



Chinmaya Vishwavidyapeeth & Karnataka Samskrit University

Hosted by

Chinmaya International Foundation

(Assisted by a grant from Indian Council of Philosophical Research)



International Summer School 2016

**kalāyoga**

**the heart of indian art**  
the philosophy and practice of indian art and culture

2nd - 11th July 2016

### A Brief Report on

### Kalāyoga – ‘the Heart of Indian Art’, The Philosophy and Practice of Indian Art

Kalāyoga, a workshop on Indian art and aesthetics was jointly organized by the Chinmaya Vishwavidyapeeth and Karnataka Sanskrit University hosted by Chinmaya International Foundation from 2<sup>nd</sup> to 11<sup>th</sup> July 2016 at the Adi Shankara Nilayam, Veliyanad, Kerala. It was directed by **Shatāvadhāni Dr. R. Ganesh** and **Prof. Shrinivasa Varakhedi**.

45 participants in the age group 18 to 60 years, with wide range of academic and professional interest, some with background in various arts, design, art critics, literature, philosophy attended the program.

The focus of the workshop was on the philosophy of Rasa, aesthetic experience, which is the undercurrent of all classical art-forms. Dr. Ganesh spoke at length on the theory of art creation and art appreciation during the morning sessions. The art-forms ranged from classical versification, dance, music, theater, sculpture, painting to Hollywood movies. The transformation of the specific emotional states, i.e., the bhāvas, which are portrayed by the artists into universal aesthetic experience, i.e., the Rasa, which is a manifestation of Bliss – was the underlying theme that was elaborated upon. ‘Vakrokti’, or oblique expression, which an erudite and a talented artist employs, both in structure and substance of the art, make the art more suggestive and subtler in nature. The artist needs to give a detailing of basic human emotions and nature through different art media, for the art to be recognized ‘classical’, thereby making it eternal and universal. These are perceived by an equally erudite connoisseur (a ‘heartist’), which give him the aesthetic experience. Thus, the artist and the ‘heartist’ are seen as two facets of the same fundamental principle of the sublime experience of Bliss.

**Smt. Nirupama Rajendra and Shri T.D. Rajendra**, the exponents of the Kathak, Bharatanatyam and the classical ‘mārga’ tradition of the Nātyashāstra, gave a lecture demonstration on the curvilinear movements of the body for aesthetic communication (Abhinaya). They shared their experience in choreography of solo pieces and group productions and the creative process behind the same.

**Dr. T.S. Satyavathi**, a Carnatic musician and a musicologist gave a demonstration of the employment of lyrics, the importance of rhythm and melody in music and on elaborating a ‘rāga’ without monotony.

**Smt. Ramaa Bharadvaj**, an exponent of Bharatanatyam gave the participants an insight into interpretation of lyrics for abhinaya in dance and the creative usage of music for dance.

**Dr. R Shankar**, a Sanskrit poet and a scholar demonstrated how the Sanskrit language, in its very form, can bring out beauty through 'Chitrakavitā' and alliterations. 'Bhojaprabandha', a collection of anecdotes and legends related to many poets of the past was also dealt with, in detail. Dr. S.R. Leela delivered talks on Sanskrit theater, along with the screening of plays performed in the classical theatrical style. The workshop also had presentations on classical Greco-Roman and renaissance sculptures, painting, mosaics and architecture.

The days began with sessions on **Yoga-Samskrutam** (Dr. Vinayak Rajat), which covered 'āsanas' & 'prānāyama' and **Kāvya-Samskrutam** (Dr. Shivani/ Shri Arjun), which gave basics of appreciating and speaking the classical Sanskrit language.

The theory which was covered during the day by Dr. Ganesh was enhanced by performances in the evening. There were full-length performances of different Kathak and Bharatanrityam pieces by Smt. Nirupama and Sri. Rajendra, a full length 'bānika' on the theme of Sudāma and Krishna, called 'Mitra' by Smt. Ramā Bharadvaj, Sanskrit plays like Karpooramanjari by the students of RSS, Sringeri, vocal and instrumental music concerts, amongst others. It also included the screening of a documentary by **Prof S. R. Leela** on 'ashtāvadhānam', a literary sport involving spontaneous versification performed by Shatāvadhāni Dr. R Ganesh. A demonstration of '**pratimāla**' in Sanskrit poetry was also given by the resource persons with some spontaneous compositions by Dr. Ganesh and Dr. Shankar.

The workshop included a day trip to **Kalāmandalam and Kalady**. In Kalāmandalam, the participants were able to witness the training that students of different art forms such as Mohiniāttam, Koodiyāttam and Kathakali undergo. It was a very good insight into the lifestyles of the students and teachers in a traditional Gurukula, setup primarily for performing arts. The visit to Kalady gave the participants a peek into the life and teachings of the spiritual master, Sri Adi Shankaracharya. The film screening of '**On A Quest**' was much appreciated as it unfolded the journey of Swami Chinmayananda, a modern master from a revolutionary participant in the freedom struggle to intense spiritual quest.

The entire workshop involved active participation by the attendees, with discussion sessions both during the class and outside the workshop hours. It was an intimate atmosphere, where the resource persons and the students could interact without hesitation.

Swami Advayananda's continuous guidance and support, tireless efforts of Dr. Arundhati Sundar, Sri NM Sundar, Ms. Revathi, Dr. Shivani, Shri Arjun Bharadvaj, amongst others made the workshop fruitful.