is organised by the Attakkalari Centre for Movement Arts, Bengaluru

IN PARTNERSHIP WITH:

SUPPORTED BY:
FESTIVAL DIRECTOR'S NOTE • 06

CENTRE-STAGE • 10

PLATFORM PLUS • 44

PLATFORM 17: EMERGING SOUTH ASIA • 50

FACETS INTERNATIONAL CHOREOGRAPHY RESIDENCY • 64

OFF-STAGE INTERVENTIONS • 78

LIGAMENT • 84

85 • WRITING ON DANCE LABORATORY

86 • CONVERSATIONS @AIB2017

88 • STUDIO ENCOUNTERS

89 • DANCE ON CAMERA

90 • THANK YOU

94 • ATTAKKALARI TEAM

96 • TRANSMEDIA

97 • SCHEDULE
2016 was an exceptional year with unprecedented changes sweeping many parts of the world, undermining several established norms and certainties. In India too we had our fair share of turbulence across various spheres of life. In a way this is one of those times when we need -more than ever before- domains of creativity and sanctity helping us reach moments of extraordinary happiness and fulfilment.

Through dance our imagination, memory, and experience coalesce into almost tangible yet ephemeral images that take us on a fantastic journey of discoveries and surprises. As a country with an immense heritage of the performing arts, and now at the cusp of rapid modernisation, India, and Bengaluru in particular, is emerging as a vibrant centre for contemporary performing arts.

In 2016 the Attakkalari Centre for Movement Arts also completed 15 glorious years in Bengaluru, undertaking many landmark projects that have helped propel the city’s contemporary dance scene as the most prominent and vibrant one in South Asia today. Since its inception in 2001 Attakkalari has made significant contributions towards developing the contemporary dance scene in India, particularly in the realm of dance pedagogy, choreography, performance, research, and stage technologies.

Driven by its underlying philosophy ‘Traditional Physical Wisdom, Innovation and Technology,’ Attakkalari garners knowledge and wisdom from Indian physical and performance traditions and brings them in contact with information and skills created elsewhere in the world, empowering a generation of dance artists who are now beginning to impact the dance scene in a big way.

Thanks to the support extended over the years by central and state government agencies, embassies, and international cultural organisations as well as corporate houses and enlightened individuals, the Attakkalari India Biennial has emerged as South Asia’s largest and most important contemporary dance festival, bringing more than 200 artists from 20 countries. Featuring the freshest voices in contemporary dance scene in South Asia today along with some of the most innovative and acclaimed artists from across the globe, Attakkalari India Biennial 2017 is indeed a feast for the senses and offers something for everybody.

With an apt theme- BLR Moves, in this 8th edition of the festival, Centre-Stage performances will feature some of the finest works from the international dance scene. Performances from South Korea have enthralled audiences in Bengaluru in the previous festivals and we kick start this biennial with an exciting double bill by South Korean companies Gamblerz & Animation and the Second Nature Dance Company exploring harmony and the true self.

This is followed by the compelling work dealing with the journey of a young man by Vuyani Dance Theatre from Johannesburg, South Africa. Then we have TORDRE (WROUGHT), a raw, haunting duet by choreographer Rachid Ouramdane of the Centre chorégraphique national de Grenoble (CCN2), where the dancers present their self portraits in the most unconventional and captivating manner. Collaborating with artists from Germany, Italy and Spain, the Attakkalari Repertory Company’s stunning BHINNA VINYASA explores metaphysical journeys prompted by internal and external forces. This is followed by TIME TAKES THE TIME TIME TAKES, an intellectual exercise examining time as a continuum by Spanish company from Barcelona GN | MC Guy Nader | Maria Campos.

In CLOSENESS by the Zawirowania Dance Theatre from Warsaw, Poland we see an exploration of how our perceptions of each other inform our relationships, whereas LIQUIDO by Fabbrica Europa brings together acclaimed Jazz musician Gianluca Petrella and equally talented dancer Luisa Cortesi in an enthralling dialogue between music and dance in a special show. In LA SUITE by the fabien prioville dance company from Germany, Fabien Prioville confronts himself with the work of Pina Bausch one last time, by bringing the characters of Bauch’s celebrated back on stage with an international cast of dancers and musicians.
Director’s note

In choreography, music composition, stage technologies, and dramaturgy, this unique initiative forges a new generation of choreographers and will help to propel their career in dance.

During the Biennial days of 03 to 12 February, 2017 there will be regular classes on offer in Contemporary Dance, Yoga, and the martial art form Kalaripayattu at the Attakkalari studios in Wilson Garden in Bengaluru, led by acclaimed visiting choreographers and dancers from across the globe as well as masters from India respectively as part of the Studio Encounters initiative. This is a fantastic way to start your day by acquiring new skills and refreshing the existing ones with different movement idioms from the best teachers in the industry.

For those who wish to pursue movement arts even after the Biennial, there are many opportunities for them at Attakkalari. Community arts initiatives at Attakkalari are aimed at spreading the reach of dance and other somatic traditions to a wider society from the age of 5 upwards, including special Movers sessions for people who are above 40 years of age. The Attakkalari Mobile Academy is now delivering out of campus short courses in movement arts in many educational institutions such as Indian Institute of Technology (IIT), National School of Drama, many schools and colleges in and around Bengaluru, as well as corporate houses and other organisations. The one of its kind professional two year Diploma programme is now attracting record numbers of students from all over India and abroad.

Team Attakkalari will be there to answer your queries and help you with the logistics during the Biennial. I thank the friends of Attakkalari and the devoted audiences of the Biennial who have made this festival what it is. The Attakkalari India Biennial will be a great time to encounter cutting edge dance from across the globe and enjoy some of the best shows amidst friends from near and far. You can also try few moves of your own and participate in discussions, seminars, film screenings, and express your opinion through the online journal Ligament. It is also the time to make new friendships and be a part of the unique BLR Moves. Let us dance and celebrate life!

Jayachandran Palazhy
Festival Director

The Tero Saarinen Company from Finland will be presenting an incredible triple bill which includes Ima Iduozee’s work examining the relationship between our personal choices and our environment, Tero Saarinen’s WESTWARD HO! - a portrayal of friendship and betrayal, and MAN IN A ROOM by Carolyn Carlson, which paints the image of an artist in a room. Choreographer Marie Chouinard, who is also this year’s Artistic Director of the Venice Biennale (Dance) brings an ensemble of exceptional dancers from Compagnie Marie Chouinard (Montreal, Canada) brings an exciting double bill to this year’s festival - 24 PRELUDES BY CHOPIN, a work tied intimately with the melodic force of the 24 Preludes in Frédéric Chopin’s opus 28, and THE RITE OF SPRING, dealing with the very moment that life first appeared. Closing the festival is Cie Nicole Seiler’s ISSHH(8), which draws upon the story of four celluloid versions of the iconic Indian cinema Devdas to explore the links between cinema and the stage in a radical interpretation.

Off-Stage Interventions across the city bring Bengaluru to life, with Cie Ioannis Mandafounis’ ONE ONE ONE translating emotions from the public, destabilising a certain idea of reality. FOUR SEEDS, a project developed as part of Goethe-Institut/Max Mueller Bhavan’s bangloREsidency works with the seen and the unseen in Lal Bagh. These site-specific and promenade performances will offer different ways to experience dance in varied contexts altering perceptions.

Platform 17 and Platform Plus features nine choreographers from South Asia, whereas through FACETS Choreography Residency Attakkalari produces and presents original choreographies of seven emerging choreographers. Offering mentorships by experts in choreography, music composition, stage technologies, and dramaturgy, this unique initiative forges a new generation of choreographers and will help to propel their career in dance.

The Tero Saarinen Company from Finland will be presenting an incredible triple bill which includes Ima Iduozee’s work examining the relationship between our personal choices and our environment, Tero Saarinen’s WESTWARD HO! - a portrayal of friendship and betrayal, and MAN IN A ROOM by Carolyn Carlson, which paints the image of an artist in a room. Choreographer Marie Chouinard, who is also this year’s Artistic Director of the Venice Biennale (Dance) brings an ensemble of exceptional dancers from Compagnie Marie Chouinard (Montreal, Canada) brings an exciting double bill to this year’s festival - 24 PRELUDES BY CHOPIN, a work tied intimately with the melodic force of the 24 Preludes in Frédéric Chopin’s opus 28, and THE RITE OF SPRING, dealing with the very moment that life first appeared. Closing the festival is Cie Nicole Seiler’s ISSHH(8), which draws upon the story of four celluloid versions of the iconic Indian cinema Devdas to explore the links between cinema and the stage in a radical interpretation.

Off-Stage Interventions across the city bring Bengaluru to life, with Cie Ioannis Mandafounis’ ONE ONE ONE translating emotions from the public, destabilising a certain idea of reality. FOUR SEEDS, a project developed as part of Goethe-Institut/Max Mueller Bhavan’s bangloREsidency works with the seen and the unseen in Lal Bagh. These site-specific and promenade performances will offer different ways to experience dance in varied contexts altering perceptions.

Platform 17 and Platform Plus features nine choreographers from South Asia, whereas through FACETS Choreography Residency Attakkalari produces and presents original choreographies of seven emerging choreographers. Offering mentorships by experts in choreography, music composition, stage technologies, and dramaturgy, this unique initiative forges a new generation of choreographers and will help to propel their career in dance.

During the Biennial days of 03 to 12 February, 2017 there will be regular classes on offer in Contemporary Dance, Yoga, and the martial art form Kalaripayattu at the Attakkalari studios in Wilson Garden in Bengaluru, led by acclaimed visiting choreographers and dancers from across the globe as well as masters from India respectively as part of the Studio Encounters initiative. This is a fantastic way to start your day by acquiring new skills and refreshing the existing ones with different movement idioms from the best teachers in the industry.

For those who wish to pursue movement arts even after the Biennial, there are many opportunities for them at Attakkalari. Community arts initiatives at Attakkalari are aimed at spreading the reach of dance and other somatic traditions to a wider society from the age of 5 upwards, including the special Movers sessions for people who are above 40 years of age. The Attakkalari Mobile Academy is now delivering out of campus short courses in movement arts in many educational institutions such as Indian Institute of Technology (IIT), National School of Drama, many schools and colleges in and around Bengaluru, as well as corporate houses and other organisations. The one of its kind professional two year Diploma programme is now attracting record numbers of students from all over India and abroad.

Team Attakkalari will be there to answer your queries and help you with the logistics during the Biennial. I thank the friends of Attakkalari and the devoted audiences of the Biennial who have made this festival what it is. The Attakkalari India Biennial will be a great time to encounter cutting edge dance from across the globe and enjoy some of the best shows amidst friends from near and far. You can also try few moves of your own and participate in discussions, seminars, film screenings, and express your opinion through the online journal Ligament. It is also the time to make new friendships and be a part of the unique BLR Moves. Let us dance and celebrate life!

Jayachandran Palazhy
Festival Director
Featuring internationally acclaimed dance companies from across the world, the Attakkalari India Biennial 2017 brings Bengaluru alive with performances every day.

This year's Centre-Stage will present performances from South Korea, South Africa, France, India, Spain, Poland, Italy, Germany, the Netherlands, Finland, Canada, and Switzerland across multiple venues in Bengaluru.

Tickets available at the Attakkalari office, and at the Ranga Shankara box office.
Online Booking:
In 2015, R U ready? won Best Production at the Dance Vision Awards.

Working together since 2014, both Gamblerz & Animation have been actively participating in the field of Street Dance in domestic and worldwide events for the last 15 years.

R U ready?
Ensemble/ 30 mins
7:30 pm • Friday • February 03
Chowdiah Memorial Hall

Choreographer: KIM SUNGHAN  |  Dancers: NOH YOOSEONG, KANG CHUNIL, KWON HEALAN, GILLIAN GEORGINE RHODES, SEONGEUN SHIN, BYOUNGCHEOL JIN  |  Stage Manager: PARK HYUN  |  Lighting Designer: MIN SUN HONG  |  Sound Designer: SEO HYUNG MOO  |  Manager: YOON SUNGSOO

GAMBLERZ & ANIMATION, SOUTH KOREA

5 Colors
Ensemble/ 30 mins

Choreographer: JUNG ILJOO  |  Media Director: OH MINSEOK  |  Dancers: SON SEOKGYEONG, KIM HOCHEOIL, BAE SEUNG KEE, BAEK SEUNGJOO, JUNG IL JOO, JANG SOOYONG, PARK INSOO, KIM WOJUNG, PARK JIHOOON, KIM KISU  |  Stage Manager: PARK HYUN  |  Lighting Designer: MIN SUN HONG  |  Sound Designer: SEO HYUNG MOO  |  Manager: YOON SUNGSOO
R U ready?

Modern society imposes several challenges and most people spend a lifetime living up to expectations of those they consider their peers or as their aspirational superiors. In an environment where you must continuously prove yourself, people struggle with the burden of preparing to meet their responsibilities.

Only after being knocked down by the endless requirements of society do people have the opportunity to reflect on their inner self. It is only after trying to understand the meaningless of life, assuaging feelings of depression, and loneliness does one finally get to see oneself—the true self that was ignored while preparing to meet society’s demands and expectations. Only then can one ask oneself – ‘R u ready?’

R U ready? is presented by Second Nature Dance Company, a professional dance company from South Korea. In 2014, the group was selected as a resident company of Gangdong Arts Center.

In 5 Colors, Gamblerz & Animation present the seminal five colours not only as an aesthetic statement but as a uniquely Korean representation of harmony. By complementing this with street dance, the group adds a new dimension to the construct of oriental colours.

World class artists Gamblerz & Animation have joined hands with South Korea’s top media arts group Dot Mill to create dance in perfect sync with media technology. Through various technologies and artistic movements, the five colours presented on stage will be a portal to an expanded world.

The performance aims to present balance and harmony between the traditional and the modern in a new, contemporary light.

THE CHOREOGRAPHER

Kim Sung-han

Kim Sung-han started his career in ballet and was later charmed by the liberal expression of modern dance. In 1994, Kim went to France as the first male Korean dancer to study in Paris and he introduced the romantic but powerful dance vocabularies of Korea to the city.

While he was there, he danced with the famous Company DUROURE, Company Ariel, and Company Bruno Jacquin, and also presented his choreographies at international festivals. He made his professional debut as a choreographer with A Different Corner for Rencontres Chorégraphiques Internationales de Bagnolet 2000, in Platforme, Paris.

After returning to Korea, Kim Sung-han was invited to Twelve Dance Authors, and The 6th Young Dancers Festival – Selected by Critics, and has won numerous prestigious awards.

THE CHOREOGRAPHER

Jung Iljoo

Jung Iljoo is the director of the Animation dance team, and also co-director of the Gamblerz & Animation collaborative team. He directed most of Animation’s performances and has toured widely with the team. He started his career as a dancer in 1996. He has been working on a variety of forms mixing art, technology, and street dance.

Presented by
The piece was first seen as a solo at the New Dance Festival, Johannesburg in 2003. It evolved into a male quartet and now in 2016, the work is revived to include a female quartet.

"Ketima" meaning "run" in Sepedi, is an impressive, honest, delicate, and emotionally searing work that chronicles phases of human development by artfully going back in time to discover the origins and journey of a young man. It examines phases of development - from crawling through toddling, to the time when human thoughts, feelings, and actions get hooked to the mainstream of life.

Gregory Maqoma is the Founder, Executive Creative Director, and Choreographer at the Vuyani Dance Theatre. Starting with Moving Into Dance, where he began his formal training in 1990, Maqoma has established himself as an internationally renowned dancer, choreographer, teacher, director, and scriptwriter. He teaches at various universities in Africa, USA, and Europe, and has served on the dance committee of the National Arts Festival since 2011.

Ketima is presented by Vuyani Dance Theatre- one of the most cutting-edge, thought provoking dance and theatrical organization to have emerged in South Africa.

THE CHOREOGRAPHER
Gregory Maqoma

SUPPORTED BY
According to the choreographer, the piece comprises of two portraits that are juxtaposed—two solos rather than a duo—with maybe a moment of transition.

**THE CHOREOGRAPHER**

**Rachid Ouramdane**

Rachid Ouramdane has been making art projects since 1995. He was an Associate Artist at the Théâtre de la ville in Paris, and at the Bonlieu Theater in Annecy, France. He is regularly invited to work on a variety of collaborations, such as the Lyon Opera Ballet; the Russian company Migrazia during a residence in Siberia for the Intradance project (Russia); and for the 20th birthday of Candoco Dance Company (UK) with disabled dancers. Since January 2016, Rachid Ouramdane has been the co-director of CCN2 – Centre chorégraphique national de Grenoble.

**PRESENTED BY**

**INSTITUT FRANÇAIS INDIA**

**TORDRE’S EXECUTIVE PRODUCER IS** CCN2. It is co-produced by L’A, Bonlieu - Annecy, la Bâtie – Genève dans le cadre du projet PACT bénéficie du FEDER avec le programme INTERREG IV A France-Suisse with the support of Musée de la danse, DRAC Île-de- France dans le cadre de l’aide à la compagnie conventionnée et de la Région Île-de- France au titre de la permanence artistique. The CCN2 is financed by Drac Auvergne Rhône-Alpes, Ville de Grenoble and Département de l’Isère, Région Auvergne-Rhône-Alpes.

**CONCEPTION AND CHOREOGRAPHY:** RACHID OURAMDANE WITH ANNIE HANAUER AND LORA JUODKAITE  |  **LIGHT DESIGN:** STÉPHANE GRAILLOT  |  **SET DESIGN:** SYLVAIN GIRAUDEAU
Bhinna Vinyasa, a ‘realm of changing configurations/assemblages’, explores metaphysical journeys prompted by internal and external forces resulting in profound changes in the lives of individuals and communities.

Alluding to the imagined ancient idea of the ātman (individual soul) and paramātman (universal meta soul) as well as the rhizomatic relations in the “post-humanist future,” Bhinna Vinyasa traverses the notions of self through a continuous process of becoming and disappearing, where the coordinates of time and space appear elastic.

It is presented by the Attakkalari Centre for Movement Arts, Bangalore.

THE CHOREOGRAPHER

Jayachandran Palazhy

Jayachandran Palazhy, Founder and Artistic Director of Attakkalari Centre for Movement Arts, is an internationally sought after dancer and choreographer. His collaborations with international artists whose works involve digital arts and interactive technology have resulted in some very exciting multimedia dance productions of a unique genre. He is deeply committed to extending the reach of contemporary movement arts, and his work has made Indian movement expressions of contemporary reality more visible both nationally and internationally. Among his other accomplishments, he has been awarded the Barclays New Stage Award, Behindwoods Gold Medal for Best Choreography, and the Uday Shankar Choreography Award.

Bhinna Vinyasa is co-produced by the Attakkalari Centre for Movement Arts, Fondazione Fabbrica Europa and TNQ Private Ltd. with support from the Ministry of Culture (Govt. of India), Goethe-Institut / Max Mueller Bhavan, and the Royal Norwegian Embassy.
TIME TAKES THE TIME TIME TAKES contemplates time as a fundamental concept through the repetition and accumulation of oscillations, creating complex mechanisms and constellations in space time. It is a physical, risky and precise proposal that suggests the idea of time as a continuum.

TTTTTTT is a physical, dynamic conversation through movement repetitions and pendulum leitmotiv-a journey of dangling movements that burst into different encounters evolving towards a perpetual mobile.

THE CHOREOGRAPHER
Guy Nader | Maria Campos

GN|MC is an ensemble that involves the artistic works of the two choreographers and dancers, Guy Nader and Maria Campos. Based in Barcelona, the Lebanese and Spanish artists have collaborated together since 2006, experimenting with new ways of approaching the relation between two or more bodies, developing strategies and tasks in order to provide the body a distinct image and perception.

SUPPORTED BY

TTTTTTT IS A CO-PRODUCTION BY Mercat de les Flors in Barcelona. This project has been created with the support of Department of Culture Generalitat de Catalunya, Graner creation centre in Barcelona, La Caldera, L’Estruch, CO2 festival in Lebanon and Paso a 2/ Choreographic Contest in Madrid.
The piece is not an improvisation. The flexibility of the sound gesture in jazz creates openings onto movements in a series of dialogues that are new every time, but rest on research set in motion at earlier stages in the work.

Choreographer and dancer Luisa Cortesi and composer and musician Gianluca Petrella meet in Liquido, a performance in which music and dance are in a deep balance and develop continuously, following a (im)possible dialogue. On stage, the sound texture created by Petrella with the trombone and live electronics inspires the movement of Cortesi, which in turn becomes a significant element of the sound plot in a repetitive and compelling gestures game. Liquido is an encounter with dance and music, creating a solo outside traditional formats to give shape to a variety of choreographic and sound styles that evoke one another, seeking and repulsing each other, activating signs and further meanings.

**THE CHOREOGRAPHER | THE COMPOSER**

**Luisa Cortesi | Gianluca Petrella**

Luisa Cortesi studied contemporary dance in Italy and the United States. In 2012 she was one of the choreographers selected at the NID - New Italian Dance Platform, held in Brindisi. At the Fabbrica Europa festival 2015, she presented Mousing (created for KNCDC Seoul with Korean dancer Cha Jin-Yeob) and her new creation On the other hand. Currently, she is a resident choreographer in Florence at the CanGo – dance national center for the new languages, directed by Virgilio Sieni.

Gianluca Petrella is one of the most talented trombonist all around the world, and two times winner of the Down Beat Critics Poll award for ‘best rising star trombonist’. He is also active in the field of electronic music and has collaborated with 9lazy9 (Ninja Tunes), Ricardo Villalobos and Max Loderbauer for the project Re:ECM, and performed with the avant duo Matmos. His first electronic disc, 103 Ep, was released in February 2015 by Electronique.it Records.

**SUPPORTED BY**

Choreography and Dance: LUISA CORTESI | Live Music: GIANLUCA PETRELLA | Technical Direction: SAVERIO CONA |
The piece began with the question—when one is in a relationship with someone, is one actually in love with the person or with the idea of the person? The man in the relationship is confronted with the image of “masculinity” that woman had created, and poetic images in the performance depict the distortion of relationships over time.

THE CHOREOGRAPHER

Elwira Piorun, Karolina Kroczak, Szymon Osiński, Tomáš Nepšinský

Closeness was created as a result of the cooperation between the dancers of Zawirowania Dance Theatre—Elwira Piorun, Karolina Kroczak, and Szymon Osiński, with Slovak choreographer Tomáš Nepšinský.

Elwira Piorun is a dancer, teacher, choreographer. She was a soloist at the Teatr Wielki – Polish National Opera in Warsaw. In 2005 she founded the Zawirowania Dance Theatre with Włodzimierz Kaczkowski. Karolina Kroczak is also a dancer, choreographer, and teacher at Zawirowania, and Szymon Osiński is a dancer and choreographer, and a collaborator with Zawirowania. They have both performed in Chopin Ambiente, Innocent When You Dream, and Fuera de campo. These performances were presented at numerous festivals in Poland and abroad.

SUPPORTED BY
Fabien Prioville Dance Company presents La Suite, in which the choreographer Fabien Prioville chooses to confront himself for one last time with the work and legacy of Pina Bausch using Café Müller as a starting point. The cast of characters is based on the original characters in Pina Bausch’s Café Müller. The role of Bausch is taken over by a jazz singer, and the other characters are taken by performers, former members of Tanztheater Wuppertal, the Bavarian Staatsoper Munich, and the company DV8. They are accompanied by live music played by legends of contemporary music from the UK.

Even though Fabien is guided by the characters of Café Müller, he never aims at repeating the original choreography. The protagonists tell their own stories; seizing the past and transforming it into the present.

**THE CHOREOGRAPHER**

**Fabien Prioville**

Fabien Prioville danced with La La La Human Steps, and then moved to Philippe Blanchard in Sweden, before he became a member of the Tanztheater Wuppertal in 1999, where he worked for ten years. In 2010 he founded the fabien prioville dance company with cultural manager Alexandra Schmidt. He regularly shows his works at tanzhaus nrw. His Jailbreak Mind was invited to the Tanzplattform Deutschland, one of the most important forums for contemporary dance in Germany.

**PRESENTED BY**

La Suite is a production by fabien prioville dance company, co-produced by the Pina Bausch Foundation and the tanzhaus nrw. Subsidised by Kunststiftung NRW, the Cultural Office of the City of Düsseldorf, the Ministry of Family, Children, Youth, Culture and Sports NRW and the Cultural Office of the City of Wuppertal.
Three performers seduce the audience to go along on a trip for the senses. Hypnotizing in its intensity and magical in its simplicity, they give new life to the relationship between sound and movement: seeing becomes hearing and hearing becomes seeing. The performers exude a tremendous amount of energy, as they circle their arms, undulate and tremble with their bodies, cling intimately to each other and take the rhythm to its limit. Setting the senses in motion, WHILE WE STRIVE creates a physical and acoustic experience that arouses, effects, and resonates.

Minimizing in order to maximize, Arno Schuitemaker creates his performances through a highly physical and sensorial approach to existential subjects, using the body, movement, music, light, and space as his enabling elements. Each performance shapes a unique relationship between the performers and the audience. His works are immersive, visceral, and mesmerizing.

Arno Schuitemaker is a winner of the Dioraphte Encouragement Award, was selected for the Aerowaves Priority List, and by the European Dancehouse Network as a modul-dance artist. Currently, he is supported by DansBrabant and is an artist-in-residence with ICKAmsterdam.

SUPPORTED BY

FONDS PODIUM KUNSTEN
PERFORMING ARTS FUND NL

WHILE WE STRIVE IS A CO-PRODUCTION BY SHARP/ArnoSchuitemaker with DansBrabant. The project is funded by Performing Arts Fund NL, VSEfonds, Fonds 21, Prins Bernard Cultuurfonds, bknc, Provincie Noord-Brabant, and the Dutch Embassy in Paris, and supported by The Abrons Arts Center, Le CN D, un centre d’art pour la danse, and Centre de Développement Corégraphique Toulouse/Midi-Pyrénées. With thanks to ICKAmsterdam.
A solo by Ima Idouzsee, *This is the Title* questions the relation between our individual choices, the norms set by our environment, and the boundaries that we ourselves build. Reconstructing the conventions of contemporary movement and breakdance, the work also contemplates Idouzsee’s personal body-history. The choreographic arrangement of the work is based on a set of repetitive gestures that intriguingly interplay with video, light, and sound.

**THE CHOREOGRAPHER**

**Ima Idouzsee**

Ima Eljas Idouzsee is a Helsinki born choreographer and performer. His debut work *This is the Title* was selected for the Aerowaves Twenty circuit for 2016, and he has also created commissioned works for Stockholm City Theatre, Helsinki City Theatre, and Pori Dance Company. Idouzsee’s works are characterised by a rigorous physical approach, that always apply the living body in motion.

In 2015 he received the annual honorary prize of the Finnish Critics Association, Critics Spurs’, as an acknowledgement for the best artistic breakthrough of the year.

**THIS IS THE TITLE WAS PRODUCED BY**

URB Festival, Kiasma Museum of Contemporary Art, and Ima Idouzsee, and supported by Uudenmaan taideotimikunta.
Westward Ho! (1996) was the first piece Tero Saarinen created for his own company.

Westward Ho! is presented by Tero Saarinen Company, founded by dancer-choreographer Tero Saarinen in 1996. Finland’s leading contemporary dance troupe, it has received wide international recognition following performances at leading venues in nearly 40 countries on all continents.

Westward Ho! was Saarinen’s international breakthrough as a choreographer. It was invited to be a part of the first ever Aerowaves festival in 1997. The work has since then been performed over a hundred times in countries around the world. The male trio paints an absurdly melancholic, quietly humorous portrayal of friendship, selfishness and betrayal.

**THE CHOREOGRAPHER**

**Tero Saarinen**

Tero Saarinen has had a distinguished international career both as a dancer and a choreographer. He has made more than 40 creations, for Tero Saarinen Company and other prominent dance groups such as NDT1 and Batsheva. He has received numerous acknowledgements of his work as an artist, both in Finland and abroad.

Saarinen is known for his unique movement language, ‘an inventive mixture of grotesqueness and beauty’ that plays with balance, and off-balance.
Apart from Man in a Room, Saarinen has performed in two of Carlson’s other solo choreographies: Travelling, and Blue Lady.

Man in a Room was created for Tero Saarinen by Carolyn Carlson, one of the most influential contemporary choreographers today. Based in France, she was born in the USA to parents of Finnish origin. Saarinen’s riveting interpretation paints an image of a man – an artist – in a room. Inspired by the life of the American abstract expressionist painter Mark Rothko (1903-1970), the work explores man’s creative anxiety.

The Choreographer
Carolyn Carlson

After dancing with Alwin Nikolais in New York for seven years, Carolyn Carlson was invited to work for the Paris Opera House in 1974, first as the leading choreographer and later as the head of the famous Group of Theatre Research for the Paris Opera House (GRTOP). In 2006 she was the first choreographer in history to be awarded the Golden Lion for Lifetime Achievement at La Biennale di Venezia. Carlson worked with Tero Saarinen for the first time in 1990 when he was dancing at the Finnish National Opera, and has continued to collaborate with him in many different ways.

Man in a Room was produced by la Biennale de Venezia in collaboration with Tero Saarinen Company.

24 Preludes by Chopin
Ensemble/ 45 mins + 20 mins Intermission
7:30 pm • Saturday • February 11
Chowdiah Memorial Hall
Parental guidance is advised.

The Rite of Spring
Ensemble/ 35 mins

Concept / Choreography / Artistic Direction: MARIE CHOUINARD | Music:
THE RITE OF SPRING, IGOR STRAVINSKY, 1913. BY ARRANGEMENT WITH
BOOSEY & HAWKES, INC., PUBLISHER AND COPYRIGHT OWNER, 35 MINUTES
| Dancers: CHARLES CARDIN-BOURBEAU, SÉBASTIEN COSSETTE-MASSE,
CATHERINE DAGENAIS-SAVARD, VALERIA GALLUCCIO, MORGANE LE TIEC,
SCOTT MCCABE, SACHA OUELLETTE-DEGUIRE, CAROL PRIEUR, CLÉMENTINE SCHINDLER,
MEGAN WALBAUM | Lighting: MARIE CHOUINARD | Costumes: LIZ VANDAL | Props: ZAVENT PARÉ | Make-up: MARIE CHOUINARD PELLETIER | Hairstyles: DANIEL ÉTHIER |
The Rite of Spring occupies a special position in Marie Chouinard’s work. She created her first choreography based on Igor Stravinsky’s The Rite of Spring, exploring a New World, and marking the entry of dance into modernity.

In this avant-garde work, the cadence and force of the music inspires and energizes Marie Chouinard, forming both the echo and the musical counterpoint of an organic, vigorous, and vivid choreography.

Unlike previous choreographers, she constructed her Rite around solos, seeking to awaken in strong, clear movements, the intimate mystery of each dancer.

“It is as if I were dealing with the very moment after the instant life first appeared” she says. “The performance is the unfolding of that moment.”

Using the 24 Preludes in Frédéric Chopin’s opus 28 as her source of inspiration, the Montreal soloist and choreographer Marie Chouinard plays with the very structure of these preludes written for the piano to create a pure, lavish piece.

Guided by intuition and the melodic force of these free form musical pieces, she has fashioned a composite dance consisting of solos, duos, trios, and group movements that marry gentleness with strength, and subtlety with rawness.

24 Preludes by Chopin is a choreographic work constructed of dynamic alternations that are constantly in touch with the music and the feelings it evokes: chastity, passion, introspection, ardour, or rebellion. They are transposed by Marie Chouinard into states of agitation and practiced movement, a vast terrain of forbidden games sculpted by light.

THE CHOREOGRAPHER

Marie Chouinard

In 1990, the Montreal choreographer and soloist Marie Chouinard founded the COMPAGNIE MARIE CHOULNARD. She is also an author, set and lighting designer, photographer, and filmmaker. Named an Officer of the Order of Canada in 2007, Marie Chouinard has received several awards such as the title of Chevalier of the Ordre des Arts et des Lettres (France, 2009), and the title of Chevalier of the Ordre national du Québec (2015) among others. Marie Chouinard is also Founding Chair of the Prix de La Danse de Montréal, an Associate Dance Artist of the Canada’s National Arts Centre, and the Venice Biennale’s Director of Dance.
ISSHH (क) explores the links between sound and image; cinema and stage. It’s a work of choreographic research questioning the idea of the group, and the requirements to create a “common” body.

ISSHH (क) draws upon Devdas, a novel recounting the ill-fated love story of Devdas, written by Sarat Chandra Chattopadhyay, which has been widely translated and adapted for cinema.

On an empty stage with the dancers of the Attakkalari Dance Company (Bengaluru, IN), Nicole Seiler delves into a century of acoustic perceptions, taking us on a choreographic-cinematic voyage that questions the infinite possibilities of our imagination.

THE CHOREOGRAPHER
Nicole Seiler

Nicole Seiler studied dance and theater at the Scuola Teatro Dimitri in Verscio (CH), the Vlaamse Dansacademie in Brugges (BE) and at Rudra Béjart in Lausanne (CH). She created her own company in 2002. Her research into multi-media which marries dance and video, gives rise to multifaceted dance performances, videos and choreographic installations. She received the cultural prize for dance from the Foundation Vaudoise for Culture in 2009.

PRESENTED BY

swiss arts council
pro helvetia

ISSHH(क) IS CO-PRODUCED BY Cie Nicole Seiler, Arsenic Lausanne and Attakkalari Centre for Movement Arts, Bengaluru India. It is supported by Ville de Lausanne, Etat de Vaud, Pro Helvetia and Loterie Romande.
A new addition to the festival, **Platform Plus** presents Indian artists who have carved a niche with their work and have emerged as important players in the field of contemporary movement arts.

Tickets available at the **Attakkalari office**

Online Booking: [bookmyshow](https://bookmyshow.com)
Can performed intimacy make an argument against an archaic law?

Played out on a charpoy, Queen-size examines the nuts and bolts – carnal, mechanical and emotional – of a close encounter between two male bodies, as a response to Section 377 of the Indian Penal Code that criminalises homosexuality in India. In deliberately making this encounter visible, it poses questions around spectatorship, privacy, and dissent. The work was triggered by Nishit Saran’s article ‘Why My Bedroom Habits Are Your Business’, first published in the Indian Express, January 2000.

Queen-size runs in a 45-minute loop played continuously over two and a half hours. The audience can enter the performance space at specific intervals through this period, and stay for as long as they like.

The advised entry times are in half hour intervals from the beginning of the performance.

THE CHOREOGRAPHER

Mandeep Raikhy

Mandeep Raikhy is a dancer and choreographer based in New Delhi. He pursued his BA (Hons) in Dance Theatre at Laban, London, and worked with Shobana Jeyasingh Dance Company for several years. He has created 3 full-length works- Inhabited Geometry (2010) and a male ant has straight antennae (2013) and Queen-size (2016)- and divides his time between creating and touring his artistic work and working as a dance administrator at Gati Dance Forum.

THE CREATION OF QUEEN-SIZE WAS SUPPORTED BY Pro Helvetia - Swiss Arts Council, Japan Foundation, Nishit Saran Foundation, and Gati Dance Forum
In the space of a square pit, a group of people negotiate the force of gravity within their bodies. Their endeavour is simple – to open themselves up to the public surrounding them through the simple actions of jumping, walking, standing, and sitting – to reflect upon the body and its physicality through the closeness of contact. In the process, they begin to construct a frame around three fundamental questions - who are we, where are we and where do we want to go.

To jump without artifice is to allow the truthful body to emerge. We have to act from our bodies today because our bodies are being stolen from us in the hyper-capitalist society that we live in. Our bodies are becoming safety valves and automatons in a choked democracy. We have to resist in our times, the mediation of a bourgeoisie, from within the country and the neo-colonial powers from outside, in defining our contemporaneity; we have to keep our agency. It may be the only way to guard the critical energies released through creation from being co-opted by its opponents.

A Chennai-based contemporary dancer, Preethi Athreya trained in Bharatanatyam and later did a postgraduate degree in Dance Studies (Laban Centre, London, 2001). She was a member of the Padmini Chettur dance company from 1999 – 2011.

Working within the Indian contemporary dance scene as a performer, choreographer and facilitator, Preethi’s approach is marked by a constant dialogue with form and possibilities of reframing content. Preethi is one of the co-founders of Basement 21, a practice-based performance collective in Chennai.

Conditions of Carriage – The Jumping Project is her eighth choreographic work since 2003.

THE CHOREOGRAPHER

Preethi Athreya

A Chennai-based contemporary dancer, Preethi Athreya trained in Bharatanatyam and later did a postgraduate degree in Dance Studies (Laban Centre, London, 2001). She was a member of the Padmini Chettur dance company from 1999 – 2011.

Working within the Indian contemporary dance scene as a performer, choreographer and facilitator, Preethi’s approach is marked by a constant dialogue with form and possibilities of reframing content. Preethi is one of the co-founders of Basement 21, a practice-based performance collective in Chennai.

Conditions of Carriage – The Jumping Project is her eighth choreographic work since 2003.

Performance - DEVIKA S, MAITHILY BHUPATKAR, NIDHI MISRA, PRAVIN KANNANUR, PREETHI ATHREYA, SEKHAR NARAYANAN, VASANTH SELVAM, SAKTHISHI NANDY, SRUTI SRIRAM | Concept/Choreography: PREETHI ATHREYA | Training: PRABHAKARAN (CHENNAI BOXING FEDERATION), PRABU MANI (CHENNAI PARKOUR CIRCLE), PREETHI ATHREYA | Music: PAUL JACOB | Lighting: PRAVIN KANNANUR, BHASKAR

CONDITIONS OF CARRIAGE – THE JUMPING PROJECT IS A CO-PRODUCTION BY the India Foundation for the Arts, Alliance FranÇaise of Madras, and SPACES. Preethi Athreya and Company also thank Sadanand Menon.
Presenting artists from South Asia who have extended the boundaries of their craft, taken risks in their artistic practice and portrayed fluency of thought and movements in their creations, Platform 17 is an integral part of the Attakkalari India Biennial 2017.
Aakash Odedra and Sanjukta Sinha

Aakash Odedra is an award-winning contemporary dancer and choreographer. He was born in Birmingham and trained in the classical Indian dance styles of Kathak and Bharatnatyam.

He was mentored by Akram Khan, allowing Aakash to develop contemporary movement. He formed the Aakash Odedra Company in 2011 and his debut full length solo Rising featured new short works created for him by Khan, Sidi Larbi Cherkaoui, and Russell Maliphant.

Sanjukta Sinha is among the leading Kathak dancers of her generation, especially respected for her great artistry and technical ability. She has been trained in Kathak under Guru Padmabhushan Smt. Kumudini Lakhia of Lucknow Gharana. Sanjukta has also been mentored by Farooq Chaudhry - Producer of Akram Khan Company.

At Platform 17, Sanjukta presents excerpts of Kin- illumine and Kin-id, choreographed by Aakash Odedra.

Kin is a piece that explores the body and mind of a woman in three different ways through three dance sequences - illumine, id, and incede. It examines the ties that we forge outside of us, and the ones that get built inside, unbeknownst to us.

Kin -illumine depicts the divine side of the woman, who seeks the light that connects us with the divine. Anchored by dramatic swirls that represent both time and life, the dance is an ode to the seeker. Kin-id brings out the animal instinct in a woman, depicted with sharp movements that represent the fear and fervor that drive relationships.

Kin is performed by Sanjukta Sinha and produced by IceCraft, a philanthropic venture from Ice Group.
At Platform 17, Hemabharathy presents excerpts of Yashti, her new work-in-progress choreography, supported by a brief talk about her work and her plans for the future, along with a short projected display of her previous works.

At the heart of this story is the woman, the thread that connects everything together.

The idea for Yashti takes root from the Tulasi plant—integral to the cultural landscape of India, and gendered female in nearly every Indian language. Tulasi’s origin story is one of multiple truths, conflict, confrontation, and jealousy, and her journey is one of perpetual growth.

Hemabharathy’s kinesthetic soliloquy connects the multiple women in the story, through her they are united in their womanhood.

Inspired by ‘korvai’—traditional dance sequences in Kuchipudi—Hema works outwards from Tulasi’s story and Indian classical dance. She reimagines them in her choreography—bringing in elements from modern philosophy, as well as Antoni Gaudí’s nature-inspired architecture.

Hemabharathy Palani
BENGALURU

Hemabharathy Palani is an award-winning choreographer and dancer. Based in Bengaluru, India, she is one of the most promising young talents in contemporary dance scene today. Hema is known for her fluidity, musicality, and evocative performances.

Her classical training in Kuchipudi and Bharatanatyam serves as a base that roots her, whilst she delves into the expressive capabilities of contemporary dance. Currently, Hemabharathy is the Rehearsal Director at the Attakkalari Centre for Movement Arts, where she also works as a choreographer, performing artist, and teacher.
Abhilash Ningappa
BENGALURU

Abhilash Ningappa is a performer, teacher, and choreographer working in India and Europe. His postgraduate studies were in SEAD (Salzburg) and after that in APASS (Advanced performance and scenography studies), Belgium on a movement research project called PLAY PRACTICE.

He has worked with choreographers such as Constanza Macras in Back to the present, and The past, Katie Ducks Improvisation performances, Tania Carvalho in Icosahedron, Reinhild Hoffman in Pro Choreo Laboratory, Ka fai in what i think about when i think about dancing and Nuni Lazaga To dream or not to dream.

Architect of Self Destruction is about space, and the self in the same space. The self and space can never separate.

In the process of destruction, the space and the self are bound to be destroyed. The piece will trace the process of destruction through evolution, social system of traditions, and movement experiences. It looks at destruction and self-destruction as an experience of breaking systems.

Destruction is a process akin to our perception of progress and development. Every movement is a projection stemming from the action of either destroying or creating. Destruction creates space.

When bodies collide or touch in a certain situation with the intention of breaking things, like anger or stress, a space or an absence is created, which can be filled with new information and a new approach. Destruction is often associated (and conflated) with evil. More troublingly, it is often associated with pain, even if there is no evil intent involved.
Ronita Mookerji

Ronita Mookerji is a choreographer and performer, based in Bengaluru, India, and was a Senior Dancer with the Attakkalari Repertory Company.

In 2012, she spent more than a month in Japan with Dance Box’s residency Kobe – Maizuru Exchange Programme. This programme was implemented in cooperation with Art Theatre dB Kobe, Studio dB Kobe, and Maizuru RB (Yashima Art Port).

At the Attakkalari India Biennial 2013, Ronita presented her solo I See Dreams in Grey for the Platform 13. She plays the character of Puck in Khwaab Sa (an adaptation of Shakespeare’s A Midsummer Night’s Dream), directed by Atul Kumar of The Company Theatre, which will tour in India in 2017.

Ronita choreographed Who? in 2016, which was performed at Shoonya as part of the FOCOCO III Residency in Bengaluru, and in PECDA 2016, where she won the award for Best Performer.

The piece explores the ‘self’ when confined to the boundaries of the mind- to think ‘inside the box’ rather than outside. Who? also deals with the personal journey of the artist, and the complexities that arise from numerous visual impulses from memory and the artist’s state of identity. The situation of one individual possessing and being possessed by multiple realities and responsibilities; and thus leading to a confused existence is explored. For Ronita, the ‘box’ is the centre that she can come back to, her home where she belongs.
Pritpal Singh

NEW DELHI

Pritpal Singh is a dancer and choreographer based in New Delhi, India. He is the Artistic Director of Dance Culture Performing Arts Academy, which has its own line of trained contemporary artists who work with Pritpal.

A passionate dancer and a confident choreographer, Pritpal’s technical prowess in Jazz and Contemporary dance was honed initially under Danceworx and later under several renowned teachers from India and abroad. With a professional career stretching for over twelve years, Pritpal has travelled extensively in Europe, South Asia, Russia, and South Africa.

Some of his performances as a dancer include Bollywood Love Story, Dhoom Machale - the movie, and the Queen Baton’s Relay for the Commonwealth Games. He has also choreographed Sound of Music for Salwan Public School, Ahista Ahista (as the Assistant Choreographer), and Global Federalism in Sanjha Safar, among others. His contemporary works include Fish without water and Lakshman Rekha.

The duties and responsibilities of individuals are often predetermined by the society. The roles people play as men and women, as citizens of a nation, and even regarding the freedom of speech is pre-set by the society. People end up living inside the frames of their set, cultured lives.

In Lakshman Rekha, Pritpal explores if one can come out of these frames and cross these preset lines. To speak one’s mind and live as one wants to is the basis of the choreography.

Lakshman Rekha was supported by Ministry of Culture and telecasted by Doordarshan on national television. It is performed by Pritpal Singh and accompanying artistes Suraj Pal and Aparajita Sarma.

At Platform 17, Pritpal presents Lakshman Rekha that depicts the right to speech, thought, and deed.
Diya Naidu
BENGALURU

Diya Naidu is a Bengaluru based independent artist whose work has been inspired from an eclectic range of subjects.

Her journey as a choreographer began in 2011, with her first solo, Nadir, under The Robert Bosch Grant for Young Choreographers. Her solo Red Dress Waali Ladki was developed at the Pro Helvetia residency in Zurich, 2015. In 2016, she created Rorschach Touch under the Gender Bender grant. The same year, she also developed Hands And Face Project, which won a Jury Award at The Prakriti Excellence In Contemporary Dance Awards.

She is currently choreographing and performing in The Company Theatre’s - Khwaab Sa, directed by Atul Kumar.

At Platform 17, Diya presents the processes of three of her recent works, and the organic link that she found in her journey through making them. The works are Red Dress Waali Ladki, Rorschach Touch, and The Hands And Face Project.

Diya will present film excerpts and few movement phrases of three different works. The pieces are at various degrees of progress, and reflect her engagement with being female in a patriarchal context through three specific approaches.

Red Dress Waali Ladki is activistic, and addresses the situation of the urban Indian woman using movement and text that weaves together anecdotes of abuse from real life.

Rorschach Touch is sensorial, and presents combinations of gendered bodies waking up together and moving across the stage, to juxtapose male and female touch, physicality, and relations as honestly as possible.

Hands And Face Project, a social experiment, deals with the fear Indian women feel in public spaces, and examines class distinctions as a factor contributing to repression and violence on the streets.
**Facets 2017** was a vibrant platform for exchanging ideas, knowledge, and experience to explore uncharted methods towards creating a vocabulary of movement.

Emerging choreographers were offered interdisciplinary approaches towards creating original works or extending already explored ideas. They were mentored by a team of international experts to develop perspectives in a supportive and creative environment.

At the *Attakkalari India Biennial 2017*, the choreographers premiere the works that they created over a period of five weeks leading up to the festival.

**Facets 2017** is organised in partnership with:

- Norwegian Embassy
- Goethe Institut New Delhi

**Saturday, February 04**
**Sunday, February 05**
1.00 pm
Gurunanak Bhavan
Free Entry
TAHNUN AHMEDY  
BANGLADESH

Tahnun Ahmedy has studied Bangladeshi folk dance and Kathak. Tahnun also worked with the Shadhona Cultural Circle, performing in a number of productions like *Tasher Desh*, *Fireflies*, and *Mayar Khela* among others. In 2013 Shadhona granted him a scholarship to study at the Rhythmosaic Dance Institute, Kolkata, following which he was appointed a member of their company. Currently he is working with a few institutions, schools, and dance groups as a choreographer, while working on his own solo pieces.

PARTH BHARDWAJ  
INDIA

Parth graduated from Attakkalari’s Diploma in Movement Arts and Mixed Media in 2009. Alongside his independent work, Parth works with Attakkalari’s Repertory Company. He was part of a Swiss collaborative production – *ISSHH* (क), choreographed by Nicole Seiler and has worked with Indonesian choreographer, Yola Yulifiandi on his piece – *Salma*. Parth has a keen interest in the development of arts education and has closely worked with Attakkalari’s Mobile Academy to set up educational projects. Recently, he was selected for the Special Jury Mention Award at the Prakriti Excellence in Contemporary Dance Award (PECDA) 2016 for his piece – *Urban Chaos*.

MEGHNA BHARDWAJ  
INDIA

Meghna has trained in Classical Ballet, Modern, and Contemporary dance techniques at The Danceworx Performing Arts Academy in Delhi, Marameo in Berlin, and Kibbutz Contemporary Dance Company in Israel. She has presented her choreography at platforms like the American Dance Festival, WDA, China, PECDA in Chennai and Gati Summer Dance Residency in Delhi. She is currently writing her Ph.D at the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi.

SUPPORTED BY

SUJAY SAPLE  
INDIA

Sujay Saple is the Artistic Director of Shapeshift – a dance-theatre company based in Mumbai. He has choreographed two original full-length works: *Unselfed* (2012) and *Moonfoot* (2015). Sujay has worked in the performing arts field for over 15 years as a freelance collaborator on more than 40 projects – as a performer, assistant director, lighting designer, workshop conductor, and administrator. He is a recipient of the Ministry of Culture-Government of India fellowship for performance research, and is also an Art Think South Asia (ATSA) Fellow ‘16.
**Surabhi Jain**  
*India*

Surabhi was introduced to contemporary dance in the Ruggieri Dance Academy and went on to study at the Attakkalari Centre for Movement Arts. She then received a scholarship from J.N. Tata Trust to pursue a Graduate Diploma in Dance Studies at Trinity Laban. Her piece *Fitting Room* was selected to be presented at Laban End of the Year Show. It was also shortlisted to be presented at PECDA in Chennai.

**Youngsun Kong**  
*South Korea*

Youngsun Kong graduated from EWHA Woman’s University majoring in Contemporary Dance and Art History, and National University of Arts with a Master’s degree in Choreography. She has been collaborating with ‘SOA’, an architecture company, and performed in *Unfolded Theater* (2013), a site specific performance at Seoul LG Art Center and *MAKE, WRINKLES* (2014) at Seoul Museum of Art. In 2014, she was invited to join the Korea National Contemporary Dance Company as a member of the Choreography Laboratory. Her new creation, *Choreographic Ritual* was presented in December 2016 in Seoul, as part of the ARKO Creative Academy.

**Jori Kerremans**  
*United Kingdom*

Jori Kerremans is 29 years old and of Belgian nationality. He worked with the Scottish Dance Theatre as a dancer and Rehearsal Director till he entered the freelance world in December 2016. By creating, teaching, and performing, he is keen to explore himself and his creativity based on his main principles: Equality and Trust. He is excited to see where this journey will take him.

**Support**

*Supported by*

---

*Photo Credits: Richa Bhavanam*
With every composition Hobin Park presents, words like inimitable and experimental follow. He has emerged as the one to watch among choreographers on the Korean dance scene. In 1996 he began with the dance company Jobac, and in 2003 he founded Dance Theatre CcadoO as a multimedia dance group. He continues to work actively as a choreographer in varied productions such as dance, theatre, musicals, and opera. He is heralded as someone who lives in the world of mythology and has a profound poetic sensibility; someone who represents modern dance and communicates this art form with the general public. His work coalesces dance, science, multimedia technologies, and sound in unexpected and exciting new ways.

Marcel Zaes is an artist and performer-composer. His radical reductionist interest in the inner materiality of sound leads to work that could belong to the art gallery as well as the concert space or the club. He has traveled and lived in Zurich, Rome, Cairo, Budapest, and is now based in Providence, Rhode Island.

The emptiness of the desert, the Roman baroque lyricism, theory of oriental music, the geometry of Zurich graphic design, and conceptual approaches of the New York Downtown Scene - all these influences are audible in Zaes’ sonic landscapes and living installations.

He holds an M.A. in Music & Media Arts from Berne University of the Arts, a second M.A. in Music Composition from Zurich University of the Arts, and has additionally completed private composition studies with Alvin Curran in Rome and with Peter Ablinger in Berlin. Currently he is pursuing his Ph.D. in Computer Music and Multimedia at Brown University, USA. Many of Zaes’ works have been published by Tonus Music Records, Switzerland, and are internationally showcased.
SAMAR GREWAL
INdIA
MENTOR | COLLABORATOR - SOUND DESIGN

Samar is a musician, composer, and sound designer. He has trained in western classical guitar and has attended Berklee College of Music, Boston (2003-04). Besides composing and performing, he has also written about music as a music editor at Time Out, Delhi and as assistant editor at Rolling Stone India. He composes primarily for theatre and dance and is currently working on some music to perform live.

ANDRÉS MORTe
SPAN
MENTOR | COLLABORATOR - DRAMATURGY

Andrés Morte is one of the most important artistic directors and cultural managers in Spain. He holds bachelor’s degrees in Hispanic studies from the University of Barcelona, and in Ethno linguistics from the University of Zurich.

Andrés was a founding member of the world theatre company “La Fura dels Baus” and directed the Public Theater “Mercat de les Flors” in Barcelona. He also founded the Barcelona Film Commission and the Barcelona Film Festivals Platform.

He founded Fabbrica Europa, one of the most important festivals in Italy, with Maurizia Settembri. He is a lecturer at the University School of Cinema and Visual Communication of Barcelona. Andrés is also an international cultural advisor and vice-chairman of the Fabbrica Europa Foundation for Contemporary Arts. He currently works as the Director of Creative Development for several projects in the field of Independent Performance and Contemporary Dance. He is also a mentor for several cultural programs in Italy, Spain, Hong Kong, Argentina, Senegal, Cambodia, Tunisia, and the Philippines.
CLAUDE PARRAT
SWITZERLAND
MENTOR | COLLABORATOR - LIGHT DESIGN

After studying industrial mechanics and electroengineering, Claude Parrat developed and managed a department at Ascom, Switzerland. Actively involved in the field of entertainment since 1992, he has worked as a technical director for various dance and theater companies around the world. Currently he owns and directs a stage construction and equipment business. He has been the head of stage techniques apprenticeship at Manufacture since January 2014.

ANTOINE MOZER
SWITZERLAND
COLLABORATOR - LIGHT DESIGN

Antoine Mozer received the CFC Techniscéniste (Federal Certificate of Capacity as a Stage technician) at Manufacture in Lausanne in 2016. This spring, he will work on the Theatre Vidy roadshow tour, and with a company in the Nuitthonie theatre.

SUPPORTED BY

swissnex India
Consulate General of Switzerland
Jayachandran Palazhy, Founder and Artistic Director of Attakkalari Centre for Movement Arts is an internationally sought after dancer and choreographer.

Jayachandran trained in India in Bharatanatyam, Kathakali, Indian folk dances and the martial art form of Kalaripayattu. In London, Jayachandran trained at the London Contemporary Dance School and also studied Tai Chi, Capoeira, and African Dance forms.

At Attakkalari, Jayachandran directed an exhaustive research and documentation project NAGARIKA - on the movement principles of Indian physical and performance traditions. He was instrumental in launching the online dance journal ‘Ligament’ (2014) with writer-editors Joshua Muyiwa and Deepika Arwind and designer Arjun Shankar-creating a space for conversations emerging from the practice of contemporary dance in the South Asian context. He is also a visiting faculty for Contemporary Movement Arts at the Indian Institute of Technology (IIT) and the Director of the Attakkalari India Biennial.

CLARA ANDERMATT
PORTUGAL
GUEST MENTOR - CHOREOGRAPHY

Considered to be one of the pioneers of the New Portuguese Dance Movement, Clara Andermatt’s artistic identity is recognised both in the national and international scene. She began her formal training as a dancer with her mother, Luna Andermatt and graduated from the London Studio Centre and the Royal Academy of Dancing (1980-84, London). She worked as a dancer in Companhia de Dança de Lisboa, under the direction of Rui Horta (1984-88) and in Compañía Metros of Ramón Oller (1989-91, Barcelona).

In 1991 she founded her own dance company ACCCA, where she has been developing extensive work as a choreographer, dancer, and as a teacher, both in Portugal and abroad. In 1994 she began a close collaboration with Cape Verde that lasts until today.

Her career demonstrates a clear preference for exploring the borderline between art disciplines, genres, and styles, using both trained and untrained performers. The need to feel and understand the singularity of each individual is a driving force of her creative work.

SUPPORTED BY
CAMÕES INSTITUTO DA COOPERAÇÃO E DA LÍNGUA PORTUGAL

JAYACHANDRAN PALAZHY
INDIA
FACETS DIRECTOR AND MENTOR

Jayachandran Palazhy, Founder and Artistic Director of Attakkalari Centre for Movement Arts is an internationally sought after dancer and choreographer.

Jayachandran trained in India in Bharatanatyam, Kathakali, Indian folk dances and the martial art form of Kalaripayattu. In London, Jayachandran trained at the London Contemporary Dance School and also studied Tai Chi, Capoeira, and African Dance forms.

At Attakkalari, Jayachandran directed an exhaustive research and documentation project NAGARIKA - on the movement principles of Indian physical and performance traditions. He was instrumental in launching the online dance journal ‘Ligament’ (2014) with writer-editors Joshua Muyiwa and Deepika Arwind and designer Arjun Shankar-creating a space for conversations emerging from the practice of contemporary dance in the South Asian context. He is also a visiting faculty for Contemporary Movement Arts at the Indian Institute of Technology (IIT) and the Director of the Attakkalari India Biennial.
Some performances don’t need a stage, just an audience. And there are other performances which would fit anywhere but a stage.

At the Attakkalari India Biennial 2017, Off-Stage Interventions presents performances set in the city that aim to engage and intrigue their audiences in exciting new ways.
The Lalbagh Botanical Gardens, a place of many seeds, was the obvious choice for us to keep planting. The project involves working with the seen and unseen.

A walk through the garden will take the audience across meaningful locations charged with history, as well as undefined spaces - spaces where emptiness awaits to be fulfilled. A migration of movements will invade these locations for a day to become abstract readings layered with history, and personal stories" says Fabien Prioville, mentor of Four Seeds.

Four pieces - Four Seeds-inhabit and transform specific locations in Lalbagh, bringing the garden to life.

**THE CHOREOGRAPHERS | THE MENTOR**

Ronita Mookerji, Priyabrata Panigrahi, and Diya Naidu are independent choreographers and performers based in Bengaluru. Ramita Menon and Anjali Aramam are currently in their 2nd year of the Attakkalari Diploma in Movement Arts and Mixed Media.

Fabien Prioville danced with La La La Human Steps, and then moved to Philippe Blanchard in Sweden. Special thanks to Irene Van Zeeland and Parth Bhardwaj for their support to the project.

**SUPPORTED BY**

**OFF-STAGE INTERVENTIONS • 81**
With One One One, Ioannis Mandafounis and Aoife McAtamney present to their audience an experience that will prove to be as stirring as it is disturbing.

The artists translate emotions from the public, transform them, and present them, as if to send these emotions back in a dancing envelope. One One One establishes a specific relation to the public, unlike regular stage performances.

The choreographers take over the public space as a field for experimentation and non-representation. The performers engage physically and mentally in destabilizing a certain idea of reality, giving them an opportunity to explore their limits and their relationship with transgression.

THE CHOREOGRAPHERS

Ioannis Mandafounis | Aoife McAtamney

Ioannis Mandafounis studied dance at the National School of Athens and at the conservatoire de Paris. Before becoming a freelance choreographer, he was part of the Gothenburg Opera Ballet, the Nederlands Dans Theater II and a member of the Forsythe Company. In 2015, Ioannis Mandafounis received the Swiss Dance Awards in category Outstanding Male Dancer accolades.

Aoife McAtamney is a freelance choreographer living in Dublin. Aoife studied at London Contemporary Dance School & the D.A.N.C.E II programme, dancing with choreographers William Forsythe, Wayne McGregor, Angelin Preljocaj, Sara Rudner (NYC) and Emma Martin (IRE) among others.

VENUE COURTESY

Duet/ 60 mins
6.00 pm • Friday • February 10
Ranga Shankara Theatre Foyer

6.00 pm • Saturday • February 11
Chowdiah Memorial Hall Premises

11.00 am • Sunday • February 12
Rangoli Metro Art Center

PRESENTED BY

swiss arts council
prohelvetica

Ligament is Attakkalari’s online dance magazine, founded to facilitate the articulation of an evolving language that encompasses the impulses of contemporary dance. Now in its second iteration, Ligament grapples with the idea of how dance might hold a place in-step with the patterns of active and forming histories, rather than remaining a canonised and pondered response to a bygone world. Embracing the immediacy of “contemporary”, Ligament 2016-17 features the perspectives of dancers, choreographers, arts practitioners, scholars, audience members, and readers. In this way, the magazine reaches for the intimacies, resistances, and fragilities that permeate the developing field of South Asian contemporary dance. Like the anatomical connective tissue for which it is named, Ligament attempts to locate dance in tandem with the many bodies that produce and encapsulate it.

The Writing on Dance Laboratory is an integral part of the Attakkalari India Biennial. An intensive, collaborative workshop, the ten-day Lab brings together arts writers of diverse backgrounds to discuss, critique, and imagine new possibilities for dance writing in South Asia. Participants attend festival performances and talks by specially invited experts from various disciplines. These conversations form the starting points for participants to write their responses to festival happenings. These writings are posted on Ligament, Attakkalari’s online magazine.

PARTICIPANTS:
• Dayita Nereyeth is a dancer and writer currently based in Bangalore. She enjoys performing, conducting research on the mind and movement, doodling, and watching cooking competitions.
• Diniz Sanchez is a Portuguese choreographer, dancer, stage director, and performer, has established himself in India, where he continues to work in performing arts, collaborating with several local and international institutions.
• Himalay K Gohel is a PhD student who works in the area of traditional movement practices of Saurashtra. He occasionally performs and teaches the community dance Garba. His other interests lie in exploring the muscle memory and kinaesthetic learning.
• Parvathi Ramanathan likes to dance, write, and explore. She is interested in questions of identity pertaining to nations and borders, especially about how these manifest in the body and in everyday life. She is a trained Bharatanatyam dancer, now exploring other forms of movement and expression.
• Ian Abbot is a producer and writer based in Scotland. He likes to make things happen using dance, words, art, and books. He can often be found rummaging in alternative fields of thought to translate, repackaged, and enhance existing models.
• Swar Thounaojam is a playwright, theatre director, and performer. She was a participant in the 2011 and 2013 editions of the Writing on Dance Laboratory.

FACILITATORS: Poorna Swami | Joshua Muyiwa

SUPPORTED BY
Norwegian Embassy, Goethe Institut, Swiss Arts Council Pro Helvetia

VENUE COURTESY
Centre for Law & Policy Research
Poetics of Technology in Performance
Prospects And Challenges For The Future
9.00 am - 4.00 pm • Saturday • February 11
Alliance Française de Bangalore

Technology has become an integral part of the movement arts today, thereby raising questions of ownership of technology as well as its ‘use’ in performance. While artists may not be technologists, they nevertheless discover, appropriate, and create a poetics associated with these technologies.

This conference will be an exploration by practitioners and theorists of the ways in which art and technology intertwine, interact with, supplement or complement each other.

The conference attempts to locate and understand the prospects and challenges of new technologies in performance, particularly in the Indian context, where the incorporation of rapid technological development in the contemporary performing arts is at wildly different stages across the country and across art forms. These themes will be discussed by leading experts in the fields of performance, technology, and multimedia arts, spread across three panels.

The Bench India
9.00 am - 4.00 pm • Tuesday • February 07
Alliance Française de Bangalore

Aimed at programmers, venues, producers, commissioners, and artists from all areas of the arts sector in India – The Bench Conference is a jam packed day that seeks to address, discuss, and change gender disparity in the performing arts, particularly dance. Themes of cross-border working and cultural exchange will be at the focus whilst comparing the states of play between India and the UK.

The conference sets out to examine the role women have played and can further play in the evolution of Contemporary Dance in the 21st century, the challenges they face, and how these challenges can be overcome.

The event will include a series of seminars and presentations from leading professionals in the industry, artists, and academics. The day will also see five choreographers, who have been selected as part of Outlands Bench programme, pitch new and innovative artistic ideas that will be supported and toured across the UK in autumn 2017.

IN PARTNERSHIP WITH:

CONVERSATIONS @AIB2017

Bringing together theorists, artists and producers, Conversations at the Attakkalari India Biennial 2017 aim to address pressing issues and explore new modes of creation; linking concepts, theory, and the practice of movement arts.

THE BENCH INDIA

For Registration and Further Details
Visit: www.attakkalari.biennial.org
Email: activities@attakkalari.org
STUDIO ENCOUNTERS 2017

The Biennial’s visiting dance companies offer masterclasses for amateurs and professionals, inviting the Indian dance community into their techniques and histories of movement. These Studio Encounters are an incredible opportunity to learn from and interact with the forces that we meet onstage during the Centre-Stage.

At Studio Encounters participants will start their day with yoga led by Pradeep Sattwamaya from 1000yoga, before attending the masterclasses by the visiting companies from South Africa, South Korea, France, Spain, Finland, the UK, Switzerland and finally, a Kalaripayattu session led by Sri Lakshmanan Gurukkal and Srerag from Kalarigram and Hindustan Kalari, Kerala.

EARLY-BIRD DISCOUNTS
(For Payments Before or on 20th January, 2017):
- Yoga for Dancers - ₹4,500
- Kalaripayattu - ₹2,200
- Contemporary Movement - ₹6,000
- All-in-One - ₹12,000

DROP-IN RATES:
- Yoga / Kalaripayattu / Contemporary (90 minutes) - ₹550
- Contemporary (150-180 minutes) - ₹950

BLANKET RATES:
- Yoga for Dancers (10 sessions) - ₹5,200
- Kalaripayattu (5 sessions) - ₹2,500
- Contemporary (12 sessions) - ₹7,000
- All-in-One (28 sessions) - ₹14,000

FOR FULL SCHEDULE AND DETAILS VISIT:
www.attakkalaribiennial.org
Email: projects@attakkalaribiennial.org or education@attakkalaribiennial.org
Call: 080 2212 3684 / 4146 7690

DANCE ON CAMERA

The movement arts come in many forms and the Attakkalaribi India Biennial 2017 offers a platform for all of them. Dance on Camera brings stories, legacies, and the creative processes of the best in contemporary dance around the world to Bengaluru on the big screen.

The films being screened include:

- Café Muller (50 mins)
  A film by Pina Bausch (1987)
  © 2010 L’Arche Editeur
  Germany

- Spear (84 mins)
  Australia

- Mr. Gaga (100 mins)
  A film by Tomer Heymann (2015)
  Israel

FOR DETAILS AND THE SCREENING SCHEDULE VISIT: www.attakkalaribiennial.org

SUPPORTED BY:
The entire team at Attakkalari Centre for Movement Arts would like to thank all our cultural partners, institutions, and the individuals who have made the Attakkalari India Biennial what it is with their unstinting support over the years. On this long list are friends and patrons who have travelled this road of organising the festival with us, ensuring that the Biennial was everything we hoped it would be.

We have to begin by thanking the Ministry of Culture, Government of India as well as the Department of Tourism, Government of Karnataka for coming on board as partners for this edition of the Biennial and for nurturing this relationship further. We also thank the Indian Council for Cultural Relations who have helped us make this 8th edition of the festival the biggest edition yet.

The support extended to us by Tata Trusts (SRTT and the TATA Education Trust) has been invaluable in ensuring Attakkalari’s establishment and stability. We are immensely thankful to Deepika Sorabjee and her team for their consistent support and encouragement.

Our sincere gratitude to the Honorable Ambassador Mr Nils Ragnar Kamsvåg, Ragnhild Vognild, and Manu Arya from the Royal Norwegian Embassy, New Delhi. Their strategic support over the years has been essential to Attakkalari’s every new initiative. They are ever supportive of any new ideas we come up with, and have contributed greatly to our growth.

Dr. Leonhard Emmerling and Farah Batool from Goethe-Institut/Max Mueller Bhavan, New Delhi have stood by us through all the excitement and anxiety of organising the Biennial, and are the reasons why we’re able to put up an incredible festival year after year. Goethe-Institut/Max Mueller Bhavan, Bengaluru’s Christoph Bertrans gave us a wonderful going-away gift by bringing down a fantastic performance for us from Germany. Dr. Claus Heimes has been incredibly approachable ever since we started working with him, and Maureen Gonsalves is always ready to hold rainy days at bay for us with her trusty umbrella. We can’t imagine what we would do without them.

Another one of our partners who is especially dear to us is Chandrika Grover from Pro Helvetia - Swiss Arts Council. All our discussions start with ‘What exciting things are we going to do this year?’, and we seldom find the need to ask, because Tanima and Sangeeta from her team would have already anticipated our needs.

We’ve been blessed with partners like Mr. Balz Strasser, Maitree Dasgupta, and Amelie Bui from swissnex India; Jennifer Daubeny from the Consulate General of Canada who have gone out of their way to fulfil our requests regarding the festival.

Director Bertrand de Hartingh, Estelle Bernuyer, Shaifali Jetli-Sury, and Virginie Baudrimont from Institut français India; Director Philippe Liberza and our lovely Prutha Narke from Alliance Française de Bangalore, have been remarkably accommodating of our needs, and are definitely part of the Attakkalari family.

We’re so thankful for Rathi Jafer from the Indo Korean Centre in Chennai, whose plans for the Biennial are always greater than we imagine. Her unwavering trust and confidence in us is what pushes us to be more ambitious with each edition. She is always accessible to us, and there is no real way to quantify the efforts she and her colleagues put in for the Biennial.

Our sincere thanks to Dominic Marcotte from the Bureau du Québec in Mumbai; Jesus Clavero from Instituto Cervantes New Delhi, and Marta Salomon from the Embassy of Spain in New Delhi; Aneta Swiecicka and Gauri Sharma from the Polish Institute in New Delhi; Suvi Tuominen from the Embassy of Finland in New Delhi; Mr. Harpreet Singh Aurora from Portuguese Embassy Cultural Centre in New Delhi; Mr. Sean Kelly, Janaki Sreeram and Anu Thampi from Australian Consulate General in Chennai for all their support.

To Acción Cultural Española (AC/E); the Performing Arts Fund NL; Ministry of Culture, Sports and Tourism, Korea; Korea Arts Management Service; Department of Arts and Culture, Republic of South Africa; Conseil des arts et des lettres du Québec; Canada Council for the Arts and Conseil des arts de Montréal for supporting performances at the festival.

Maurizia Settemberi from Fondazione Fabbrica Europa, Italy has been a steadfast partner, co-producing and presenting works at the festival, and we’re grateful to her, and to Andrés Morte and Dominique Martin for nurturing this partnership.
Our programmes like PLATFORM and FACETS for young choreographers from South Asia get bigger every year, made possible because of the continuous support and encouragement of our partners like Goethe-Institut/Max Mueller Bhavan. We’re also grateful to Amita Malkani from Inlaks Foundation, Morag Deyes of Dance Base, Edinburgh, and our colleagues in Goethe-Institut in Dhaka, Bangladesh for supporting an artist at FACETS 2017. We hope that this tribe of partners grows over the years.

Mr. Sudhakar Rao, former Chief Secretary, Karnataka State Government, has helped us immensely in bringing Attakkalari up to its current position, and we cannot thank him enough. We are also indebted to our friends and patrons Mr. Mohandas Pai, Mr. Ranjan Pai, Mr. V. Ravichandar, Ms. Eliam Rao, Mrs. Trupti Prasad, Mr. Sundar Sarukkai and Mrs. Dhanwanti Nayak, Mr. Biren Ghose and Mrs. Ragini Ghose, and of course Mr. Robin Mallick, who help the Attakkalari India Biennial grow every year with their timely advice and guidance.

We are grateful to:
Sridevi Rao, our PR officer, who was instrumental in ensuring everyone in Bengaluru and beyond knows about the festival.
Shruti Kabo, who’s worked on all the designs to make sure everything was picture perfect.
Dhruv Choudhry, Hari Adivarekar and Angad Choudhry from Chill Panther Films for their fabulous documentation of the festival.
Darshan Manakkal and Richa Bhavanam for working with us year after year and capturing the festival through their fantastic lens.
Chandresh Madhvan and Raksha Umesh from BookMyShow for their support towards publicity.
The teams at Cross Roads Inn, JP Nagar; Citrus Hotels, Cunningham Road; Casa Cottage, Richmond Town; and St.Marks Hotel, who made sure all our guests were comfortable and cared for during their stay in Bengaluru.

All our venue partners:
Director C. Basavalingaiah, Chandrakant, and Binoy at Gurunanak Bhavan;
Artistic Director Surendranath and Technical Director Mudanna at Ranga Shankara;
Srinivas Murthy and his staff at Chowdiah Memorial Hall;
Technical coordinator Joseph Raj and his team including Aslam and Kantara at Alliance française de Bangalore;
The team at Christ University;
Jayna Kothari, Sudhir Krishnaswamy and their team at the Centre for Law and Policy Research;
Mr. Vasanth Rao, Chief Public Relations Officer at BMRCL and Balaji at the Rangoli Metro Art Center who have made the shows their own, and done everything possible to accommodate the Biennial.

We feel blessed to count this long and illustrious list of people and organisations as friends and well-wishers, who have been incredibly committed to the Attakkalari India Biennial and have contributed generously with their time and resources.

Thank you, all of you, who have given us the room and security to stumble, helped us grow, and made the 8th edition of the Biennial possible.

THE TEAM
Attakkalari India Biennial 2017
THE AIB 2017 TEAM

FESTIVAL DIRECTOR
Jayachandran Palazhy

FESTIVAL MANAGER
Ruhi Jhunjhunwala

FESTIVAL TEAM
Laxmi Priya SN
Aurélia Chalono
Pia Bunglowala
Prabha Natarajan
Nikhil Nagaraj
Caroline Abraham
Laura Braun
Poorna Swami
Joshua Muyiwa
Sheetala Bhat
Nikhil Bharadwaj
Partha S.
Arjuna Shankar

FINANCE AND ADMINISTRATION
Madhu M
Murali Dutt
Srinivasan V
Ranjani SR

EDUCATION
Rowshini Karunanithi
Anisha Pucadyil

TRANSMEDIA TECHNOLOGIES
Vilson K J
Shymon Chelad
Niranjan Gokhale
Beer Bahaddur
Janak R
Faruk A
Mohan Kathayat
Bhumiraj Kathayat
Govinda Kathayat

ATTAKKALARI SUPPORT STAFF
Mahesh BD
Manoj Kumar
Ganga Devi
Maha Laxmi
Savithri M
Ram Bahaddur
Basanti Kumari

DESIGN
Shruti Kabo

FESTIVAL DOCUMENTATION

PHOTOGRAPHY
Darshan Manakkal
Richa Bhavanam
Started in 2002, as the Attakkalari Centre for Movement Arts’ technical department, it soon grew into its own and was set up as - TransMedia Technologies - an independent unit in the year 2006. TransMedia Technologies has evolved as a leading one-stop resource for stage and performance technology in India.

Apart from the traditional solutions for light and sound, TransMedia provides the latest, cutting-edge technology and unique, customised services for a range of events and performances at affordable prices. TransMedia brings Indian performances on par with international productions by providing access to the best in technology. We do not merely function as a service and equipment provider but also actively seek to promote access to technology for young artists. TransMedia does this by subsidising costs or working creatively with young artists to improve their work within their budgets.

In addition, TransMedia Technologies offers technical co-ordination for domestic and international performance companies. It uses a comprehensive approach and the right solutions to meet clients’ requirements and has strong ties with partners in the national and global performance arena.

Contact:
Wilson K J,
TransMedia Technologies,
Attakkalari Centre for Movement Arts,
24-04, BTS Depot Road,
Wilson Garden 1st Cross,
Bangalore 560 027.
Tel: +91 80 22123684/41467690 | Tele-Fax: +91 80 22123809
Mobile: +91 9945446116
Email: tmt.admin@attakkalari.org, transmedia.admin@gmail.com