).

The songs of Vyahagowa Ojapali are based on episodes from the Mahabharata and the Ramayana, whereas those of Sukannani are from the Padmapurana, translated from Sanskrit into Assamese by Sukavi Narayanadeva, who lived in the 16th Century.It, requires several days to be presented in full. It is performed mainly as a ritual in the worship of Manasa. Sometimes the Ojas use the songs of two early Assamese poets, Manakara and Durgabara .

Sattriya Ojapali is prevalent in Kamalabari Sattra on Majuli Island, Auniati and Barpeta Sattra among others. The Sattriya Ojapali performance is divided into five units: Raga, Shloka, Geet, Diha and Pada. Raga has scintillating mnemonics used for nritta, pure dance. Different abhinaya sections are punctuated with nritta.Vachikabhinaya is salient feature of Ojapali. Main Oja leads the singing and dance and a number of backup singers, musicians stand behind and dance, playing cymbals supporting the lead Oja. Various talas and rhythms are used when dancing. In Sukannani Ojapali the story of Manasa is narrated. The appeasement of Manasa Goddess is the central theme. Ojapali dances are called 'Psalm of the Gandharvas.'

Since 2000 when Sangeet Natak Akademi gave a formal recognition to Sattriya Dances of Assam as the eight classical dance form, the Ojapali dances have been often presented as a part of Sattriya Dances. The main singer sings the text and the backup musicians playing cymbals often join the main singer to further narrate the story. The mythological stories are known to people as a shared tradition. Therefore Ojapali dances are a part of social and religious life of people of Assam

Often Ojapali dances contain the presentation of Dashavatara, ten incarnations of Vishnu. The Assamese version is different and the hastas for some avataras are different. For instance Keshavadhruta sukara rupa, the hastas used differ from Abhinaya Darpana. To suggest sukara rupa, the dancers moves with two palms waving and bending from waist towards the earth. Most of them follow common images for Matsya, Kacchapa and so on. Because local variations become tradition and part of dance.

Dressed in spotless white dhotis, anagarkhas and pugrees the group looks impressive.The other dancers stand behind the main singer and move from one foot to another and give a feeling of swinging from side to side. There is distinct mukhajabhinaya also as accompaniment to singing and expressions on face become vivid.

The classical elements for sahiyta, music, pada chalana, hasts-hand gestures and white costumes for aharya meet with the classical aspects of the form. The story of Manasa is often presented as it is known to public.

Sangeet Natak Akademi has been honouring senior gurus with award for Ojapali dances. The Sattriya dances are so vast in their exponents that besides Assam few well known performers are known outside Assam. Because of large number of dancers it is often found difficult to invite them from Assam to other cities.

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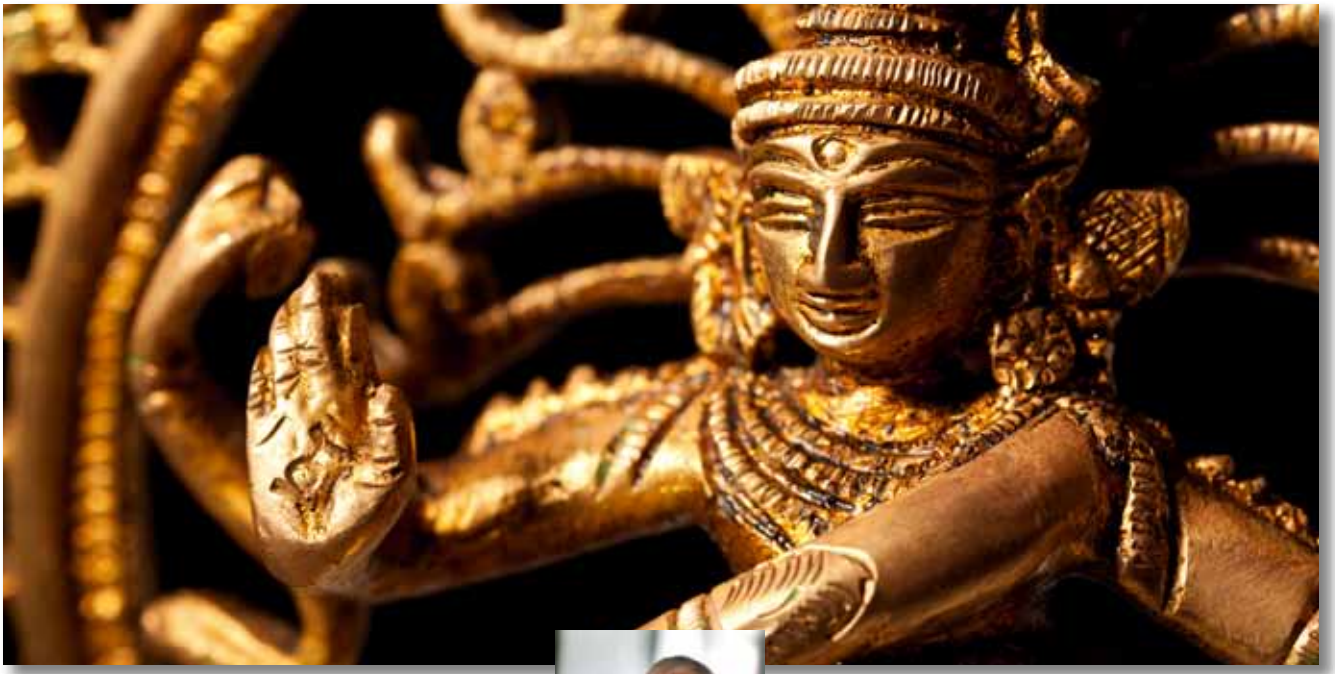
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On Preserving the Core Stillness of Indian Dance

BY LEELA VENKATARAMAN
Eminent Dance Critic and Scholar

In a fast changing world wherein an inherited set of values are being constantly questioned, if we were to expect Dance to be the one island where from a haloed past to the present we are carrying an unbroken legacy in different manifestations, we would only be betraying ourselves, with a foolish smugness.





One must realize that notwithstanding the good intentions of reasserting our Indian identity, with which the delving into the past texts and reviving dance and music traditions took place during the nationalist struggle, with robust support from the powers that be in the government, came ruptures and contradictions the dance world has been negotiating with. Even as we abolished and denied patronage to a body of traditional performers, we were creating revivals of forms which were being linked to ancient treatises. Our best efforts were to incorporate what one believed was the best of the old with new, in a revived version for the proscenium situation.

I have at times asked myself if by linking art forms to treatises, giving them the recognition, the awareness and the legitimacy of a very old history, we were also unconsciously investing them with a structured permanence which would have to accommodate changes resulting from the mingling of multi cultural streams, at a time when one speaks of the global village.

Leave alone the Indian, preserving even the regional identity of an art form is not easy today. To quote Kapila Vatsyayan "The idea of continuities, as also a recognition of the need for a constant readiness for adaptation and assimilation, was inherent…the concept of a still centre of being manifested through a multiplicity of intellectual disciplines, artistic expressions, and modes of behavior. Conduct and action was fundamental to such a view. Culture was the touchstone by which the very quality of life was judged, by which its rhythm and pace were measured." What one needed to retain through the ages was "the still centre of Being". The idea of course was that one could achieve and aspire for "a state of release", a beatitude here and now.

Due to various arguments against the devadasis, dance which had been brought over to the proscenium was given a different and perhaps more prescribed tone. In the urge to veto sensuality, one argued for spirituality – ironically the dance of the

devadasis had been part of temple ritual. In the mass hysteria of times, institutionalizing dance teaching enabled retaining the technique, which otherwise would have been totally lost. But did it also iron out individual qualities of dancing minds and bodies? For instance, just reflecting over persons who were trained under the great Meenakshi Sundaram Pillai like Rukmini Devi herself, Mrinalini Sarabhai, Ramgopal, Shanta Rao, Krishna Rao and Chandrabhaga – and one sees how different each of them was from the other. There was no clone like sameness which one comes across today with performer/ teachers having in a big way taken over the training. Is teaching today cutting out the individual specialty in a student?

Since revival of classical dances became a part of the narrative of emerging nationhood and the nationalistic struggle, Dance as a designed highly self-conscious, conformist art form, has tended to become today, for a cosmopolitan audience, highly exhibitionistic, virtuosity- oriented and clever. Talking about its still core, one needs to ask as to how free or autonomous the classical dancer is in making choices away from the prescribed presentation format? Did the artists become in the newly independent India, the producers of a new commodity under the bidding of the master from the metropolitan centre, as Lokendra Arambam, the Manipuri scholar maintained? The central hierarchy recognizing the dancer who fell in line with what was being conceived as Classical Dance, named dancers as nationalists, as cultural ambassadors and today as proud achievers with Padma awards etc. But what has happened to art dance with its still centre? Using freely the Padma title for self-glorification, have we forgotten that what we have extolled in the traditional form, springs from a culture of humility, which has been recognized as the first requirement in an evolved artist?

Said Avvaiyyar: *"Kattradu Kaimanalavu, Kallaadadu ulagalavu"* – What one knows is just as much earth as one can hold in one's fist; what one does not know is as much as this entire Universe". We have constantly stressed the fact that the greatest works of art in India have no vestige of personal identity of authorship. This anonymity of the artist belonged to a type of culture dominated by the longing to be liberated from oneself --- of self-abnegation, of total detachment. Is this attitude springing from a world view, possible in the scene in which dance today functions? Asking for the constant erasing of the ego is not what the spirited young of today ask for. What happens to art dance if the autonomy of the individual is not recognized in the constant need to stamp out the ego?

How does one command the spirituality when one is operating in conditions dictated by the market? In the constant lobbying for awards, in the one-upmanship practised to command a major share of performance opportunities, to be considered for festivals held in foreign countries by the ICCR, in the jostling for power to be on various committees, where is the other worldliness one speaks of that dance aspires to? This is the scene in which the dancer today practises her art. While admiring the ability for donning scores of hats with such negotiating ability, I also wonder what happens to the artiste inside the art!

As for dance analysis and critiquing, the less said the better. Most assessment has become public relations writing. We, today are largely confusing dance to be a physical virtue---beautiful to the eye. But the art is an intellectual and not a physical virtue. As Anand Coomaraswamy said: "Beauty has to do with knowledge and goodness, of which it is precisely the attractive aspect, and since it is by beauty we are attracted to a work, its beauty is only a means to an end… for, the ultimate purpose of art is always one of effective communication."

What did Coomaraswamy say about music---"its sorrow is without tears, its joy without exultation and it is passionate without any loss of serenity."

A work of art cannot just be good technique and physical attraction. It has to have a great deal of thought, of deep reflection behind it. Youngsters who are learning have to know why we dip into poetry of the epics or of a Kalidas again and again. Sri Aurobindo, speaking of the words of a poet and why they are thought to contain eternal verities in them because they spring from overhead levels---from deep insight said:

Lokikaanaam hi sadhoonaam artha vaagnuvartate
Rishirnaam purnaraadhyaanaam vacham arthojanudhaavati

(In the case of ordinary men, their words try to gain a meaning, but in the case of seers or poets, meanings run after their expression.)

Where is dance placed today?

Dance itself today, by the very nature of things lives at various levels. The gurus of various traditions were themselves responsible for taking our art forms to various countries by teaching several non-Indian students. With many traditions like Bharatanatyam, Kathak, Odissi, even Kuchipudi attracting so many aspirants from various parts of the world, compulsions of the performance scene have split the integrity of a form---which has a special form of music, literature pertaining to a or certain languages, a unique vocabulary of rhythmic syllables, along with the technique of body movement. The teachers have to be familiar with each of these disciplines, if they want to go beyond canned pre-recorded items being taught to the students. For example, Dominique Delorme, one of the best of late Muthuswamy Pillai's students, after going back to France, can do little with his Bharatanatyam training, for he does not have mastery over the music and only a very nodding acquaintance with a language like Tamil.

How does one define the dance culture one lives in? It depends on the state of the mind and the process to it. There is a crisis of confidence in one's own culture. Should dance reflect consciously the state of the society we live in? Whether dance is woven around myth or societal issues, what one looks for in the art is the complete involvement of the artiste, where he as a persona ceases to exist, where his art opens to the audience spaces one cannot experience in mundane everyday life, when he makes something inside you sing, then it is art dance at its best. In the vast sea of spectacularly ornamented, technically brilliant fare, one suddenly sees the dancer in the dance---and feels that all is well.



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Bharatanatyam – What For?

BY RAGINI CHANDERSHEKAR

The ancient classical dance tradition of Bharatanatyam is an evolving, exciting style that is alive to the changing cultural environment in which the dance finds itself today. The form that took birth as temple, ritualistic art, steeped in the fragrance of 'bhakti' has today metamorphosed itself into a pulsating language that speaks across cultures and geographical boundaries.



As a practitioner of Bharatanatyam for well over 30 years, my obsession with this art form began when I was a toddler. As daughter to a well-known dancer and teacher, our home would vibrate with the resonance of dance and music 24/7! My growing up years were filled with classes and performances, orchestra rehearsals, sessions with my gurus, working with fellow dancers, countless evenings with practice classes…. ahh…the memory of those years is priceless. I am fortunate to be perhaps among the very few dancers of my generation to receive tutelage in dance under the 'Guru-Shishya Parampara' style, wherein my interactions with the venerated gurus were highly personal sessions soaked in laughter and learning.

As the decades have wafted by, I have developed a bond with my art that cannot be expressed in words. I have spent considerable years in performing, receiving accolades, learning, mastering the form under different experts, travelling and interacting with equally passionate dancers. The desire to create and 'make' the dance or 'to dance' itself is now a deeply awakened one. It is not the 'taught gesture' or 'practiced hand movement' that makes the dance picture-perfect. Dance, to me, today is full of the little imperfections that are so infused with passion and madness that they become the 'dance' itself. The process of creating dance comes with a heightened understanding of music, poetry, movement, mythology, sculpture, literature, space, body and mind. The inscape of the artiste is constantly painted with the colours of poetry, music and movement in order to engage in a dialogue with the audience. This precious interaction has been at the core of the 'rasa' theory that aims to create a highly aesthetic experience for the 'rasika' as well as the artiste.

But what really makes the dance relevant in changing times? It provides an inexplicable link to one's cultural roots and milieu. Our literature, poetry and music aid as vital tools to translate thoughts into movement that transcends space and time. My engagement with dance has gifted me with emotional stability, physical strength and mental fortitude to deal with the diverse vicissitudes of life. The language of dance permeates mundane day-to-day activities and infuses them with fresh meaning and vitality. It is dance alone that offers an oasis of calm in turbulent times where life seems to lose its meaning and anchorage. Till the breath pulsates with the tap of Shiva's feet, dance will continue to hold meaning and add value to our lives. Till the end of time, when all shall be still, it is dance alone that will vibrate with life and love. Till the last breath in my body, may I dance!



Bharatanatyam

Alive, Loved & Flourishing

BY MANISH SETH - VICE PRESIDENT, KALANGAN TRUST

If you love to dance, India is the place to be. The country is home to some of the world's oldest classical dance forms like Bharatanatyam, Odissi and Kathak.



The cultural flavours of South India are filled with layers of ethnicity, especially when it spreads onto the regions of Tamil Nadu, beauty and elegance is at its traditional best. Bharatnatyam is one of the oldest, most famous and popular dance forms, which define the true essence of the region.

It was nurtured in the temples and courts of southern India since ancient times. The art was handed down as a living tradition from generation to generation under the Devadasi system under which women were dedicated to temples to serve the deity as dancers and musicians forming part of the elaborate rituals. These highly talented artists and the male gurus (Nattuvanars) were the sole repository of the art until the early 20th century when a renewal of interest in India's cultural heritage prompted the educated elite to discover its beauty.

As we integrate ourselves with the cultural soil of Tamil Nadu, we are ethnically introduced with the cultural fragrance of the city in the form of art. The purity and grace, is reflected with sheer tenderness and marvelling elegance to depict Bharatnatyam's chemistry with the multilayer Indian heritage.

Today, Bharatanatyam is one of the most popular and widely performed dance styles and is practiced by male and female dancers all over India. Due to its wide range of movements and postures and the balanced melange of the rhythmic and mimetic aspects lends itself well to experimental and fusion choreography.

There is no dearth of talent in Bharatanatyam. One cannot say the same about other classical dance forms. But no other form is thriving more than Bharatanatyam is. Through hundreds of students, hundreds of Gurus and not just in Chennai but even in other places, the dance form has found passionate practitioners.

Blossoming in different styles and schools of thought like Pandanallur, Thanjavur, Mysore and Kalakshetra variants, the dance form is only growing in strength. Generation after generation, Bharatanatyam has been lucky enough to find artistes who have held the flag high at all times. Each of these artistes is a cultural ambassador who represents a rich heritage of the classical dance tradition. More power to them!

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Anjana Natarajan

Currently pursuing BA. Program from
Janaki Devi Memorial College, Delhi University

"I am extremely fortunate to be trained at Kalangan under the watchful eyes of Guru Smt Jamuna Krishnan and Smt Ragini Chandershekar. Guruji has always been more than a mentor who has not only taught the execution of dance in the perfect way but also values and discipline which is an important part of one's life."

Performances

- Performed at Chennai on the occasion of birthday celebration of late Guru Padmashri K.N.Dandayudapani Pillai in the year 2011 to 2014
- Performed at Kamakshi temple RK Puram ,Delhi and Ram Mandir Dwaraka ,New Delhi on the occasion of Navaratri celebration 2014
- Performed on the invitation of the Air Marshal on the occasion of Diwali to demonstrate our classical dance heritage to a foreign audience in 2014
- Performed at a SPIC MACAY event in 2015 in Kota, Rajasthan on the occasion of Dusshera organised by the Government of Rajasthan.
- Performed at Music Academy Chennai 2016 in a performance jointly presented by Kalangan Trust and Maarga Academy, Chennai.
- Performed at Chinmaya Mission New Delhi 2016
- Performed at GANESH NATYALAYA,BHARATANATYAM MARATHON on 23rd September 2017
- Performed at AMBROSIA (award giving function) at The LEELA Gurgaon On 19th January
- Performed at the Lalit Kala Academy Mela 2017
- Performed at international conference at the office of the Dean of student welfare 2017
- Performed at Vice Regal Lounge, Delhi University, North Campus 2017
- Performed in Sangam Mahotsav (music and dance festival), 20thMarch 2018
- Performed in IIDF (India International Dance Festival), supported by ICCR on 14th April 2018
- Performed in Tirupati Tirumala Devasthanam on 25th April 2018
- Performed in 98th birth anniversary celebration of Padmasri K.N.Dandayudapani Pillai under Kalaimamani Dr. Uma Anand on June 24th 2018.
- Performed in Gaj Mahotsav Festival on 14th and 15th August 2018.

Achievements

- Has repeatedly won 1st prize in school for classical dance since 2011 till 2017
- Has won 1st position in competition conducted by Jansanskriti institution for classical dance Bharatanatyam {2013,2014 and 2015}
- Has won 1st position in competition for classical dance conducted by AIPA (2016)
- Has won 3rd position in Bal Kala Utsav competition in Bharatanatyam conducted for young amateur artist of India.
- Has won 4th position in competition for classical dance (2016) conducted by TAPAS
- Quarter finalist for Senior category ALL INDIA COMPETITION FOR BHARATANATYAM a television reality show called NATYARATNA (2016)
- Has won 1st position in GARGI (Reverie Symphony'18) 2018
- Has won 1st prize in "Rhythm Classical dance competition" presented by Delhi Studio 4 and Anjana Welfare Society at IIC, Delhi on 2nd Sept 2018
- Junior CCERT Scholarship holder for Classical dance-Bharatanatyam- since 2012.
- Best Classical dancer award at Air Force Bal Bharati School for 2016-2017
- Passed the 1st year certificate course of Bharatanatyam held by the Tamil Nadu Music and Fine Arts University.





Annaika Ahuja

Undergraduate Student at the University of Bath

"I feel privileged to be a part of the Kalangan family for the past 14 years. I am currently a student at the University of Bath, but I continue to dance and perform on various platforms worldwide, and also in India while still under Guruji's tutelage."

I completed my Arangetram in April 2016 and over the last few years, I have represented Kalangan in a number of prestigious dance competitions and festivals in India, winning laurels and recognition in each one of them.

I was awarded the title "Bharat Nrithya Vishmaya" for securing the highest position at the Naveen Kalakar Festival 2017 in Bhuvaneshwar, Odisha. I was also elected as the President of the Modern School, Dance Society (2016-17).

It was a matter of immense honour for me to perform at the renowned Music Academy, Chennai in November 2017 in a performance jointly presented by Kalangan and Maarga in Chennai and I am deeply grateful to Guruji and Ragini Maam for making this dream come true.

Besides conducting a beginner's Bharatanatyam class in the University of Bath, I have performed in London, UK as well as The Cracovia Danza festival in Krakow, Poland, representing my beloved art form at international platforms.

Guruji's attention to detail and utmost faith in me along with Ragini Maam's unflagging support and need for perfection moulded me at every step in my life.

A child who initially would only follow instructions and dance almost robotically, learnt how to surrender herself to the music and create magic onstage. Such is the power of this beautiful art form and the blessings of my Guru.

Guruji and my close involvement with Kalangan helped me connect with my culture in more ways than I can think of. My dance life enabled me to escape the monotony and brought a free flow, a sense of passion and sensitivity, an understanding of things at a more spiritual level. Dancing, and especially performing at the prestigious platforms Kalangan has obliged me with in the past few years, has been my oasis of calm amidst the chaos. To me, the dance class has always been a parallel universe of pure happiness, which would always make me count my lucky stars for the day that I joined this institution back in 2004.

Over these glorious years, I have sometimes faced many challenges in my journey. Be it fighting the typical Indian system of schooling just so I could continue dancing in the midst of my Class XII board exams or making the toughest choice of my life to move to another country, away from my dance class, but the way my Gurus supported me through this transition is just what affirms my belief that this passion of mine will never fade away and I will continue to practice and perform, making Kalangan proud for a very very long time to come.





Chandsi Kataria

Class XI, Vasant Valley School, New Delhi

"I started learning Bharatanatyam from Guru Jamuna Krishnan ji when I was 10 years old. The deep connection was instant and there has been no looking back ever since.

Kalangan soon became my family and Guru ji my mentor. Her perseverance as a teacher has always kept me motivated and is a constant reminder that there is always scope for improvement. The full credit for my growth as a dancer as well as the overall development of my personality goes to Guru ji."

Performances & Achievements

- She has been receiving the 'Proficiency in Indian Dance' award from 2011-2018 in school.
- She was selected to perform a solo presentation as a part of the school exchange programme in Bhutan in 2015.
- She presented her 'Arangetram' on 9th April 2016 at India International Centre.
- She won the third prize in the junior solo category in the Tapas competition on 7th August 2016.
- She was a part of the annual day of Kalangan held at Chinmaya Mission on 27th August 2016 and the temple performance at Ayyappa temple in R.K. Puram
- She performed for a foreign delegation in school and for the 'Nanhi Chah' debate competition.
- She won the third prize in the senior solo category in AIPA held on 1st October 2016.
- She performed for the Asian Ministerial Conference on Disaster Risk Reduction along with her teacher Ragini Chandershekar at the Taj Palace Hotel on 3rd November 2016.
- On 9th November 2016, she was part of the performance where the senior disciples of Guru Jamuna Krishnan presented an evening of Bharatanatyam in Chennai co-sponsored By MAARGA Academy of Music at the Music Academy.
- She was part of 'Nrithanrithyathi'- a festival of Indian Classical Dance on 8th April 2017 in Bhilai.
- She danced in an "Evening of Abhinaya" featuring the senior disciples of Guru Jamuna Krishnan at Triveni Kala Sangam in October 2017.
- She was part of the Naveen Kalakar Dance Festival in June 2017 held at Bhubaneshwar.
- She has been part of several cultural exchange programmes like the Krakow International Dance Festival in Poland and the World Yoga Day Dance Festival in Hungary.
- She has also performed solo presentations twice at the Nehru Centre in London.





Gayatri Seth

Class XII, Delhi Public School, R.K.Puram, New Delhi

"Growing up as a dancer is the most beautiful thing I could have asked for. Some just see it as a hobby, but I see it as my whole life. All this could have not been possible without Guru ji.

Thank you ma'am have for making me fall in love with dance and no amount of words are enough to express what you mean to me.

Thank you Ragini maam for always guiding me and encouraging me to push my limits."

Achievements 2017

- Participated in national solo classical dance competition held in Mumbai organized by Ved Institute of Performing Arts.
- Performed at the annual alumni meet held at Guru Gobind Singh College of Commerce, Delhi University.
- International conference for a delegation from 22 countries, organized by CIAA(India Law Offices)
- Kalapshree Natyanjali 2017 held at the Jagmohana Palace Mysore.
- Nrithannrithyathi festival of dance organised by Nrithyathi Kalshetram at Bhilai.
- Confluence 2017-Unification of Leadership, knowledge ,skill and empowerment. She gave a recital at the PHD chamber of commerce and industry, New Delhi.
- Nrityanjali Festival of classical dance held in New Delhi.
- Nrithya Basant International Cultural Carnival 2017, held at the Saim University at Bangkok, Thailand.
- Naveen Kalakar festival held at Bhubaneshwar, Odisha where she was awarded the Nrithya Vishmaya Award.
- Guru Purnima celebration organised by the Omkar Music trust held at New Delhi.
- She was awarded the Naatya Manjari Award at the Sathyabhama Yuva Nrityotsav 2017 held at Vishakhapatnam, Andhra Pradesh.
- She participated in the 18th Cracovia Danza Festival in Krakow, Poland where she showcased her Bharatanatyam dance style and attended a workshop for Polish Dance.
- She performed at the Vietnam National Day celebrations organised by the Embassy of Vietnam, New Delhi.
- She participated in the Nitya Akhanda Nrittam held at the Ganesa Natyalaya (a 27 hour non-stop Bharatanatyam marathon relay).
- Sai Nrityotsav 101 held at Banglore, a monthly dance festival organised by Sai Arts international.
- She was a part of the "Evening of Abhinaya" organised by Kalangan
- She was privileged to be a part of the Kartik Purnima Festival at Udaipur organised by the Maharana Mewar Charitable Foundation held against the magnificent backdrop of the Udaipur Palace.
- Chinmaya Mission auditorium in Delhi as a part of the Kalangan Annual day.
- Ayyappa Temple at R.K. Puram, New Delhi.
- 10th Durga Rang Mahotsava organised by the Durga Sanskritik Kala Kendra and Riddhi Siddhi Creations where she was awarded the Durga Ratna award.
- Krishna Gana Sabha Ilamayil Thiramai festival in Chennai.

Achievements 2018

- Gana Mukundhapriya Sabha in Chennai.
- The Ministry of Culture of Pondicherry invited her to perform in Pondicherry as a part of the cultural festival and also for the closing ceremony of the international yoga festival.
- She performed at All India Bharat gas distributors convention held in Mumbai.
- The Golden Estate, Faridabad- a privileged living centre for senior citizens.
- World famous Khajuraho Dance Festival.
- Performed at Bhilai for Nrithyathi Kalakshetram,for their festival Nrithanrithyati-received the title of Nritya Yuva Pratibha.
- IIDF, New Delhi.
- Nadaneeranjanam, live telecast by SVBC channel, at Tirupati.
- Performed in various cities around Budapest in Hungary, with the troupe of Alaknanda Institute of Performing Arts.
- Mohan's Rang Mahotsav in Vrindavan.
- Performed for Gaj Mahotsav, organized by Wildlife Trust of India at Indira Gandhi National Centre for the Arts, New Delhi.
- Performed for the World Heritage Festival, organised by the Maharana Mewar Charitable Trust at Udaipur.



Hridika Soni

Class X, Bluebells School International, New Delhi

"At every dance class, I look forward to the stimulating discussions and the wonderful encouragements. Along with the eclectic dance lessons, I fondly look up to guruji's teachings which are profound and a beautiful way to live life. What I learn from Jamuna ma'am and Ragini ma'am is now an integral part of my personality and I consider myself blessed to be in their company.

I dream of the day when I will dance with Ragini ma'am on stage."

Performances and Achievements

- Hridika is a recipient of CCERT scholarship.
- With the blessings of her gurus, Hridika's arangetram was held on November 18, 2017.
- Represented Delhi in "NATYARATNA" a TV reality show for Bharatanatyam dancers in 2016 produced for Shankara TV.
- Participated in the annual shows of her Dance school- Kalangan (Centre for Classical Arts) at Tamil Sangam, Chinmaya Auditorium and Aayyappa Temple.
- She performed at the India International Dance Festival in April 2018.
- She performed on the occasion of Ganesh Utsav organized by Sri Satya Sai Samiti at the All India Sikh Foundation, AISF hall.
- She won the first prize at TAPAS (The Academy for Performing Arts).
- She secured the third position at the Sanskriti Pratibha Utsav organised by Alaknanda Institute of Performing Arts.
- Hridika has been awarded a consolation prize in the 3rd International Dance competition and festival-2018 organized by Nrityanjali, New Delhi.

Eesha Shekhar

Class XI, Delhi Public School, R.K Puram , New Delhi

"Dance has always been a way for me to express myself. Out of all places, dance class is one where I am stress-free and enjoyed myself thoroughly.

We've all become a family through one common link, and that is dance. Guruji has always gracefully imparted the knowledge of life -through dance-to us.

Whenever I thought I couldn't do it, my guruji pushed me to believe in myself and never give up."





Khushi Raizada

Class XII, Shri Ram School, Aravali

"Dance is an integral part of my life and it has taught me discipline and determination.

It is because of Guruj and Ragini ma'am that I have reached this beautiful stage in my life.

Dance class has taught me how to love and feel dance as a verb, and not just as complicated movements."



Performances & Achievements

- She had her 'Arangetram' on 19th July 2015
- She secured the 2nd position in the Sanskriti Pratibha Utsav 2017 in the solo category conducted by Alaknanda Institute of Performing Arts on 1st October 2017.
- Shri Utsav 2017- 2nd position and best choreography award.
- Kalpashree Natya Ravali Award 2017 in Chennai at the dance festival at the Kapaaleeshwarar temple in Chennai on 15th October 2017.
- She was part of the performance that featured the senior disciples of Guru Jamuna Krishnan in an "Evening of Abhinaya" at the Triveni Chamber Theatre in October 2017.
- She secured the 3rd position in the Nrityanjali Dance Festival 2017 in the solo category held in New Delhi on the 28th of October 2017.
- She secured the 1st position in the National Brahma Saadhna Indian Classical Dance competition held by Brahmnaad in Mumbai in December 2017.
- She secured the 1st position in the Smriti Sankalan 2017 dance competition held in New Delhi.
- She secured the 2nd position in the Krishna Rang Mahotsav competition held in Mathura in January 2018.
- Received the 'Nritya Vidushi Award' at the Nataranjali Dance Festival held in Kolkata in January 2018.
- She danced as part of the Kalangan Dance Company for Naadaneerajanam SVBC at Tirupati Temple in April 2018.
- Secured 1st position in the All India Dance Competition held by IACS in April 2018 in Ahmedabad.
- She danced as a part of the Kalangan Dance Company at the prestigious World Living Heritage Festival held at Udaipur in October 2018.



Radhika Tandon

Class XII, Modern School Barakhamba Road, New Delhi

"Guruji has always showed her affection and loved me like her family.

She has taught me self-discipline in life, how to follow the right path and make the right decisions."

Performances and Achievements 2016

- New Delhi Rank 5 in Natyaratna – A Bharatanatyam reality show on Shankara TV
- Secured 3rd position in Bharatam 2 – Bharatanatyam Competition 2016 organized by The Academy for Performing Arts
- Secured 1st position in Bharatanatyam Duet at Sanskriti Pratibha Utsav 2016 organized by Alaknanda Institute of Performing Arts
- Secured 3rd position in Bharatantyam Solo Professional at Sanskriti Pratibha Utsav 2016 organized by Alaknanda Institute of Performing Arts
- Participated in Iridescence Dance Competition held in Carmel Convent School
- Performed a cultural program at the Asian Ministerial Conference on Disaster Risk Reduction organized by the Ministry of Home Affairs, Government of India held at the Taj Palace Hotel New Delhi
- Was part of the Kalangan Dance Company that was presented in a performance co-sponsored by Kalangan Trust and MAARGA Academy of Music in Chennai held at the Music Academy.
- Performed at an evening of dance presented by Kalangan Trust at the Chinmaya Mission in New Delhi.
- Performed at the Ayyappan Temple in R.K. Puram in New Delhi in a dance presentation organized by Kalangan

Performances and Achievements 2017

- Secured 1st position at "Bailamos – Fiesta De Bailar", a dance fest held at Presentation Convent Senior Secondary School in New Delhi
- Danced at the prestigious Naveen Kalakar Dance Festival and the Jayadev Rashtriya Samaroh in Bhubaneshwar, winning the highest rank and the title of "NRITHYA VISHMAYA" for achieving above 90% marks in the Bharatanatyam category
- Secured 1st position in Bharatam 3 – Bharatanatyam Competition 2017 organized by The Academy for Performing Arts
- Secured 3rd position in Bharatanatyam solo professional category at Sanskriti Pratibha Utsav 2017 organized by Alaknanda Institute of Performing Arts
- Participated in Nitya Akhanda Nrittam, a 27 hour non-stop Bharatanatyam marathon relay organized by Ganesa Natyalaya
- Participated in the 2nd International Classical Dance Festival 2017 organized by Nrityanjali
- Got a Principal's Appreciation Card for Outstanding Performance in Dance in the Independence Day Celebrations 2017 of Modern School Barakhamba Road.
- Performed an Abhinaya program at the Triveni Kala Sangam in New Delhi organized by Kalangan.
- Performed at the prestigious Kartik Purnima Festival for Raja Arvind Singh Mewar at The City Palace, Udaipur
- Performed a cultural program at the Chinmaya Mission in New Delhi organized by Kalangan.

Performances and Achievements 2018

- Performed in the Indian High Commission - The Nehru Centre in London, United Kingdom



- Performed in the 'Festiwal Tańców Dworskich Cracovia Danza 2018' held in Kraków, Poland and acquired a diploma in Spanish dance - level 1 and Polish court dance – level 1.
- Was part of the Kalangan Dance Company and danced at the prestigious World Living Heritage Festival organized by the Maharana Mewar Foundation at Udaipur.



Shreyasi Gopinath

Bharatanatyam Dancer and Teacher

"Dance has always deeply connected me to the universe and above to the God.

Post Kalakshetra, as I was moving back to Delhi and was suggested Jamuna Akka by Priyadarshini Govind.

The last five years of being with Guruji have been extremely enriching as she is a fount of knowledge and is generous in her sharing of her exceptional technique and mastery of the form. This has added a new dimension to my art."

- Scholarship from the Ministry of Culture, Government of India.

Performances (India)

- Soorya National Theatre Festival, (Solo Dance Drama) under the aegis of Shri. Soorya Krishnamoorthy
- The Chilanka Festival, organized by Department of Culture, Govt. of Kerala
- Soorya Festival Kerala Tour: Solo dance dramas at Palakkad, Thrissur and Trivandrum
- Sangeet Natak Academy under aegis at New Delhi and Udaipur
- Spirit of Youth, Music Academy, Chennai
- Puthur Festival, Palghat (Twice)
- Pallavotsavam, Mysore, under the aegis of Dr. Vasundhara Doraiswamy
- Chhattisgarh Government, Raipur, 10 day performance & lecture demonstration tour
- Directorate Art and Culture, Government of Goa, 10 day performance & lecture demonstration tour
- Mylapore Fine Arts, Chennai
- Natya Pravaha, Hyderabad
- Cuttack Mahotsav, organized by Utkal Yuva Sanskrutik Sangh
- Nrithya Yathi Festival, Bhilai
- Vadakkunnathan Kshetram, Thrissur
- Sant Vani series curated by Usha RK at Sangeet Shyamala, New Delhi
- Swathi Thirunal Festival 2017, India Habitat Centre.

Performances (International)

- All China Youth Cultural Exchange, China
- 5 City Tour Mexico, Ministry of Culture
- Alan & Becky Dance Company, Hong Kong
- Nritya Basant, Siam University, Thailand

Empanelment

- Empanelment with India International Rural Cultural Centre (IRCEN) allows me the opportunity to perform, conduct workshops & lecture demonstrations across rural India.



Felicitation

- Gopi Krishna Award for National Excellence at Nrithya Yathi Festival, Bhilai
- Nritya Mani and Nritya Bhushan, Cuttack Mahotsav, Utkal Yuva Sanskrutik Sangh
- Rukmini Smriti Award, Chhattisgarh



Ishi Duggal

Class XII, Delhi Public School, R.K. Puram, New Delhi

"Guruji has always inspired me to push my boundaries to achieve excellence, not only in the field of dance but also in life.

Dance has given a window to my imagination so that I could dream, dare and devote my energies to immerse my body and soul into whatever I was passionate about. Guruji and Ragini ma'am are a huge source of inspiration to me, not only in the field of dance but also in my personal life."

Performances and Achievements 2015-2017

- 'Arangetram' in 2013.
- Group Participation with Ragini Chandershekar at the Annual Dussehra Festival of Kota, Rajasthan organized by Spic Macay and the City Commissioner, 2015
- Quarter finalist in 'Natya Ratna', a Bharatanatyam reality show on Sri Sankara TV and was the youngest dancer in the senior category.
- Chinmaya Mission and Ayyapa temple in performances organized by Kalangan Centre for Classical Arts.
- 1st position in the solo category and the 1st prize in the duet category in the Nrityanjali (International classical dance competition).
- Special prize in the solo category and the jury award in the duet category in the All India Competition of Music and Dance in association with Nrithyathi Kalashetram at Bhilai.
- Performed along with her Guru Ragini Chandershekar at the Asian Ministerial Conference on Disaster Risk Reduction at the Taj Palace Hotel held by the Ministry of Home Affairs, Government of India.
- Music Academy Auditorium in Chennai presented by Maarga in collaboration with Kalangan.
- Was part of the 34 member delegation of All India Peace and Solidarity 2nd- 8th December. She performed at the Hanoi University and the Can Tho University.
- 2nd prize in the Bharatanatyam solo senior category at Delhi Pratibha Puraskar held at India International Centre.
- Conference for an international delegation of 22 countries, organized by CIAA.
- Kalapshree Natanjali Festival held at the Jagmohana Palace, Mysore where she was awarded the Natya Varshini Award.
- Nrithannrithyathi festival of dance organised by Nrithyathi Kalshetram at Bhilai.
- Confluence 2017-Unification of Leadership, knowledge, skill and empowerment at the PHDCCI New Delhi.
- Nrithya Basant International Cultural Carnival 2017, held at the Saim University at Bangkok, Thailand.
- Naveen Kalakar festival held at Bhubaneshwar and was awarded the Nrithya Vishmaya Award.
- Nrityanjali Festival of classical dance organised by the Omkar Music in New Delhi.
- 18th Cracovia Danza Festival in Krakow, Poland.
- Was awarded the Naatya Manjari Award at the Sathyabhama Yuva Nrityotsav 2017 held at Vishakhapatnam.
- Vietnam National Day celebrations organised by the Embassy of Vietnam, New Delhi.
- Participated in the Nitya Akhanda Nrittam held at the Ganesa Natyalaya (a 27 hour non-stop Bharatanatyam Marathon relay) as part of the Kalangan Dance Company.
- Sai Nrityotsav held at Banglore in a monthly dance festival organised by Sai Arts International.
- "Evening of Abhinaya" organized by Kalangan Centre of Classical Arts.
- Kartik Purnima Festival at Udaipur organised by the Maharana Mewar Charitable Foundation as part of the Kalangan Dance Company
- 10th Durga Rang Mahotsava organised by the Durga Sanskritik Kala Kendra where she was awarded the Durga Ratna award.
- Ilamayil Thiramai festival of Krishna Gana Sabah in Chennai featuring young dancers.

Performances and Achievements 2018

- Gana Mukundhapriya Sabha in Chennai.
- Ministry of Culture in Pondicherry as a part of the cultural festival and also the closing ceremony of the international yoga festival.
- All India Bharat Gas Distributors Convention held in Mumbai.
- The Golden Estate, Faridabad- a privileged living centre for senior citizens
- Khajuraho Dance Festival, accompanying her guru Ragini Chandershekar
- Nrithyathi Kalakshetram, Bhilai for their festival-Nrithanrithyati and received the title of Nritya Yuva Pratibha
- IIDF New Delhi
- Nadaneeranjanam, live telecast by SVBC channel, at Tirupati Temple accompanying her guru Ragini Chandershekar
- Various cities Budapest, Hungary, with the troupe of Alaknanda Institute of Performing arts
- Mohan's Rang Mahotsav at Vrindavan
- Gaj Mahotsav, organized by Wildlife Trust of India, at Indira Gandhi National Centre For the Arts, New Delhi
- World Living Heritage Festival, organsied by the Maharana Mewar Charitable Trust at Udaipur.



Tanvi Bajaj

Movement Analyst, Psychologist
and Dance Therapy Practitioner

"Guruji has been like a mother to me for over 20 years and all that I know about our traditions and spirituality is because of Guruji.

Dance classes have never been limited to learning only about Bharatanatyam but Guruji inspires me to be a better human being every day. Guruji connects me to my roots while Ragini didi, with her dedication inspires me to keep the art form alive. I feel extremely blessed."

Tanvi is a Movement Analyst, Psychologist, and Dance Therapy Practitioner with 10 years of experience working with adults and children in schools, corporates and clinical settings. Designing, developing, and implementing movement-based interventions is her passion and area of expertise. Her curriculum on Movement-in-Education is being taught in over 40 schools across India, including some of the top schools in Delhi, Chandigarh, Bangalore, Chennai, Goa and Hyderabad. Tanvi has authored several papers and was recently invited to present one at a conference at Harvard University. She also authored a book titled 'Therapeutic Implications of Performing Arts' which was published by Routledge in 2013 and is now in its 3rd edition print.

Currently, Tanvi works with children and adults where she uses the medium of dance for social-emotional development and mental health. She is the founder of 'Rasikaa'- Centre of Movement Analysis & Dance Therapy and is a guest faculty at several institutes such as Indian Institute of Management (Ahmedabad), Creative Movement Therapy Association of India, Sancheti Healthcare Academy, Kolkata Sanved and The Children's School. Tanvi has been learning from Guruji for the past 20 years and performed her Arangetram in 2002. Since then she has performed as a senior dancer in several productions of Kalangan in Delhi and Udaipur.

Vaidahi Sharma

Class IX, Genesis Global School, Noida

"Dance is my passion and my dreams of becoming a dancer could become reality only because of my Gurus. An ode to my gurus can be summed up as:

'Gurur Brahma Gurur Vishnu; Gurur devo maheshwara; Gurur saakshaat parabrahma; Tasmai sri Gurave Namaha'

Jamuna ma'am has instilled a deep understanding of life and respect for our cultural heritage, and Ragini ma'am, impeccable perfectionist herself drives me towards the same."

Performances and Achievements

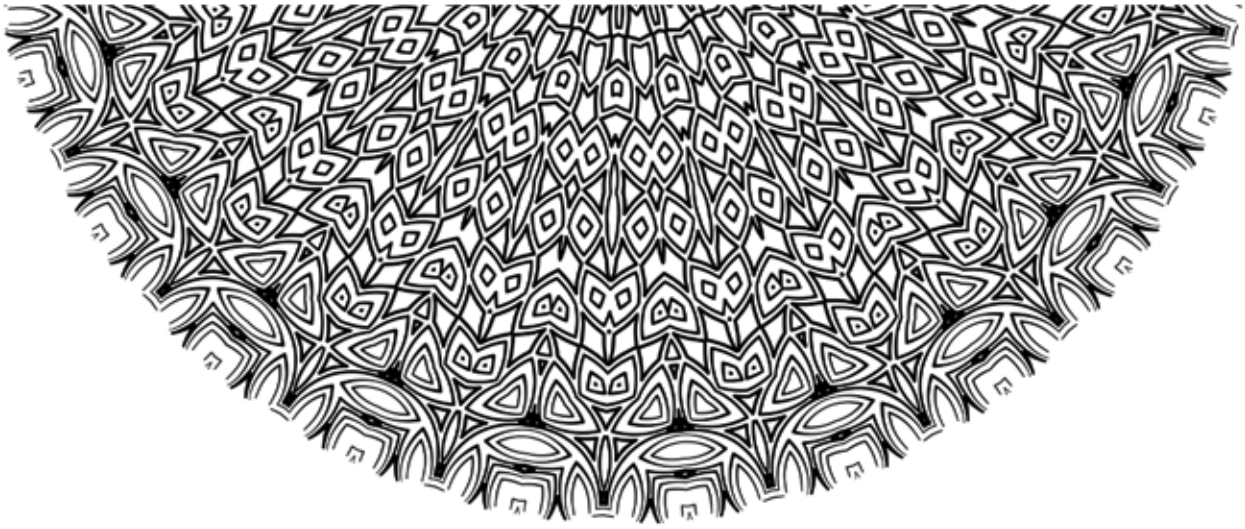
- Arangetram- 25th November 2017
- Performance at AIPA 2015 (Sanskriti Prabha Utsav)
- Performance at AIPA 2016 (Sanskriti Prabha Utsav)
- Bal Kala Utsav – 2016
- Doordarshan: 2016
- Participated in IIDF Delhi in 2018.



- Participated in RHYTHM Dance Festival in 2018.
- Sangam Mahotsav organized by Shri Ramparam Music & Arts Foundation (Awarded for outstanding performance).
- Won the 3rd prize in the junior category in the Tapas dance competition
- Danced in Nrityanjali – International Classical Dance Festival and Competition in New Delhi.

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Junior Group
for the year 2018



Archita Sarkar

Class V, Manav Rachna International School

"I love going to dance class because Bharatanatyam gives me happiness, confidence and a sense of accomplishment. The passion Guruji inculcates in us excites me. I love my Kalangan family."



Tarinni Bahri

Class III, Raghubir Singh Junior Modern School

"I love going to the dance class because I learn new steps and get to dance to different beats. I also love Guruji's discipline!"



Ananya Bhatnagar

Class II, Manav Rachna International School

"I like going to the Kalangan dance classes as our Guruji and Ragini ma'am make us understand the Bharatanatyam steps with lots of care, love and perfection."



Twisha Roy Chowdhury

Class IV, Manav Rachna International School

"I like going to the Kalangan Centre because it teaches me to be disciplined and prepares me for the future when I grow up. Dancing makes me feel beautiful, happy and free."



Mithila Ravinutala

Class VI, Manav Rachna International School

"I look forward to the dance class because it makes me happy and inspires me. I love learning the expressions and graceful movements of the various items."



Harnoor Sachdeva

Class IV DPS East of Kailash

"I love Bharatanatyam as a dance form due to the energy I get from the movements. It is also a perfect coordination of eye, hand and leg movements."



Hunar Sachdeva

Class I, DPS East of Kailash

"I love going to the dance class as I have many friends there! I also enjoy dancing because of the lovely music."



Ayza Saluja

Class III, Manav Rachna International School

"I love going to dance class as I love the moves, wearing the ethnic dress, expressing with my eyes and hands and tapping the feet. My favourite song is Jai Gana Nayak. I love Bharatanatyam and most importantly love Guruji and Ragini Ma'am!"



Narayani Gulavani

Class III, Aravali International School

"I like going to dance class because dancing makes me feel happy."



Ishanvi Majumder

Class I, Delhi Public School, Faridabad

"I have always loved Bharatanatyam as I come from a family that practises classical music. I have many friends in my dance class. We celebrate our birthdays together and eat chocolates! I love Jamuna Maam and Ragini maam."



Dhanishka Biswas

Class I, Delhi Public School

"I love classical dance and am enjoying learning dance from Guruji and Ragini Ma'am. I want to be a classical dancer when I grow up."



Ayushi Gupta

Class IV, Birla Vidya Niketan

"I love going to dance class because the class helps me to learn and enjoy dancing at the same time. I have also made many new friends there and eagerly wait for my dance classes every week."



Nandini Singh

Class I, Birla Vidya Niketan

"I love tapping my feet on the floor all the time at home and my dance class has given me the perfect platform to learn this beautiful art of Bharatanatyam. Thank you Guruji."



Kamakshi Menda

Class II, Manav Rachna International School

"I love going to the dance class because my Guruji teaches everything very precisely and dance is my passion. I thank God for giving me a very nice dance mentor."



Myra Mishra

Class II, Manav Rachna International School

"I joined the Kalangan Centre under the mentorship of Guruji Jamuna Krishnan and Smt. Ragini Chandershekar in July 2018. I love and enjoy my dance classes."



Adya Gupta

Class IV, Manav Rachna School, Charmwood Village

"For me, dance is a source of happiness, motivation and discipline."



Rhea Chopra

Class VII, K.R. Mangalam World School

"I love going to dance class because it gives me an opportunity to learn about the rich cultural heritage of Indian classical dance from my Guruji and also helps me in maintaining a graceful posture."



Pallavi Suhasaria

Class IX, Gyan Bharati School

"I love going to the dance class because not only do I learn to dance but it also helps me perform better in other aspects of my life as well."



Anya Saluja

Class VI, Manav Rachna International School

"I love going to dance class as Bharatanatyam has given me a new meaning in life. This dance form means a lot to me, more so as I am learning from the best! Can't thank you enough Guru ji and Ragini ma'am for introducing this art form in my life!"



Manya Chawla

Class VII, DPS R. K. Puram

"I enjoy going to the dance class because it gives me freedom of expression and builds up my confidence with a great emotional and moral value system which Guruji blesses us with."



Shreyashi Das

Class VII, Gyan Bharti School

"I love going to dance class at it gives me a lot of happiness and satisfaction. It helps me become more disciplined and also improves my health."



Angelia Sajeev

Class IX, Convent of Jesus and Mary

"I have been learning Bharatanatyam for the past 8 years and have been under the tutelage of my guru Smt. Jamuna Krishnan for the past 2 years. The Kalangan centre is a wonderfully professional class where traditional teaching methodologies are employed and this indeed is a unique experience. As students, we get exposed to different kinds of poetry and music and this helps a lot in personal knowledge and personality development. I truly believe I have got the best gurus in my life. Jamuna maam and Ragini didi are so caring and passionate about dance and teaching it in the best possible way to the younger generation. I am really blessed with this special association with my gurus and with Kalangan."



Gauri Lachiramka

Class VIII, Birla Vidya Niketan

"I love going to dance class because it fills me with a sense of satisfaction to be able to be expressive. Dancing makes me feel energetic and learning the right technique makes me more familiar about the rich art of Bharatanatyam".



Samairah Ahuja

Class VII Modern School

"I love to dance for that is where I feel my passion and it makes me meet my true self. Immense gratitude to my Guru for making me grow from strength to strength."



Rama Gulavani

Class IX, Aravali International School

"I love going to dance class because dance is my passion. Along with that, I think that we should learn, preserve and pass on this wonderful art to the coming generation."



Sanya Puri

Class XII, Step-By-Step School

"I love going to dance class because it gives me an opportunity to express myself when words are insufficient."



Bhumi Singh

Class VIII, Amrita Vidyalayam

"I love going to the dance class because it makes me feel relaxed and optimistic. It builds many social qualities within me and also helps me in staying fit."



Anya Sharma

Class VIII, K.R. Mangalam World School

"I really love going to the dance class because it is the only place where I can forget everything else! I can concentrate on my expressions during 'abhinaya' and on mental clarity while doing 'nritta' which helps me feel the dance. Thank you Guru ma'am and Ragini ma'am for all the hard work you both have invested in me."



Tara Raizada

Class VII, Shri Ram School

"I am passionate about dance and theatre. I simply adore Guruji and look forward to my classes with great enthusiasm."



Mihika Kumar

Class VI, Amity International School

"I enjoy the dance class because dancing gives me happiness. Learning Bharatanatyam from my Guruji and Ragini ma'am is a joyful experience."



Divya Puri

Class IX, Step-By-Step School

"The beauty of dancing is that it immerses me and I forget everything. I love going to dance class because it gives me joy and makes me happy!"

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Kajal Bawa

History Graduate from Lady Sriram College for Women and IAS aspirant

"As a student of history, I am fascinated with how Bharatanatyam originated and also the way the movements are integrated with the mythologies to give a unique style of storytelling. Guruji has a passionate energy which she always brings to the class. She encourages you to grow not only as a dancer but more importantly as a person. She has instilled in me such a deep love for the art form that I am eternally grateful to her and also excited to see where this will take me in future."



Surekha Jain

Consultant with an HR Start-up firm

"Dance challenges and disciplines me while giving joy and confidence. It helps me align myself at a physical, mental and spiritual level. insight of the art, her unwavering support, patience, methodical teaching and belief allows her students to come forward with confidence. I am truly blessed and humbled to be her disciple. I admire and respect the precision and perfection that Ragini Ma'am brings to our class and we all strive to achieve the same. Thank you Kalangan for giving me the wings to fly again... I feel ALIVE!"



Parmeshwari Mukherjee

B.E., M. Tech, Working as Scientist in GoI

"I Started learning Bharatanatyam during my school days but could not continue while pursuing higher education. After meeting Guruji, I realised that I have a long way to go in Bharatanatyam. An iconic figure in the world of dance, Guruji is a perfectionist. She nurtures each student with a personal touch and an acute eye for detail which I feel is very important. whose brilliance in the arts is unparalleled. Her wisdom and deep understanding of a vast number of topics even beyond the arts never ceases to amaze me. I truly feel blessed to be her disciple. I have to mention the most stunning dancer there can be - Ragini didi! Watching her dance even if it's a regular practice session in class is pure inspiration! Her dedication and passion for the dance form is at another level which is visible in her perfect Nritta and delightful abhinaya. I would sum up by saying that dance is my own therapy and beyond."



Sloni Dhand

A post graduate in merchandising from the Pearl Academy of Fashion

I am the Assistant Vice President at Cascade Enterprises, a leading buying agency in the capital and have an experience of 21 years in the garment industry. Dance to me is an expression of my soul! The music, the talas, poetry, the bhavas and the tinkling of bells fill my soul to its brim. My safe haven from the madding crowd! It was a daunting task to be back in this space after a long gap of 12years. My Guru Smt. Jamuna Krishnan is the inspiration and the reason I could take this step. A teacher par excellence, an amalgam of enriched knowledge and exceptional



Nisha Sachdeva

Consultant Clinical Psychologist and Psychotherapist

"I started learning Bharatanatyam (something I had wanted to do for a very long time) after completing my education almost at the same time I started my career as a therapist. Not only has this space helped me come closer to this beautiful dance form but it has led to gaining deeper insight and understanding about our ancient scriptures, texts and poetry. The whole credit for this goes to our Guru Jamuna Maam

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Our deep appreciation to Dr. Sunil Kothari, Smt. Leela Venkataraman and Smt. Lakshmi Vishwanthan – towering icons in the field of the arts – for having shared their thoughts for "Dharohar 2018"

A big thank-you to the wonderful fraternity of our parent community who have entrusted us with their precious children

Heartiest blessings to all our disciples who keep us motivated and inspired

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