



## **Indo European Dance Festival 2010 by AIPA**

***A dedicated effort to strengthen cultural exchange across boundaries***

**New Delhi, Jan 30, 2010:- Alaknanda Institute for performing Arts (AIPA)**, a leading Music and dance Institute in Noida, in association with Indian Council for Cultural Relations (ICCR) and Delhi Times organized an Indo European Dance Festival in the capital and NCR from 30<sup>th</sup> Jan to 8<sup>th</sup> Feb 2010. The objective of organizing this festival was to showcase the rich cultural heritage of our country represented through Kathak dance in consonance with International dance forms like Baroque and Renaissance. This event provided a unique opportunity for the people to not only witness but also participate in dance workshops drawn from various parts of the globe like Poland and France. Alaknanda, Director (AIPA) has planned to take her dreams and IEDF a long way in promoting mutual cultural exchange beyond the geographical barriers.

The Indo European dance festival was held from in the 30<sup>th</sup> Jan'2010 and was inaugurated by Shri Ajit Gupte, Deputy Director General, ICCR at Azad Bhawan, ICCR, at 6:30 PM. The inaugural show was performed by the Masters: Alaknanda Bose (kathak), Romana Agnel( Baroque) and Marie-Claire Le Corre (Renaissance). Thereafter, workshops was conducted for the various participants who have had the option to choose any combination of dance forms (Kathak, Baroque and Renaissance) at Brahmananda Senior Secondary School, Sector 20, Noida from 31<sup>st</sup> Jan to 6<sup>th</sup> February' 2010. The participants were provided with an opportunity to put up a live performance on 7<sup>th</sup> Feb' 2010 at the Worlds of Wonder, The Great India Place Mall, Noida who were also the venue Partners of the event. On 31<sup>st</sup> Jan, 2010, a Painting Competition with the theme 'Amalgamation of Classical Dance forms' was held at the work shop venue for the students from 6 to 17 years. The Grand Finale of the festival was held at Shriram Center, New Delhi which was inaugurated with a special performance by singer and instrumentalist Sir Gautam Dasgupta who performed old classic songs on Hawaiian Guitar. It was followed by performances by the workshop participants performed. The Grand Finale concluded with the performances of the three Masters of IEDF.

Alaknanda Bose, Director AIPA and Curator of the festival commented, "The festival aims at Modern, contemporary and classical dance to merge on the stage to form a magnificent mélange of styles. The participants of various age groups are being a part of the festival that includes a full week of various dance workshops culminating in two nights of performance. This multicultural presentation is a source of cultural pride for AIPA as it provides a common platform to learn the dance forms from Poland (Baroque Dance) and France (Renaissance) by internationally acclaimed masters Romana Agnel and Marie-Claire Le Corre. Indian Council of Cultural Relations (ICCR) and Delhi Times have become strong partners and many others have become sponsors and hosts. I strongly believe that through art, we can educate people and build bridges across the boundaries. **Let the world be your Book and Dictionary**"

**Romana Agnel, the renowned Baroque dance master from Poland added,** " It is a very unique and important idea to demonstrate to the public the relationship between the European as well as Indian Court dance forms in the 17<sup>th</sup> and 18<sup>th</sup> century. The two dance forms are similar not only in expressions but also in moods, sensibility and share the same dream about beauty. It is one of the ideal ways to bring to the notice of the contemporary public about the rich European and Indian dance traditions"

The esteemed Renaissance dance artist, Marie-Claire Le Corre, stated, "I am extremely enthusiastic about the festival . It is indeed one of the most ecstatic feeling since the festival marks a culmination of three different forms of dance on a common platform."

#### **About Alaknanda Institute for Performing Arts (AIPA)**

As one of the foremost cultural performing art institutes of India, AIPA has a 20 –year proven track record of promoting art and culture not only within India but also across the boundaries with due affiliation from Akhil Bharatiya Gandharva Mahavidyalaya, Mumbai .Having trained successfully, more than 10,000 students in different disciplines in the field of art like Kathak, Hindustani Vocal Music, and Musical Instruments like Tabla, Guitar and Keyboard to name a few, AIPA is now exploring the global arena to promote Indian art and culture amongst foreign students.

**About Baroque dance form:** Baroque dance is theatrical and social dancing of the European upper classes from around 1650–1760. In practice it often means the style originating in France. The style includes both social (ballroom) dancing and theatrical dancing (ballet).

Sentiments play a very important role in baroque music and dance. The treatises of eighteenth-century philosophers and composers mention 8 sentiment. These are: love, sorrow, joy, anger, emotion and crying, fear and horror, violence and impudence and admiration. From them stem other emotions and feelings, which artists expressed in music and dance.

Baroque is a separate, though related, dance-form with a different aesthetic, and although the basic steps themselves are technically easier than the steps of ballet, there is still much work involved in making a sequence of steps into a dance that is worthy of an audience. As to the "difficulty" of a

virtuoso theatre dance, this will always tend to a level that is determined by the skill of the best performers.

### **About Renaissance dance form:**

**Renaissance dances** belong to the broad group of historical dances. It usually refers to the earliest European dances. The style that emerged in France in the early 1600s marks the beginning of "Baroque dance." This is generally considered the endpoint of Renaissance dance. The Renaissance court dances include the first choreographies that could be considered ballets.

During the renaissance period, there was a distinction between country dances and court dances. Court dances required the dancers to have been trained and were often for display and entertainment, whereas country dances could be attempted by anyone. Knowledge of court dances has survived better than that of country dances as they were collected by dancing masters in manuscripts and later in printed books. The dances in these manuals are extremely varied in nature. They range from slow, stately dances ([bassadance](#), [pavane](#), [almain](#)) to fast, lively dances ([galliard](#), [coranto](#), [canario](#)). The former, in which the dancers' feet did not leave the ground were styled the dance basse while energetic dances with leaps and lifts were called the haute dance. Some were choreographed, others were improvised on the spot.