

# Natsamrat's Theatrical Showcase: A Vibrant Tapestry of Emotion, Satire, and Humour



On May 24, 31, and June 1, Delhi's L.T.G. Auditorium at Mandi House came alive with a rich blend of theatre as Natsamrat, a prominent performing arts group, presented a trio of compelling plays. Each piece offered a distinct flavour—ranging from heartfelt drama to sharp satire and uproarious comedy—beautifully reflecting the artistic breadth and emotional depth of contemporary Indian theatre.

## ***Tender Reflections: Kambakht Ishq***

Staged on May 31 at 3:00 PM, *Kambakht Ishq*, penned by Satyaprakash, offered a poignant look into the emotional needs of the elderly. Through the lives of two aging individuals coping with loneliness, the play delicately unraveled themes of companionship, vulnerability, and the quiet ache of growing old. With subtle dialogue and restrained yet powerful performances, the production struck a deep emotional chord with its audience, rendering it one of the most moving

performances of the festival.

### ***Comic Wit and Social Satire: The Proposal***

Staged twice—on May 24 at 11:30 AM and again on June 1 at 3:00 PM—Anton Chekhov’s iconic one-act play *The Proposal* was brought to life with remarkable flair. What begins as a simple marriage proposal spirals hilariously into a heated argument over land and pets. The actors’ crisp comic timing, expressive body language, and fluid stage presence transformed the absurdity into biting social satire. It was a delightful reminder that laughter, when layered with irony, becomes a powerful mirror to societal quirks.

### ***Laughter with a Message: Kallu Nai MBBS***

Inspired by Molière’s classic farce and performed on May 24 at 12:30 PM, May 31 and June 1 at 4:15 PM, *Kallu Nai MBBS* followed the misadventures of a drunk barber who is forcibly made to act as a doctor. Behind the laugh-out-loud moments lay darker undertones of domestic abuse and the systemic marginalization of women. The fast-paced narrative, witty dialogues, and exaggerated characters created a comic spectacle that managed to entertain while prompting deeper thought.

### ***Direction and Technical Excellence***

All three plays were skillfully directed by **Shyam Kumar**, whose vision and theatrical sensibility were evident in the seamless staging. The ensemble cast—Vishwajeet, Munmun, Shivangi, Aman Kumar, Dhananjay, Raman Kumar, Rajan, and Saumya—delivered heartfelt and dynamic performances. Behind the scenes, the production team added immense value: Sunil Rathore and Suraj Singh (stage management), Himanshu and Nisha (assistant stage managers), Payal and Raj Rani (makeup), Rohit Prasad and Rekha Devi (costumes), and Vansh Rathore (music coordination).

Natsamrat’s theatrical offering was more than a cultural

event—it was a celebration of theatre's power to evoke, provoke, and connect. Through humour, emotion, and satire, the festival reminded us that the stage is not just a space for performance, but a living, breathing dialogue with society itself.

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## **Three Days of Percussion Magic: Kala Chaitanya's Tabla-Dholak Workshop in Priyadarshini Vihar**

New Delhi, Priyadarshini Vihar –From May 27th to 29th, **Kala Chaitanya Society** organized a grand three-day Tabla and Dholak workshop at the *Priyadarshini Vihar Club*. The workshop was conducted by **Dr. Shrikant Shukla**, an awardee of the Uttar Pradesh Sangeet Natak Akademi and a distinguished expert in Tabla and Dholak. Art enthusiasts from Delhi-NCR and nearby regions participated with great enthusiasm.

The workshop was completely free of cost and open to individuals of all age groups. Participants received intensive training in the fundamentals of Tabla and Dholak, including basic techniques, understanding of rhythmic cycles (taals), hand coordination, and practical aspects of rhythm and tempo.

**Sh. Vishavdeep**, the President of Kala Chaitanya Society and an internationally acclaimed Kathak artist, shared that the objective of this workshop was not only to impart training but also to preserve and pass on vanishing art forms to future generations. He remarked, "Just as ancient languages like Prakrit and Pali faded away due to lack of preservation, many

art forms are also nearing extinction. It is our collective responsibility to ensure that cultural conservation does not remain confined to words, but is practiced at a grassroots level”.

The Society’s Secretary, **Sh. Pradeep Kumar Pathak**, emphasized that the initiative aimed to connect people from all walks of life with music. He believes that engagement with the arts positively influences one’s mindset, sensitivity, and social behavior.

The workshop commenced with a ceremonial welcome by **Sh. Ashok Tiwari, Secretary of Sanskar Bharati** – Kala Sankul, who felicitated **Dr. Shrikant Shukla** with a traditional angavastram. The event was graced by several esteemed personalities, including senior Kathak guru **Sh. Subhash Chandra**, renowned theatre artist and Head of the Theatre Department at Modern School, Delhi, **Sh. Raj Upadhyay**, Secretary of Priyadarshini Vihar Club, **Smt. Shikha Sobti**, and Head of Dance at Mata Gujri School, **Smt. Ruchika Bagga**.

Over the course of three days, the workshop fostered an atmosphere of inspiration and deep emotional engagement. Participants described the experience as invaluable and expressed a keen desire for more such initiatives in the future.

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**Grace and Glory: Padma Shri  
Nalini-Kamalini Illuminate**

# Kala Sankul Symposium



The monthly cultural symposium held at Sanskar Bharati's central office, *Kala Sankul*, has blossomed into a vibrant celebration of Indian art and heritage, where the essence of tradition comes alive in its most graceful form. This month's gathering was made truly special by the **presence of the Chief Guest, Padma Shri Smt. Nalini-Kamalini**, the renowned Kathak duo, whose distinguished contribution to Indian classical dance brought gravitas and inspiration to the evening.

The program began with the **auspicious lighting of the ceremonial lamp**, symbolizing the light of knowledge and culture. The ceremony was conducted by **Padma Shri Shrimati Nalini-Kamalini, Sh. Vijay Kumar** (Regional Organizational Secretary, Sanskar Bharati), **Sh. Ashok Tiwari** (President, Kala Sankul), **Smt. Shruti Sinha**, and **Sh. Raj Upadhyay** (Coordinator, Performing Arts, Delhi Region).

The cultural performances commenced with a mesmerizing Kathak

recital by **Ms. Anjali Munjal**, who beautifully portrayed the depth of classical dance through an elegant blend of *laya*, *taal*, and expressive *bhaav*. She was followed by **Ms. Damini Bisht**, whose powerful Kathak performance, enriched with emotive expressions and rhythmic finesse, captivated the audience.

The evening reached a deeper resonance when the **Chief Guest, Padma Shri Shrimati Nalini-Kamalini**, took to the stage to address the gathering. Kamalini ji shared,

*“Art is not merely an expression—it is the beauty of the soul, shaped by years of devotion and discipline. It refines the individual and uplifts society.”*

She emphasized the value of consistency, purity, and dedication in artistic practice, highlighting art’s transformative power as a tool for national development.

*“In today’s world,” she said, “art awakens inner consciousness, fosters social unity, and becomes a powerful medium for cultural resurgence.”*

The symposium was gracefully anchored by **Garima Rani** and **Shri Vishwadeep**, who maintained a seamless flow and upheld the dignity of the evening. The event was enriched by the presence of many eminent personalities from the cultural sphere, including **Sh. Pradeep Mohanty** (Registrar, National School of Drama), **Kathak Guru Subhash Ji**, **Chhau exponent Sapan Acharya Ji**, renowned Kathak artist **Anu Sinha**, **Deepali Sinha**, and the duo **Vikash-Aparna**, among others.

The success of the event was the result of sincere efforts by a committed team of volunteers: **Shraboni Saha**, **Sneha Mukherjee**, **Sakshi Sharma**, **Bharti Dang**, **Priyanka**, **Nandini**, **Aanchal**, **Ayushi**, **Sakshi**, **Tarushi**, Senior Theatre Artist **Shyam Kumar**, **Kuldeep Sharma**, **O.P.Sagar**, **Saurabh Tripathi**, **Raman**,

Harshit, Digvijay Pandey, Brijesh, Shivam, Satyam, and Mrityunjay—whose dedication brought vitality to the entire celebration.

Toward the end, Smt. Shruti Sinha delivered a heartfelt vote of thanks, expressing gratitude to all artists, dignitaries, and organizers. The symposium concluded with the **collective chanting of the Shanti Mantra**, a sacred moment that left an everlasting impression of the divinity and elegance of Indian art and culture in the hearts of all present.

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## “आत्मज्ञान” : A Vivid Exploration of Identity Through the Art of Uttarakhand



Held from **May 19 to 22, 2025**, at **Kala Sankul**, Sanskar Bharati’s esteemed cultural centre in **New Delhi**, the group art exhibition “आत्मज्ञान” (meaning *identity*) is a compelling tribute to the artistic spirit of **Uttarakhand**. Organized by the

**Rangeet Art Centre, Haldwani (Nainital)**, the exhibition aims to give national visibility to the region's artists—both emerging and established.

This thoughtfully curated event showcases contemporary artworks that are deeply rooted in the cultural soil of Uttarakhand. It presents a striking fusion of folk traditions and modern expression, offering viewers a fresh perspective on the region's identity, struggles, and everyday beauty.

The **inaugural event** was attended by notable figures including **Shri Ashok Tiwari** (Central Executive Member & Secretary, Sanskar Bharati), **Shri Digvijay Pandey** (Manager, Kala Sankul), **Shri Himanshu Dabral** (Programme Coordinator, Lalit Kala Akademi), and senior artists **Naval Kishore** and **Ajay Sameer**, who lent their support and presence to the cause of regional art.

The artworks featured in **Rangeet** reflect the landscapes, lifestyles, and layered emotions of mountain life. From the role of women in society to the quiet resilience of remote communities, each canvas tells a story with nuance and sincerity. In some works, traditional folk art forms like *Aipan* are reimagined through a contemporary lens—bridging past and present in powerful visual narratives.

The exhibition includes works by a diverse group of artists: **Tshering Negi, Priyom Talukdar, Kusum Pandey, Papil Manna, Maninder Singh, Shanu Sharma, Chetan Joshi, Kaveesh Nabiya, Ritika Bhatt, Dipanshu Dugtal, Khasti Palari, Riya Kabdal, and Archita Padiyar.**

Despite their varied techniques and themes, what unites them is a shared commitment to giving voice to Uttarakhand's cultural heritage.

Located in the heart of Delhi, **Kala Sankul** is more than just a gallery—it is a dynamic space for artistic exchange rooted in Indian knowledge traditions. The venue regularly hosts panel

discussions, performances, and cultural programs, making it an ideal platform for showcasing regional creativity on a national stage.

In essence, [ ] is not merely an art exhibition—it is a cultural statement. It reaffirms the idea that art, when grounded in identity and tradition, can transcend regional boundaries and speak to a larger collective consciousness.

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## **Katharang Gracefully Concludes with Tagore's "Samapti"**



*A Poetic Finale to a Festival of Stories*

New Delhi | April 30, 2025 – The *Katharang* theatre series at the National School of Drama's Sammukh Auditorium concluded on a touching and emotionally rich note with the stage adaptation of Rabindranath Tagore's classic story "**Samapti**". Presented by **Mailorang** and performed by the **Sambhav Theatre Group**, the production was directed by the eminent **Professor Devendra Raj Ankur**, who brought to the stage his trademark sensitivity and refined theatrical sensibility.

"Samapti" (The Completion) is a gentle yet powerful tale of emotional maturity and the freedom to grow into love. At the heart of the story is **Mrinmoyee**, a free-spirited village girl who is unready for the responsibilities of marriage and dismisses romantic expectations with the careless abandon of youth. When **Apurva**, a kind-hearted law student from Kolkata, falls in love with her and marries her against his mother's wishes, Mrinmoyee struggles to accept the union. Apurva, instead of pressuring her, quietly returns to Kolkata. Left alone, Mrinmoyee begins to reflect, mature, and discover the true meaning of love. When she later visits him in Kolkata, their love story finds its quiet, heartfelt completion—not in dramatic reunion, but in the soft, mutual understanding that comes with time and growth.

The performances were deeply evocative and nuanced. **Amit Saxena** portrayed Apurva with admirable restraint and tenderness, embodying the patience and dignity of a man in love. **Gouri Dewal** brought youthful vibrance and infectious energy to the role of young Mrinmoyee, while **Hema Bisht**, portraying her matured counterpart, captured the inner transformation of the character with great poise and depth. **Durga Sharma**, as Apurva's conservative mother, delivered a layered performance filled with conviction and emotional tension, while **Amitabh Srivastava**, as Mrinmoyee's father, offered a sincere and grounded portrayal of a man caught between tradition and his daughter's spirited nature. The ensemble of **Prakash Jha**, **Nidhi Mishra**, **Tripti Jauhari**, and

**Sahej Harjai** supported the narrative with subtle and committed performances that helped bring the world of the play vividly to life.

Aesthetically, the play was a visual and auditory delight. The lighting design by **Raghav Prakash Mishra** added emotional texture to every scene, blending poetic softness with narrative clarity. The carefully curated music by **Rajesh Singh**, operated live by **Unis Yadav**, underscored key moments with sensitivity and restraint, enhancing the atmosphere without overpowering the dialogue or mood.

“Samapti” proved to be the perfect culmination to *Katharang*, bringing the series to a meaningful and emotionally satisfying close. Following the performance, a special segment took place on stage in which the **writers of the plays featured during the festival—Vijay Pandit** (writer of *Jogiya Raag*), **Priyadarshan** (*Betiyan Mannu Ki*), and **Umashanker Choudhary** (*Ayodhya Babu Sanak Gaye Hain*)—shared with the audience the inspirations behind their stories. Their reflections revealed not only their literary intentions but also the personal and cultural resonances that shaped their writing.

Adding a warm and personal touch to the evening, **artists Nidhi Mishra, Amit Saxena, and Gouri Dewal** came forward to share their experiences during the preparation of these productions. They spoke fondly about the collaborative process, the challenges of inhabiting complex characters, and the enriching journey of working under the mentorship of **Professor Devendra Raj Ankur**. Their heartfelt memories underscored the deep sense of community, artistic discipline, and emotional investment that fueled the spirit of *Katharang*.

As the curtains fell on this moving performance, it was clear that *Katharang* had concluded not just with a play, but with a celebration of storytelling, shared experiences, and the quiet power of theatre to transform hearts. “Samapti” lived up to its name—a beautiful completion, both of a love story and of a

remarkable festival.

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## Ayodhya Babu Sanak Gaye Hain— A Mirror to Modern Madness



On April 29, 2025, the Sammukh auditorium of the National School of Drama, New Delhi, witnessed a deeply moving theatrical experience as part of the 'Katharang' series. The play "**Ayodhya Babu Sanak Gaye Hain**", presented by Mailorang (Maithili Lok Rang) and staged by Sambhav Theatre Group, resonated profoundly with the audience. Based on a powerful short story of the same name by noted writer Umashankar Chaudhary, the production explored the contradictions and emotional fragmentation in contemporary society through an

impactful dramatic interpretation.

Directed by Professor Devendra Raj Ankur, the play reflected a sharp eye for detail and a deep sense of social sensitivity. He intricately wove the essence of the original story into the dramatic structure, using characters as instruments to deliver a scathing commentary on present-day societal realities.

Amit Saxena delivered a layered and sensitive portrayal of the son. His internal conflict, the clash between duty and emotion, and the discomfort arising from Ayodhya Babu's supposed madness were brought out with striking realism.

Hema Bisht, as the mother, left an unforgettable impression – especially in the final scene where her silent, broken presence on the deathbed conveyed volumes. Her performance evoked quiet grief and emotional depth.

Amitabh Srivastava brought the complex and multi-dimensional character of Ayodhya Babu alive on stage. His portrayal transcended mere eccentricity, revealing a soul tormented by truth and resistance against social hypocrisy. His 'madness' became a metaphor for the courage to speak truth in a world of convenient lies.

The lighting design by Raghav Prakash Mishra played a vital role in enhancing the emotional gravity of the scenes. Particularly in the strained moments between mother and son, the lighting subtly underlined the unspoken pain and tension.

With its naturalistic language, piercing dialogues, and emotionally resonant characters, the play captivated the audience from beginning to end. It was not merely a source of entertainment, but an invitation to introspect.

**“Ayodhya Babu Sanak Gaye Hain”** compels us to ask: who is truly mad – the one who dares to speak the truth, or the one who comfortably lives with lies? This remarkable production by Maithili Lok Rang and Sambhav Theatre Group stood out as a

shining example of theatrical depth, creativity, and social commitment. By the final scene, the audience was not only emotionally moved but left with lingering questions and reflections.

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## **‘Katharang’: A Stirring Theatrical Tribute to the Inner Worlds of Women**



On April 28, 2025, the **Sammukh Auditorium** of the **National School of Drama**, New Delhi, transformed into a space of introspection and intensity as part of the *Katharang* series presented by *Mailorang* (Maithili Lok Rang). The evening featured two poignant theatrical presentations—**“Ek Stree Ke**

**Kaarname**" by Suryabala and **"Betiyaa Mannu Ki"**, based on selected short stories of Mannu Bhandari. Both productions were helmed by acclaimed theatre director **Prof. Devendra Raj Ankur**, known for his ability to breathe theatrical life into literary works with sharp insight and emotional precision.

### **"Ek Stree Ke Kaarname" – A Satirical Soliloquy of the Self**

The first play, *"Ek Stree Ke Kaarname"*, dived deep into the psyche of a seemingly balanced and educated woman whose exterior composure masks an inner churning of suppressed emotions, quiet frustrations, and the desperate quest for identity. Suryabala's acerbic wit and psychological depth were beautifully translated on stage through a tight script and layered performances.

**Durga Sharma**, portraying the central character, delivered a finely tuned performance—her expressive control and emotional nuance navigating the character's journey from repression to quiet self-awareness. **Amitabh Srivastava** lent strength to the performance with his presence, bringing balance and rhythm to the narrative's unfolding. The interplay of speech, silence, and irony kept the audience deeply engaged, holding a mirror to the everyday contradictions of womanhood.

### **"Betiyaa Mannu Ki" – Fragments of Feminine Reality**

The second presentation, *"Betiyaa Mannu Ki"*, was an ensemble performance based on several short stories by **Mannu Bhandari**, one of Hindi literature's most powerful voices on gender and identity. The play explored multiple dimensions of womanhood across varied roles and stages of life, offering moments of tenderness, conflict, vulnerability, and resistance.

The cast—**Amit Saxena**, **Gauri Deval**, **Aditi**, and **Rachita Verma**—brought these diverse female experiences to life with empathy and skill. Each transition between characters and narratives was handled with clarity and emotional depth. Whether as daughters, lovers, mothers, or rebels, the female characters emerged with raw honesty, making the stories

resonate deeply with the audience.

The production's lighting, designed by **Raghav Prakash Mishra**, subtly enhanced each scene's emotional tone without overpowering the narrative. His use of soft transitions, warm shadows, and isolated highlights helped build the psychological landscapes of both plays. The minimalist set and gentle pacing allowed the performances and text to breathe, focusing the audience's attention squarely on the characters and their journeys. The **music selection**, curated by **Rajesh Singh**, provided an evocative auditory backdrop, enhancing each emotional transition. **Sahaj Harjai** and **Unis Yadav** skillfully operated the music during the performances, ensuring smooth and expressive sonic flow that deepened audience immersion.

*Katharang's* theatrical evening was a thoughtful confluence of literature and performance—a celebration of women's stories told with dignity, irony, and emotional truth. Prof. **Devendra Raj Ankur** once again demonstrated his profound sensitivity as a director, translating literary narratives into stage experiences that speak directly to the conscience. The evening left the audience moved, provoked, and awakened reminding us that theatre, at its best, does more than entertain; it opens conversations and illuminates' silences.

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## **When Objects Spoke, and 'Gareeb Nawaz' Raised a Question: A Moving Theatrical**

# Evening in Katharang



On 27th April 2025, at the Sannukh Auditorium of the National School of Drama, Delhi, the theatrical evening under the “Katharang” program—organized by **Mailorang (Maithili Lok Rang), Delhi**—featured Sambhav’s evocative presentation “**Unke Hisse Ka Prem evam Gareeb Nawaz**”. The performance offered an experience that touched audiences at their very core.

The direction was helmed by senior theatre practitioner Prof. Devendra Raj Ankur, whose theatrical finesse was evident in every scene and every emotion of the presentation.

The first story viewed love from an unusual yet striking perspective—where inanimate objects, rather than humans, become witnesses. Set in an office, the hidden layers of a boss’s romantic entanglements are brought to life through the voices of his desk, chair, diary, mirror, and pen. While the concept sounds extraordinary, it was executed on stage with remarkable ease and believability. These lifeless symbols

transformed into living characters before the audience's eyes, each one addressing the viewers—sometimes with sarcasm, at other times with compassion. The director's choice to turn objects into "characters" was a daring experiment in theatre, and it proved to be a wholly rewarding one.

The second story depicted a contemporary conflict within society, rendered in a simple yet powerful form. The struggle between Vishwamohan—who returns from America to start a BPO—and Riyaz, who opens a modest "Gareeb Nawaz Chicken Shop" next door, is not merely a business rivalry. It becomes a clash of two worldviews. Beneath its humor and wit, the story makes a poignant commentary: in the blind race for development, how many truths are trampled, and how many "Gareeb Nawaz" figures are pushed to the margins?

On stage, Nidhi Mishra, Gauri Dewal, Rachita Verma, Amitabh Srivastava, Amit Saxena, Harikesh Maurya, Sahaj Harjai, and Prakash Jha brought their characters to life with such intensity and nuance that each scene appeared to unfold right before the audience's eyes. Their performances added soul to the characters, going beyond mere dialogues. Behind the scenes, too, a dedicated creative team worked tirelessly.

Music selection was curated by Rajesh Singh, and technical operation during the performance managed by Unish Yadav and Sahaj Harjai, whose acoustic execution ensured precise alignment of sound with the emotional tone and rhythm of each scene.

Lighting was sensitively designed by Raghav Prakash Mishra, whose balance of light and shadow added both visual clarity and thematic depth. Every aspect of stage design, management, and visual aesthetics reflected a mature professional sensibility and deep theatrical insight, elevating the performance to a level of artistic completeness.

It would not be an exaggeration to say that this presentation

offered more than just two stories—it offered two distinct philosophies of life. One, where love remains forever incomplete; and the other, where in the name of “success,” human relationships and grounded realities are blurred. Prof. Devendra Raj Ankur’s endeavor reaffirmed that theatre does not end at the stage—it becomes an extension of our consciousness.

Sambhav’s performance reminded us that when acting, direction, and thought move in unison, theatre becomes more than performance—it becomes a dialogue that resonates deeply within the viewer, long after the lights have dimmed.

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**Sanskar Bharti Kala Sankul  
Once Again became the Witness  
of a Mesmerizing Journey of  
Art, Devotion, and Dialogue**



The monthly symposium began with a heartfelt tribute to the innocent civilians martyred in the recent terrorist attack in Pahalgam. All present members observed two minutes of silence, expressing their emotions in an unspeakable way. The entire atmosphere seemed to be immersed in a silent prayer.

On the auspicious occasion of the lighting of the lamp, all distinguished guests performed the lamp lighting ceremony, illuminating the stage.

Following this, a melodious stream of music began. The soulful singing by Mr. Vijay Rawal and Mr. Veer Mani Trivedi touched the hearts of everyone present. Their mastery of voice filled the atmosphere with unseen compassion and hope.

The main attraction of the symposium was the analytical discussion on the theatrical presentation '**Arey Gadbadī Ho Gayī**', inspired by the Sanskrit play '**Bhagavadjukkam**' by Bodhayan, directed by Raj Upadhyay, and performed by Navras Group.

In this discussion, the depth of the story, authenticity of the acting, the liveliness of the stage arrangement, and the artistic features of the entire presentation were examined in detail. Critics appreciated the dedication and effort of the Navras Group artists, stating that the presentation not only entertained but also sparked deep contemplation.

The Navras Group artists were deeply moved after hearing such a heartfelt and in-depth review of their performance. They expressed that such analytical discussions inspired them to further deepen their theatrical practice. They also expressed their gratitude to Sanskar Bharti for providing such a valuable platform.

To elevate the dignity of the event, the presence of several distinguished guests was noteworthy. Dr. Prashant Upadhyay, Delhi Province Minister, Senior NSD theater artist Mr. Pradeep Mohanty, Mrs. Shashi Prabha Tiwari, educationist Dr. Ruchika,

and Mr. Manish Jha honored the event with their esteemed presence.

The success of the program was greatly aided by the contributions of Delhi Province's stage art coordinator Mr. Raj Upadhyay, senior theater artist Shyam Kumar, Shraboni Saha, Garima Rani, Vishwadeep, Sneha Mukherjee, Raman Kumar, Saurav Tripathi, Pradeep Pathak, Mrityunjay, Brijesh, Shivam, Sushank, and Sakshi.

The event was skillfully and warmly conducted by Bharti Dag, and Mrs. Shruti Sinha concluded the art-filled evening with a heartfelt vote of thanks.

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## **Beyond Boundaries: The Artistic Splendor of Nritya Shikhar Mahotsav 2025**



The “Nritya Shikhar Mahotsav 2025,” held at Triveni Kala Sangam in New Delhi, emerged as a grand celebration of the

dignity and tradition of Indian classical dance. Organized by the Urvashi Dance Music Art & Culture Society, the festival introduced art enthusiasts to various classical dance styles while elevating Indian cultural heritage to new heights.

On this occasion, Shri Prabhat Kumar, President of Sanskar Bharti Delhi, graced the event as the chief guest. The festival also honored esteemed personalities from the arts world. Pandit Vijay Shankar Mishra, Shri Ashok Jamanani, and Shri Ashok Jain were presented with the *Urvashi Kala Samman*. Distinguished guests such as Shri Ashok Tiwari (Secretary, Sanskar Bharti), Padma Shri awardee and renowned Odissi dancer Smt. Madhavi Mudgal, and Shri Pradeep Kumar Pathak (Secretary, Kala Chaitanya) added further prestige to the event with their presence.

The festival featured mesmerizing performances in various classical dance styles like Kathak, Odissi, and Chhau. Among them, a standout performance was delivered by the dynamic young Kathak dancer Vishwadeep from the Jaipur Gharana.

Vishwadeep's performance was among the most powerful and talked-about presentations of the event. Trained in the Jaipur Gharana tradition, this young artist brought to life the strength, emotion, and rhythmic excellence of Kathak. He began with *Chaturbhuj*, depicting the four-armed form of Lord Vishnu through expressive dance. His dynamic gestures, balanced movements, and fluid expressions made the performance truly memorable.

Following that, he presented a dance drama titled *Ravan*, which portrayed the complexities of Ravan's personality and his inner psychological turmoil. This unique choreography blended traditional Kathak elements with deep emotional storytelling. Directed and choreographed by the acclaimed Kathak guru Shama Bhate, the piece preserved the purity of the dance form while offering a fresh perspective.



Vishwadeep's performance was not limited to technical brilliance; through his expressions and body language, he powerfully conveyed the varied emotions within Ravan—pride, power, wisdom, and self-reflection. Especially gripping was his portrayal of Ravan's internal struggle, which left the audience spellbound.

His mastery over footwork, rhythmic patterns (*chakradhars* and *parans*), and emotional depth made the performance unforgettable. The audience greatly appreciated his energy, technical finesse, and expressive storytelling. His presentation was not just a classical dance recital, but a dramatic narrative that showcased Kathak as a potent medium for storytelling. When he embodied Ravan on stage, it felt as though the entire auditorium was witnessing a pivotal moment from an epic, with Ravan in deep introspection. Vishwadeep performed with such natural ease that it didn't feel like a traditional dance performance—it felt like a living, breathing theatrical experience.

The hall erupted in applause after his performance. It would not be an exaggeration to say that Vishwadeep's presentation made "Nritya Shikhar Mahotsav 2025" a cultural milestone that will be remembered for years to come.

Other notable performances included Pune's Ameera Patankar and Delhi's Shobha Bisht. Shobha's Odissi performance beautifully blended devotion, grace, and feminine dignity. The Chhau performance, directed by Guru Ajay Bhatt, was packed with energy and heroic expression (*veer rasa*).

The Kathak duet by Gaurav and Himani demonstrated the power of dialogue and harmony in dance. Their performance showcased a unique balance of creativity, technique, and synchronization.

Smt. Rekha Mehra, President of the Urvashi Dance Music Art & Culture Foundation, played a pivotal role in making the event a resounding success. Her dedication to dance and commitment

to culture imbued the festival with both dignity and artistic excellence.

“Nritya Shikhar Mahotsav 2025” was more than just a cultural event—it was a living celebration of tradition, showcasing the continuity and creativity of Indian classical dance. For both performers and audiences, it was an inspiring experience that will be cherished for a long time.