

KALAKSHETRA FOUNDATION, CHENNAI

Monthly Report for November 2016

53rd Finance Committee meeting of Kalakshetra Foundation was held on 17th November 2016.

A) Rukmini Devi College of fine arts

1. Lectures and Workshops

No.	Particulars	Held on	Artist
1.	Lecture for music students	3 November	Chetan Joshi - Flute
2.	Lecture for dance students	4 November	Aravinth Kumarasamy
3.	Lecture for Dance students	5 November	Vinod Kumar Gopalakrishnan
4.	Lecture: Violin repair and maintenance at C.E.R.C	25 November,	James Wimmer

The first Semester examination for the college started on 9th November and ended on 30th November, 2016.

B) Crafts Education and Research Centre

Niram Thiram

An interactive festival of puppetry and performance arts was held in CE & RC Campus and Open Air Theatre between 31st October 2016 and 3rd November 2016.

Workshops @ CERC

Performances @ Rukmini Arangam from 6-7.30

Showroom Sales

Kalamkari Rs. 94,909

Weaving Rs. 2,11,375

TOTAL Rs. 306284

Other revenue:

Visitors fees: Rs.1700

Fees collected from workshops during Niram Thiram festival: Rs. 6,800

Audience impact 6450

Niram Thiram: 600

Monthly concert Tagore Hall 200

Arangam Monthly Concert 300

Confluence: 350

Suvritti: 3000 over 8 performances

Australia Tour: 1000 (220+200+ 50+30+500)

Saraswati, Singapore: 500

Purana Qila Delhi: 500

C) Museum

November activities continued with the segregation of books of Smt. Shanta Rao Collection, which is work in progress. Further 22 accessions (22 objects) of Smt. Shanta Rao Collection was measured and described. from Lot 01 (Fiction books).

Further research was done on 60 books in Lot – 01.

D) Rukmini Arangam Theatre

Niram Thiram

An interactive festival of puppetry and performance arts included daily performances at Rukmini Arangam from 6-7.30pm

1 November: Rajasthani Puppetry by Vinod Bhat

2 November: Modern Puppetry by Ratnamala Nori

3 November: Yakshagana by Shivananda Hegde

Monthly Concrts

Tagore Hall Monthly Concert November 10

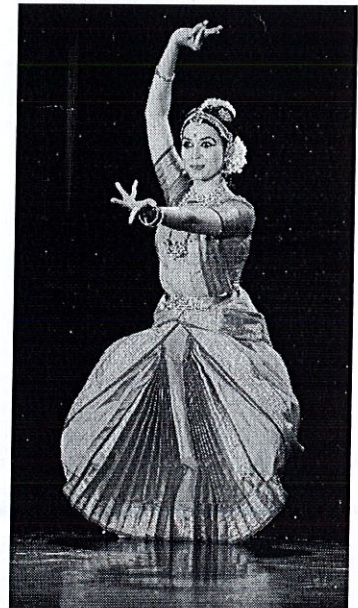
5pm Vocal by Shruti Shankar Kumar (Vocal,) Gyandev Pappu (Violin) and Akshay Ram –(Mridangam)

6pm Bharatanatyam by Dhwani Shivakumar

Arangam Monthly Concerts November 17

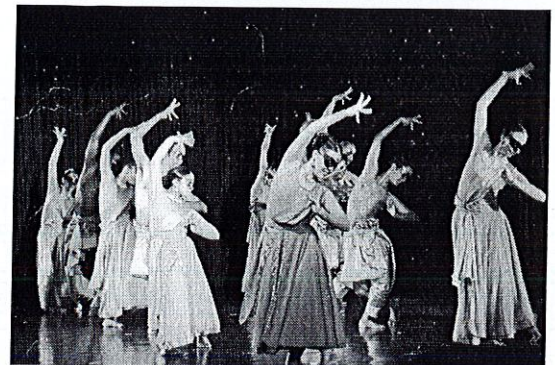
6pm Vocal recital by Karaikal Jaishankar and party

7.30pm Bharatanatyam by Satyapriya Iyer (both alumni of Kalakshetra



Confluence: November 21 * Rukmini Arangam * 7 pm

A collaborative event with the US Consulate presenting a dance performance by Dakshina/ Daniel hoenix Singh Dance Company.



Suvritti Traversing Creative Energies: 26 to 29 November *

Rukmini Arangam *

6:00pm to 8:10pm ~ Performances,
Artists


8:15pm to 9:00pm ~ Conversation with the

A festival featuring the choreographic works of eminent performing artists from around the country. The performances followed a 45 minute conversation with the artist that focused on engaging the rasikas and students in particular with the artist's creative process in conceiving and developing their work. Apart from Bharatanatyam, 4 different classical dance styles including Sattriya from the NorthEast was featured. A focus group of students from different dance schools in Chennai was created to explore the creative process in a systematic manner through group discussions.

Kalakshetra Foundation
cordially invites you to

Suvritti
- Traversing Creative Energies -
A festival featuring the choreographic works
of eminent performing artists from around the country.

26 to 29 November, 2016
Rukmini Arangam
Kalakshetra Foundation
6:00 - 8:15 pm
Performances
8:15 - 9:00 pm
Conversation with the Artists

 <p>26 November 6:00 pm P.T.Narendran presents <i>Ananda</i> – the ultimate bliss</p>	 <p>26 November 7:15 pm Aruna Mohanty & Orissa Dance Academy present <i>Bhava Sangama</i>, Odissi</p>	 <p>27 November 6:00 pm Vidhya Subramanian presents <i>Stritva</i> – a margam</p>	 <p>27 November 7:15 pm Dr.Sunanda Nair presents <i>Lavanya Nrityam</i>, Mohini Attam</p>
 <p>28 November 6:00 pm Kalaimamani Uma Murali & group present <i>Sampradayika</i>, Kuchupudi Natyam</p>	 <p>28 November 7:15 pm Kiran Subramanyam & Sandhya Kiran present <i>Maanini</i></p>	 <p>29 November 6:00 pm Prateesha Suresh presents <i>Charugamita</i> – the graceful one</p>	 <p>29 November 7:15 pm A.Lakshmanaswamy presents <i>Margam</i></p>

ALL ARE WELCOME

E) Repertory Company

Festival of India at Australia : October 27 to November 8,

Kalakshetra Repertory Company tours Australia presenting Jatayu Moksham, one of our six-part vintage Ramayanam series of dance dramas.

Purana Qila festival, Delhi: November 7

Kalakshetra Repertory Company performs at Sahitya Kala Rarishad's choreographic festival.

Illas Asia 2016 : November 8 * ITC Grand Chola

Kalakshetra Dance Repertory performs at Illas Asia 2016 to showcase South Indian culture to local and international delegates of academic and industrial researchers and students who meet to share recent developments in the field of atomization and spray systems.

Saraswati Antarvaahini @ Esplanade, Singapore: November 26 & 27

A new production performed by the Kalakshetra Repertory Company.

This production on Saraswathi grew from a period of intense enquiry of the myths and songs that have carried the history, geography and culture of Bhaaratha. The nature of myths, symbols and the inner resources have their ways of revelation into the mystery of colour and vocabulary of tone within tone.

The river Saraswathi is an “**Antarvaahini**”, an unexplored universe of space, sound, colour, word and lives in the mindscape of myriad hues of people who have inhabited Bhaarathavarsha for centuries.



F) Besant Arundale Senior Secondary School

Activities:

3 November: National Aptitude challenge conducted by Times newspaper for more than 100 students from classes 6 – 10.

4 November: Mind Hour conducted 'Your Championship Quotient' challenge for all students from 5 – 10.

5 November: 'Introduction to Temple Architecture' – A lecture given by Smt. Vallabha Srinivasan for students of classes 11 and 12.

7 November: Gita recitation competition organised for students of classes 3 – 12.

7 November: National Talent Search Examination given by 10 standard students.

10 November: Lecture by Prof. Sowhaur from NUS at IIT Madras attended by 12 standard Science students

10 November: Fancy dress Competition for classes 1 & 2.

10 November: An English language workshop conducted by Macmillan at Hotel Benz was attended by two of our teachers.

16 November: EZ Vidya, India's premier education research and innovation company, conducted a demonstration for teachers of classes I –V on their multi-media solution for classroom education.

18 November: Hindi teaching workshop attended by a teacher.

19 November: A multimedia presentation on the great poet Subramanya Bharati was sponsored by Tamil Heritage Trust.

19 November: English teacher attended a "Speaking Skills" workshop.

21 November: Science quiz conducted for students of classes III to V.

24 November: Science Olympiad was conducted for classes VI-X.

29 November: 'Times NIE Newsmakers meet was attended by a teacher and two students.

Childrens Day was celebrated in school on 11 November, given that 14 November was a holiday. Students were permitted to come in their colour dresses and put up a nice programme for the day. Dr. V.R. Devika conducted a Story Telling session. Fancy dress competition was conducted for classes I and II.

Ilanthalir 2016, a Children's Day and World Heritage Celebrations was organized from 30th November to 4th December, 2016 at the South Zone Cultural Centre, Thanjavur. The event was organized by INTACH and sponsored by Dept. of Art and Culture, Govt. of Tamil Nadu and Tanjore Tourism Promotion Council. Students of class IX to XII participated in an Essay Writing competition on 'Living Heritage' in English and Tamil languages. Students of classes XI and XII took part in classical music Bharatnatyam Solo, Bharatnatyam group and Elocution competitions.

Tamil Sangham organised a performance of S. Padmitha of class XI Bharatnatyam in a '**Swatchch Barath**' awareness programme at New Delhi.

On 30th November, 2016 the Academic Advisory Committee met to discuss academic issues.

G) Besant Theosophical Higher Secondary School

Arrangements were made for 69 and 64 students to appear for 10 and 12th standard public exams respectively. EMIS numbers were allotted accordingly.

17 November: Attended the Sarva Shiksha Abhiyan (S.S.A) conducted Science Exhibition in Aringnar Anna School and won the first prize.

20 November:

Children's Day was celebrated in our campus. Students from Std I to IX participated in various competition like fancy dress, skit. Prizes were given for the best performers.

Activities:

20 November: Seventh State level Drawing competition was conducted in our campus by the Government of India – Ministry of water Resources, River Development and Ganga Rejuvenation- New Delhi.

Director of School Education was the Chief Guest for the programme. Smt. Priyadarsini Govind, Director Kalakshetra Foundation, was the special guest. 29 November: Ms. Swarna Ganesh from Krishnamachari Yoga Mandiram conducted 12 intensive classes for nearly 100 middle school students .

29 November: ICAT college of animation oriented our +2 students to explore opportunities in animation and graphics.



H) Outreach

Community outreach

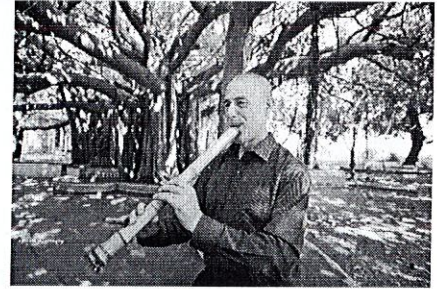
As part of Kalakshetra's collaboration with Aanmajothi, our alumni took 8 hours of Bharatanatyam classes each in five Corporation Schools in Chennai and reached out to a total of almost 100 students.



Visitors

Kalakshetra Foundation had approximately 80 visitors in the month of November.

We also had the Consul General of Australia bringing a group of visitors from Australia. One of them was an artist who played some soulful music under the banyan tree.



I) Mentorship Scheme

Based on the FC & GB Approval dated 22 August, a mentorship scheme has been implemented from September to cover all students of Rukmini Devi College of Fine arts. Senior eminent professional artistes were invited to extend their unique perspectives based on their extensive experience and nurture our students. Almost 170 hours of music mentorship and 130 hours of dance mentorship is completed during the first three months of September to November. The Director meets with the mentors and the faculty regularly to collect feedback. The mentors for Dance and music department are as follows:

No.	<u>Music Mentors</u>	<u>Dance Mentors</u>
1	Balasai	Shanta Dhananjayan
2	B. Kannan	Ambika Buch
3	Bushany Kalyanaraman	Sheejith Krishna
4	Charumathi Ramachandran	C.V.Chandrashekar
5	Delhi Sunder Rajan	Gayatri Kannan
6	Embar Kannan	Lakshmi Vishwanathan
7	Rama Ravi	Vijaya Raghavan
8	R.S.Jayalakshmi	Manjari
9	S.Rajeswari	Savitri Jagannatha Rao
10	Sangeeta Shivakumar	Kala Ramesh Rao
11	Suganda Kalamegam	Suddha Seshan
12	Sumitra Vasudev	Charu Madhavan
13	Sundaresan	Jayachandran
14	Tiruchur Narendran	Janardhanan sir
15	Vasuda Kesav	Jayalakshmi
16		Uma Rao

Suvritti festival – The Hindu

Drawing creative cultural parallels

Aruna Mohanty's 'Bhava Sangama' stood out for its unusual visualisation.

RUPA SRIKANTH

What an apt choice for Kalakshetra Foundation's festival on choreography titled 'Suvritti - Traversing Creative Energies!' The inspiring visualisation in her latest production 'Bhava Sangama', created specifically for the 'Kalinga- Indonesia Dialogue' at Bhuvaneshwar recently, places senior Odissi dancer and guru Aruna Mohanty amongst India's best choreographers today.

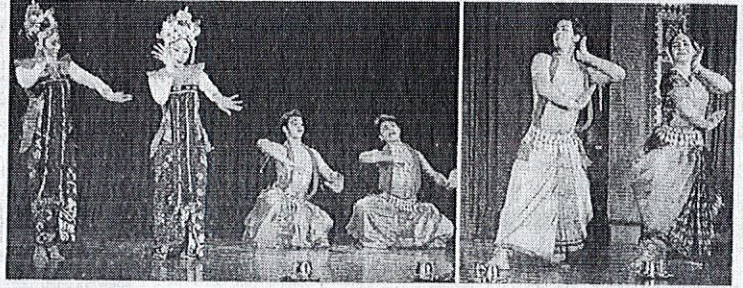
'Bhava Sangama' traces the cultural similarities between the two civilisations that grew on account of the maritime trade between ancient Kalinga and Indonesia from the 1st century AD or earlier. Even today, the festival of 'Bali Yatra' is celebrated in Odisha by floating boats filled with spices and diyas.

Having such a broad canvas to cover, Aruna based her production on the best-suited common factor, the Ramayana. On this, she superimposed layer upon layer of facets like the Odissi margam, Oriyan folk elements, Indonesian dance

styles such as Gabor, Legong and Tarinimangwarin, Indonesian music, navarasa in Ramayana, integrating them into a stunning piece of art work.

Aruna did away with conventional scenes, introducing graphically symbolic movements, clever lighting and elements of theatre to re-invent an old story. Voice-overs helped contextualise the early scenes.

A mangalacharan paying homage to Itama was followed by a folk-inspired boat scene that portrayed the pioneering traders and their welcoming counterparts. A perfunctory look at sculptures and other arts, lead into a hauntingly beautiful, "Tha hum ta thei ta tari ta jhe naa..." (Keeravani Pallavi, Khempta, choreography by Kelucharan Mohapatra) bringing Odissi upfront in all its glory. The pallavi was interspersed with Indonesian dance, the delicate footwork with bent knees and the small movements of the fingers standing in stark contrast to the strong nritta in Odissi. One did not have to wait for long



Aruna Mohanty's 'Bhava Sangama'. PHOTOS: M. KASUNAKARAN

however to see familiar neck and eye movements.

Within the retelling of the Ramayana, Aruna reinforced the cultural links by using Indonesian dances in key portrayals – as Sita, Soorpanaka, Mareecha, Ravana in the Sita Haran scene amongst others. Despite the absence of gestures, the emotions were conveyed dramatically. The scene in Ashoka Vana when Sita doubts Hanuman suspecting him to be a maya form of Ravana, is a case in point.

Visual impact was the prime consideration as the story

moved at a fast pace. The beautiful musical score combined the Oriyan and the Indonesian, sacrificing neither melody nor rhythm. The mixture of Odissi and Indonesian dance in the Rama-Mareecha chase was arresting, as were the rhythmic bols and ukutas, used for Jatayu's fight with Ravana. Picturisation of Hanuman's capture in Lanka with guards flanking him making a horizontal line at the back; they move sideways with big leg movements when they take his tail and set fire to it. Hanuman suddenly turns around and whips everyone

with it, creating unexpected visual drama. If Guru Aruna's visuals were poetic, her presentation was exciting. The best was the Sethu Bandana scene when the monkey army throws stones and sand into the ocean to build a bridge. The group subsequently make a horizontal line at the back of the stage and show the bridge as it is being built – first as floating stones, then as an unsteady structure moving up and down with the waves and finally as a solid structure. The 60-minute 'Bhava Sangama' will certainly be a milestone in Aruna Mohanty's achievements.

C CM
K

Niram Thiram festival

APPSMART



5 MUST HAVE TRAVEL APPS

Dessert mania

PLATFORM: Windows
PRICE: Free | RATING: 4

Prepare a variety of desserts which are popular across the world. The dessert recipes are available along with pictures. Desserts include, cupcakes, waffles and sweets.

LockIt

PLATFORM: Windows
PRICE: Free | RATING: 4

A secure and simple way to store your passwords and secret information. It uses strong cryptography to secure your data and keep hackers out.

Open Live Writer

PLATFORM: Windows
PRICE: Free | RATING: 4

The app is a powerful, lightweight blog editor that allows you to create blog posts and then publish to your website. The app works with other blogs like WordPress and Blogger.

Programming tutorials

PLATFORM: Android
PRICE: Free | RATING: 4.6

The app is a collection of selected screencasts, lets the user find information on exciting topics in more than 1,500 videos. The app is available on PC and windows too.

TouchMail

PLATFORM: Windows
PRICE: Free | RATING: 4.3

Shivan and Hegde as Krishna in one of his performances.



The purity of art form in his performance

Yakshagana, an art form from Karnataka, is on a decline. **CE** identifies Shivananda Hegde, who along with his troupe aims to revive it

Chandni U

Yakshagana, the ancient form of theatre from Karnataka, now draws inspiration from film and fashion, but there are still those who swear by its authenticity and purity. For instance, Kereniara Kishanji Mele, the iconic Yakshagana troupe, headed by Shivananda Hegde. Bringing the Panchavati scene from the epic Ramayana to the city today, we had a chat with Shivananda about the language barrier he laughs, and says, "The dialogues are in Kannada, but I don't make a difference of it. When we performed in Lucknow in Karnataka, that's the feedback we received, so you see, we always hope to convey the message of an episode with dance, expression and movements. Our ultimate happiness is when we are able to reach out to our audience through this art."

Right colours and give the top costumes, which make Yakshagana look similar to Kathakali, which in turn is another epic scene from the puranas, but unlike Kathakali, it has dialogues. Shivananda opines that the dance form has declined in quality and his troupe is looking to bring it back. "A lot has changed. Very few masas (troupe) try to keep it authentic. With changing times, technology, the mind set of society, it was inevitable," he states. "Even the colours used in costumes have changed. Earlier, fewer colours were used that were made out of natural resources like, beads and flowers. Now, to me, what's available in the market. We buy

yellow, red, white, black and mix them to get more colours. The art hasn't completely lost its charm."

His exposure to Yakshagana began as a child. His grandfather was a theatrical actor and his father and two uncles also practised the art form. There was no other entertainment apart from Yakshagana in the little village of Ganavayate he hails from. "There would be intense discussions of horns about costumes and colours of the horns. Obviously, it fed my mind and I found my parents wanted me to find another, secular career, my heart was with Yakshagana," he recalls. His first performance as Abhimanyu was near the village temple and "it was an experience I'll never forget."

He has been a Yakshagana artist for decades and yet, every day is still a challenge. "Every episode, every sequence, every expression, is important. Each story has its own rasas like Karuna rasu, Bhavanga rasu or Veera rasu. We have to explore within the rasas and think about how we can improve. If the message is not conveyed to our audience, it is the saddest feeling," he explains.

Though they deal with puranas, the stories are relevant in this modern day. Yakshagana is a way of expressing the different emotions of human life. It takes a year to learn the basics and another five years of training before you start off with small roles. And several years later, you get to step into an important character. Shivananda has played Duryodhana, Krishna, Krishna and is hoping to play Hanuman and Seta's saviour.

"Yakshagana is my medium, my happiness and my life. It's the most beautiful art form in the world for me. I am proud and I can see my ancestry, my family and my culture through 'the art form'."

Catch Shivananda and his troupe today at Kanchikottai Foundation for the Niram Thiram festival.

Every episode, every sequence, every expression is important. Each story has its own rasas. We have to explore within the rasas and think about how we can improve.

Shivanand Hegde

LYTRAP

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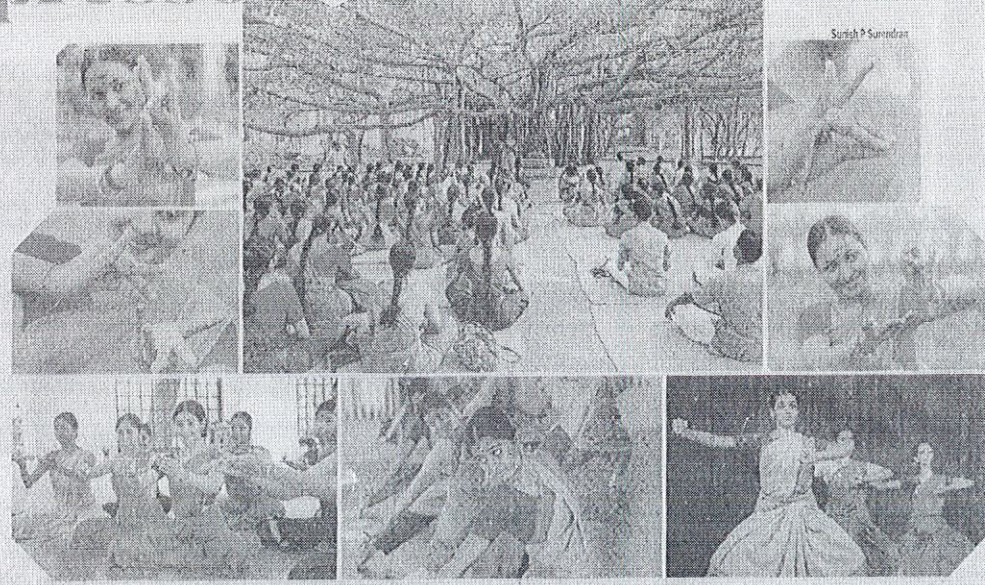
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The city's temple of dance

Founded in 1936, Kalakshetra Foundation in Thiruvananthapuram has been a melting pot of various cultural activities, performances, and art events. Here, you get a peek into a day in the lives of these budding dancers and artists, who train for several years in this establishment



FOODOLOGUE