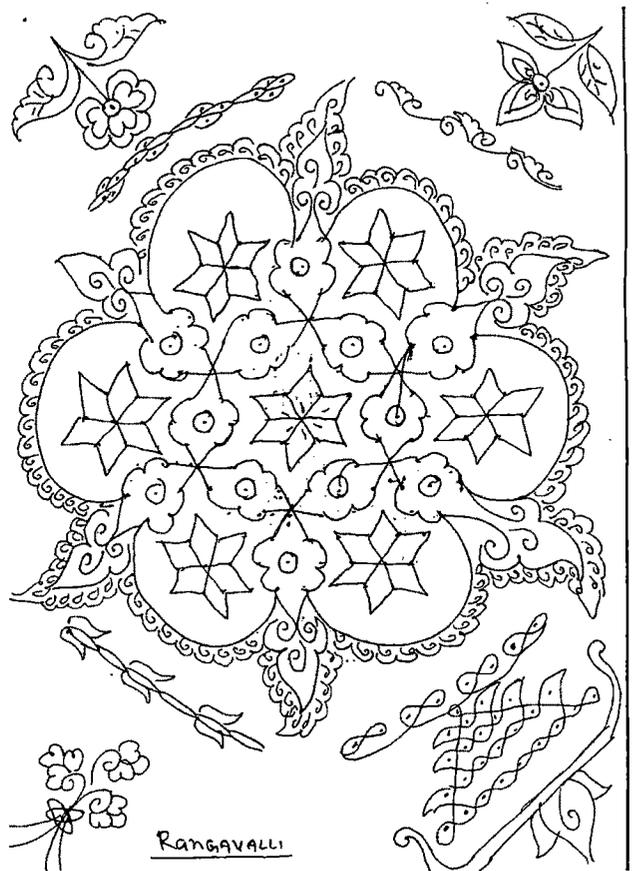


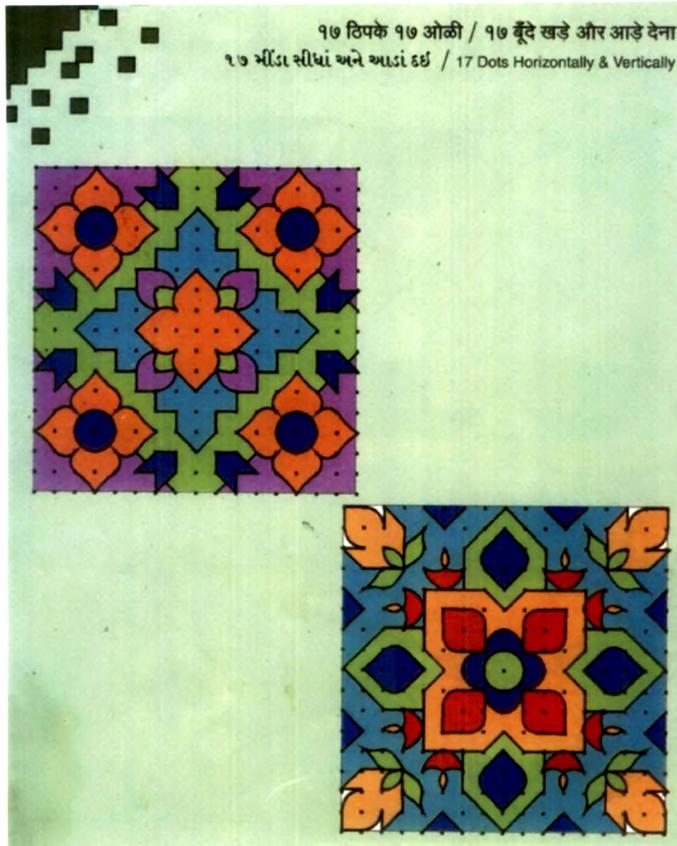
RANGAVALLI

2.1 Rangoli designs

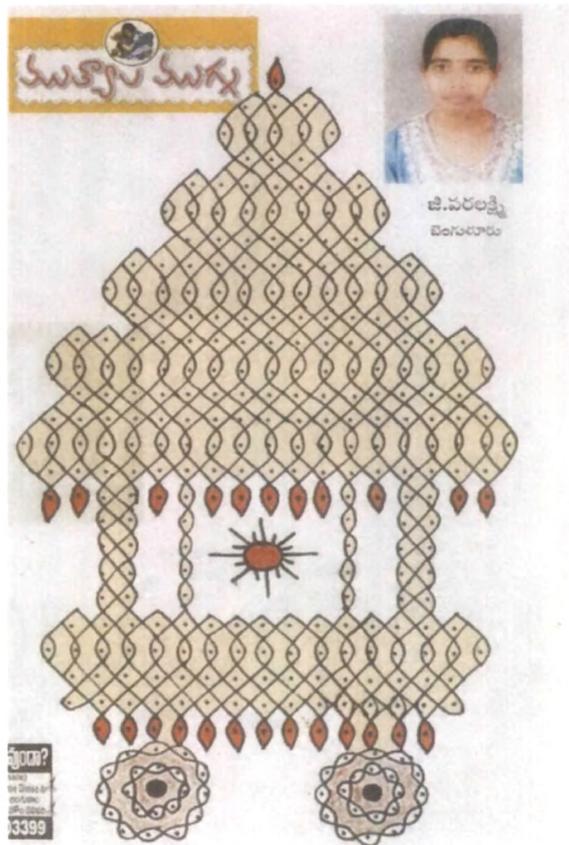


RANGAVALLI

2.2 Rangoli designs



2.3 New patterns of Rangoli-
 color filled designs



2.4 Chariot design of Rangoli by G.Varalaxmi,
 Bangalore, printed in a News magazine



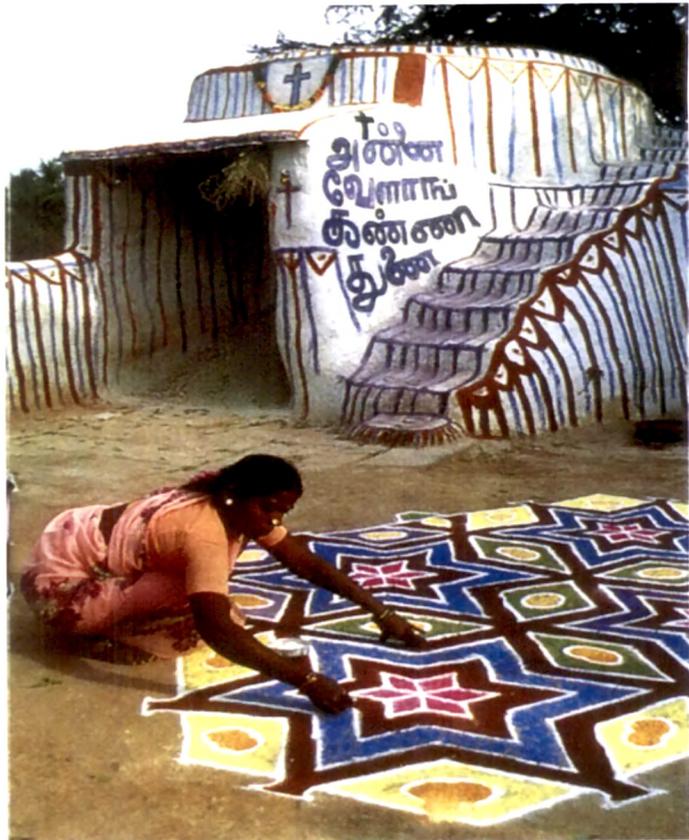
2.5 Smt.Syamala at Visakhapatanam on 14th Jan.2006



2.6 Sloka making *Rangoli* on the early hours of 14th Jan.2006 at Visakhapatnam



2.7 *Alpana* on the walls-Bengal



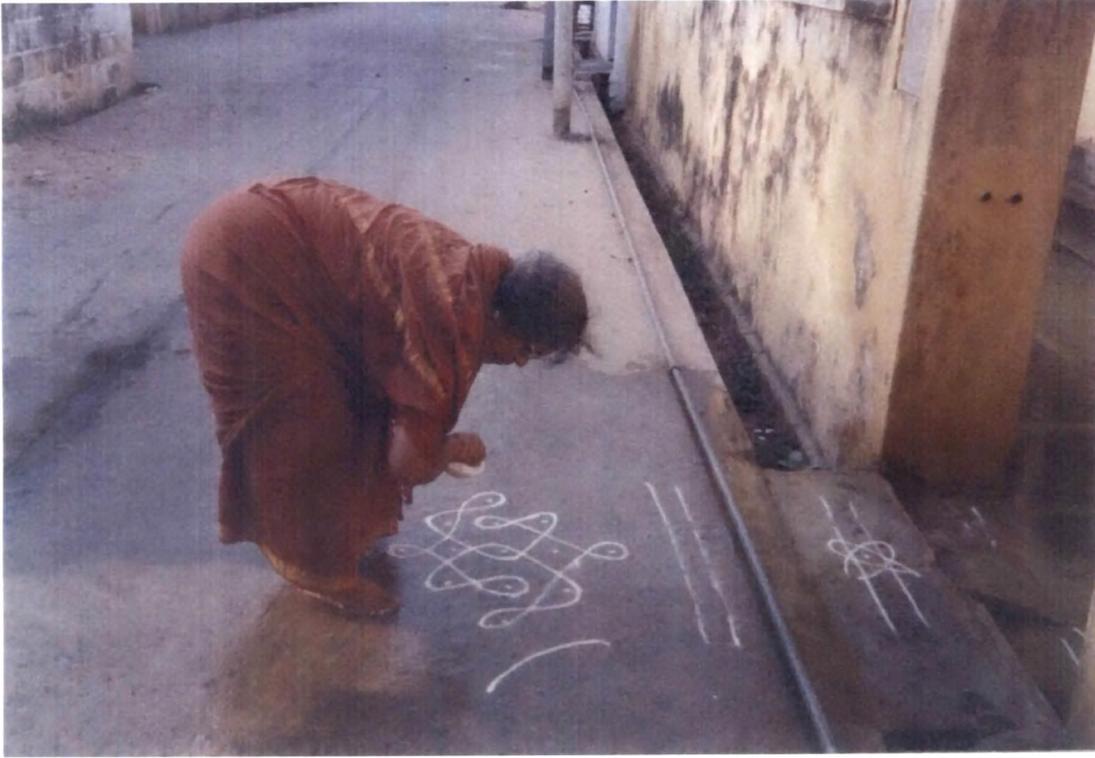
2.8 A Christian woman decorating *Rangoli* at the courtyard of their kiln-Tamilnadu



2.9 Nookaratnam making *Rangoli* below Christ's image at her courtyard, 13th Jan.2006,near Rajuhmundry



2.10 *Rangoli* filled with sawdust-Etikkoppaka,14th Jan.2006



2.11 Smt.Vishala making *Rangoli* in-front of her courtyard as a daily chore-Guntur



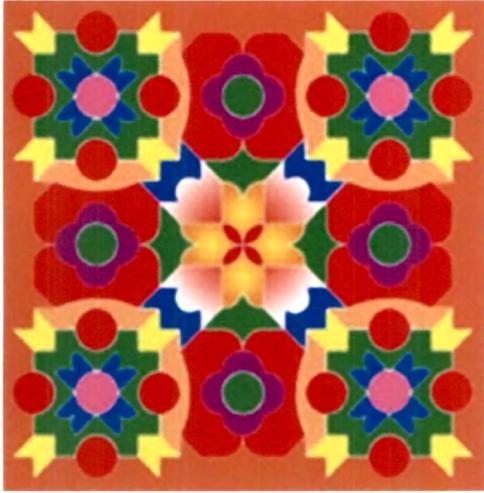
2.12 *Rangoli* of a chariot of Puri Jagannath by Kalyani Kunungo for Orissa Lalit Kala Academy competition



2.13 Chariot design on *Sankranti* day at Tenali



2.14 Aalugubilli village



2.15 New designs [web pages]



2.16 Colorful *Rangoli* designs-Karrivanipalem near Visakhapatnam



2.17 Defferent designs of Etikoppaka



2.18 Etikoppaka wood carving
artist's village



2.19 Etikoppaka wood carving toys village, 14th Jan, 2006



2.20 Rangoli decoration at fire place-Karrivanipalem



2.21. Etikoppaka-Rangoli designs filled with saw dust powder



2.22. Etikoppaka-artists village



2.23. Rangoli with colors



2.24 Kadium village-13th Jan,2006



2.25.Kadium village near Rajuhundry on *Bhogi of Sankranti* festival-13th Jan 2006



2.26.*Rangoli* designs with lime paste through out the courtyard



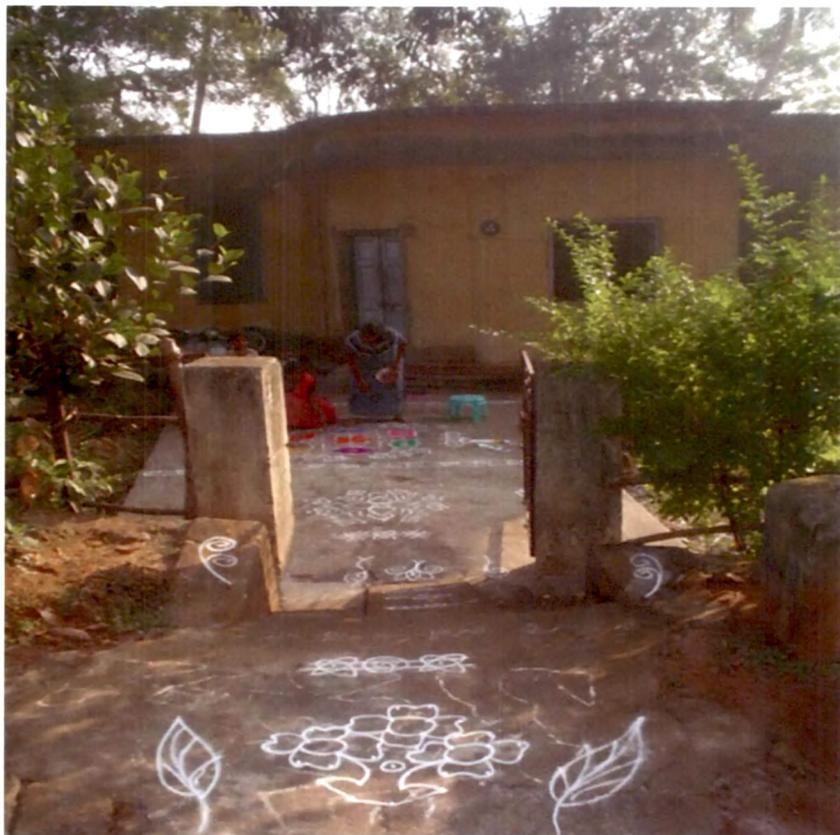
2.27. *Rangoli* - Karrivanipalem near Visakhapatnam



2.28. Visakhapatnam-14th Jan, 2006



2.29.Visakhapatnam-14th Jan.2006



2.30.University quarters of Visakhapatnam 14th Jan.2006



2.31. On Sankranti day-Karrivanipalem community centre courtyards



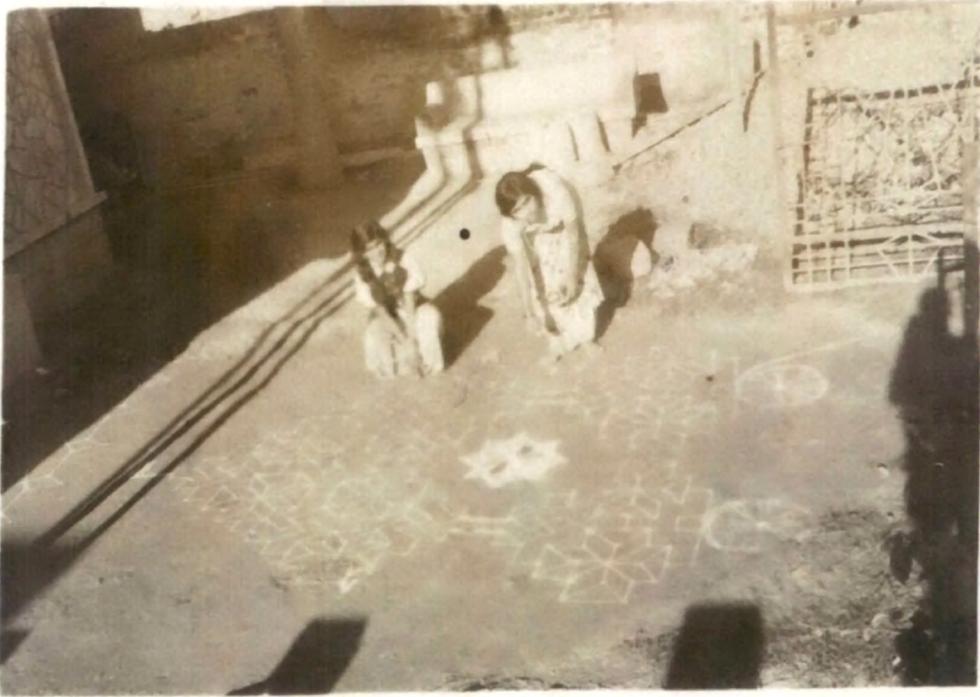
2.32. Rangoli in Sankarmatham Hyderabad



2.33. Rangoli for new years day



2.34 Wall designs in Orissa



2.35. Chariot design for *Sankranti* made by Balamani



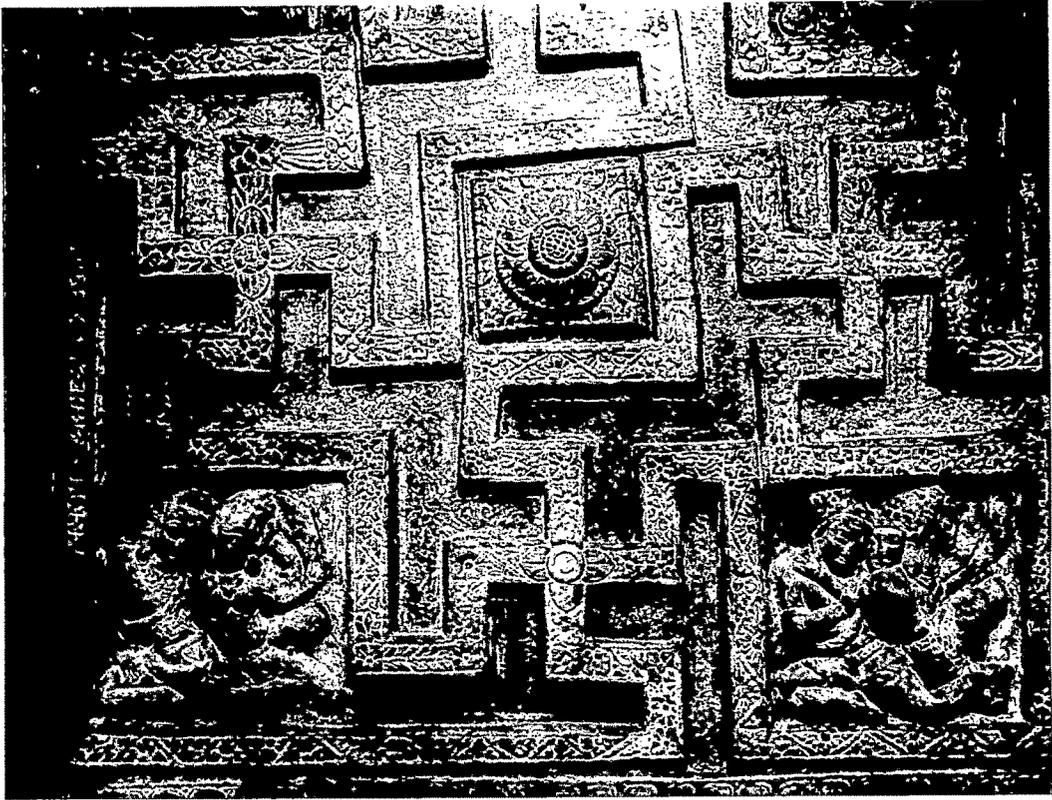
2.36 Lotus, Sankh, Chakra and cow feet with rice powder. Rangoli to install the gods at home for special worships



2.37. Crossed snake format similar to *Rangoli* designs on Badami caves



2.38. Architectural formats similar to *Rangoli* designs

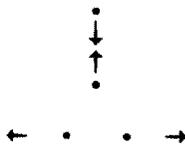


2.39. Swastik symbols in Badami temples

CHANDRALEKHA'S - GRID

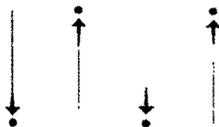
undercurrent of a wave that compels it to ebb. The horizontal line, therefore, is not so much a 'formation' as the caesura in a flux of movements, a breathing space, and also paradoxically, the moment of maximum energy.

As the dancers 'break' the horizontal line, either to form pairs or to stand in a vertical line or dart across the stage in a criss-cross of diagonals, the space is once again activated through new configurations. Some of these are shaped through the contrary energies of dancers, dancing to and against each other.



In this formation, for example, two dancers hold each other backstage within a tight orbit of energies, facing each other and almost blending into one dynamic unit, while the individual dancers on the sides throw out their energies from the back while dancing in opposite directions. It is through such contrary pulls of energy that the entire space is dynamised.

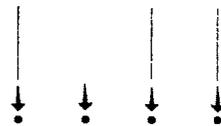
Yet another recurring pattern of energy in Chandra's choreography creates the sense of the entire space being pulled vertically in contrary directions.



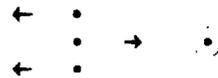
Or more startlingly, in her now classic way of 'cleaning the space' through horizontal slashes of energy across the stage:



All these particular movements 'return' to the *sum* with the four dancers neatly punctuating the horizontal line down-stage.



Then, in a sudden shift of energy, the horizontal line could be replaced by a vertical line made up of three dancers with one dancer 'out of orbit' as it were, creating her own sense of time and space. For example:



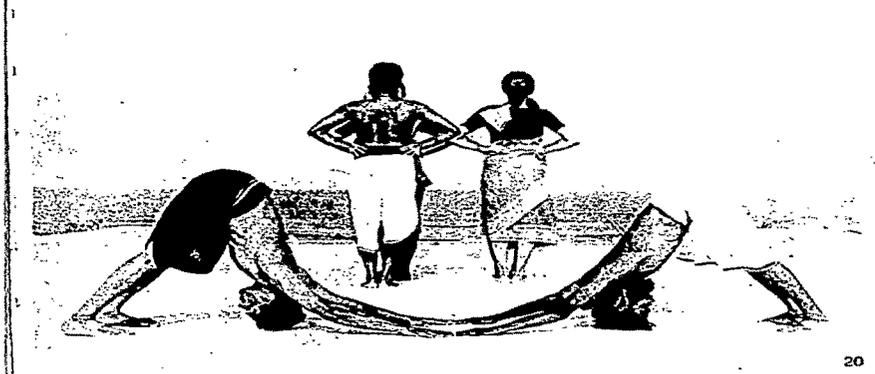
This juxtaposition of 3:1 is typical of Chandra's consciously crafted asymmetries. Moreover, this idea of never

2.40. Chandralekha making grid similar to Rangoli format for designing her choreography



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Chandra
LEKHA'S CHOREOGRAPHY



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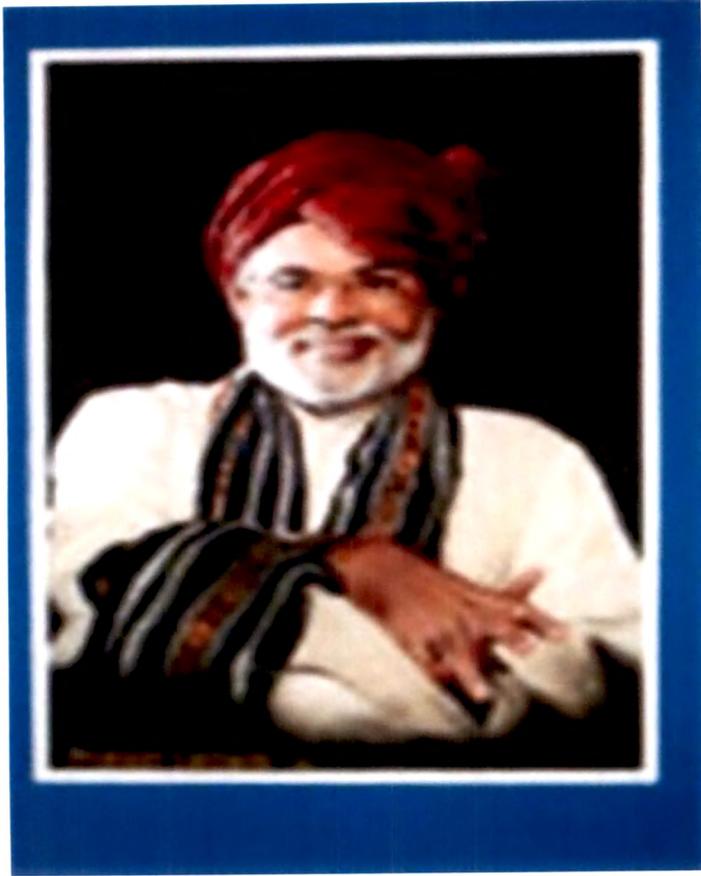
2.41.Chadralekha's choreogphy based on *Rangoli* grid



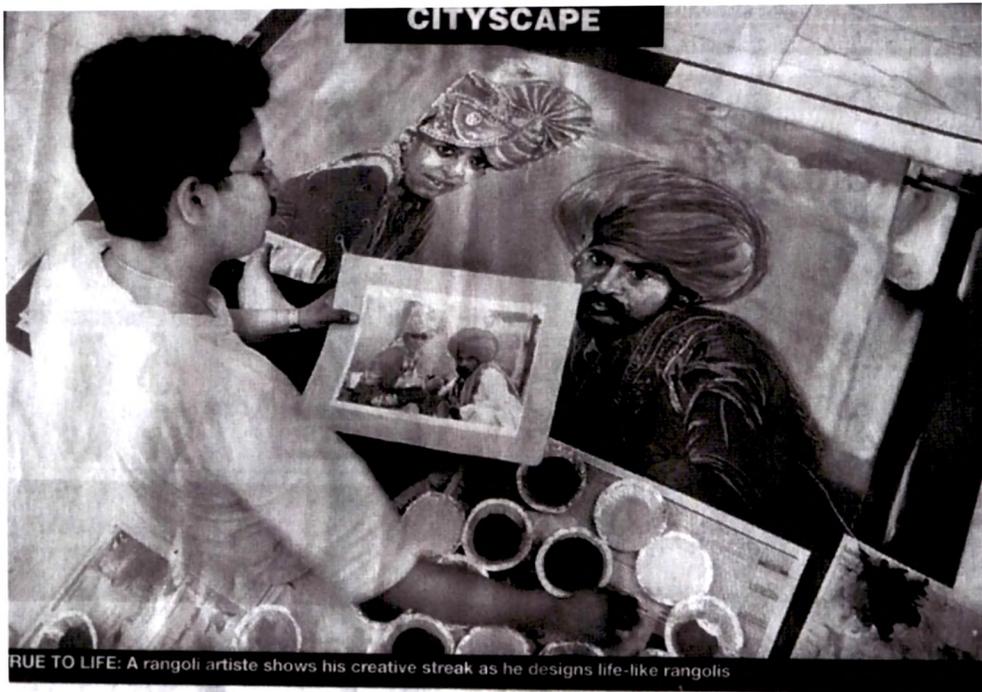
21
CHANDIALEKHA'S CHOREOGRAPHY



2.42.Chandralekha's3-D. choreography based on grid of *Rangoli* dots



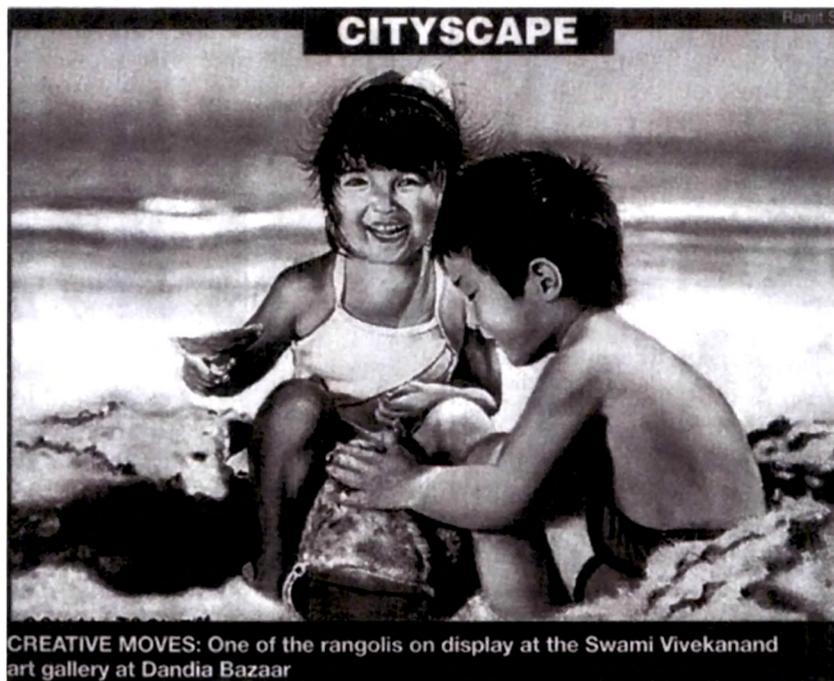
2.43. A portrait of Narendra Modi made of *Rangoli* powder by Swastik Kalaakar group



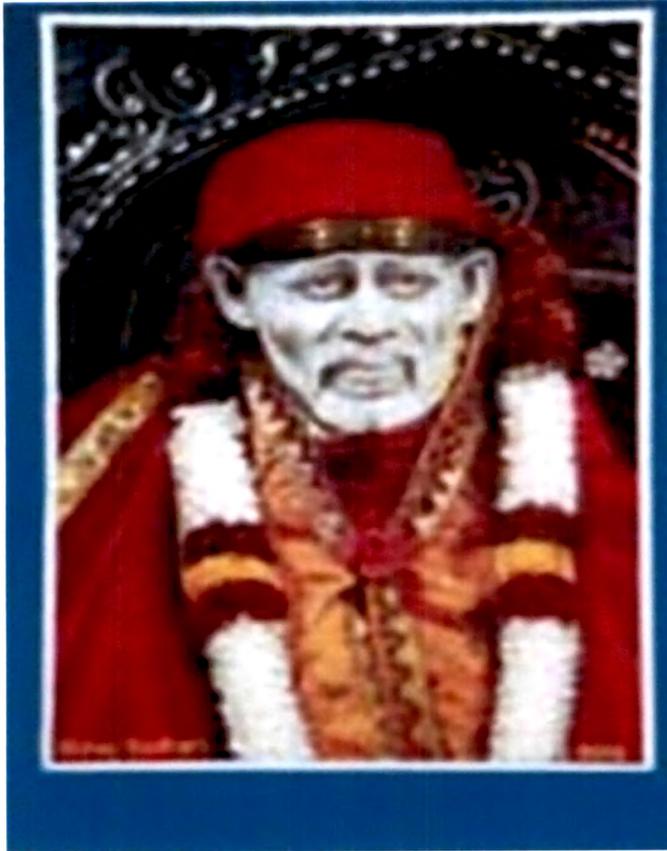
2.44. Making painting out of *Rangoli* powder



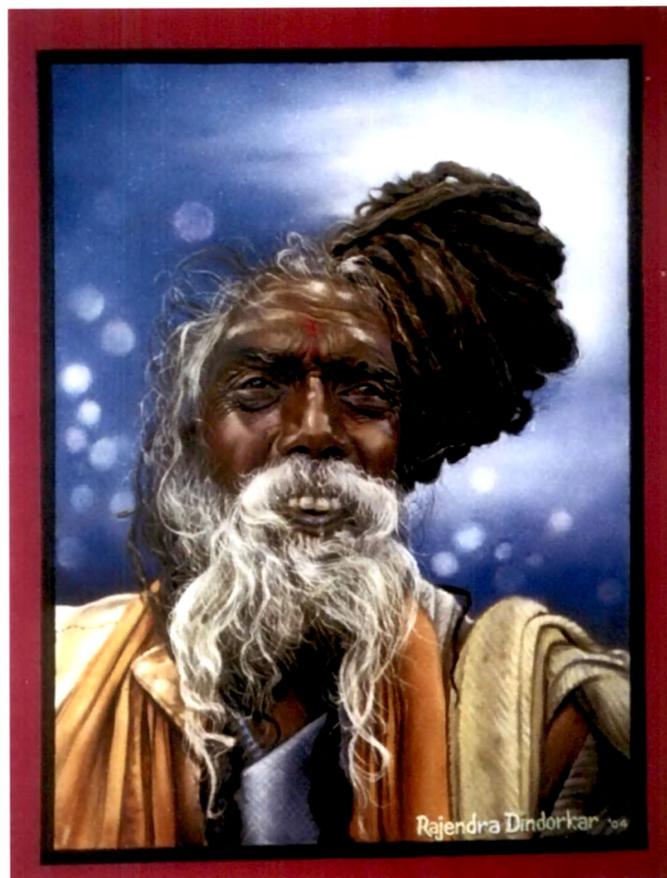
2.45, Manohar Khedkar sat in front of his *Rangoli* painting of food composition



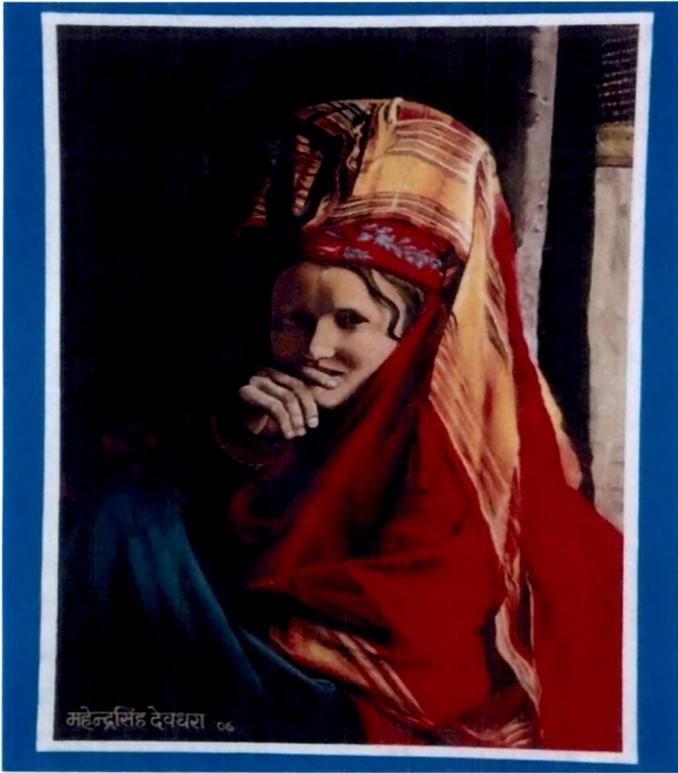
2.46. News paper image about a *Rangoli* painting



2.47. Out of Rangoli powder by Swastik Kalaakar group



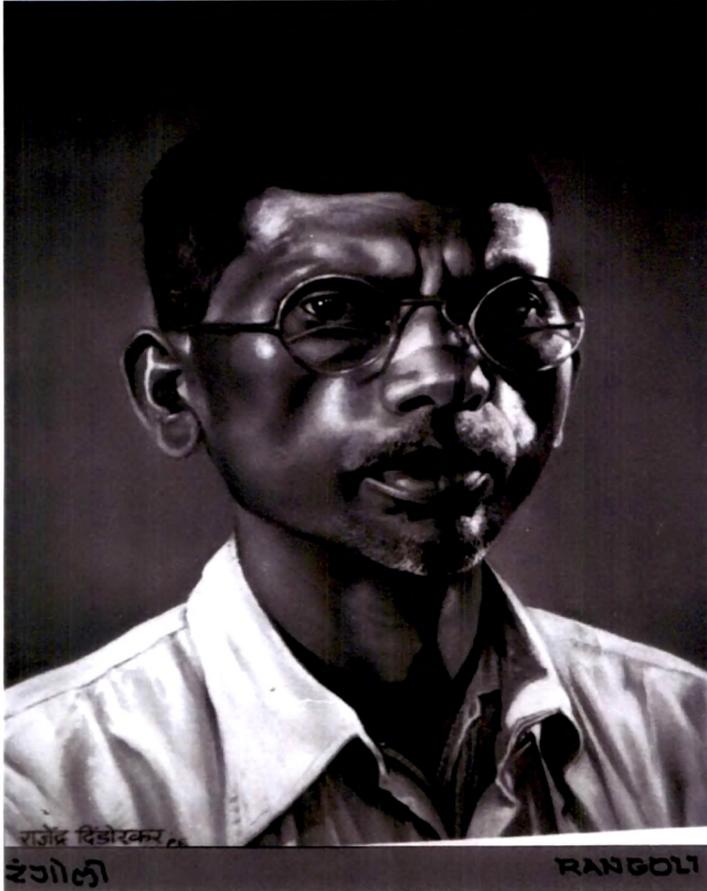
2.48. Painting made of Rangoli powder



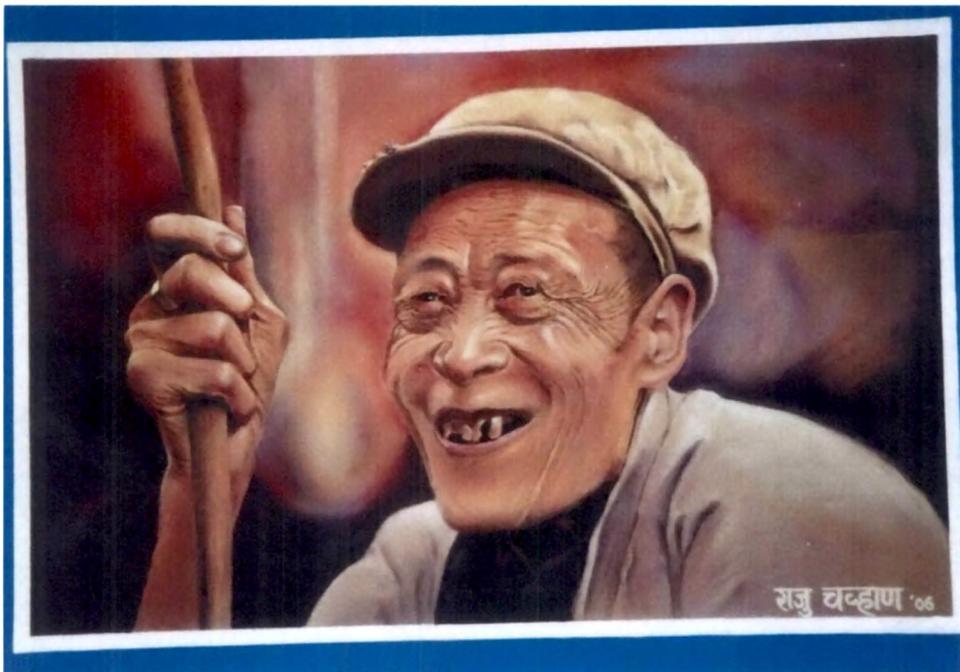
2.49. Painting with *Rangoli* powder by Devdhar



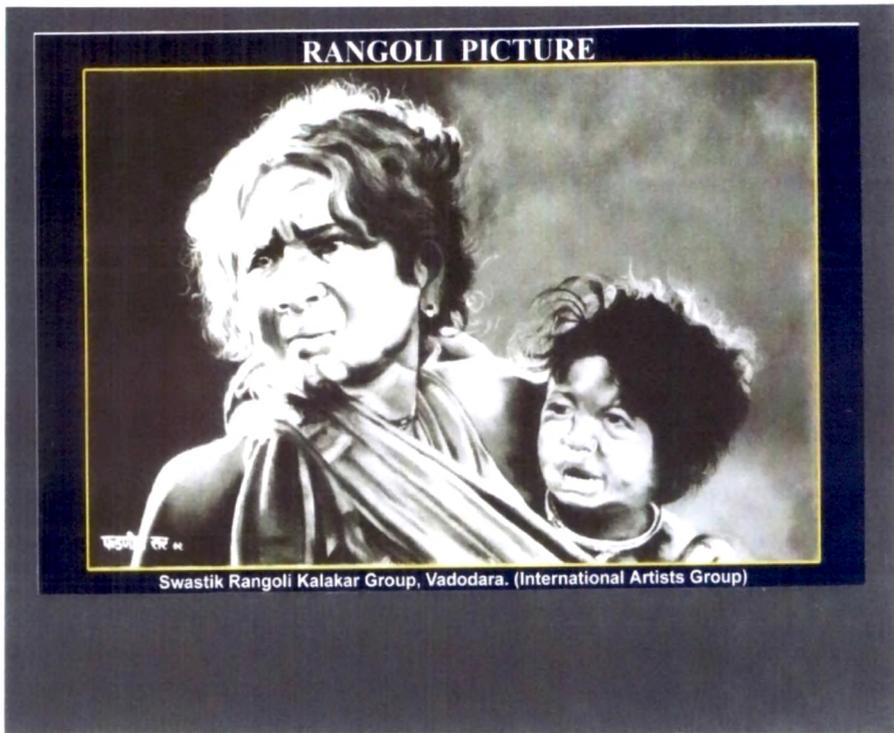
2.50. Painting with *Rangoli* powder by Sadashiv Fadnis



2.51. Rangoli painting by Rajendra Dindolkar



2.52. Rangoli painting by Raju Chauhan



2.53. Rangoli painting by Sadashiv Fadnis



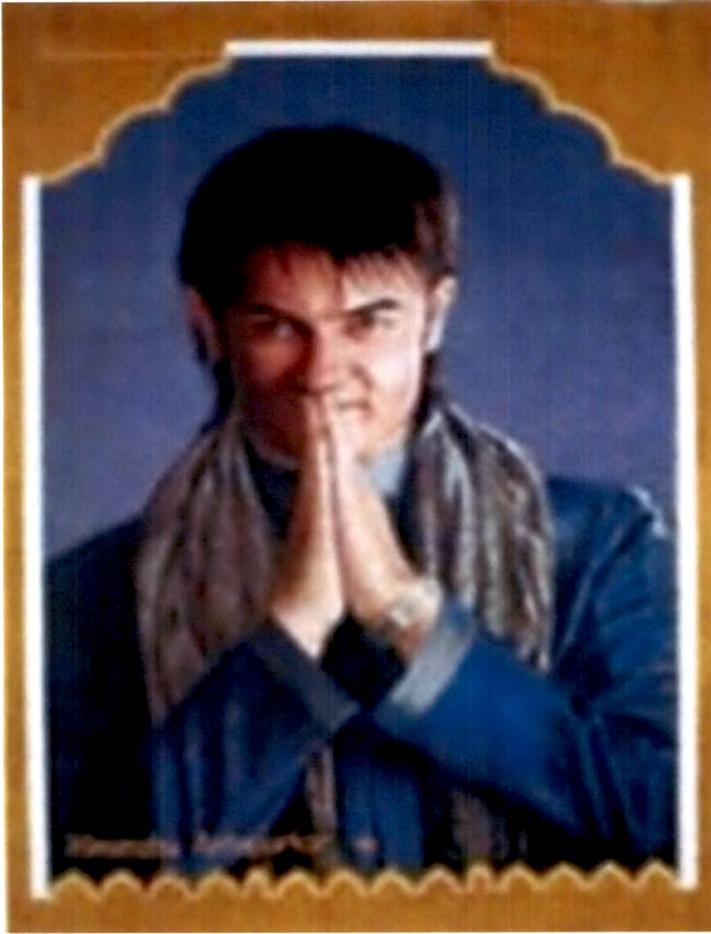
2.54. Rangoli painting by Sadashiv fadnis on working class people



2.55. *Rangoli* painting by Santanu and Sandeep



2.56. *Rangoli* painting from exhibition display 81



2.57. Rangoli painting on Amir Khan, a film actor



Swastik Rangoli Kalakar Group, Vadodara. (International Artists Group)

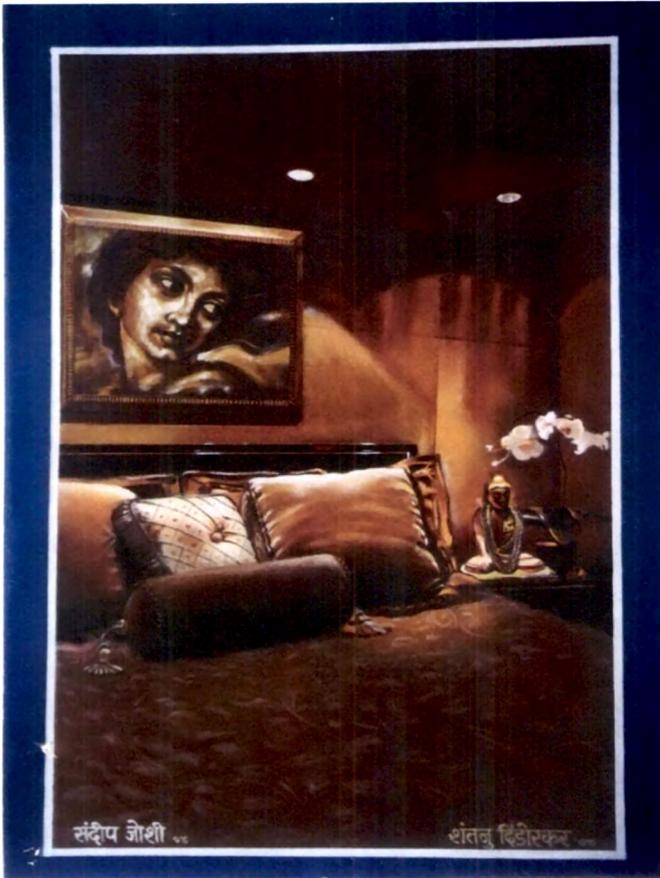
2.58. Rangoli painting-Baji Rao-Mastane by Rajendra Dindolkar



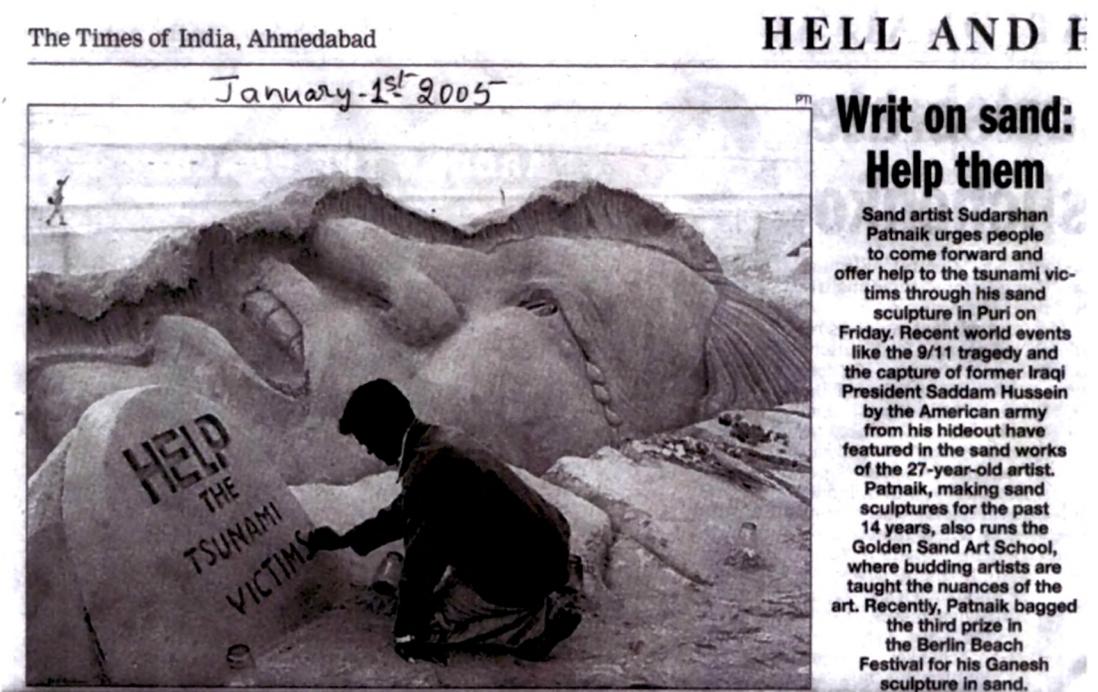
2.59. Real looks of carpet made out of *Rangoli* powder by Sadashiv Fadnis



2.60. Real-looking composition made of *Rangoli* powder



2.61. Still life painting out of Rangoli powder



2.62. Sudarshan Patnaik-Sand image on Orissa beach



2.63. Wishing the readers with *Rangoli on Diwali festival* by a news paper



Atithi Devo Bhava:

2.64 Advertisement of a four wheeler vehicle with *Rangoli design* at the time of Diwali