



A PROJECT OF
ATTAKKALARI PUBLIC CHARITABLE TRUST OF CONTEMPORARY
PERFORMING ARTS

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Annual Narrative Report

Reporting Period: 1st April, 2014 – 31st March, 2015

a) About Attakkalari

Attakkalari Centre for Movement Arts is a registered, public charitable trust, established in 1992 by artistes from different disciplines to create contexts for contemporary movement arts. Attakkalari has facilitated the development of an enhanced and extensive programme that includes national and international platforms for exchange and performance; strategic movement and digital arts development; research and documentation; new performance works by the Attakkalari Repertory; a Diploma in Movement Arts and Mixed Media; and education and outreach programmes. As an umbrella organization, Attakkalari provides dynamic leadership and makes strategic intervention to stimulate the growth of a vibrant contemporary performing arts scene in the country.

A key objective of the Centre is to demystify the art form, making it accessible to all sections of society. Attakkalari collaborates with video and digital artistes, composers, musicians and choreographers from around the world and also functions as a resource centre for young and upcoming artistes from other parts of the world who are interested in Indian culture, aesthetics and movement idioms.

In the year 2015, Attakkalari completes 15 years of existence in Bengaluru. At this juncture, it is important to reflect on the workings of Attakkalari, and to assess our impact. It is also a favourable time to revisit our objectives and identify more areas where we can extend our work with the support of our benefactors.

b) Results

1. EDUCATION OUTREACH PROGRAMME

Committed to spreading the reach of Contemporary Movement Arts, Attakkalari has continued its Education Outreach activities for over a decade despite the absence of external funding. Into its 11th year now, trained dance facilitators from the Attakkalari repertory conduct classes in schools and colleges, do corporate workshops, event specific choreographies and hold ongoing community classes at the Attakkalari studios. Multiple commitments of the repertory in terms of performances, travel, choreographies and residencies necessitate that Attakkalari looks for more short-term projects over year-long work in schools.

i) Schools

Attakkalari worked with the following schools on a year-long program.

1. Trotters Stop – Frazer Town

We have worked with this school for the past four years. The school admits children between the ages of 5 to 8 years. The children respond enthusiastically to Attakkalari's movement classes and bring their own creativity to the process. At the end of the year the children presented a dance performance around the theme, "Jewels of the Sea," choreographed by Attakkalari.

2. Gurukul – JP Nagar

This is a matriculation school that is managed by a trust. This is the sixth year that Attakkalari has held movement classes in this school. We taught 52 students from the 9th standard. Since most of the students in this school come from conservative backgrounds, Attakkalari's main task is to encourage them to break gender barriers and bring parity between the boys and girls in the movement class. Attakkalari choreographed a performance around the theme "Movement is an Intrinsic Component of Academics" for the school's Annual Day.

3. My School – Off Double Road

This school was founded by Educationist Dr. B. Sridhar and his wife Smt. B. K. Narmada in the early sixties with the intention of providing quality education to children from low-income families. It is located in the heart of the city and follows the SSLC state syllabus. It is a co-education, English medium school. The school offers a holistic training by introducing all the students to Arts, especially the rich heritage and culture of India.

4. Brigade Millennium School – JP Nagar

This school founded by the Brigade Foundation is an English medium, co-education school that gives a lot of emphasis to arts education. Working around the theme "Kerala" we created a musical with 60 senior students that comprise Mohiniattam, Kalarippayattu and Contemporary dance. It was the final performance piece at the school's Annual Day. It was well received and appreciated by the students, teachers, parents and guests alike.

ii) Workshops/Master Classes

1. Kootiyattam Master Class:

A form of Sanskrit theatre that evolved in Kerala, Kootiyattam is considered to be one of the oldest existing theatre traditions in the world. It has been recognized by UNESCO in 2001 as a "Masterpiece of the Oral and Intangible Heritage of Humanity". This unique course was led by Usha Nangiar and her daughter Athira. It was aimed at dancers, theatre practitioners and other performing artists who were

interested in enhancing their skill sets and updating their practices with wisdom from this rare tradition. The sessions included the intricate enactment techniques of Kootiyattam that employ elaborate and detailed movements of the eye, facial muscles and body, coupled with breath, gestures and rhythm.

2. Mizhavu Masterclass:

Master percussionist Kalamandalam Hariharan led this session. Hariharan regularly conducts classes for international theatre students from Vasa University (Finland), as well as for theatre practitioners from Chile. The Mizhavu uses the full hand technique of drumming. This evocative instrument provided the soundscape for the dramatic enactments of Kootiyattam and was the soul of the art form.

3. Thevarattam and Silambam: 1st Masterclass

As a part of the 'Way of the Masters' project supported by the Tata Education Trust, Attakkalari's newly established Department of Traditional and Folk Performing Arts hosted the acclaimed Master Manikandan and Bharath. The masters taught students of the diploma and members of the repertory and also conducted a workshop on the traditional martial art of Silambam and the folk dance form Thevarattam from Tamil Nadu. This unique workshop was held at the Attakkalari Studios in Wilson Garden and was attended by dancers, theatre practitioners and other performing artists.

4. Serge Masterclass:

Attakkalari Centre for Movement Arts was proud to host Serge Aimé Coulibaly, the Artistic Director of Faso Danse Théâtre. This two-day master class was based on the Faso Danse Théâtre's movement vocabulary, a technique inspired by the African culture. Serge Aimé Coulibaly is a dancer and choreographer from Burkina Faso, and Belgium. An actor, musician, and dancer of the famous company 'Feeren', he has toured widely in Africa and Europe.

5. Hofesh Shechter Masterclass:

Attakkalari Centre for Movement Arts, in association with the British Council, was proud to host Hofesh Shechter, one of UK's most exciting contemporary artists. Hofesh's unique style of choreography, infused with honesty and raw physicality has won him and his company world-wide acclaim. For the first time in India, Hofesh, along with two performers from his acclaimed company, led a Master Class and also held a Lecture Demonstration at the Attakkalari Studio in Wilson Garden. Well-known for creating highly theatrical and musical works, Hofesh often composes music for his own works as well. This master class was a wonderful opportunity for dance teachers, students, professional dancers and practitioners of physical theatre to explore the Company's distinctive movement style and their process of creating work.

6. Maneesha Gulyani Kathak Workshop:

In our unrelenting quest to be as inclusive as possible and to reach out to the wider community, we rolled out a whole series of workshops and master classes for experienced dancers and the general public alike as a part of our “Dance Connect” initiative, in the lead up to the Attakkalari India Biennial '15. We hosted Manisha Gulyani who conducted a Master class in Kathak

7. Scottish Dance Theater Masterclass:

We also hosted the dancers from the Scottish Dance Theatre Repertory who conducted a master class on their distinctive movement vocabulary with an emphasis on Contemporary Dance and Technique. The company's workshop was a huge hit with professional dancers as well as students from many schools in Bangalore.

8. Avant Garde Masterclass:

As a befitting end, we hosted the highly acclaimed Avante Garde Dance Company from London who held a master class in Hip-hop, Choreography, Repertoire work and Technique.

9. Theverattam - 2ND Masterclass (December):

After a very popular and successful 1st Masterclass, we had to hold a second workshop due to public demand.

iii) Community Classes

Trained dance facilitators from the Attakkalari repertory conduct daily Community Classes through the week as well as during the weekend. These classes provide a wonderful opportunity for dance enthusiasts who are working or studying and therefore can't follow a full-time professional dance programme. Attakkalari has classes in Contemporary Dance and Kalarippayattu for adults and children. The classes are very popular and follow a flexible schedule allowing participants to register and join on any day of the month by filling in a registration form and paying the monthly fee upfront. Community class students are also offered an opportunity to perform through presentations at the studio and elsewhere. Community classes also offer dance facilitators an additional earning opportunity since 50% of the income that accrues from these classes goes to the facilitators.

iv) Summer Workshop

Every year in April for two weeks during the summer break of the diploma programme, the Attakkalari studios are abuzz with the voices of children and teenagers. The two-week long summer workshops are open to both boys and girls and have become increasingly popular. The summer workshop had three batches: Juniors in the age group of 5-8 years, Seniors in the age group of 9-12 years, and Teenagers. On popular demand, Attakkalari held a second summer workshop. A total of 84 students from different age groups participated in the Summer Camp. The theme-based workshops were mentored by visiting dance artist Kayleigh Anne Crook from the United Kingdom and were assisted by Attakkalari's own team of dance facilitators. The performance at the end of the workshop was held at the Alliance Française de Bangalore to a packed audience of family, friends and well-wishers.

iv) Imagine 2014

Imagine 2014 is an Inter-College Contemporary Dance Competition and an initiative of 'Dance Connect' for the Attakkalari India Biennial 2015. Through Dance Connect, Attakkalari in collaboration with the Performing Arts Department, Christ University created a platform for college students from across Bangalore to share and showcase their work and enhance it with an informed discourse from reputed artistes. Dancers from colleges across the city participated in this event to celebrate performing arts and to battle it out for the top position. The event finale was held at Christ University Auditorium. The jury consisted of contemporary choreographer-dancer Deepak Kurki Shivaswamy, Kalarippayattu exponent and contemporary dancer, Raam Kumar, and Sonia Rodriguez, a ballet and contemporary choreographer-dancer.

2. DIPLOMA IN MOVEMENT ARTS & MIXED MEDIA

2013 had began with 28 students and --- graduated by the end of the course. The graduation on August 23rd was held to a packed audience of friends and family at the 500-seat JSS Auditorium. The graduation evening consists of an evening of performance presentations ending with the giving of Certificates to the students. Students are graded - Distinction, Honours, Merit and Pass – the evaluation process is year-long and done by the faculty taking performance, attitude, aptitude and attendance into account. Snighdha Prabhakar and Purnendra Kumar Meshram shared the Student of the Year award and have now joined the Attakkalari Repertory and Talent Academy.

The academic year 2014-15 had a record list of 75 enquiries and applications. We chose 30 students with several on the waiting list. Two students have dropped out due to medical reasons. We had fairly diverse number of students who were selected for the course, from

Maharashtra 7 students, Karnataka topped the list with 13 students, 1 from West bengal,2 from Delhi, 2 from Assam, 1 from Nepal 1 and 1 from chhattisgarh.

The Department of tradition and performing arts invited artists in residence like masters Guru Gangadhar Mahanto for Chau all the way from Orissa, Manikandan for Devarattam , Silambattam from Tamil Nadu, Usha Nagiar for Kudiyattum and Raam for Kalaripayattu from Kerala. This year onwards we have encouraged Senior repertory members to take classes and guide the Diploma students. The sessions on injury prevention and diet were also taken by Dr. Tony Pius and Snighdha Prabhakar ex diploma students. As they have experienced the Diploma course first hand, they could give the Diploma students anecdotes, recipes to encourage them to take healthy alternatives in their food and lifestyle.

We have had faculty from different parts of the world teaching different styles and techniques to the student. Jean-marc Heim from Switzerland discovered a day before his departure to India that he is suffering from a slip disc, however he still kept his commitment and the students benefitted greatly from his patient and slow exercise and introduction to Ballet. Inga Sterner and Nans Martin from France taught contemporary Ballet and floor techniques. Since most teachers spend short stints teaching at the academy they focussed on teaching tools of composition to encourage the students to build facility in their movement. There were in house presentations and evaluations at the end of each term and before the teacher departed which gave the students adequate feedback in their improvement, areas of weakness. We also have modules on Art History taken by Aranyani Bhargav to give the students a context to understand the technique and movement they learn. A light design module is being designed for the final term with visiting faculty.

Goethe Institut chose Attakkalari once again for the Bangalore Residency. The **bangaloREsidencies** are designed to involve mutual exchange so that both the visiting Germans and the local community reap the benefit of fresh perspectives and expanding horizons. This year Sonia Rodriguez, dancer-choreographer from Berlin was artist-in-residence, she choreographed a dance piece with the Talent Academy participants and took classes for Diploma.

This year all students had the opportunity of watching shows from different parts of the world as part of the Attakkalari India Biennial. The students were left starry eyed on seeing their profession a reality for so many professional from different parts of the world. This certainly gave them something to aspire to.

3. Talent Academy

It has been eight years since the Diploma Program was successfully running and the need arose to extend the training and bridge it with the professional dance world through a new program. Thus, Talent Academy was born, to empower young artists by giving them the necessary tools and training that will enable them to create fresh physical expressions related to their experiences, memories and thoughts. The Talent Academy commenced in

September, 2014 and finished by March 2015. The curriculum of this 6-month full-time intensive post-diploma course focussed on vocational skills development in performance, pedagogy and choreography.

3. TransMedia Technologies (TMT) is the technical team of Attakkalari Centre for Movement Arts that, true to its name, straddles multiple forms of stage technologies in the live performance space with great efficiency. The objective behind setting up this self-contained entity was to create innovation and provide services in performing arts related stage technologies. Apart from helping with Attakkalari's technically demanding productions, TransMedia Technologies has made a name for itself as a one stop solution providing efficient, cost effective and quality services for touring national and international performance (dance and theatre) groups and multi-venue events like Festivals. TMT also works with young dance artists under the Young Choreographers' Platform to ably support their productions with expert advice and design inputs. TMT provides a range of customized services in stagecraft both design and execution in categories such as light, sound, video, digital arts, and sets for productions and performances.

The well trained and professional TMT team received wide appreciation for their handling of the Attakkalari India Biennial 2015. International companies were particularly impressed by the division's ability to find innovative solutions to tricky technical requirements. With events running back to back over 10 days and multiple venues, TMT's efficiency contributed in large measure to the success of the Biennial. In fact their smooth handling of large multi-city events has made them the technical partner of choice with the Hindu Metroplus Theatre Festival across four cities where they handle the most demanding of technical requirements from different national and international theatre groups.

Over the last few years the team has been handling most of the major cultural festivals in Bangalore and elsewhere including the 'The Hindu MetroPlus Theatre Festival', 'The Deccan Herald Theatre Festival', 'Impulse', 'The Park's New Festival' and 'DanSe Dialogues'. The team's professionalism has been widely commended. At Attakkalari, TMT supports the Repertory Company's productions, the Media Lab and the Attakkalari India Biennial providing overall stage and technical coordination.

In the last few years, TMT is the exclusive vendor of choice for such pre-eminent cultural organizations such as the British Council, Alliance Française, Goethe Institut / Max Mueller Bhavan, Prakriti Foundation, Evam entertainment and Teamwork Arts in Bangalore. In fact the British Council asked TMT to handle Hofesh Shechter Company's *Political Mother* not only in Bangalore, but also in Hyderabad because of the trust that the organization had in the capabilities of TMT.

TMT has also become an important resource centre of sorts with designers in the field of live arts with its constant efforts to bring down and share the experience, expertise and know-how of expert designers from around the world through the medium of short term workshops focusing on different aspects of stagecraft, especially in the lighting design and multimedia and interactive design domains. Last year for instance TMT hosted Jonathan O'Hear from Switzerland and Jonathan Roberts from the UK. Time and again multiple organizations have requested members from the TransMedia Technologies team to handle their events' technical aspects in pan India tours.

Over the coming year, Transmedia Technologies hopes to start leveraging its ability to share and distribute technical knowledge and standards into truly becoming a comprehensive resource centre to learn more about the different stage technologies with a particular emphasis on enabling a cadre of designers and technicians who imbibe and emulate the benchmarks set by the TMT team.

The list of cultural events that our stage technologies team supported/ participated in is given in Table below:

Sl.No	Date	In Collaboration with	Venue
1	05.04.2014	M/s Nritarutya	Kamani, Delhi
2	07.04.2014	M/s Reynolds	KTPO, Whitefield
3	08.04.2014	M/s Indian Ensemble	Ranga Shankara
4	12.04.2014	Ms. Arathi Punwani / Mr. Pritham Kumar	JSS Auditorium
5	14.04.2014	M/s Alliance Francaise de Bangalore	Ranga Shankara
6	16.04.2014	M/s J Davis Pro Sound	Manpho Convention
7	19.04.2014	M/s Alliance de Bangalore	Phoenix Mall
8	21.04.2014	M/s Alliance de Bangalore	Chowdiah Memorial Hall
9	29.04.2014	M/s Alliance de Bangalore	Alliance Francaise de Bangalore
10	02.05.2014	M/s Attakkalari Eop	Alliance Francaise de Bangalore
11	05.05.2014	M/s Attakkalari Repertory Company	Hotel Marriot, Whitefield
12	17.05.2014	M/s J Vision Team	Hotel Windson Manor
13	23.05.2014	M/s Canadian International School	Hotel Ritz Carlton
14	25.05.2014	M/s Indian Ensemble / Bharavi	Ranga Shankara
15	26.05.2014	M/s Bhoomija	MLR JP Nagar
16	29.05.2014	M/s Indian Ensemble / Bharavi	MMB, Bangalore
17	30.05.2014	M/s Suchetadhama	Alliance Francaise de Bangalore
18	05.06.2014	M/s Bhoomija	Chowdiah Memorial Hall
19	26.06.2014	M/s Attakkalari Repertory Company	Kerala Fine Arts Hall

20	10.07.2014	M/s J Vision Team	Nimhans Auditorium
21	25.07.2014	M/s J Davis Pro Sound	Chowdiah Memorial Hall
22	25.07.2014	M/s Rythmotion	Alliance Francaise de Bangalore
23	06.08.2014	M/s The Hindu, Chennai	Kerala Fine Arts Hall,Kochi
24	06.08.2014	M/s The Hindu, Chennai	PSG College Auditorium,Coimbatore
25	14.08.2014	M/s The Hindu, Chennai	Chowdiah Memorial Hall
26	20.08.2014	M/s The Hindu, Chennai	Ravendra Bharathy,Hyderabad
27	21.08.2014	Attakkalari Diploma	JSS Auditorium
28	22.08.2014	M/s Indian Stage, Bangalore	Chowdiah Memorial Hall
29	22.08.2014	M/s Sishu Griha	MLR Whitefield, Bangalore
30	25.08.2014	Attakkalari Biennial	Ranga Shankara, Bangalore
31	02.09.2014	M/s British Council, Chennai	Shilpakalavedika, Hyderabad
32	10.09.2014	M/s Vidya Niketan School	Chowdiah Memorial Hall
33	13.09.2014	M/s Kathakali club	Chowdiah Memorial Hall
34	13.09.2014	M/s Rays N Waves	ADA Rangamandira
35	15.09.2014	M/s The Hindu, Chennai	Chowdiah Memorial Hall
36	19.09.2014	M/s Attakkalari Repertory Company	MLR Whitefield, Bangalore
37	19.09.2014	M/s British Council, Chennai	Chowdiah Memorial Hall
38	04.10.2014	M/s The Hindu, Chennai	Chowdiah Memorial Hall
39	15.10.2014	M/s Team works Arts Pvt Ltd	Chennai.Bangalore,Delhi & Kolkata
40	16.10.2014	Usha Subrahmanyam, Bangalore	Chowdiah Memorial Hall
41	29.10.2014	Ms. Anita Mitra	Chowdiah Memorial Hall
42	31.10.2014	M/s Indian Stage	Chowdiah Memorial Hall
43	01.11.2014	Ms.Malavika Sarukkai	Chowdiah Memorial Hall
44	01.11.2014	M/s Indian Stage	Jyothi Nivas College
45	02.11.2014	Ms. Anita Mitra	Jyothi Nivas College

46	04.11.2014	Mr. Jagadish	Ranga Shankara
47	04.11.2014	M/s Attakkalari Repertory Company	Hotel Marriott
48	07.11.2014	M/s Alliance Francaise de Bangalore	Alliance Francaise de Bangalore
49	13.11.2014	M/s Prakriti Foundation	Chowdiah Memorial Hall
50	15.11.2014	M/s Prakriti Foundation	The Park Hotel,Bangalore
51	16.11.2014	M/s Prakriti Foundation	The Park Hotel,Bangalore
52	19.11.2014	M/s Flinntheater	Ranga Shankara
53	20.11.2014	M/s DB Tec	Bangalore
54	25.11.2014	M/s Attakkalari Imagine	Chirist University
55	27.11.2014	M/s Bangalore Little Theater	MLR JP Nagar
56	28.11.2014	Ms. Wendy Dickson- Kyera Theater	Good Shepherad Auditorium
57	02.12.2014	Mimansa Theatre	Ranga Shankara
58	03.12.2014	Canadian International School	Canadian school campus
59	05.12.2014	M/s The Epoch	Chowdiah Memorial Hall
60	11.12.2014	M/s Max Muller Bhavan	UB City
61	12.12.2014	M/s Head Start School	Jyothinivas college auditorium
62	13.12.2014	M/s Honywell Tech Solutions	Bangalore
63	20.12.2014	Ms.Kirtana Kumar	Bangalore
64	20.12.2014	M/s Bangalore Little Theatre	Alliance Francaise de Bangalore
65	06.01.2015	M/s Prolytes, Bangalore	Bangalore
66	10.01.2015	M/s Toto funds the arts	Alliance Francaise de Bangalore
67	17.01.2015	M/s Tie - In Productions	Chickballapur
68	20.01.2015	M/s Attakkalari Biennial, 2015	Alliance Francaise de Bangalore
69	31.01.2015	M/s Stage World / Mr. Nagaraj	ADA Rangamandira
70	05.02.2015	M/s Attakkalari Biennial, 2015	Chowdiah Memorial Hall
71	06.02.2015	M/s Attakkalari Biennial, 2015	Ranga Shankara

72	07.02.2015	M/s Attakkalari Biennial, 2015	Chowdiah Memorial Hall
73	07.02.2015	M/s Deccan Herald	Chowdiah Memorial Hall
74	12.02.2015	M/s Attakkalari Biennial, 2015	Chowdiah Memorial Hall
75	12.02.2015	M/s Attakkalari Biennial, 2015	Alliance Francaise de Bangalore
76	14.02.2015	M/s Deccan Herald	Chowdiah Memorial Hall
77	14.02.2015	M/s Attakkalari Biennial, 2015	Ranga Shankara
78	14.02.2015	M/s Attakkalari Biennial, 2015	Ranga Shankara
79	18.02.2015	M/s Max Muller Bhavan, Bangalore	Ranga Shankara
80	21.02.2015	M/s Skyline, Bangalore	Nimhans Auditorium
81	21.02.2015	M/s Deccan Herald	Chowdiah Memorial Hall
82	25.02.2015	M/s Swissnex India	Ranga Shankara
83	28.02.2015	M/s Deccan Herald	Chowdiah Memorial Hall
84	28.02.2015	Mr.Ashish Sen, Bangalore	Chowdiah Memorial Hall
85	14.03.2015	M/s Head Start School	Head Start Campus
86	23.03.2015	M/s Head Start School	Head Start Campus
87	27.03.2015	Mr. Pritham Kumar / Arathi Punwani	Alliance Francaise de Bangalore

ATTAKKALARI REPERTORY

BHINNA VINYASA (Multiple Assemblages) – New Production of Attakkalari Repertory.

Bhinna Vinyasa - an immersed performance where intense live performance is enhanced with the haunting multi-phonic soundscape, evocative lighting and visual imagery of the interactive digital projections.

The piece is an allegorical narrative of human situations. Focusing on the ideas of journeys of individuals, communities from one location to another, one part of the world to another, Bhinna Vinyasa juxtaposes multiple realities in varied locations. The inner journeys and transformations that happens to individuals are often more profound than the external migration of people who

are often forced to choose one location and a set of conditions over another, due to various reasons

Alluding to the imagined ancient idea of the ātman (individual soul) and paramātmān (universal meta soul) as well as the “post-humanist future, in which the world has been enriched by a multiplicity of non-human agencies, of which metallic catalysts, and their acts of recognition and intervention, are only one example”, the piece will offer an immersive experience of continuous becoming and disappearing. The production employs the possibilities of continuous construction and deconstruction from digital technology, thereby challenging and altering perceptions. Thus Time and Space gain elasticity bringing audience into the fold of the immersed dramaturgy of this hybrid performance event.

AadhaaraChakra - A Dancelogue, Attakkalari’s multi-media production traverses intangible spaces, taking the audience to distant lands, architecture and memories as well as, vivid contemporary urban landscapes and experiences. This mesmerising production was recently showcased in Kochi at the Fine Arts Hall on the 28th of June. It was very well received by the discerning audience as well as by the print and electronic media.

Workshops & Masters Classes at Kochi

In addition to the performance itself, Attakkalari Repertory dancers conducted workshops as part of the Education Outreach programme at Kochi. The excitement and keen interest in Attakkalari’s movement technique was evident in the committed participation by the local professional dancers in Kalady Sree Sankara Sanskrit University and the Floor Dance Studio as well as, with students of the Global Public School in Kochi.

Kootiyattam performance in Ranga Shankara

After an extremely successful series of workshops and Masterclasses with dancers of the Attakkalari repertory, students of the Diploma in Movement Arts and Mixed Media and the general public, artistes Usha Nangiar and VKK Hariharan along with Kalamandalam Rajeev, Kalanilayam Unnikrishnan and Athira presented a very well received show of Nangiar Koothu at Ranga Shankara on 8th May.

The grace and intensity of the performance, an excerpt from their full length Kootiyattam production **Draupadi**, left the audience spellbound.

Performances in 2014 15

SL NO	DATE	PARTNER	PLACE/ VENUE	PERFORMANCE
1	5-May	SAP Labs India Pvt. Ltd.	Marriott Hotel, Whitefield	Mixed Bill
2	19 Sep	NHRD	MLR Convention Centre, Bangalore	Mixed Bill
3	20-Sep	Beep Experience Management Pvt Ltd	Bangalore	Mixed Bill
4	4-Nov	Shell Projects	Marriott Hotel, Bangalore	Mixed Bill
5	15-Dec	Honeywell	Orion Campus, Bangalore	Mixed Bill
6	28- June	Attakkalari	Kerala Fine Arts Academy	AadhaaraChakra
7	20-Sep	Beep Experience Management Pvt Ltd	Hyderabadh	Mixed Bill
8	21-25 Dec	Vinod Chopra Production	Mumbai	Special Choreography for movie
9	11-16 Nov	TARI Festival	Dewan Bandaraya City Hall, Kuala Lumpur	AadhaaraChakra
10	11-Jan	Asianet Communications Ltd	Port Trust Stadium , Kochi	Mixed Bill
11	1-Mar	Thirrupathi Brothers Film Media Pvt Ltd.	World Trade centre, Chennai	Mixed Bill
12	28-Mar	C.K. Entertainment	Hyderabad	Mixed Bill
13	10-feb-2015	Attakkalari India Biennial	Bangalore	Bhinna Vinayasa

5. ATTAKKALARI INDIA BIENNIAL 2015:

Concept: ***Dance Connect*** - Connecting with oneself and the world

Concept: *Dance Connect*

Connecting with oneself and the world

As the world around us undergoes rapid changes and becomes ever more unpredictable, challenging and altering our sense of identities, new connections and

relations are constantly in the making, opening new frontiers that lead to opportunities as well as challenges. However, the potentially unsettling nature of these rapid changes can also lead to the seeping in of alienation, helplessness and apathy in our lives. While these reformulations and re-calibrations are taking place – unprecedented both in scale and complexity – it seems our immediate and imperative task is to be able to find meaningful tools and devices to **connect** the dots of multiple realms of our identities, to connect with oneself and the world, and make sense of our lives, lest we lose the purpose of living.

Dance is one such tool available to us. It allows us to be in touch and connect with different parts of our lives, and that of the people around us, however seemingly unconnected and often disparate they might appear to be. Now more than ever, it can help us piece the fragments of contemporary experiences together in a physical and visceral way, while profoundly impacting our perceptions and outlook.

As a region of rich traditions, South Asia has this possibility of connecting with both our inheritance as well as contemporary experience on one hand and reaching out to the wider world on the other. Dance and performance always played a vital role in bringing people together in this part of the world, as indeed the case in most parts of the world, and offered them the possibility of imagining something beyond the ordinary.

Within the compulsions of geopolitics and our massive consumption, there is also a growing need for a harmonious relationship between the arts and ethics, and the arts and the environment. Dance, in its myriad forms and expressions, seems another way to be able to address this need, given its inherent understanding of the body, its ability to exist in any environment – created or natural – and its quality to include rather than exclude or exploit.

The Attakkalari India Biennial 2015 was an attempt to present a cross section of responses by dance-makers and artists from allied disciplines to our multiple realities today. Stemming out of many shared contemporary concerns, yet created in different parts of the world and in diverse contexts; these performances offered us a window to several exciting realms of imagination. These carefully curated performances of acclaimed and established artists, as well as fresh, emerging ones, certainly put us in touch with nascent and yet powerful moments of revelations.

The Theme:Attakkalari India Biennial Bangalore

February 6 to 15, 2015

DANCE CONNECT: Connecting with oneself and the world

The Attakkalari India Biennial 2015 was an attempt to present a cross-section of responses by dance-makers and artists from allied disciplines to our multiple realities today. Stemming out of many shared contemporary concerns, yet created in different parts of the world and in diverse contexts, these performances offered us a window to several exciting realms of imagination.

True to its theme 'Dance Connect', the Attakkalari India Biennial 2015 fostered new connections in producing, presenting, receiving contemporary dance locally and globally. The Biennial has and continues to serve as a forum for fresh ideas, exchange of cutting edge knowledge and expertise in dance, design and research. Artists from various parts of the world came together to present their work, share their experiences, exchange ideas, explore new territories and throw open a dynamic space for creative expression through performance, network and collaboration.

Attakkalari India Biennial 2015 was the seventh edition of the festival and was organised in partnership with:

Ministry of Culture, Government of India | Indian Council for Cultural Relations | Department of Tourism, Government of Karnataka | Royal Norwegian Embassy | Goethe-Institut/ Max Mueller Bhavan | Pro Helvetia- Swiss Arts Council | British Council | InKo Centre | Arts Council Korea | InstitutFrancais | Alliance Francaise de Bangalore

The festival was also supported by:

Centre for Law and Policy Research | Performing Arts Fund NL | The Ministry of Culture of the People's Republic of China | Arts Council of New Zealand | Prakriti Foundation | Inlaks India Foundation | Critical Path, Sydney | Dance Base, Edinburgh | swissnex India | Movenpick Hotels and Resorts | Consulate General of Switzerland in Bangalore | Australia Council for the Arts, Australian Government | JayshreePoddar from HimatsingkaSeide

Special Thanks to Friends of Attakkalari: Mr. Ravichandar V. | Mr. Mohandas Pai | Mr.

Venues, Programme, Content & Structure

I Venues

1.Ranga Shankara Theatre, Bangalore:

February 7 to 15, 2015

Main Stage: 10 performances

2. Chowdiah Memorial Hall, Bangalore:

February 6, 9 and 12, 2015

Main Stage: 3 performances

3. Alliance Française Auditorium, Bangalore:

February 7 to 10 and 13, 2015

FACETS International Choreography Residency: 10 performances

Platform 15 Emerging South Asia: 7 performances

Main Stage: 1performance

4.Centre for Law and Policy Research, Bangalore

February 6 to 15, 2015

Writing on Dance Laboratory with 10 writers

5.Attakkalari Studios, Bangalore

January 5 to February 15, 2015

Choreography Laboratory for Young Choreographers

Master Classes during the festival

Rehearsals for the main stage performances

II. Festival Inauguration: TRACES and 4,5

February 6, 2015

Venue:Chowdiah Memorial Hall

The festival began with a stimulating double bill: excerpts of **Daniel Belton's (New Zealand)** unique digital presentation TRACES and the **TAO Dance Theater's (China)** ensemble choreographies, 4 and 5. While Daniel's films were at the exciting intersection of dance and film, TAO's trademark choreography and sparse design were poetic and immersive.

It was the **India premiere** of both these companies, which made the opening act of the Attakkalari India Biennial even more special. The audiences first gathered outside the auditorium and were witness to Daniel's beautiful digital performance that were projected on the walls of the Chowdiah Memorial Hall following which everyone moved inside to enjoy the fabulous performance by the TAO Dance Theater.

The evening's performance was followed by dinner for invitees and delegates.

III Main Stage Performances

The Centre Stageprogramme continues to bring the global stage to the city's performing arts venues.

Along with established works, this Biennial featured works by young and emerging choreographers who questioned and searched for new approaches and idioms. Rather than polished works with high production values, the performances were chosen for their preference for creativity, risk taking and originality. We hope this initiative will help foster fresh voices in dance in India and South Asia. Some of the evening works were collaborative process presentations in an effort to invite both artists and audience to participate in the creation and affirmation of a vibrant and varied contemporary movement arts scene in India.

These performances were all supported by various cultural agencies and embassies.

Date	Day	Time	Venue	Country	Company	Performance
Feb 6	Fri	7.00 pm	Chowdiah Memorial Hall	New Zealand + China	Good Company Arts + TAO Dance Theater	TRACES: A digital performance + 4, 5
Feb 7	Sat	3.00 pm	Alliance Francaise de Bangalore	Various	-	FACETS Choreography Residency Showcase
		7.30 pm	RangaShankara	United Kingdom	Alexander Whitley Dance Company	The Measures Taken
Feb 8	Sun	3.00 pm	Alliance Francaise de Bangalore	Various	-	FACETS Choreography Residency Showcase
		7.30 pm	RangaShankara	France	SystemeCastafiore	Les Chants Des L'Umai
Feb 9	Mon	3.00 pm	Alliance Francaise de Bangalore	Various	-	Platform 15 Presentation
		7.30 pm	Chowdiah Memorial Hall	Germany	ConstanzaMacras DorkyPark and Oscar Bianchi	The Past
Feb 10	Tue	3.00 pm	Alliance Francaise de Bangalore	Various	-	Platform 15 Presentation
		7.30 pm	RangaShankara	Korea	Bereishit Dance Company	Pattern and Variable
Feb 11	Wed	7.30 pm	RangaShankara	Netherlands	NB Projects	4: Still Life
Feb 12	Thu	7.30 pm	Chowdiah Memorial Hall	India	AditiMangaldas Dance Company	Timeless

Feb 13	Fri	4.00 pm	Alliance Francaise de Bangalore	Spain	Gelabert + Azzopardi	CescGelabert V.O.+
		7.30 pm	RangaShankara	Switzerland	Compagnie Philippe Saire	Black Out
		9.00 pm	RangaShankara	Switzerland	Compagnie Philippe Saire	Black Out
Feb 14	Sat	6.00 pm	RangaShankara	Switzerland	Compagnie Philippe Saire	Black Out
		7.30 pm	RangaShankara	Switzerland	Compagnie Philippe Saire	Black Out
		9.00 pm	RangaShankara	Switzerland	Compagnie Philippe Saire	Black Out
Feb 15	Sun	7.30 pm	RangaShankara	India	MandeepRaikhy Dance Company	a male ant has straight antennae

FACETS International Choreography Residency

January 5 to February 5, 2015

(This programme was supported by the Royal Norwegian Embassy, Goethe-Institut/Max Mueller Bhavan, Pro Helvetia – Swiss Arts Council, InKo Centre, Arts Council Korea, Prakriti Foundation, Inlaks India Foundation, British Council, Alliance Francaise de Bangalore, Dance Base Edinburgh and Critical Path, Sydney)

Amongst the Biennial's initiatives for South Asia's young choreographers are FACETS International Choreography Residency and Platform 15: Emerging South Asia.

Conceived as a confluence of diverse yet interconnected art practices and contexts, FACETS 2015 created a vibrant platform for exchange of ideas, knowledge and experiences to explore fresh approaches in creating performance works. It offered emerging choreographers an interdisciplinary approach to creating original works. They were mentored by experienced and internationally acclaimed faculty to develop strategies to realise their ideas and projects in a supportive and creative environment, free of financial constraints.

What the Residency offered:

- Four weeks of intense creative process in individual studios
- Supportive and encouraging environment to exchange ideas and develop work
- Premiere of the new work at the Attakkalari India Biennial 2015
- Feedback/ suggestions and creative input from International Mentors and Collaborators
- Production and Technical support
- Accommodation and per-diem for the duration of the Residency

Through this initiative, we hope to expand the scope of these emerging choreographers into the professional arena in India and internationally and sensitize the arts community as well as the general public on processes relating to the creation of performance works and the needs of the artists to make and disseminate such works.

We had 36 applications from across South Asia and the following 10 choreographers were selected for the Residency:

1. Diya Naidu, India
2. Pradeep Gunarathna, Sri Lanka
3. Avantika Bahl, India
4. Hemabharathy Palani, India
5. Prassanna Saikia, India
6. Mehneer Sudan, India
7. Charlotte Jarvis, UK
8. Patrick Lartey, Australia
9. Soo-Hyun Hwang, Korea
10. Woojung Kim, Korea

FACETS began a month prior to the Biennial, bringing together ten choreographers from across the South Asia region as well as the UK, South Korea and Australia. They have worked with mentors and mentor-collaborators from different fields – choreography, sonic arts, dramaturgy, digital arts, light design and the various aspects of stagecraft – to create works that will premiere at the Biennial. Each of these ten choreographers brought a unique voice, both in terms of form and content, enriching each other with their stories, processes and influences. It was an invigorating experience to watch this diverse group of artists embark on their creative journey against the teeming urban landscape of Bangalore.

Mentors for FACETS 2015 included:

- Philippe Saire from Switzerland (Artistic Director, cie. Philippe Saire)
- Neel Chaudhuri from India (Artistic Director, Tadpole Repertory)
- Martin Lutz from Germany (Composer and Sound Artist)
- Samar Grewal from India (Music composer)
- Margie Medlin from Australia (Mixed Media and Lighting Design)
- Jonathan Roberts from United Kingdom (Lighting designer)
- Jayachandran Palazy from India (Artistic Director, Attakkalari Centre for Movement Arts)

Apart from this, the choreographers had informal interactions with delegates from UK, Germany, France, The Netherlands, Norway, Denmark and Australia

The choreographers performed on February 7 and 8, 2015 at the Alliance Francaise de Bangalore.

Platform 15: Emerging South Asia

(This programme was presented by the Goethe-Institut/Max Mueller Bhavan, India and supported by the Royal Norwegian Embassy)

Platform 15 is aimed at providing support to choreographers in the South Asian region who have extended the boundaries of their craft and taken risks in their artistic practice. This program is dedicated to showcasing, discussing and engaging with the works of new voices in contemporary dance-making and movement arts coming from the region and provided a vibrant space for the exchange of ideas, knowledge and experiences between artists and audiences at the Biennial.

The Platform is a space for practitioners to show their work and engage with an international audience, and aims to lay the foundation for a network that connects artists, technicians, academics, pedagogues and audiences with each other in the hope that it will support new and quality work in the coming years.

Platform 15: Emerging South Asia over the years has come to be a signifier of the interesting and determined directions in which contemporary dance in South Asia is heading. The performances of these seven emerging choreographers are at once powerful and engaging as they challenge existing norms, tread on uncharted territory and focus singularly on the tale they want to tell.

We received 20 applications through the open call and the jury selected 7 seven performers to be showcased at the Biennial:

1. MirraArun, India - According to Official Sources

2. PreethiAthreya and VikramIyengar, India – Across, Not Over
3. Rahul Goswami, India – Animal Connection
4. Revanta Sarabhai, India – LDR and RU/APTURE
5. ShilpikaBordoloi, India – Majuli
6. Surjit Singh Nongmeikapam, India - Nerves
7. VenuriPerera, Sri Lanka –Traitriot

The choreographers performed on February 9 and 10, 2015 at the Alliance Francaise de Bangalore. Each performance was for a duration of 20 minutes and was followed by a moderated discussion by acclaimed arts editor and journalist SadanandMenon and Margie Medlin, media artist from Australia and former director of Critical Path in Sydney.

[Writing on Dance Laboratory and 'ligament.in'](#)

(This programme was supported by the Royal Norwegian Embassy, Goethe-Institut/Max Mueller Bhavan, India and Pro Helvetia, Swiss Arts Council)

One of the efforts of the Biennial has been to sustain and further the building of a discourse around the performing arts, in particular contemporary dance, through various articulations – film, photography and, of course, writing. In this vein, *ligament.in*(online dance journal) was launched in November 2014. It dedicated to reflect the growing interest to contextualize, reflect and voice the goings-on around contemporary dance practices, especially in the South Asia region, has received an overwhelming response. It has been carved out as an avenue to prompt, encourage and sustain engagement between contemporary dance practitioners, thinkers, writers, artistic practitioners from other mediums, stakeholders and the larger public.

Existing in the digital realm opened the possibilities of material that could be supplement each issue of Ligament. Besides text, we have worked with videos, coding, illustrations and

commissioned photo essays to reflect the diverse, emerging voices of young practitioners and commentators across South Asia.

Image courtesy: Ligament Issue 2



In the past few editions of the Writing on Dance, the programme functioned as a workshop, mentoring and guiding writers interested in engaging with the arts, especially contemporary dance. This focus on skill development was useful for a number of writers from different arts backgrounds, especially in the presence of a mentor or mentor-facilitator.

This Biennial, there has been a slight shift in the way that the Writing on Dance Laboratory has been designed. Geared towards the online dance journal Ligament, the laboratory functioned as a magazine editorial space, where eight experienced art and dance writers, selected through an open call for South Asia, produced critical writing and articulations around the Biennial as part of a larger Biennial issue. This equal-footed space allowed for ideas to be hashed out, discussed, debated and put in perspective.

The writers also had sessions with experts in the field of performing arts and cultural theory to gain perspective on the trajectory of contemporary art in South Asia.

Participants:

1. Asoka Mendis de Zoysa (Colombo, Sri Lanka) is a professor in German Studies, Department of Modern Languages, University of Kelaniya, Sri Lanka. He also reviews contemporary Sri Lankan dance and art for various publications and has translated German plays into Sinhala and English.
2. Kirtana Kumar (Bangalore, India) is an actor, director and filmmaker. A large part of her work has dealt with issues of gender and sexuality. Her interest is now in developing new audiences and the politics of urban-rural collisions. She lives on a farm with a musician and some dogs.
3. Namita Aavriti (Bangalore, India) is a writer and fledgling filmmaker. Her interests are biopolitics, sexual speech and regulation, technology and archiving.
4. Nithin Manayath (Bangalore, India) is assistant professor with the department of Communication Studies at Mount Carmel College, Bangalore. His research interests include erotics, performance studies and science and technology studies. He writes occasionally on sexual politics for local magazines.
5. Ranjana Dave (Mumbai, India) is an Odissi dancer and dance writer. She runs Dance Dialogues, a platform that connects dancers and dance enthusiasts to provocative and multi-disciplinary ideas, individuals and institutions.
6. Roshan Kumar Mogali (Pune, India) is a writer, journalist and editor. He has worked with Domus India, Press Association UK and The Indian Express.
7. Ruhani Perera (Colombo, Sri Lanka) is a performer, performance-maker and researcher working in Colombo, Sri Lanka. She is a founding member of Floating Space Theatre Company, and is also attached to the Department of English, University of Colombo, Sri Lanka as a visiting lecturer in performance and literature.
8. Swar Thounaojam (Bangalore, India) is a Bangalore-based playwright, theatre director, and performer.

Laboratory Plan from February 6 to 15, 2015:

DAY ONE - 6th FEB: PRIMER

10am -1pm: The participants get an introduction to:

- The intention of the magazine. A run-through of the ideas, themes and processes of putting together the past issues of Ligament.
- Discussing and soliciting the intention of "The Biennial Issue" of Ligament.

Announcing the updating schedule for the issue.

- The plan the comprehensive issue of Ligament.
- Have the first edit meeting for the period of the first issue, also set aside certain main ideas, themes and stories for the final issue. Or at least settle on a theme for the final issue.

1.30pm – 2.30pm: Lunch

5pm: Participants go to MainStage at Chowdiah Memorial Hall

DAY TWO: 7th FEB

Participants meet at 10 am at Centre for Law and Policy Research

- Fine-tune the issue plan of the first update. Settle on an edit plan for the final, comprehensive issue.

- Writing Time

2pm: Participants go to FACETS

5.30pm: Participants go to Main Stage at RangaShankara

DAY THREE: 8th FEB

Participants meet at 10 am at Centre for Law and Policy Research

Expert Session:10.15-Noon: SadanandMenon on the growth and development of contemporary dance in India. (An extension of the theme of the Ligament interview)

2pm: Facilitators and Participants go to FACETS

5.30pm: Facilitators and Participants go to MainStage at RangaShankara

Upload new issue before 4 pm

DAY FOUR: 9th FEB

Participants meet at 10 am at Centre for Law and Policy Research

Provocateur session:

10.30-12.30pm: VenuriPerera in conversation with the FACETS performers on the process and presentation of their original works.

12.30-1.30pm: Edit meeting

2pm: Facilitators and Participants go to Platform 15: Emerging South Asia

5.30pm: Facilitators and Participants go to MainStage at Chowdiah Memorial Hall

DAY FIVE: 10th FEB

Participants meet at 10 am at Centre for Law and Policy Research

- Get updates on the issues, articles

- Writing Time

2pm: Facilitators and Participants go to Platform 15: Emerging South Asia

3pm: Platform 15: Emerging South Asia / Conversation with SadanandMenon and

Margie Medlin

5.30pm: Facilitators and Participants go to MainStage at RangaShankara

Upload new issue before 4 pm

DAY SIX: 11th FEB

Participants meet at 10 am at Centre for Law and Policy Research

- Meet an artiste:

10.30am-12.30pm: ShilpikaBordoloi on being her creation process and being a South Asian contemporary artist

12.30-1.30pm: Lunch

1.30-5.30pm: Edit meeting / Writing Time

5.30pm: Facilitators and Participants go to MainStage at RangaShankara

DAY SEVEN: 12th FEB

Participants meet at 10 am at Centre for Law and Policy Research

- Get updates on the issues, articles

- Writing Time

5.30pm: Facilitators and Participants go to MainStage at Chowdiah Memorial Hall

Upload new issue before 4 pm

DAY EIGHT: 13th FEB

Participants meet at 10 am at Centre for Law and Policy Research

-- Expert Session:

10.30am-12.30pm: Margie Medlin, a mixed media artist and FACETS mentor on her role with young, emerging choreographers

12.30-1.30pm: Lunch

1.30-3pm: Edit meeting / Writing Time

3pm: Facilitators and Participants go to MainStage at Alliance Francaise de Bangalore

5.30pm: Participants go to MainStage at RangaShankara

DAY NINE: 14th FEB

Participants meet at 10 am at Centre for Law and Policy Research

- Get updates on the issues, articles

- Writing Time

5.30pm: Participants go to MainStage at RangaShankara

Upload new issue before 4 pm

DAY TEN: 15th FEB

Participants meet at 10 am at the studio of Attakkalari Centre for Movement Arts for a movement workshop with ParthBharadwaj followed by a reflection session.

5.30pm: Participants go to MainStage at RangaShankara

Master Classes

Workshops that facilitated international exchange and sharing of knowledge were an integral part of the festival. These workshops were open to the people of Bangalore but there were many participants from other cities too.

These workshops involving the local artists and communities will further connect the performing arts in Asia and Europe and broaden its base, thus generating a wider understanding and affinity of each other's culture. The exposure from and the experience gained through these workshops will equip the artists involved to develop their practices further.

Three such master classes were on offer during the Biennial:

1. February 7th: Master class by JacekLuminski from Poland
2. February 8th: Master class by Alexander Whitley from United Kingdom
3. February 10th: Master class by Nicole Beutler from The Netherlands

Dance on Camera

February 6, 2015

RangaShankara

Pina by WimWender

Film screenings dedicated to dance added one more dimension to this multi-layered festival. Dance is an integral element of popular Indian cinema. However, most of the filming is done at a frontal, rudimentary level. The Festivals' endeavor was to reflect special works of art exploring the possibilities of the medium to capture dance in all its glory.

Focus Meeting with International Delegates

February 10, 2015

Attakkalari Studios

Attakkalari Centre for Movement Arts is currently engaged in research, production and dissemination of contemporary dance work especially within the South Asian region. At the focus meeting, the Attakkalari Repertory presented Bhinna Vinyasa and then the delegates had a discussion about how they saw themselves engaging with this region and Attakkalari for taking forward the contemporary dance movement in South Asia and linking it within a global frame work. Representatives from cultural institutions also responded informally through a group discussion.

Evaluation

Evaluation

The central purpose of the evaluation process and the subsequent report is to identify the strengths and the areas for improvement in Attakkalari's implementation of the programme and to define areas for further growth. It is also a way of knowing as to what extent the aims of the festival have been met.

- Tools for evaluation include feedback from participating troupes, delegates and the audience.
- Performances, workshops and the seminar have been recorded and the essential points of exchange, discussion and conclusion are in the process of being documented and assessed.
- The Festival has been documented through print, video and photography. Published articles in magazines and newspapers will also serve as documentation and evaluation material.

This in turn will serve as a guideline for organizing Attakkalari India Biennial 2017.

Heads	Captive Audience Strength
Inaugural at Chowdiah Memorial Hall	750
Main Stage Performances	
Chowdiah Memorial Hall (2 shows)	1210
RangaShankara(10 shows including 5 shows for 60 people each only)	1805
Alliance Française (1 show)	150
FACETS and Platform 15 performances	
Alliance Française	600
Ancillary Programmes	
Master classes	55
Film screening	Non Quantifiable (Floating audience)

Media	
Newspapers	Non Quantifiable/Qualitative/ Variable
Magazines	Non Quantifiable/Qualitative/ Variable
Television (news report)	Non Quantifiable/Qualitative/ Variable
Internet	Non Quantifiable/Qualitative/ Variable
Radio	Non Quantifiable/Qualitative/ Variable
Dedicated Audience	
Delegates	28
Artists	175
Festival Directorate and members of Attakkalari	40
Volunteers	20

Organizational Structure of the Festival

Directorate

A festival of this magnitude requires a strong team and direction. And so apart from Attakkalari's regular administrative staff a team was put together to handle various activities before and during the festival.

Festival Directorate

Festival Director: Jayachandran Palazhy

Festival Manager: Ruhijhunjunwala

Technical Manager: Vilson K J

FACETS and Platform 15 Programme Manager: Sunitha MR

Writing on Dance and ligament.in: DeepikaArwind

Venue Manager: VinodRavindran

Logistics Manager: Parthasarathi S.

Technical Team

NiranjanGokhale

ShymonChellad

Pritham Kumar

Jagadish

Beer Bahadur

Janak

Mohan

Dileep

Farooq

Govinda

Volunteers

Veeresh

Satheesh

Arun

Mahesh

Ranjeet

Arvind

Anusha

Tony

Vinod

Chetan

Prasad

Editorial Team

DeepikaArwind is a Bangalore-based theatre actor-director, playwright and writer.

Joshua Muyiwa is a Bangalore-based poet, columnist and dance writer.

DESIGN by Arjuna Shankar of Gonecase

Comperes

VivekMadan

Attakkalari's Administrative Staff

Shanthi Ram

Madhu M

AnishaPucadyil

Accounts Department

Jayan K

V.Srinivasan

Ranjani SR

MurliDutt

ATTAKKALARI PUBLIC CHARITABLE TRUST OF CONTEMPORARY PERFORMING ARTS
 39/3525, KAUSTHUBHAM, MANIKKATH ROAD, RAVIPURAM, KOCHI - 682 015
 BRANCH : ATTAKKALARI CENTRE FOR MOVEMENT ARTS, WILSON GARDEN, BANGALORE
INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31-03-2015

EXPENDITURE	Sch.	Rs.	Ps.	INCOME	Sch.	Rs.	Ps.
Expenses Sanchari & Production Grant		9255723.00		Grants Received	1	10543716.00	
Expenses for Attakkalari Biennial Festival:		4508385.00		Government Grant	2	154909.00	
Technical Hire Charges	4	3674507.00		Donations/Sponsors/Performances/ Bank Interest	3	27532796.00	
Expenses for Events / workshops	5	5251744.00					
Expenses for Education Cell	6	2666930.00					
Salary and Fees	7	5797354.00					
Transfer to Revolving Fund	8	1223162.00					
Studio Rents & Accomodation	9	1447410.00					
Publicity & Advertisement Cost	10	256042.00					
Communication/Maintenance / Admin Expens	<u>11</u>	689716.00					
Total Expenditure		34770973.00					
Depreciation for the year		589771.00					
Excess of Income over Expenditure		2870677.00					
		38231421.00				38231421.00	
To Surplus Transferred to:				By Excess of Income over expenditure b/d		2870677.00	
SRTT Grant		307542.00					
To Balance Transferred to Balance Sheet		2563135.00					
		2870677.00				2870677.00	

As per our Report of even date

Cochin -35
18-08-2015

sd/-
Sebastian & Paulose
Chartered Accountants(FRNo. 005331S)

ATTAKKALARI PUBLIC CHARITABLE TRUST OF CONTEMPORARY PERFORMING ARTS
 39/3525, KAUSTHUBHAM, MANIKKATH ROAD, RAVIPURAM, KOCHI - 682 015
 BRANCH : ATTAKKALARI CENTRE FOR MOVEMENT ARTS, WILSON GARDEN, BANGALORE
CONSOLIDATED STATEMENT OF AFFAIRS AS AT 31-3-2015

LIABILITIES		Rs. Ps.	ASSETS		Rs. Ps.
Capital Fund	16	15323174.07	Fixed Assets	12	3387254.63
Unspent Grants	17	4597149.49	Deposits & Investments	13	35871686.96
Corpus Fund	18	27165833.50	Current Assets, Loans & Advances	14	4628394.69
Provision & Payables	19	2594247.00	Bank Balances & Cash	15	5793067.78
		<u>49680404.06</u>			<u>49680404.06</u>

As per our Report of even date

Cochin -35
 18-08-2015

SD/-
 Sebastian & Paulose
 Chartered Accountants(FRNo. 005331S)