

## DANCE

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# Poetry of movement, word and music

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Balakrishnan in Kathakali and Mohiniyattam, Aditi Mangaldas in Kathak, Priti Patel in Manipuri, Imocha Singh in Thangta, Aruna Mohanty in Odissi and Leela Samson in Bharatanatyam besides Umamahesh Vinayakaram in the percussion section.

Literally meaning 'the desire to move', Charishnu celebrates the freedom of expression. From slow and gentle, dancers grew swift and strong, just as the light strokes of percussion turned rapid. The differing rhythms and the varying ways, which found resonance even in the soft rain of lights, were all expressive of the desire that transcends the borders of dance and extends to all people, groups, communities and nations.

The strength and beauty of each of these dance styles are captured individually, so that the viewer could savour each, yet appreciate the differences between them. All of them are given their due creative space, as they pres-

ent themselves in their distinctive costumes, with their unique percussive support, in all the grandeur and precision.

With its classical, folk and martial blending and music, the presentation offered a glimpse of the diversity and richness of our performing arts. The wonderfully complex art of percussion was also presented through an ensemble of drums from different parts of India. And the finesse of execution, with each dance form complementing the other, was amazing to say the least.

And the packed audience, disarmed by the presence of Sadhuru Jaggi Vasudev, seemed to be in sympathy with the growing night as they sat in pin-drop silence with eyes glued to the stage throughout the fiesta.

