

Multiple Cultural Offerings Dazzle Rasikas with their Richness

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Admirable cultural collaboration

The fact that emotional integration and unity in diversity can be achieved through art and culture is amply proved. This can be achieved through exchange programmes wherein minds meet and positively interact to create positive attitudes.

Its manifold significance becomes vital if it happens at the cross-border level. In other words, it is good for everyone but for different reasons.

Ananya GML Cultural Academy led by Dr. Raghavendra which is notable for hosting some unique programmes has taken the right step forward by presenting on June 26, 27 and 28, Ananya Samarpana, a festival of classical dance at Seva Sadana, Malleswara. It aims at the creation of a cultural bridge between Bengaluru and Singapore. With Singapore's SIFAS, seasoned Bharatanatyam dancer Gayatri Sriram's Shruti Laya and other individuals and institutions extending their support, the Ananya Samarpana festival highlights the rewards of the cross-border cultural collaboration. We were afforded the opportunity to see the dancers' particular brand of craft and artistic outputs. This bodes well for the future.

The festival began with a vivacious Bharatanatyam recital by Divya Ramesh. Trained efficiently by Guru Gayathri Sriram and guided by veteran dance-Guru Minal Prabhu of Bengaluru, Divya stole the show with her dedicated thematic production. Superbly accompanied by Balasubramanya Sharma (vocals), Guru Minal Prabhu and Guru Gayatri Sriram (nattuvanga), Pradeshachar (violin), G Gurusurthy (mridanga) and Prasannakumar (rhythm pad), Divya successfully exhibited the connection between Lord Shiva and Lord Agni (Fire).

The compositions were artistically and effectively choreographed by the veteran Guru Minal Prabhu and set to music by expert vocalist Balasubramanya Sharma.

She began with a Pushpanjali and depicted the Shiva-Agni relationship. The central piece of the programme was a varna (Maamava Shiva) penned by Dr. Shankar that again brought to the fore, the Shiva-Agni combination.

Episodes of Manmatha dahana, Tripura Samhara, the Havis (oblation into the fire) et al were neatly enacted by the artiste.

Her abhinaya and eloquent dance language conveyed varying moods triumphantly. It was all marked by meaningful karanas and freezes. Her pure dance marked by rhythmic precision and line perfections was a delight to watch.

A thorough and exacting approach to rhythm was commendable.

Divya's skills in description came to the fore in a Telugu pada (Mohana). We saw Agni's wife Swaaha pining for her Lord. She pleads to Him to not forget her in the midst of His different commitments and attractions.

Gurusurthy's pada and Divya's abhinaya gave a live account of her plight. Varied adavus, rechikas and teermanas of the concluding Shankarabharana tillana were beautifully negotiated by the dancer.

Moving experience