

Nartana

AN INSIGHT INTO PERFORMING ARTS

VOLUME I, ISSUE I FIRST QUARTER 2019

POINTS OF INTEREST:

In this issue we pay tribute to the legendary Seggae singer Kaya; we discuss some aspects of dance education; and we brush upon a few talent shows that have been recently organized.

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*Nataraja—Lord of Dance
Painting by Neehal Y. Moorghen*



OFFICIAL SEASONAL
NEWSLETTER OF THE
NRITYA TEJ DANCE ACADEMY

Introducing Nartana

Dear Reader,
I am more than delighted to present to you the first edition of the Nartana newsletter. The aim is to keep you informed about the Performing Arts in Mauritius, in all its splendor, through their history, present work or future projects. It will be released on a seasonal basis, each time bringing you a step closer to our *artistes*. This newsletter is a product of the Nritya Tej Dance Academy, and its in-

tent is to share and propagate knowledge in the field of Performing Arts. The name Nartana is a Sanskrit word which means dancer, and conveniently contains the word 'art' – an acknowledgement that dance is one of many other facets of performing arts.

I seize this opportunity to thank all parties who have helped to make this newsletter possible. I hope that you will enjoy reading its content. I wish you all a Happy Nartana Reading! □ Tej.

EDITORIAL

Talent Shows: To do or not to do? That is the challenge!

The season of local talent shows is upon us! We have had the opportunity to watch many of them on our national channel. Whether it is singing, dancing, acting, performing magic, slam or beatbox, it is undeniable that we have been amazed with beautiful Mauritian talents.

But what is before and after a talent show? Are there lessons to be learnt, and what are the opportunities they represent?

First, a talent show is a competition where people come to perform on a stage to win a prize. This stage usually welcomes the passion of people; a passion that maybe has been hidden or buried due to life's hurdles or a passion still raw awaiting for an occasion to bud. But once one reaches a talent show, along with the vivid battles, there are many life lessons that can be learnt.

The first lesson is the courage to leave behind one's fear. Fear of the stage, fear of facing the jury and the camera, fear of failing. But in the end, it is just human to



experience fear. It is really all about embracing this adrenaline rush, and walking on the stage to give your best!

Once one reaches the arena of the competition, there are rules to be respected. It can be age limit, or the duration of the performance, or even the use of props. This teaches one the second lesson, which is how to adapt. And this can be useful in all situations of life.

In my opinion, one of the best lessons that can be learnt in a talent contest, is humility. While competing, there are also moments of sharing and learning among the participants. A feeling of mutual respect is built between the contestants and with the jury members. In the process, no matter whether a participant wins or loses, one might argue that the real talent is the ability to accept the result gracefully and to keep on working harder.

After being part of a talent show, one becomes more visible to the public and is exposed to more opportunities. Their talent starts to bloom in form of public performances, work opportunities amongst others. So, I would say, be inspired by the amazing diversity of contestants in our Mauritian talent shows; work on your passion; overcome your fears - take the leap! □ Tej.

Photo Credit: Keshav Ramrekha

Kaya : le Père du Seggae

Joseph Réginald To-pize (10 août 1960 - 21 février 1999), aussi connu sous son nom de scène KAYA, est né et a grandi à Camp Zulu, Roche Bois. Cependant, l'artiste en lui a pris naissance 16 ans plus tard, quand il a commencé à apprendre à jouer la guitare avec son frère aîné. Ils avaient l'habitude de se produire lors de mariages, communément appelés « l'orchestre ou gamat » à Maurice. Mais à cette époque, il chantait, entre autres, les chansons de Mike Brant ou de Frédéric François. Il était très apprécié, mais au fond de lui-même, il ne ressentait pas le sentiment du devoir accompli. Alors un jour, il se demanda: pourquoi ne pas chanter sur ses propres compositions ?

Au début des années 80, toujours préoccupé par cette idée, un ami lui vint avec une cassette de chansons de Bob Marley (6 février 1945 - 11 mai 1981). Et en écoutant la chanson de ce grand chanteur, c'était comme si la porte de la lumière s'ouvrait pour lui. Il a immédiatement succombé à ce style de musique, qui est le reggae. Il a passé des jours et des semaines à réfléchir à sa nouvelle découverte, et il s'est demandé pourquoi pas y ajouter une pincée mauricienne. Et si le reggae et le séga mauricien étaient mélangés? Pendant



environ 8 ans, il a continué à travailler sur cette nouvelle idée. Il remplit sa palette de pensées, de calme et de passion, et commença à trouver des paroles et des rythmes pour mélanger ces deux styles de musique. Il a passé des nuits à venir avec un nom pour cela. "Sagaii" fut sa première tentative. Il finit par devenir le père du désormais célèbre "Seggae". Une nouvelle responsabilité lui fut maintenant confiée : nourrir et prendre soin de cette musique nouvellement créée.

«Mo p sante ou zafer ar ou mem la»

Ainsi, chaque soir, quand l'horloge sonnait 23 heures, il sortait son stylo, son cahier et sa guitare et commençait à écrire ses paroles; des paroles profondément ancrées dans la vie quotidienne, la société et la réalité. Parfois, il s'éloignait même pen-

dant des semaines pour analyser la vie et en tirer ses propres conclusions. Certaines de ses chansons contiennent même quelques mots de la Bible ou un aperçu de l'histoire du pays. Plus tard, quand on lui demandait quelle était la signification de ses chansons, sa réponse était généralement «Mo p sante ou zafer ar ou mem la», ce qui signifie que je chante ta propre vie, c'est-à-dire des problèmes courants auxquels tout le monde est confronté dans la société mauricienne.

Kaya venait d'une famille pauvre où son père était pêcheur et sa mère femme de ménage et il avait 4 frères. Il n'y avait pas assez d'argent pour nourrir la famille, et payer pour l'éducation était un rêve tiré par les cheveux. Il a grandi face aux atrocités de la misère et cela se reflétait dans ses chansons. La plupart d'entre nous connaissent ses chansons «Simé la Limière» ou «Chant L'amour».

Peut-être que s'il était toujours de ce monde, sa musique aurait apporté plus de gloire à l'île sur le plan international, mais l'un de ses désirs était que les jeunes musiciens se développent dans leur propre dimension, créant ainsi leur propre héritage... □

REMERCIEMENTS A MADAME VERONIQUE TOPIZE

Mrs. Jotee Dabee & the Art of Teaching Dance

Mrs. Jotee Dabee, holder of an Honors degree in Performing Arts (Bharata Natyam) with Education, has been a member of the staff of the Mahatma Gandhi Institute, teaching Bharata Natyam for three decades. She has had the opportunity to teach in the several Mahatma Gandhi State Secondary schools and centers across the island. She has also participated as a performer and a choreographer at national and international levels in countries like France, Holland, Canada and Réunion Island. She also had the opportunity to teach Kuchipudi and Indian Folk Dances at some point in her career.



An opinion on the qualities of a dance teacher

The dance teacher should be a role model for the student, with the capability of being well disciplined, and maintaining a proper behavior and attitude toward his/her work, the class, and the instruments. The dance teacher should learn to be patient, attentive and able to cater for different levels, mixed abilities, and to sustain interest of the student. The teacher should be current with various teaching and learning

“The teacher [...] makes learning conducive, interesting, holistic, enjoyable, effective and most evidently meaningful “

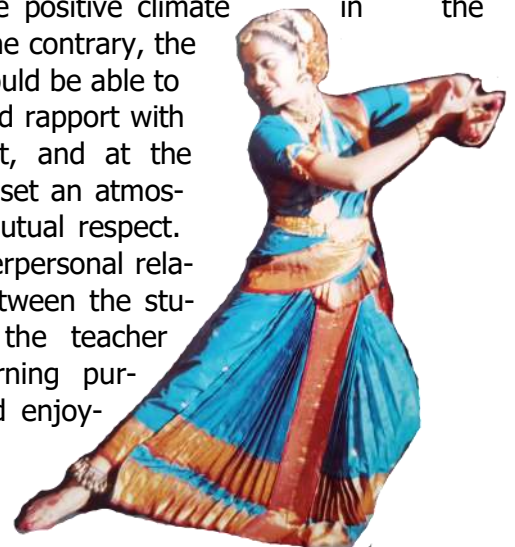
approaches to make learning conducive, interesting, holistic, enjoyable, effective and most evidently meaningful. However, from time to time, the teacher should reflect on his/her teaching and enhance it. Overall, the teacher should have a good teaching philosophy and strong beliefs in teaching and learning.

Teaching Dance: a decision or destiny?

Her 30 years of enriching career was not a decision, but a whiff of destiny or rather a gift of fortune. She started as a primary school teacher, and after the completion of her diploma, she was employed by the Mahatma Gandhi Institute; a decision that she does not regret at all she says, as dance is her passion... her life. Mrs. Jotee Dabee made her first step into the world of dance with the encouragement of her parents, specially her father, who was already part of this world, being a great singer of the early 60s. She was trained by the late Mrs. Kamal Nandkishore, to whom she pays homage, and by Shrimati Rekha Deerpaul and Shrimati Sandhya Mungur, to whom she is grateful. Mrs Dabee believes that teaching the performing arts helps in the all-round development of a person, be it intellectual, physical, emotional, cultural or spiritual, and it also brings out a sense of aesthetic appreciation.

Student- teacher relationship: what is the ideal balance in today's time?

The teacher should not be authoritative, as it disrupts the positive climate in the class. On the contrary, the teacher should be able to build a good rapport with the student, and at the same time set an atmosphere of mutual respect. A good interpersonal relationship between the student and the teacher makes learning purposeful and enjoyable.



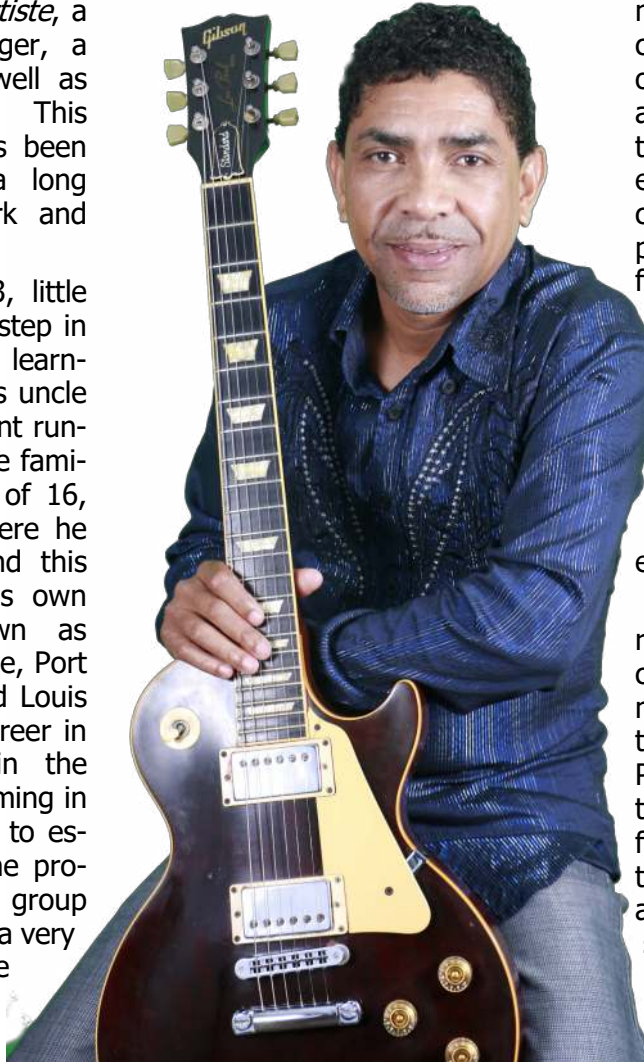
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Gérard Louis : Journey of a multi-talented *artiste*

Gérard Louis or should we call him the multi-talented man, is an *artiste*, a songwriter, an arranger, a producer- editor as well as an event manager. This amalgam of skills has been developed through a long journey of hard work and sacrifice.

At the age of 13, little Gérard made his first step in the world of music by learning the guitar from his uncle and his father - a talent running in the veins of the family. Later, at the age of 16, he joined a choir where he played the guitar, and this led him to create his own musical group known as **Florida** at Cité Vallijee, Port Louis. In 1990, Gérard Louis started to pave his career in music as guitarist in the group **Energy**, performing in a hotel. He continued to escalate the steps of the profession by joining the group **Windblows** in 1992; a very famous group in the Indian Ocean with songs like **Ti Lamock, Casse Cabine, Pik so Ourit** and in 1993, with the help of his friends, he created and led the very well-known group **Cassiya** along with the likes of **Alain Ramanisum, Désiré Francois** and **Alain Lafleur**. In 2003, he eventually left the group Cassiya, and started his own productions and was involved in the composition of music for other artistes like **Sandra Mayotte, Linzy Bacbotte, Bruno Mookan, Meera Mohun, Negro Pou Lavi, Natty-Jah**, as well as

musical arrangements for the **Bhojpuri Boys**.



with two children, had to face the hardships of life. His parents were already rooted in music, by singing in wedding ceremonies. So, he took hold of this family skill and accepted a job offer in a hotel. He continued to perfectionate his talent by taking a professional course in guitar. And today, he proudly describes his passion for music as *love*.

He portrays his love for music and his albums as the *love between a mother and her children, with no differences and unconditional love for each of them...* as each is associated with a different emotion.

He has lived many memorable moments in his musical career, but one that has really moved him was when he went to perform in the **Olympia** in Paris. As he stepped into the theatre, he was in the clouds, filled with emotions and hard to believe that it was a reality, and not a dream. He was standing on such a stage where great international *artistes* had performed.

To conclude, Gérard Louis leaves a message for our youth: *"ban zenn.. fodé pa zot laiss zot influencer par bann zafer éphémère. Pa tombe dan la facilité. Dan nimport ki domaine zot envi fer, mo pou dir zot fer li avek Lamour. Fer li avek Passion et zot bizin ekout zot Professeur ek zot Parent..."*

"ban zenn.. fodé pa
zot laiss zot
influencer par bann
zafer éphémère"

This journey today amounts to 30 years of experience and in hind sight, what motivated him to choose this path was unemployment, he explains. In 1986, Gerard Louis, already married and

A golden piece of advice, to grab onto your passion, work on it with dedication and love, and always heed to your parents' and teachers' advice. □

Dance Fever 3G



Harry Adeline, Cindy Vanesha Itoo, Vivek Kooyela and Jacques de Maroussem and the crew consists of **Tina Prayag, Waseem Hosenbocus, Gyanisha Ramah, Chetan Geerdharry, Darielle Laviolette.**

The aim is to elect the National Dance Champion of Mauritius, and this year the motto is "Youth Against Drugs". It is a plat-

form for all cultures to show their dance talents and other organisations are encouraged to create such platforms and give opportunities to youngsters to express themselves through dance, instead of falling into social scourge.

The team was really surprised to see the evolution

DANCE FEVER 3G is the third edition of Dance Fever competition. Dance Fever was the first ever dance competition being broadcast as a weekly episode on the MBC television. The first edition was in 2008, the second edition was in 2009 and was followed by Mini Fever dance competition for kids in 2011 and 2012.

Dance Fever 3G is back after nearly 10 Years due to huge public demand. The show is a dance competition with a duration of a total of 13 Episodes. Dance Fever is open for all dance forms (Jazz, Sega, Bollywood, Hip Hop, Contemporary, Latin) be it "solo, duo or group" and there is no age limit.

It is a dance semi reality show with a new concept to get the viewers hooked on their favourite performer and voting for their National Dance Champion.

Winner's Dance Fever 3G is an MBC Collaboration with JN Events Co Ltd. It began on the 6th of October 2018 with three auditions and a total of 160 candidates. The thirty two best candidates were retained to start the competition which aired on the MBC 1 Channel every Friday at 20.30 from 12th October till the 30th of December for the final. Recording of the show was on each Saturday at Komiko Art Club.

The concept is of **Jerry Nayna,** and **Manav Heeroa** is the director. The **MBC** has provided the production team.

The jury members are **Nalini Aubeeluck, Anouchka Zuel, Wendy Bhuj-**



of dance as compared to the 1st Edition in 2009. Participants have come up with very nice choreographies, excellent costumes and lots of creativity. The judges are having a real tough time scoring them.

Dance Fever came back after 10 years, and now the team will try to make it an annual rendez-vous and maybe someday create its own franchise and format. The response has been amazing for this edition, it is the talk of the town. It is sure that each year it will be bigger and better. □



Mr, Manav Heerooa, Director Dance Fever

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Vibe Moris

C'est quoi VIBE Moris ?

VIBE Moris est un concours de chant entièrement imaginé par la Mauritius Commercial Bank (MCB) et conçu avec l'apport de prestataires externes, qui nous aident avec la réalisation et la captation de l'émission télé. Ce concours de chant se veut être une plateforme d'expression destinée à tous les talents mauriciens, âgés de 16 ans à monter et qui ont la possibilité d'interpréter des chansons dans la langue de leur choix. Ce concours de chant se veut être une plateforme d'expression pour les artistes, de même que pour ceux qui travaillent dans les métiers de la scène. Du reste, avec la première saison de VIBE qui s'est terminée en juillet 2018, environ une centaine de personnes (accessoiristes, metteurs en scène, régisseurs, ingénieurs de

lumière/son etc.) ont eu du travail pour environ un an grâce à VIBE. Forte du succès de la première saison de VIBE, qui avait été diffusée pendant 9 semaines (six Prime, deux demi-finales et une finale) chaque vendredi soir sur la MBC 1, nous avons décidé de poursuivre l'aventure VIBE. Les castings pour la saison 2 ont eu lieu durant le mois de

novembre et décembre dans plusieurs agences de la MCB à travers le pays. Les émissions seront diffusées autour de mai à juillet 2019 à la télé.

Quand et où a-t-elle lieu?

Pour la première saison, tous les castings et toutes les émissions ont eu lieu au J&J Auditorium, y compris la finale. Pour la saison 2, les castings ont eu lieu notamment à MCB

Grand-Baie La Croisette, MCB Flacq, MCB Mahébourg, MCB Cascavelle et MCB Rose-Hill. Car nous voulions vraiment aller vers la population dans différentes régions du pays. Et quoi de mieux que de le faire à travers nos agences, qui ont un très fort ancrage dans les régions. Pour le tournage des émissions à venir, je ne peux en dire plus pour le moment. Vous ferez la découverte lors des émissions à la télévision.

Qui fait partie de l'équipe?

Tout d'abord, je dois dire un grand merci à **MM. Alain Law Min et Raoul Gufflet**, respectivement CEO et Deputy CEO de la MCB, pour avoir cru dans ce projet et pour leur soutien. Notre équipe projet a pour responsable **Elvin Ramnauth**. Pour toute la partie casting et coaching vocal, nous avons le soutien d'une grande dame de la chanson à Maurice, en l'occurrence **Linzy Bacbotte**. Pour le casting, nous avons aussi pu compter sur l'aide de **Murvin Clélie (Prophecy)**, des musiciens du Real Band et de l'aide des VIBERs qui avaient participé aux « Prime » de la saison 1.

Quel est l'objectif de cette compétition?

Comme je l'ai dit plus haut, l'idée derrière VIBE est de « showcase » les nombreux talents de notre pays. VIBE c'est une plateforme idéale pour les artistes afin de faire l'expérience du professionnalisme, de savoir comment se préparer et se vit une émission-télé, d'avoir la possibilité de prendre des cours de chant avec un coach vocal professionnel, **Linzy Raya**. Et aussi éventuellement, qui sait, d'aller plus loin ? D'être découvert par un producteur, d'avoir la possibilité de faire un métier de son talent. Du reste, le gagnant de la première saison de VIBE, Jazzirica, a eu l'occasion, grâce au concours, d'aller passer le casting de The Voice France. C'est quelque chose d'extraordinaire.



Une anecdote liée à l'événement

Justement, quand nous avons commencé VIBE 1, nous avons été contactés par l'équipe de casting de **The Voice, France**, qui avait découvert quelques-unes des émissions sur Facebook et Youtube. C'est ainsi que Pascal Guix, producteur de The Voice France, et Baptiste Jung, casteur de The Voice France sur la région océan-Indien, ont fait le déplacement à Maurice, pour assister aux demi-finales en juin cette année. C'était génial de les avoir avec nous ! Et c'est leur présence et l'aide financière de la MCB qui a permis à **Jazzirica** de participer au casting de The Voice France.

Comment Vibe Moris a-t-elle été bénéfique pour l'équipe organisatrice et les participants?

Je pense que VIBE Moris bénéficie à tout le monde, pas qu'à l'équipe organisatrice. Avant tout, la MCB est bien plus qu'une banque. Du reste, à travers « Success Beyond Numbers », un manifeste de « développement durable que le Groupe MCB vient de lancer, nous voulons soutenir les artistes locaux, l'émergence des talents et consolider notre patrimoine, qu'il soit musical et artistique. Pour les participants, je suis persuadé qu'ils ont pu bénéficier de l'apprentissage du haut niveau, d'un encadrement d'un coach professionnel, de savoir ce qu'est le professionnalisme et surtout, de « perform » en live sur une scène, avec des musiciens professionnels. VIBE leur a apporté un écosystème qui faisait cruellement défaut à Maurice et qui valorise les talents. □

Gilles Martial
Content Manager, MCB

Interview of Mrs. Jotee Dabee

(contd. from page 4)

Mrs. Jotee Dabee quotes: " Celui qui commande le respect n'a pas besoin de commander l'autorité. Le respect vient avec le temps." She also emphasises on the fact that, a teacher should never compare one student to another, as this may result in hurting the self-esteem of one of the students. To have a good balance in the student- teacher relationship, the teacher should act as a parent, a friend, an educator, a mediator, a facilitator, a director....in all, an educator has to be multi- skilled. He/she should not be someone that the student fears, but someone that the student can trust.

A story that moved you in your teaching career

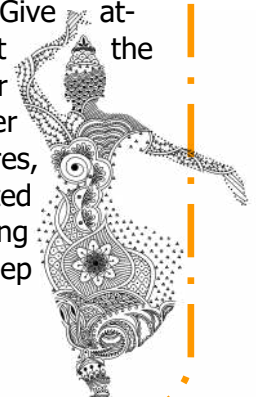
'One time, I had to teach one of the basic steps of Bharata Natyam to a group of students. However, the hand movements were not synchronizing. So, I had to think of a way for the students to place their hands correctly. Then, I got the idea of bringing a clock in front of the class. I explained that their hands should move in a circular movement, like the hand of the clock, leaving the same distance interval in between the minutes, starting from zero to 5, 10 up to 30 minutes. The students followed the explanations, and the outcome

was amazing! Nearly all the students did the movements correctly.'

Your advice to dance teachers

In Mrs. Jotee Dabee's words: 'Teaching is a very noble job. You should teach with sincerity and devotion. Teaching and learning are the two sides of the same coin. They are two perspectives of the same process: the practice of teaching others become the process of learning about oneself. Always pay attention to the different and special needs of the class. Your approach to teaching should be child - centered. Be always equipped with a good teacher's philosophy and learning, and as Henry B. Adams rightly puts it: "A teacher affects eternity; he can never tell where his influence stops."

She further adds that: "Take time and be patient when you teach. Do not teach large numbers of students at a time. Give attention to the basic steps and let the student master it well for proper rendition of dance compositions later on. Be well acquainted to scriptures, literatures, myths and legends related to dance and to end, keep attending workshops, and live shows to keep yourself updated to your field.' □



The place of Indian Classical Dance in Education

School is the temple of knowledge, and to gain knowledge, a sound mind and body is required - Classical Dance could be the key.

Dance is an inner experience of the human soul expressed through music and movements. The nritya (physical movements) part of Indian Classical dance includes harmonious movements of the head, eyes, neck, hands, feet, and the whole body. It is a form of physical exercise, whereby all limbs are trained and worked out through basic body movements like:

Asamyuta hastas: single hand gestures

Samyuta hastas: double hand gestures

Paada bhedas: standing and resting postures according to the placing of the feet.

Shiro bhedas : head movements

Dhrishti bhedas: eye movements

Greeva bhedhas: neck movements



Single Hand Gesture:
Ardhapataka

Learning classical dance helps to boost concentration. This is achieved through harmony of various actions. As per Balasarawati, a great Bharata Natyam dancer, "The feet keeping the time, the hands expressing gestures, the eyes following the hand with expression, the ear listening to the dance teacher's music and the dancer's own singing, the mind achieves concentration and attains clarity thus enriching the performance."

Dance is a form of discipline and yoga. When practiced it is sadhna (discipline) and when performed it is yoga. Learning Indi-



an classical dance instills in oneself pure dedication. Dance is also a form of meditation. During the learning process, each limb of the body is trained for the perfect movement. But when performing, the dancer forgets the body, and gets

lost in the dance with a perfect flow of movements and sentiments. In all, this gives one mental stability and inner peace which is of utmost importance in today's highly competitive academic world. Along with keeping the body shaped and the face toned, it imbibes in one positive thought which is all very healthy for the growth of a teenager.



Single Hand Gesture:
Mrigasirsha

Dancing evokes happiness. The artist experiences "rasananda" – bliss. Through rhythmic movements to expression, the dancer experiences an essence of beauty and harmony in Indian aesthetic. It is a double fold feeling, whereby the dancer experiences it in his creation and others as audience and spectators.

Another advantage of learning Indian classical dance is the concurrent learning of new languages like Sanskrit and Tamil from the composition of the song by singing (Carnatic and Hindustani music). Whichever the culture of the person, the learning of a new language will always be beneficial and it may add fun to the learning process.

Another point is that, Indian classical dancers are devotees of beauty. When learning the dance, they gain grace and they become interested in all the fine arts. Even their gait and the way they hold their body becomes laced with refinement and femininity. It helps in the grooming of young girls into elegant ladies.



Double Hand Gesture:
Kapota

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The nriya (facial expression) part of Indian classical dance brings one closer to the 9 main emotions present in every human being which is love, fear, sorrow, anger, laughter, surprise, heroism, disgust and peace. This is known as navarasa (9 emotions). It develops the facial expression of the dancer. As such, one gets a notion of acting skills, which is another art form.

Indian classical dance is a form of philosophy. Its themes derived from mythological stories contain wisdom that is still relevant

today and instills good values in the student. The student's knowledge will expand on knowing the stories of the Ramayana or Mahabharata. It will be a sharing of knowledge, as well as learning values passed on as a message for the betterment of oneself. Thus, together with learning dance, the student benefits with moral values.

In all, a student who learns dance is well rounded for the arts, for the aesthetic and makes one well alert to study and concentrate for their exams. □ Tej.

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Nartana

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Nartana is an initiative of the Nriya Tej Dance Academy.

The aim of this newsletter is to showcase and encourage the talents of our Mauritian artistes and to create an informed Mauritian audience in the field of performing arts.

Director/Editor: Mrs. Tejsree Bhangeeruthee Beharee



About Nriya Tej Dance Academy



**Bharata Natyam: Essence & Origin
2018**

Nriya Tej Dance Academy! Let's start with the definition. *Nriya* is the dance, followed by *Tej*, the flame leading to enlightenment, all packed in a *Dance Academy*, to engage the learners to study dance intertwined in values, culture and principles of life. Such is the aim of the Nriya Tej Dance Academy.



The school opened its doors on the 14th of February 2016 in a Kovil in the region of Camp Caval, Curepipe, and since that day it took a vow to bring awareness about dance to its learners and the audience. NTDA embarked on a journey to teach the Indian Classical Art, Bharata Natyam along with some Indian Folk Dances. It

continued its trip in the hall of the Neergheen Bhawan in Curepipe and it is currently nested at Quartier Militaire.

In 2016, NTDA came up with its first show: '**Facets of Bharata Natyam**'. It presented the dance style into different forms: a prayer, an exercise, a yoga, and an art also open to the hearing impaired. In 2017, '**Dancexercise with Bharata Natyam**' was organised to explore the health benefits of the various movements of this Indian Classical Art and in 2018 '**Essence & Origins of Bharata Natyam**' was presented, by narrating through a dance drama, the mythology and his-

tory of the *Sadir Attam*, an ancient name for Bharata Natyam.

The Nriya Tej Dance Academy is run by Mrs. Tejsree Bhangeeruthee Beharee. To her, founding this school is a way to express her deep gratitude to Bharata Natyam and the knowledge acquired from the practice of this artform. The future projects of her school has as backbone, the propagation of dance imbued with values...human values for a better world. □

**Dancexercise with Bharata Natyam
2017**



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Venue:

Ex University Campus, Quartier Militaire

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**Facets of Bharata Natyam
2016**