The artist explores and worships the facets of Shiva and his consort, Shiva (Parvati) through a collage of traditional and new choreographies. Through the spiritual expressions of tandava and lasya in Odissi, the recital will portray the inseparable duality in the universe: Matter and Consciousness, Purusha and Prakriti represented by Shiva and Parvati.

**Repertoire:**

**Mangalacharan: Rudrashtakam**
The Mangalacharan is the traditional invocatory item of Odissi. It begins with bhoomi pranam. This is followed by Isthadeva Vandana for an auspicious beginning. It concludes with a trikhandi pranam in which the dancer offers salutation to God, the Guru and to the audience. This Mangalacharan is based on Rudrashtakam, a composition of Sage Tulsidas. The verses mean: I worship You, the one Who is the lord of all, Who is in eternal Nirvana-bliss, Who is resplendent, Who is omni-present, and Who is Brahman and Veda in totality. I adore You, the one Who is formless, change-less, passionless, desireless, all pervading sky of consciousness and wearing the sky itself as His garment. I sing Your praise, You, Who has swaying earrings, Beautiful eyebrows and large eyes, Who has a lion-skin around His waist, Who wears a garland of skulls, Who is Full of Mercy with a cheerful countenance, whose throat is blue for holding poison. Who is the dear-Lord of everyone. You who dwell in the hearts of all living beings, and in whom all beings have their existence, Have mercy on me.

**Vandana: Nava Durga**
This item is a Vandana: Nava Durga, an invocation to the nine forms of Goddess Durga. It portrays both the Tandava and Lasya aspects and also a range of Rasas or aesthetic expression, which is an intrinsic of Indian classical dance. Rasas depicted here are Shringar or Love, Karuna or Sadness, Raudra or Furious, Veera or Heroic, Bhayanak or Terrible, Vibhats or Disgusting, Adbhuta or Awestruck and Shanta or Peaceful.
The song is composed by Sage Vyasa. The powerful, yet kind Mother Goddess is worshipped in nine forms during the nine nights of Nava-ratri. The verse goes: Oh Mother you are kind and blissful to your devotee. You have killed the demons Shumbha and Nishumbha. While you take the karala roopa and destroy demon Mahishasur, you are kind, benign and save the world from distress. Bless me and grant me my prayer to attain Siddhi(enlightenment).

**Pallavi: Shankarabharan**
In Odissi, as in most of the other Indian Classical dance forms, dance is split into two categories: Nratta & Nritya. Nratta is the technical or pure dance with no meaning as such. Nritya is expressional dance. Pallavi is an example of pure dance or Nratta. Pallavi literally means “blossoming”. This is applicable not only to the dance, but also to the music, which accompanies it. Pallavi starts with slow, graceful & lyrical movements of the eyes, neck, torso & feet & slowly builds in a crescendo to climax in a fast tempo at the end. Both the dance and the music evolve in complexity as the dancer traces multiple patterns in space, interpreting the music dexterously in the multilayered dimensions of taal (rhythm) and laya (speed). This “Pallavi” will be performed in Raga Shankarabharan. Sankarabharanam literally means - the ornament of Lord Siva - hence it is associated with Siva, and the seven swaras...
featured points to seven ornaments of Lord Siva as follows: Sa (Sarpa), Ri (Rudraksha), (Ganga), Ma (Mrga), Pa (Pushpa), Dha (Damaru), Ni (Nisakara or moon). This majestic raga is considered the king of all ragas in Carnatic Music and is capable of evoking both Shringa and Veera rasas.

**Abhinaya: Ardhanareeshwar**

Ardhanareeshwara represents the inseparable duality in the universe: Creation and Destruction, Matter and Consciousness, Purusha and Prakriti. The divine Union of Shiva and his consort Shakti, represents the synthesis of masculine and feminine energies. The next item is a homage to Ardhanareeshwara. Composed by Adi ShankarAchArya the verses mean:

My salutations to both Parvathi and Shiva. Her Body shines like gold, His body shines like the burning camphor. Her hair is well-made up, He has the matted locks. She wears tinkling pretty anklets, He wears snakes as anklet. Her dance of Lasya marks the creation of the world, His dance of Tandava destroys everything. She is the mother and He is the father of the universe. She is divinely merged with Shiva, He is divinely merged with Parvathi.

**Moksha: Nirvana Stuti**

Moksha means “spiritual liberation”. This dance represents a spiritual culmination for the dancer who soars into the realm of pure aesthetic delight. Movement and pose merge to create ever new patterns, ever new designs in space and time. The verses for Moksha are from Bhavani Asthakam and Atma Shatakam, both by Adi Shankaracharya. The verses go:

Neither do I know how to give, Nor do I know how to meditate, Neither do I know Tantra, Neither do I know how to worship, or the art of yoga, So you are my refuge and my only refuge, Bhavani. I have neither virtue nor vice. I do not commit sins or good deeds, nor have happiness or sorrow, pain or pleasure. I do not need mantras, holy places, Scriptures, rituals or yajnas. I am indeed, That eternal knowing and bliss, Shiva, love and pure consciousness.

**Artistic credits:**

Choreography/Concept/Performance: Kelucharana Mahapatra/ Shreelina Ghosh
Sitar and Music composition: Pandit Bhubaneshwar Mishra, Sri Sukhamay Bhattacharya