



**Prakriti
Foundation**

**The Prakriti Excellence in Contemporary
Dance Awards
(2012)**

About PECDA 2012

India is a country of tremendous artistic heritage, but there are very few Indian practitioners today with significant international exposure in the field of performing arts. This is certainly not for want of talented artists in the country, but is a direct result of there not being enough platforms for Indian artists to explore and hone their talents. Since our inception, we at the Prakriti Foundation have aspired to play a catalytic role in providing such a nurturing platform to artists in India.

We believe that contemporary dance is the new emerging form of expression, that weaves its own language and grammar in India. This needs to be recognized and mentored, thus enabling artists to achieve high levels of excellence. Hence, we have instituted the Prakriti Excellence in Contemporary Dance Awards (PECDA), a biennial event, which will be a platform for emerging contemporary dance forms, where-by exposing artists to a wider audience. That said, PECDA, for artists, is not merely a means of showcasing their work, but is also a launchpad for their future development; ultimately leading to the development of contemporary dance in the country.

PECDA is open-entry competition, where judges look at works in progress of all entrants, over a span of two days and vet down the performances to the best. The winning performance is awarded two key things – a funding of INR 5 lakhs and an annual mentorship by an internationally-renowned dance company. While the funding is meant to serve as a means for artists to develop their work-in-progress performance into a full-fledged one, the mentorship provides them exposure and nurturing at the International Level – an element that was so far missing in the Indian contemporary dance scene.

After developing their performance over the period of a year, under the mentorship of the internationally-renowned company which helps the artists refine their production and presentation, the winning team subsequently showcases their choreographic piece at The Park's New Festival, on a 6-city tour.

Prakriti Foundation presented the first edition of the Prakriti Excellence in Contemporary Dance Awards (PECDA), 2012.

Karthika Nair, noted author, dance producer and curator is the Festival Director of PECDA. Karthika Nair was born in India, lives in Paris, and works as a dance producer and curator. She is the author of Bearings, a poetry collection; DESH: Memories, inherited, borrowed, invented, a dance diary; and The Honey Hunter/ Le Tigre de Miel, a children's book illustrated by Joelle Jolivet. Nair was the principal storywriter and scriptwriter of DESH, choreographer Akram Khan's multiple- award-winning dance production. As a dance producer, Nair has worked in several Parisian cultural centers and with choreographers



Sidi Larbi Cherkaoui, Damien Jalet and Mourad Merzouki (Kafig). She is the associate programmer of Festival Equilibrio in Rome.

The jury members for the first edition were:

Emma Gladstone (Programmer/ Producer of Sadler's Wells Theatre, London), Sanjoy Roy (Dance Critic, Guardian, UK), Manjula Padmanabhan (Artist, Illustrator, Cartoonist, Playwright and Novelist) and Saskia Kersenboon (Associate Professor of Theatre Studies, Amsterdam University, Dancer).

The winning performance in 2012 was NH7, by Deepak Kurki Shivaswamy. Deepak developed his winning piece into a full stage performance, and presented it in 6 Indian cities, as a part of Prakriti Foundation's annual contemporary arts festival – The Park's New Festival. He was mentored by Akram Khan Dance Company (UK), as a part of his PECDA 2012 award, and received great acclaim for his performance.

Schedule

DAY 1

Synopsis: The finalists (choreographers) shortlisted for day 1: Diya Naidu, Chitra Aravind, Mehneer Sudan, Padmini Chettur, Ronita Mukherjee and Deepak Kurki.

Date: 25th August, 2012

Time: 7.00 pm

Venue: Museum Theatre, Egmore

DAY 2

Synopsis: The finalists (choreographers) shortlisted for day 2: Archana Kumar, Gilles Chuyen, Sowmya Jaganmurthy, Preethi Athreya and Swati Mohan.

Date: 26th August, 2012

Time: 6.00 pm

Venue: Museum Theatre, Egmore

Artiste Profile

1. Diya Naidu

Diya Naidu is an independent dancer and choreographer based in Bangalore, India. She has been choreographing contemporary work since 2009 and started out with a sort of personal and existential quest. Her first pieces included NADIR (A look at the schizophrenic experience of living in the urban space), and BARDO BEINGS (A duet inspired by Tibetan Buddhist Philosophy). Diya is deeply excited by storytelling and by the kind of research that she feels only the artiste can enjoy – which is to experientially integrate different worlds in oneself, and use this experiential research to reflect, manifest and influence contemporary reality.

She is also an independent performance artist. She has trained with The Danceworx, New Delhi and received a Diploma in Movement Arts and Mixed Media from The Attakkalari Centre for Movement Arts, Bangalore, after which she was a repertory dancer with them for 7 years. She has done shorter projects with Rythmosaic, Kolkata and Lshva and Nritarutya, Bangalore. Recently, she started writing Articles on Dance and also doing administrative work around Art and culture, such as consulting with Shoonya Centre for Art and Somatic Practices.

Note on Performance – Bardo Beings

Performance by Diya Naidu and Ronita Mookerji

During her intensive dance training and performance for the past 12 years, Diya has become extremely interested in the human body, not just as a physical entity but as a residing place for that infinite part of us that carries on after we have died. Her quest on this topic led her to the Tibetan philosophy – in particular the text “The Tibetan Book of Living and Dying: A Spiritual Classic” by Sogyal Rinpoche. This piece, “Bardo Beings” (working title) is born out of this interest. A 'bardo' has been explained as "constantly changing transitional realities" and is most often used to refer to the "intermediate state between birth and rebirth". The performance does not aim to define or explore what a bardo really is or how we transform within one, but to try and imagine as best as we can what this may be like. Another way of looking at a 'bardo' is not so much a mystical realm that we cannot access while in this state but as "occurring continuously throughout life and death", these are "junctures when the possibility of enlightenment is heightened". In this sense -every moment is a potential bardo!

The piece as a duet between two female dancers and comprises images which emerge from inside the body as manifestations of our experiential realities. Some of the pools of material

that the performance looks at are dream reactions, physical reactions to meditation and trance like states and also extreme emotions caused by contexts such as a search, anger, need to escape, basic physiological urges to name a few.

The soundscape as of the performance is percussion based and drawing from classical Indian traditions, such as dhruvpad music. Other sounds such as chanting, silences and whispers are also incorporated, in addition to the sounds that interrupt these: such as television and radio sounds and loud conversations.

2. Chitra Arvind

The Artistic Director of Rhythmotion, Bangalore, Chitra is a choreographer, teacher and performing artist in the dance styles of Bharatanatyam, Kathak and Contemporary dance. Curator of Chalana- Dance for a Cause, a biennial classical and contemporary dance festival, she imparts dance training to the hearing and speech impaired children. She is an empaneled artist of the Indian Council for Cultural Relations (ICCR) in Contemporary dance and a graded artist of Doordarshan in Bharatanatyam and Kathak. She has performed for various dance festivals across India and abroad.

Note on Performance – Flight from The Shadow

Performed by Aranyani Bhargav, Pia Bunglowala, Sahiba Singh and Chitra Arvind.

The dance piece “Flight from The Shadow” is based on the parable from the Chinese Taoist philosopher, Chuang Tzu. So many of our experiences, particularly during the impressionable years of growing up, are based on negative feedback on who we are – supposedly incompetent at many things and incapable of brilliance on numerous occasions and so on. Since the reference for determining our greatness is always others, the reality that there’s always someone who’s stronger, richer, more beautiful or more successful or more knowledgeable than us is hard to swallow. “We are disturbed by the sight of our own shadow and weaknesses” What do we do then, we try even harder – “but the shadow, the footsteps, and our sense of lack won’t go away.” Not by overcoming our weaknesses or negative emotions of self-doubt or by escaping or ignoring them; but by developing a deeper understanding of who we are and how whole, complete and perfect we are - even if our conditioned mind would have us believe otherwise, only such a realization allows us to experience greater peace. “If he merely stepped into the shade, his shadow would vanish, and if he sat down and stayed still, there would be no more footsteps.”

3. Mehneer Sudan

Mehneer Sudan is a dance artiste working in the field of Contemporary and Jazz Dance for over a decade. She is the co-founder of Dance Dialogues (Mumbai), an initiative to build an engaging and supportive dance community in the city; and a founding member of Gati Dance Forum, Delhi. Trained in Contemporary, Jazz, Modern, Ballet and Kathak, Mehneer has been steadily working towards developing her own performative style. She has been engaged in teaching and choreographic assignments with schools and dance academies.

4. Padmini Chettur

Padmini Chettur was born in 1970. She began her training in the traditional Indian dance form of Bharatanatyam. In 1990, she joined the company of Chandralekha; to date the most important Indian artist to contemporize dance in India. During the ten years spent working with Chandralekha, Chettur began her own study and research of the body's geometry and its relationship with space. The politic of developing a contemporary dance idiom from within Indian physical forms, rather than by a study of western ones continues in her work. She has performed with her company at Theatre de la Ville (Paris), Springdance (Utrecht), Kunsten festival des Arts (Brussels), Bozar (Brussels), Seoul Performing Arts Festival, National School of Drama Festival (New Delhi).

Note on Performance – Untitled – creation 2013

Performance by Anoushka Kurien, P. Akila, V. Aarabi, Aditi Sharad and Pazhani.

By imagining space as an infinite series of tangible surfaces, a group of dancers have developed a movement language within which these invisible surfaces are contacted, moved, slid upon and held. How 'real' these images of multiple walls become to the audience, depends on the dancers' ability to reconstruct their habits of being in contact with actual surfaces in the empty space. Eventually we might only see their propositions of movement as an acute consciousness of where they are and how skillfully they can manipulate the lines and surfaces of their bodies.

Through the slow and very deliberate changes of the dancers' actions, through their particular trajectories and the way that they 'move' the horizontals and verticals of the stage to less pure lines, the 'wall' becomes a metaphor for boundary. It stops us, encloses us, it separates us. And it is often, even in life, imagined.

5. Ronita Mookerji

Ronita Mookherji has trained in Bharatanatyam from the age of 5 and did her *Arangetram* in 2006 in Kolkata. In 2008, she completed her diploma at Attakkalari Centre for Movement

Arts, Bangalore. Since then, she has been a performer/ choreographer and teacher in Attakkalari Repertory Company.

As a Senior Dancer in Attakkalari, Ronita has performed in their productions Meidhwani, Adhaarachakra and For Pina, along with their Mobile Theater Program SANCHARI and other corporate shows. In 2012, she choreographed two pieces in Japan - For You, A 1000 Times Over and We Need the Heaters On. Other performances include 'Belleville', a Dance Production in Theater Bremen, Germany by French Choreographer Samir Akika and Goethe Institute; 'Hidden Connection', choreographed by Soohyun Hwang in Seoul, Korea in collaboration with Asia Culture Centre and Korean National Contemporary Dance Company, funded by the Korean Government; and Choreographies by Rianto from Indonesia and Kama from Poland, etc.

Note on Performance – Dostet Darum

Performance by Ronita Mookerji.

Dostet Darum attempts at exploring the vastness and the limitations of the concept of love through a “collage” dance piece. It strives to find the inter relation between the often-turbulent mind space and its bodily manifestations for a person who is in love. The choreographer is interested in exploring the concept of “Body beyond Body and Mind beyond Mind” through movement phrases and text based work. This piece looks at smells, colors, textures, images, experiences, memories, and sensorial feelings associated with love. The working title Dostet Darum translates into “I love you” in Pashto. This love is not restricted to romantic love – and includes sibling and familial love as well. Khaled Hosseini’s novel, *The Kite Runner*, is a starting point for this piece. In particular the complex love between the two characters Hassan and Amir who think they are friends but are actually brothers is of interest to the artist; a line from *The Kite Runner*, "I stepped back and all I saw was the rain" stood out in particular.

The performance looks into how love can transcend space and time and even one’s own physical body. It explores the physical manifestation of the artist’s own experiences with love.

6. Deepak Kurki Shivaswamy

Contemporary performing artist from Bangalore India has been engaged in artistic work as a performer, creator and teacher since year 2000. He trained and worked with dance companies like Attakkaliari in India, Bodhi project in Austria, Danshuisstationzuid in Netherlands, Hausgemacht in Germany and completed a post graduate diploma in choreography at S.E.A.D in Austria in 2008. His dance creations have been showcased in

venues in India and Europe. He is a Co-Founder of The KHA Foundation an art collective in Bangalore.

Notes on Performance – NH7

Performance by Charan C S and Amaresha Kempanna.

The work is deeply driven by the new phenomena of immigration of the rural population to urban spaces in search of 'better life' and their reality. The piece depicts the intricate, confused, rapid urbanization of India. It vividly captures the mad need to build, demolish, and re-imagine the city. It explores how people, workers, individuals are caught in this mayhem and maze of bricks, bridges, construction sites and dust. The work aims at creating moving images with bodies which will reflect the current imagination of the city and the changing landscape in India.

This project was started in July 2012, by the artists of The KHA Foundation (non-profit art organisation) a collective based in Bangalore and are dedicated to promoting movement arts, performance, music and design by engaging in art experiments, training and performances. In August 2012, the work and the artist involved were recognised at Prakriti Excellence in Contemporary Dance Awards as one of India's upcoming artists and was awarded funding to develop the work.

7. Archana Kumar

Archana Kumar is an independent performing artist, whose works are always based on real experiences, are evocative and thus experiential. She is greatly influenced by the philosophy of Butoh. She believes that it is integral to discipline the mind and body through rigorous training within a classical form (Ballet, Bharatanatyam, Kathak, Yoga, etc.) or with anything that has a well-defined structure with 'rules'. For Archana it's Kathak, which she practices and teaches in a radical and unconventional manner. Her most recent solo, "Do You Really Care?", was commissioned by the Seoul Arts Center and INKO, Chennai.

Note on Performance - The Bubble Pops

Performed Archana Kumar, Anjali Nair, Pallavi Jain and Pia Bunglowala.

Primarily stemming from real life experiences, 'The Bubble Pops' is an inside story of a world that the artist has witnessed over the last 10 years, where man has stripped himself of all emotional content and creates mini protective bubbles in a superficial attempt to co-exist within his various communities and groups. This experimental dance-theater piece questions the need to create these bubbles to 'fit in', to become someone other than

yourself and the blind fascination towards a western capitalistic-driven world socially, culturally, economically and psychologically.

8. Gilles Chuyen

Gilles Chuyen is a dancer, actor and choreographer. He trained in France in ballet, Modern Jazz and contemporary dance styles. He has been exploring movement in India since 1994 at many crossroads, East and West, dance and theatre, classical and contemporary, research and entertainment, form and meditation, teaching and learning. He has been working with various dance vocabularies such as dance-theatre, Ballet, Modern Jazz, contemporary, dance meditation, ballroom dances but also Indian forms such as Kathak, Chhau and Bollywood dance style. These various projects took him all over India and across the world (Australia, China, Hong Kong, Singapore, Japan, Russia, Pakistan, South Africa, the Seychelles, the U.K., France, Switzerland, Austria, Germany, Italy, Spain, Israel, Colombia and Mexico). After years of experimentation on the relationship between movement and energy, guided by the Karmic Research Centre, New Delhi, Gilles created his own dance Company, In Step, which presented Colours in 2007, Prakriti in 2009, Bija in 2011 and Devotions in 2012.

Note on Performance - DHARMA

Performed by Raj Kumar & Gilles Chuyen.

This piece is about questioning what is reality. Is reality a synonym of truth? Is reality the result of our perception? This piece is also about the dialogue of light and darkness; happening at dusk, when light is just about to transform into darkness. Beyond the physical light and darkness, it is also about love and fear. 'Dharma' is a duet which explores how opposites are complementary. This dialogue of opposites is something the artist has been experiencing and experimenting with all his life.

'DHARMA' is about identity and otherness, about discovering, exploring who is the other, within and without, to understand one's true nature. This duet is in three main phases: the two solos, the duet of finding/losing oneself in the other and opening the path of integration.

In the first phase, the performers portray physical dualities present in the body, starting with hands, arms and legs and feet. These dualities are transcended by the axis of the spine. Another pole of oneness in the body is the core, as a center giving energy in all directions. The second phase involves the performers looking at themselves in the mirror of emotions and ideas, becoming aware of their weaknesses, rituals and patterns and discovering their fears. This duet speaks about the ups and downs in facing one's many faces. The third

phase is about accepting oneself in all our various layers and dimensions, connecting to the true core of energy, beyond forms of the body and the intellect, beyond the ups and downs of emotions, in a sense of oneness and integration.

Both dancers, as channels of energy, connect to the Centre created by one's heart and experience dance as a meditation, in surrender and oblivion of form.

9. Sowmya Jaganmurthy

Sowmya is a Dancer and Choreographer who has had the opportunity to experience and engage with many art forms and different styles with different dance companies from the nascent stages of her my career. She has trained in Contemporary techniques under Jayachandran Palazhy, Artistic Director of ACMA; Kalarai Payattu under Guru Dil Sagar; Bharathanatyam under Guru Smt. Minal Prabhu; Ballet under Christine Jaroszewski; and Contact Improvisation Under Chris Lechner.

As dance, yoga has also been a very important part of her life and she has been practicing under Arunji at Prashanth Yogarshraya for more than 5 years now. Sowmya has been a part of several collaborations such as the Pilot batch of Dance intense workshop in Birmingham, 2006 organized by Sampad International; Movement and theatre based workshop in Outreach school, as part of the collaboration between Indian and Malaysian dancers for arts education in Asia. She has also participated in workshops at NGOs like Sadana Spastic Society, Bombay, Second Chance School Ritanjali, Delhi and has also worked with the round table organization (Dream a Dream) on various projects including dance curriculum and life skill education for the underprivileged children.

A few of her noteworthy performances are – Performance at International music festival, Morocco, 2010 (Indian Contemporary dance); Rvaadha Festival, 2010 (Bharathanatyam and Modern dance); Alva's 'Nudisiri' festival in Mudbidri, 2011 (Bharathanatyam) and so on.

Note on Performance – 3knots

Performed by Sowmya Jaganmurthy.

Mira bai is one of the greatest saints of 14th century, who is not only known for her remarkable poems and her love for the lord, but also as a woman who broke all barriers of the society. It's fascinating to know how Indian heroines from epics, played such a vibrant and important role in the history of mankind. The present scenario is that the modern women is considered outgoing, adventurous, talented and yet so grounded. The idea is not to prove but to rediscover ourselves and our potential to make a remarkable growth in the male dominated society. "3knots" is a piece dealing with the life of Mira bai in many layers that do not just tell a story, but focus on the strength and the extremities of love. It also



deals with the worldly confinements that so often is the reason for a rebellious attitude. The main idea of “3knots” is to find the connections between women from epics to the modern.

The project began by the investigation of the life and poems of 'Mira Bai' and understanding her state of mind, thereby drawing parallels that evolved and developing these parallels into a dance form. The movement material is a result of endless hours of research and practice. The solos in the piece are the dancer's personal language and a story that is developed tries to extract the best in each dancer, questioning the worldly confinements and bringing out the eccentricities of love.

10. Preethi Athreya

A Chennai-based contemporary dancer, Preethi Athreya trained in Bharatanatyam under the Dhananjayans. She holds a postgraduate degree in Dance Studies (Laban Centre, London, 2001). Her solo creations are Kamakshi (2003), Inhabit (2006), Porcelain (2007), Pillar to Post (2007) and Sweet Sorrow (2010). Preethi has been working with choreographer, Padmini Chettur in Chennai since 1999. Her poetry, in response to the paintings of Marion Lesage, has been published in their collaborative book, *L'Inde à fleur d'âmes* by Editions La Martinière, Paris (2004). Her review of Belgian choreographer, Michel Laub's work, *Total Masala Slammer*, was published in the *Dance Research Journal*, New York, in 2004.

Note on Performance - Light Doesn't have Arms to Carry Us

Performed by Preethi Athreya.

This is a performance involving dance, mime, music, film and voice. It is based on a composition for piano by French composer, Gerard Pesson. The music was inspired by the writings of Pierre Albert Jourdan, whose one-line poem 'La lumiere n'a pas de bras pour nous porter' forms the title of the musical composition. This piece was written by Pesson in memory of Dominique Troncin, shortly before his death towards the end of 1994.

The performance aims to create narratives around this music, using the idea of translation. It comprises a richly percussive and expressive piece of music that begins with the assumption that it is an entirety in itself, not to be intruded upon by simultaneous action. The task of the performance is to create material with movement, text and mime based on the structure of the music and its composition. The objective is to arrive at a visual rhythm based on an aural experience. The one-line poem, 'Light Doesn't have Arms to Carry Us', appears in discreet and explicit forms now and again to punctuate the tableau.

At times a silent film, at times an intimate conversation, at times a dream, this work is like a diary with discrete entries as reports, comments and personal reflections.

11. Swati Mohan

Swati Mohan is a Dance Practitioner, Singer, Actor and an Animal lover. She has been performing since the age of 6 and has been trained in Contemporary Dance, Jazz, Classical Ballet, Yoga Dance and Bharatanatyam. She is also a passionate teacher, founder and director of Danza Performing Arts and alumni of The Danceworx Performing Arts Academy. She works intensively with anyone who wants to dance and continues to stay engaged in creative expression by practicing Hindustani vocal music, theatre and writing, along with dance. She has choreographed a contemporary dance piece, "Doha", as one of the 3 choreographers for Gati summer dance residency in August 2009. She also performed a piece in Ignite festival of contemporary dance in New Delhi in November 2010 and produced, choreographed and danced in a contemporary dance production, "Assorted Impressions", a piece called Glass on the edge. Swati also performed for the International Women's day in IHC New Delhi and Epicentre Gurgaon in March 2009. She has collaborated with V & W, by Anusha Lall and concept/ direction by Ein Lall in July 2011, Inhabited Geometry by Mandeep Raikhy in August 2010, Dakini Leela - Yoga dance theater by Soraya Franco in February 2009, Production on drugs with Kathak and Contemporary dance by Vaswati Misra in June 2008.

Note on Performance – Ways of Seeing

Performed by Swati Mohan.

The artist had always been intrigued by certain life-changing processes that people go through, which end up becoming a "turning point" in their lives. Having personally gone through such a process recently, the artist felt an urgent need to explore this further. She had met with an accident and was miraculously saved. Apart from emotional state of mind at the moment, the artist is at a turning point as a dancer as well. She is making a deliberate effort to shift from her previous training and find her own unique voice as a mover. This performance piece facilitates this idea.

While the starting point of the piece was the "life changing event", during rehearsals, it reached a stage where it now attempting to find "unfamiliar ways to look at familiar things". For example, the familiarity of "frontality" and always moving forward but not backwards is where the tasks were based in rehearsals. Still, being honest to the emotional set point of the piece which is the incident of turning point, the choreographer brought in an object that is personal to the dancers from their personal incidents. The team worked on

sensing the object by using the 5 senses, putting that into text and then using that as a starting point to create a movement phrase.

Jury Profile

1. Karthika Nair

Karthika Nair was born in India, lives in Paris, and works as a dance producer and curator. She is the author of *Bearings*, a poetry collection; *DESH: Memories, inherited, borrowed, invented*, a dance diary; and *The Honey Hunter/ Le Tigre de Miel*, a children's book illustrated by Joelle Jolivet. Nair was the principal storywriter and scriptwriter of *DESH*, choreographer Akram Khan's multiple- award-winning dance production. As a dance producer, Nair has worked in several Parisian cultural centers and with choreographers Sidi Larbi Cherkaoui, Damien Jalet and Mourad Merzouki (Kafig). She is the associate programmer of Festival Equilibrio in Rome.

2. Saskia Kersenboom

The study of Indian Languages, Cultures and Theatre Studies took Saskia Kersenboom to Tamil Nadu for intensive fieldwork and training in Carnatic music and dance. Her interest in Nityasumangali – Devadasi Tradition in South India emerged from this journey. As a performing artist in Bharatanatyam (trained by Smt. Nandini Ramani), Saskia became curious about the multi-medial character of South Indian performing arts and their vitality as contemporary art forms. In 1995, she published *Word, Sound, Image, the Life of the Tamil Text* with an interactive CD included to argue this potential. As Associate Professor of Theatre Studies (University of Amsterdam), she has worked with several experimental dancers and dance companies such as Emio Greco/ PC at the International Choreographic Arts Centre Amsterdam.

3. Emma Gladstone

Emma Gladstone is Artistic Director and Chief Executive of Dance Umbrella, London's long running international Dance festival. Her first festival took place in 14 venues across London, and included hip-hop, modern flamenco and ice skating in the programme. She has also worked at Sadler's Wells 2005-2012, running the research programme, presenting experimental performances and shows for young audiences. Originally, Emma was a dancer, working independently for 20 years with a variety of choreographers for live performance, film and TV.

4. Manjula Padmanabhan

Manjula Padmanabhan, is a fiction writer, artist and playwright. She grew up in Europe and Southeast Asia, returning to India as a teenager in the late '60s. Her degrees include a BA(Economics) and an MA(History) from Bombay University. She is believed to be India's first woman cartoonist. During the '80s and '90s, her comic strip character Suki appeared in the Sunday Observer in Bombay and later in the Pioneer in New Delhi. In 1997, her play Harvest won first prize in the Onassis Prize for Theater, in Greece. She has published a number of books including Hot Death, Cold Soup (1996, Kali for Women), Escape (2008, Picador India) and Three Virgins and Other Stories (2014, Zubaan). She has also published a number of books for children as author-illustrator, including Mouse Attack and Mouse Invaders (2003, 2005, Macmillan Childrens Books) and a series of picture puzzle books for Tulika, including We Are Different! (2013, Tulika). Her recent book is a science-fiction novel entitled The Island of Lost Girls (Hachette India). It is set in the not-so-distant future when men and women struggle against one another in a grim gender battle.

5. Sanjoy Roy

Sanjoy Roy is a London-based dance writer. He has written for the Guardian newspaper since 2002, and has also contributed to several other publications including the New Statesman, Dance Gazette, Dancing Times and Pulse. Formerly an editor and publication designer with Dance Books Ltd, he is currently guest editor for the Dance Umbrella Festival's Definite Article series. Sanjoy has conducted dance writing workshops at Roehampton and Surrey Universities, and has been a writing mentor for London's annual Resolution season of new dance, and the pan-European Aerowaves festival of contemporary choreography.

Press

Live Mint, Chennai, 23 August, 2012 – Keeping in step with the times

<http://www.livemint.com/Leisure/H0HbhnqBjDsxTazzRG3GwI/Keeping-in-step-with-the-times.html>

Live Mint, 01 September, 2012 - Kinetic Translations

<http://www.livemint.com/Leisure/ncFgT31Lv67vkWWjacdat0/Kinetic-translations.html>

The Caravan, 01 November, 2012 - Order & Chaos

<http://www.caravanmagazine.in/reviews-and-essays/order-chaos/2>

