



Shriya Srinivasan

Dancer | Choreographer



Dr. Shriya Srinivasan is the disciple and daughter of Guru Sujatha Srinivasan, Artistic Director, Shri Kalaa Mandir. She has been practicing Bharathanatyam for the past 25 years and is known for her vibrant stage presence, emotive capacity and ability to blend sharp Nrta with elegant grace. She has performed widely in the United States and India and was recently featured in the Madras Music Academy's Midyear, Spirit of Youth, and HCL Festivals.

She co-founded the Anubhava Dance Company, comprised of first-generation Indian-American Bharathanatyam dancers and musicians, and has toured over 14 cities with her new productions, winning great acclaim. An upcoming Carnatic vocalist, passionate about Sanskrit and yoga, she brings a holistic approach to her art. She recently co-choreographed *Vivarta: Transformations*- an original work on environmental conservation, which premiered at the Cleveland Public Theatre for DanceWorks 2019.

Shriya is a professor at Harvard University and aims to bring current social themes to life through the beauty and pristine form of the classical Indian arts. She applies her research in biomechanics and sensory feedback to develop better practices for dancing and enabling audiences to experience and interact with the complexity of Bharathanatyam.

Feature Short Film:

<https://tinyurl.com/Shriyadancer>

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Social media: shriya.the.dancer



Links to selected items:

Solo : https://www.youtube.com/watch?v=k_3sFNxnZyl

Solo Padam: <https://tinyurl.com/padamShriya>

Solo Maanye: <https://youtu.be/2Fwc-PCDgC8>

Thillana: <https://tinyurl.com/thillana123>

Selected Solo Performances:

- Madras Music Academy Midyear Series, 2023
- Narada Gana Sabha, 2022
- Samarpana Horizons Series, 2023
- IDIA: I DANCE hence I AM festival, 2021
- Natyanjali series, 2021
- HATCC - Sri Guruvaayoorappan Temple Margazhi Festival, 2021
- Shri Krupa Dance Company's Marghazi Marvelous Mahotsavam, 2020
- MaanyeStree, Virtual series on women empowerment 2020
- Indian Fine Arts Association of San Diego Festival, San Diego, 2019
- Music Academy HCL Series, Chennai 2019
- Music Academy Spirit of Youth Festival, Chennai 2018
- Brahma Gana Sabha, Chennai, 2017
- Dance Showcase, Playhouse Square, 2016, 2017
- Rising and Rotating Festival, Shaker Canterbury Village, 2016
- MIT Diwali Night, 2015, 2016
- Parampara Series, Brahma Gana Sabha, 2014
- Dharma and Yoga Fest, 2013
- Sree Venkateshwara Temple Inaguration, 2013
- Natyarangam, Narada Gana Sabha in India, 2010
- Cleveland Thyagaraja Aradhana Dance and Music Festival, Chennai, 2013, 2011

Participation in Productions:

- Samayam, In Time, 2023
- Manas - The Charioteer, 2023
- Worlds Allied - Vivarta, Transformations, 2022
- Vande Vasudevam, 2021
- Vivarta, Cleveland Public Theatre, 2019
- Parampara, North Carolina, 2016
- Yin Yang, St, Louis Natya Festival, 2016
- EKAM, We Are One, Playhouse Square, 2015 - 2016
- Anubhava (2014-2016 - Chicago, Detroit, Cleveland, Lima, Houston, Washington DC, Madison, Los Angeles)

Anubhava Dance Company:

<http://anubhavadance.org>

Anubhava Trailer: <https://www.youtube.com/watch?v=Sb4MTOFWxxY>



Notable Choreography

Parampara, Anubhava Dance Company:

1.5 hour long classical margam featuring 8 dancers.

Guruguhamrte

1-hour program featuring Dikshitar kritis.

Dheera

While we've made tremendous progress on various gender equity issues, women continue to face several forms of physical and intellectual violence around the world. This piece focuses on a young women's perception of her capacities as she progresses through a largely patriarchal society.

Link: <https://www.instagram.com/p/CL-4kkThLh-/>

Bittersweet

The moonlit night brings back memories of an intense romance. She daydreams about sending her lover a message, feeling his warm embrace on her shoulders. Amidst the unyielding ambience of the night, she wishfully searches for him, only to realize the distressing reality that he's gone. The star's sparkles and moon's rays feel like daggers, her memories leaving a bittersweet residue.

Link: <https://fb.watch/cTxkT4puT5/>

Uprising

This piece was combined movement and painting through a bird's eye view to witness a trapped spirit trapped wanting to fly free but constrained by various oppressive forces, causing great grief, frustration and anger. Eventually, through great effort, both mentally and physically, we see the transformation of a free spirit. Oppression, which comes in different forms such as color, caste, creed, and gender, has plagued humanity for centuries. Now, more than ever, we must rise and consciously work against these forces to achieve universal freedom.

Link: <https://fb.watch/cTxeRs44Qr/>

Co-Choreographed Works

Vivarta, Transformations – A production on climate change; Premiered at the Cleveland Public Theatre's Dance works series.

Excerpt from review in Nartaki (Apr 2, 2022): Can Bharatanatyam speak to the modern audience without losing its identity? This production answers with an emphatic 'yes'. Vivarta goes from the Big Bang to the climate perturbations we are living through, in a choreography that never had a dull moment. The depictions are powerful, and unsettling, reminding us that we are complicit, and that those terrible rampaging figures represents each one of us in the audience. All the dancers, junior and senior, had really crisp synchronous footwork, and one could see in the younger dancers the foundations that would mature into the expertise we saw in their seniors. Music by the eminent violinists Lalgudi GJR Krishnan and Lalgudi GJR Vijayalakshmi and backed by what sounds like a full orchestra of Indian instruments, was an excellent complement."

Link: <https://youtu.be/AOTxvU1Nucl>

Workshops

- Jump, Spin, Zoom: Group Choreography in the Virtual Realm; hosted by the Anubhava Dance Company
- Biomechanics of Bharathanatyam: Hosted by the Harvard University Dance Center



Reviews:

Her Eyes Spoke Volumes: By Rupa Srikanth, The Hindu, India (June 22, 2010)

“What versatile eyes! When one thinks of Shriya Srinivasan, daughter and disciple of Bharatanatyam dancer Sujatha Srinivasan, one cannot forget those heavy lidded, dancing eyes that were so remarkably agile and expressive. Shriya is a second-generation ‘bright spark’ for sure. Inheriting her mother’s passion, Shriya blends the lasya or soft grace of the Vazhuvoor school with razor-sharp adavu finishes to create her own unique Bharatanatyam style. She was confident and convincing in presenting traditional and mythological contexts, despite the cross-cultural influences she has grown up with in the Diaspora. The dancer’s eyes spoke louder than words -- they lit up with wonder and love as the heroine of the varnam recollected her first glimpse of the handsome Sundareshwarar. In a subsequent padam they reflected the embarrassment of the nayika when her nayaka behaves inappropriately in public. As Shriya delineated the first line with only her eyes, one marvelled at this maturity.”

Child of Dance: By DL Groover, Houston Dance (March 13, 2011)

“What is it about classical Indian dance that makes it so damned irresistible? Watching the prodigiously talented young dancer Shriya Srinivasan at Narthaki 2011, the wonders of Indian dance were readily apparent.... She is a vision -- otherworldly and somehow ancient, as if she has just stepped down from a painted temple mural to dance for us.”

A Passion for Natya: By Anita Shanmuganathan, Narthaki (January 15, 2012)

“...From the moment of the performance with a mallari to the mangalam, using the traditional premises of Bharatanaatyam vocabulary she radiated contemporary sensibilities. Her performance is best described as an integration of the kinesthetic and the aesthetic with the cognitive intelligence of perceiving and understanding the art from the perspective of a young adult. There was no compulsion to interpret the language of dance in any other voice but her own. The sense of her movements flowing through her body uncorrupted by pretentiousness lent the dance sincerity not commonly observed.”

Looking Beyond the Stage: By Renuka (August 3, 2017)

“...A research student in the U.S., Shriya Srinivasan’s performance reflected her commitment to the art. When Shriya Srinivasan is not rehearsing for Bharatanatyam recitals, she is busy pursuing her doctorate in medical engineering in the U.S.. The perception that the young dancer is an artiste to watch out for gained strength in the central piece ‘Ye Mayaladira,’ in Huseni. Shriya ushered in with a flourish the final piece, ‘Naadu Vittu Naadu,’ a poem by Tara Bharathi set to ragamalika by T.M. Krishna. Shriya’s mudras and footwork were impeccable.”

Manas: The Charioteer Within: By Ganga Srinivas (December 7, 2022)

“A special mention must be made of the intense and tight choreography of the mother-daughter duo of Guru Sujatha and Dr. Shriya Srinivasan.” On a stage designed for lectures and small music concerts, over a dozen dancers built the scene of the iniquity of borders, moving in patterns which evoked the complexity of people moving, settling, enlarging communities. As the mind grasped one pattern of intersecting lines and squares, the eye was confronted with a new one. ”

At the crossroads of science and dance: By Sapna Sinha (September 17, 2022)

“Weaving traditional Indian dancing with a poetic script, the choreography innovatively leveraged a thought process inspired by biomechanics, scientific innovation, and emotional catharsis. The choreographers, Joshua George and Dr. Shriya Srinivasan, also a scientist at the Center, stunned the audience by presenting an ancient classical tradition in the context of an international, academic environment such as that of MIT. Such a performance needs careful and thoughtful planning, a high standard of training in the arts, and clarity and sensitivity to tradition. The choreography ingeniously captured the essence of the mind with coordinated movements resembling cogs of a wheel turning around. As the piece evolved, we witnessed the mind faltering - being pulled in different directions by an uncoordinated system.”

