



MONISA NAYAK
Disciple of Guru Rajendra Gangani

Up ahead

I have always felt there is a lot of potential for abhinaya in Kathak, but it is yet to be explored. We explore the rhythmic side a lot, but less on the abhinaya side. The thumri I did at the festival, it is a traditional one, but I learnt it from Madhaviji (Odissi dancer Madhavi Mudgal). So, although I dance Kathak, I want to explore the abhinaya from other angles, and I have been influenced by the way dance arts of Kerala treat abhinaya. I also want to propagate and popularise Kathak among larger audiences.

Appeal of the art

What I like best is the different kinds of bhramaris – the chakkars. When I was young, my father brought home a video of “Jhanak Jhanak Payal Baje”. There is a scene where Gopi Krishna shows the difference between commercial dance and Kathak. The room is full of pillars and he takes a chakkar of each pillar. That scene made a great impression on me. When I came to Delhi and saw Guruji’s dance, I saw there was a lot of grace and also variety in his chakkars.

(AS TOLD TO ANJANA RAJAN)

WHAT’S HOT | FRIDAY, AUGUST 6, 2010

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**Ustad Bismillah Khan Yuva Puraskar
2009, Kamani Audi**

Enjoy this festival of music, dance and drama with the performances of Yuva Puraskar awardees.

Aug 10, 7 pm: Sanjeev Shankar & Ashwani Shankar (Shehnai), Omkar Shrikant Dadarkar (Hindustani Vocal), Murad Ali (Sarang); **Aug 11, 6.30 pm:** CS Sajeev (Carnatic Vocal), Trivandrum V Balaji (Mridangam), A Chandan Kumar (Carnatic Flute), Anil Srinivasan (experimental Music); **Aug 12, 6.30 pm:** Moirangthem Meina Singh (Nata Sankirtana), Hanglemlu Devi (Manipuri), Ragini Chander Shekar (Bharatanatyam), Monisa Nayak (Kathak)



Monisa
Nayak

Fleet street

DANCE Winners of Sangeet Natak Akademi’s Yuva Puraskar-2009 on how they would like to contribute as artistes.