

# THE HINDU

Date:22/12/2006 URL:

<http://www.thehindu.com/thehindu/fr/2006/12/22/stories/2006122200470300.htm>

[Friday Review](#) [Bangalore](#) [Chennai and Tamil Nadu](#) [Delhi](#) [Hyderabad](#)  
[Thiruvananthapuram](#)

## Clear footwork, graceful gestures

T.K. GANAPATHY

The poised and graceful movements of the artistes struck a deep chord with the rasikas.



**ENCHANTING MIX: A blend of Bharatanatyam and Odissi compositions presented by Ramli Ibrahim and his troupe at the Isha Yoga Centre.**

Poignancy and gusto, marked the vision of 'Forever,' an enchanting mix of Bharatanatyam and Odissi in the form of classical dance compositions provided by Sutra dance theatre of Malaysia, at the Isha Yoga Centre, founded by Sadguru Jaggi Vasudev at the foothills of Velliangiri near Coimbatore.

Among the classical dances of India tracing their lineage to Bharatanatyam, Odissi is the most distinct art form in the display of emotions and sentiments.

The tribhanga with its accompanying fluidity and rhythm, presented by Ramli Ibrahim (dancer, choreographer and artistic director) and his troupe of agile and sprightly artistes (January Low, Revathy Tamilselvan, Sivagamavalli, Divya Nair, Guna and Sivarajah Natarajan), made it sensuous and lyrical to the dance buffs in the overflowing auditorium.

### Impressive recital

The invocatory Mangala charanam, a demanding piece combining both nritta and abhinaya, "Hari Haro" ( a personification of both Siva and Vishnu ) was an impressive recital describing the devotees' total surrender to the Lord. The artistes' expression and footwork were clear and

precise. The quintessence of Odissi lies in its sculptural quality and this was reflected in the following number, "Sthai," which was an instruction to the sculptor on the aesthetics of correct posture and execution in an exercise of technical virtuosity.

Drawn from shilpa shastra, this item displayed lithe arm movements and resounding footwork.

In the Pallavi , a unique dance of Odissi, the melodic expansion of tari jhum, tajhum tarijhum was presented as a creative exploration of the female Rageshwari playing the veena born of Kaama.

The rhythmic variations and cyclic patterns in the portrayal of the 10 revelations in the next item, Dasamahavidya — as Kali, Tara, Bhuvaneswari, Chinnamasta, Bhairavi, Dhumavati, Bagalamukhi, Matangi and Kamala — had an ethereal quality to it.

The penultimate item, `Ardhanareeswara,' an invocation to Lord Siva and the Mother of the Universe, capped it all with the accompaniment of a pure dance of joy and release in Mokshya as a grand finale.

The poised and graceful movements of all the members of the troupe struck a deep chord with the rasikas. The choice of numbers was in tune with the philosophy of Isha Yoga centre — a hallowed spot to which seekers from all over the globe flock to bask in the spiritual warmth of a Living Master.

The narratives were emceed with clarity of diction. The visions of Dasamahavidya emanating from the Goddess Absolute were presented with gay abandon. Throughout the production, it was the coordination of the dancers that stood out.

© Copyright 2000 - 2006 The Hindu