Smt. Radhika Nandakumar : Bharatanatyam

Radhika was inspired, initiated into dance by her mother *Kalakovide* Guru *Smt. Usha Padmanabhiah* (foremost disciple of *Natyacharya* Guru *V.S.Koushik*, Founder of *Sanatana Kalakshetra*). Radhika's creative resources were carefully nurtured, intensively disciplined, and trained in Bharatanatyam by her mother. She performed *Rangapravesha* at the age of ten. Radhika received further training from Gurus *Sri U.S.Krishna Rao* and *Smt.Chandrabhaga Devi* in Pandanallur style and in Mysore school.

A gifted danseuse with distinct individuality, **Radhika** has developed numerous innovative forms of dance expressions from contemporary life. Her art focuses in setting-up a dynamic equilibrium between textual traditions and *Gurukula* traditions in dancing. **Radhika** has added a new dimension to contemporary Bharatanatyam by borrowing from the past, for the present and future. Her restorations are authentic, meaningful, and colourful.

She has choreographed the original, authentic restorations of Jakkini, Shuddha Kavitha, Kaivara Prabandha, Sarthaka Mishra Kaivada, Suladi Nritya etc to present them in a very aesthetic mood. She has made a comparative study of the Abhinaya of Jayadeva's Ashtapadis in both the authentic Tanjore Style and the Mysore Style of Bharatanatyam. Radhika has choreographed some of the most outstanding dance features like Narada Koravanji of Sri Vadiraja Yateendra (perhaps the very first Koravanji ballet in south India), Navagraha Nrutya (based on the concept of the nine planets), Srunganatya (based on the descriptions by Nandikeshwara in Bharatarnava and one of the most innovative fusion of Bharatanatya and Yakshagana of Karnataka), Kumara Sambhavam (of Kalidasa), Soubhagya Lalita (based on the theme as in Lalitopakhyana and Srividya), Manmatha Vijaya based on Soundarya Lahari (of Sri Adi Shankaracharya), Mrigasandesha (based on the Panchatantra and Hitopadesha), Deshabhava Dundubhi (choreography of a rare Ballard on the independence movement in India), Pandarika Natya (based on the textual descriptions as in Nartana Nirnaya of Pandarika Vitthala), etc. Radhika has experimented with new dimensional Chorographical Roopakas like *Urvashi* (based on Kumara Bharata), Rangapushpa (a roopaka based on varieties of Pushpanjali and Dikpalastuti), Lakshmi Swayamvara Samavakara: of Venkamatya, (one of the Dasha roopakas), Ambe (contemporary portrayal of the Ambe character in Mahabharata Epic), Panchali Shapatha (based on the portrayal of Draupadi of Vyasa Bharata), Shivarudraksha (based on Sri Jayachamaraja Wodeyar's compositions and theme taken from Shivatattva Sudhanidhi),

Jaya Saudamini (based on Sri Jayachamaraja Wodeyar's compositions), Bhima Bhamini of

Vadiraja Yateendra (based on Deergha Kriti choreographies), Choreographies to *Tulasidas's*

Ramacharita Manasa, Sharana Sati Nijaguna and Nijaguna Bharata (based on Sri Nijaguna

Shivayogi's Kaivalya Paddhati), Pramatha Gatha (Gatha style of narration and based on

various Ganesha Puranas. It contains many unique themes that are hitherto unexposed on

contemporary dance field), Virupaksha Vasantotsava (based on the Champu Kavya of

Ahobala of Vijaynagara, Hampi) and Indradhvaja Mahotsava based on Natyashastra and

Vishnu Dharmottara Purana.

Radhika has now reconstructed the 'Gaundali Dance Form of Karnataka'. She

received a Fellowship from the Ministry of Culture, Government of India to pursue this work and she has dedicated much of her art life these days to bring this Art form in all its

authenticity to our contemporary Art Stage. This endeavour would bring into a new light,

the Nartanadhyaya of Sarngadeva's Sangita Ratnakara (Bharata Nartana) into the world of

dance. Such performances have ensured for her a niche in the academic and performing

world of Indian dance.

Radhika has a wide repertoire of well known and little known conventional

Bharatanatyam compositions. She has uniformly attracted rave notices from distinguished

dance critics, scholars, and connoisseurs of art.

Radhika's marriage to the renowned musician Nandakumar opened a new chapter in

her dance life. The Golden Lotus acquired the fragrance of Mysore Mallika. For, the

hearts of this artist couple throb together in resonance and consonance, in creative

inspiration and feedback. Their performances are vibrantly alive and replete with bhava

and rasa.

Endowed with a tall graceful bodyline, sustained by vigorous Yoga and dedicated

dance practice, with confident and exquisite Rasabhinaya, Radhika has a commendable

stage presence, which motivates her to accomplish effective and elevating dance

expressions. Radhika is the founder of Brahmavidya ®, a Foundation for Indian Arts

through which she endeavours to realize and achieve the true doctrines of Indian culture.

Smt.Radhika Nandakumar

'Trayeelakshmi', 9th cross,

Jayanagar, Mysore – 14

INDIA. **a** - 91 (0821) 2567891. Mobile: 9480379408