What is the premise and promise of Rasa during a period of concentration, turmoil, and fear of human connection? "Rasa is the experience of a state of generalized stasis that results from an accumulation of empathetic responses to performed sequences of emotional experience" (Coorlawala 23). As a practitioner-scholar of traditional Indian dance, I am familiar with the tenets of performativity based on texts, such as the Natyasatra, Abhinaya Darpana, Sarangadeva’s Natyasastra, and Maheswar Mohapatra wrote Abhinaya Chandrika and Maheswar Mohapatra wrote Natya Manorama, and Abhinaya Chandrika, among many others that explicitly deal with affective narrative, musical, rhythmic, and metaphor content. These texts in Sanskrit literature and are embedded within a worldview that can be attributed to Hinduism. Bharata’s Natyasatra, approximately dated between 200 B.C. to 200 C.E., devotes chapters six and seven to Rasa theory noting that the primary goal of performance is to transport the audience to a transcendental realm while entertainment is only a mere consequence. Abhinava Bharati’s treatise on Rasa theory of the Natyasatra. While Natyasatra is considered to be the oldest treatise on performing arts, other texts, namely, Abhinaya Darpana, Sangeet Ratanakar, Abhinavabharanati, Nitya Manorama, and Abhinaya Chandrika are equally significant in propounding Rasa. Nandakesvara’s Abhinaya Darpana notes Rasa as the object of Abhinaya or theatrical expression. The chapter on dance in Sarasvati’s Sangeet Ratnakara, a musicological treatise, presents the Rasa theory. Raghunath Ratha and Maheswar Mohapatra wrote Nitya Manorama and Abhinava Bharati Chandrika respectively. These texts belong to the eastern Indian state of Odisha and contributes to the development of Odissi dance with its distinct and particular regional flavor although adopting conventions from the aesthetic Sanskritic lineage of the Natyasastra.

Dwibedi’s offering of Rasa is of a different kind. The concert dance form of the Odissi repertoire is Rasa, according to Ratnakara. Rasa’s efficacy in technological mediation is not restricted to the pandemic, given the role of film, social media, and other channels of artistic dissemination beyond the live event. The live event held in a long, accidental pause of the live option, in my opinion, makes this question timely and significant. Rasa that presupposes an audience educated in the codes of performance does not have a disclaimer regarding the absence of viewership. The pandemic forced the artist community to rethink modes of expression as dancers shifted from in-person concert performance to dance-films. Live telecast through a profusion of online platforms does not make possible the reciprocal connection that brings alive the promise of Rasa.

The concert dance form of the Odissi repertoire is the video, we see Dwibedi seated in front of a quaintly visible Jagannath idol. Her gestural expressivity related to the honors of the pandemic infuses the receptivity with Rasa—an aestheticized portrayal of emotional torment. Dwibedi’s offering of Rasa is of a different kind. The primary metaphor is that of feeding from the shadows of narrow-mindedness through Bhaichara, or friendship. Sethi-Dwibedi co-write and co-perform this danced poem as an appeal to the Indian citizen to prevent communalization of the pandemic. A Tabligh Jamaat religious congregation in Delhi’s Nizamuddin Markaz mosque in March, 2020 was considered a COVID-19 super-spreader event that dealt with more than 4,000 confirmed cases resulting from the event. This was an unfortunate event during which all participants, including international registrants with, were clustered indoors in response to a sudden imposition of a lockdown. The wing-ring Hindu majoritarian instigation of a campaign of vilification against Muslims in India led to forced captivity, abuse, and othering (Mahaukar; Ujjan). Standing against pathologization of a campaign of persecution against narrow political gains, Dwibedi’s offering of her embodied labor is a testimony of Bhaichara where humans protect one another at all costs: “Manav Manav Ka Rahash.” Dwibedi’s maneuver reorients her movement toward social commentary through a conflation of the aesthetic and the performative, the mediated and the mediated, and portrays the ontological, epistemological, and political possibilities of Rasa. Yet, Sethi’s choice of well-connected and established classical Indian dancers to choreographically explore her poetic expression is suspect. As an Odissi soloist, Dwibedi remains complicit in a culture of casteist gatekeeping, statist appropriation of artistic agency, and a world of dance that refrains from explicit commingling with the political under the garb of the aesthetic.

This article is embedded in the Indian arts scenario—its complicity in structural marginalization adhering to powerful interests—during the COVID-19 pandemic. In “Using Arts Activism and Poetry to Catalyze Human Rights Engagement and Reflection,” scholar Jane McPherson notes that arts activism has the potential to promote reflective engagement with a rights discourse. With the loss of live performance, emerged a culture of greater discourse—sharing of artistic and creative process alongside a greater call for justice. Dwibedi’s offering of Rasa is a call, an invitation, and rebuffing an otherwise culture of silence. For example, initiatives, such as the “Arts and the Law” series and “UNMUTE,” series, organized as training, workshop, and discussion events, directly address artists facing marginalization, harassment, and discrimination at their workplaces. While the Indian nation is engaged on contracts and delayed payments, individual artists rose to the challenge of the pandemic in philanthropic capacities by commissioning paid work, donating money and food, and creating, commissioning, and performing Rasa to raise funds and awareness. Artists, namely, Sanjoy Roy of Teamwork Films and Anurupa Roy of Kalkatha—organized charitable donations of food and other basic necessities. Artrepreneur Arshiya Sethi’s Kri Foundation organized donation to families comprising of dancers from all strata—folk, back-up show, and Jagran. During the online premiere on YouTube Live of Danced Poems of Double Authorship, Sethi reminded us that the Sufiyya Bhava (dominant expression in the Rasa theory) during the pandemic has been one of being “fed-up-of-COVID” (Sethi, Civid Creations). A conversation regarding Rasa’s efficacy in technological mediation is not restricted to the pandemic, given the role of film, social media, and other channels of artistic dissemination beyond the live event. The live event held in a long, accidental pause of the live option, in my opinion, makes this question timely and significant. Rasa that presupposes an audience educated in the codes of performance does not have a disclaimer regarding the absence of viewership. The pandemic forced the artist community to rethink modes of expression as dancers shifted from in-person concert performance to dance-films. Live telecast through a profusion of online platforms does not make possible the reciprocal connection that brings alive the promise of Rasa.

Danced Poems of Double Authorship is an initiative of Dwibedi in collaboration with fellow dancer Rupa Dwibedi. Dwibedi’s offering of Rasa is of a different kind. Dwibedi says, “He was playing the lights for me.” Dwibedi is referring to Lord Jagannath, the male Hindu deity who remains connected and established classical Indian dancers and the performative, the mediated and the medium, social commentary through a conflation of the aesthetic and communalization of a pandemic for narrow political gains, Dwibedi’s offering of her embodied labor is a testimony of Bhaichara where humans protect one another at all costs: “Manav Manav Ka Rahash.” Dwibedi’s maneuver reorients her movement toward social commentary through a conflation of the aesthetic and the performative, the mediated and the mediated, and portrays the ontological, epistemological, and political possibilities of Rasa. Yet, Sethi’s choice of well-connected and established classical Indian dancers to choreographically explore her poetic expression is suspect. As an Odissi soloist, Dwibedi remains complicit in a culture of casteist gatekeeping, statist appropriation of artistic agency, and a world of dance that refrains from explicit commingling with the political under the garb of the aesthetic.

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and worldly (sensation of) pleasure” (48). Yet, owing to the complexity and diversity of Rasa, it is hard to define as a concept, practice, experience, or stage. S. Nandi, a Sanskrit scholar regarding the influence of Rasa in spiritual expertise, while dance scholars, Royona Mitra and Uttara Asha Coorlawala notices how perceptions of the performer, recording of a solo Odissi performance, Uttara Asha Coorlawala notices how perceptions of the performer, recording of a solo Odissi performance, and physicality usually implies the predominance of thematic elements as well as showcasing of technical mastery.

Hypothesizing Rasic Intimacy

Moving in tandem with the viewer lays the primary charge of Rasa as reciprocity through a specific Indic aesthetic codes, receptivity by the audience, and the performer. It is not reified in the imaginary, but a philosophical encounter with the performance noting the individual viewers' coloring through their experiential understanding and resultant meaning-making. The meaning is not universal. Rather, it is particular to each person viewing the material and abstracting according to one's positionality, training, and access to this philosophy. Mitra theorizes an intercultural possibility of gestural communication within Rasa while analyzing UK-based choreographer Akram Khan's work across contemporary dance and Kathak, a traditional dance form from northern India. Mitra notes that the transcendence of the ego by both the performer and the viewer is the transformative premise and promise of Rasa. Real-time interpretation by the spectator of the performer’s Bhavas or day-to-day emotional experiences generates Rasa where the suspension of the performer's ego allows for the audience's apprehension of Rasa. The energetic exchange across performance and reception literally depends upon the nature of the knowledge base and respective interpretations. Not every artist is necessarily Hindu or spiritual, although it is impossible to deny the ritual-spiritual-philosophical-religious basis in artistic choice, training, practice, and performance. Implicit connections to Hindu myth, literature, and religiosity permeate the dance. Yet, interpretations enabled by the Rasic exchange within performers and viewers of multiple leanings and associations are also key to shaping and developing the art form.

The ideal spectator, or the Rasika, operates at the juncture of feeling and knowledge. Emotions and real-life concerns constitute the Rasika as much as literary and aesthetic foundations of Rasa, as noted by Ayal Amer in the article, “The Alchemy of Feeling and the Performer–Spectator Interaction,” artist-scholar Scheherazad Cooper argues that Rasa is not simply the performance of Bhavas by the performer within a performance. The experience of the performance is meant to function within a dialectical cycle grasped within the upstream and downstream flow of energy between the participants—the spectator and the performer. It is not reflected in the imaginary, but a positive experience within the exchange.

The scriptural basis of Rasa theory has led to its investigation as a spiritual experience. For example, Susan L. Schwartz denotes how spirituality permeates Natyashastra performance. Schwartz notes that the transcendence of the ego by both the performer and the viewer represents the transformative premise and promise of Rasa. Real-time interpretation by the spectator of the performer’s Bhavas or day-to-day emotional experiences generates Rasa where the suspension of the performer's ego allows for the audience's apprehension of Rasa. The energetic exchange across performance and reception literally depends upon the nature of the knowledge base and respective interpretations. Not every artist is necessarily Hindu or spiritual, although it is impossible to deny the ritual-spiritual-philosophical-religious basis in artistic choice, training, practice, and performance. Implicit connections to Hindu myth, literature, and religiosity permeate the dance. Yet, interpretations enabled by the Rasic exchange within performers and viewers of multiple leanings and associations are also key to shaping and developing the art form.

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by the performer to illustrate an expressive nuance without repetition. Finally, pointing out the calmness within—a centering achieved through repetition and understanding of the narrative—leads the spectator to understand the relationship between the performer and the subject matter. This understanding enables experiential access to multiple characters, circumstances, and aesthetic parameters. The function of receptivity is woven into the expressive fabric. The location of Rasa is not locatable in any one entity—the performer or the spectator. Rather, the dialogic accomplishment of non-verbal expressivity results in the generation and apprehension of Rasa in an act of transcendence, which is expressed through the spectator transcending the self through an aesthetic distancing. While the performer transcends the self in the act of aesthetic negotiating across multiplicity, the spectator looks on in understanding the character. However, the receptive self does not stop at complete identification with the performative. Rather, the stylized possibilities lead the reception toward an aesthetic distancing from both the spectator's self as well as the performer's characterization. This distancing culminates in pleasure, also known as Rasananda, or bliss.

Religious studies scholar Kurt Heidinger notes how Abhinavagupta locates the transcendence in the union of the male god and the female goddess that bridges the distance "of question and answer, of word-thought and interpreter thought, of sensible and intelligible" (Heidinger 140). This notion of the transcendental signified has been investigated in South Asian sculpture by art historian Vidya Dehejia. She attributes the enlightenment within Śakti, the eternal feminine principle of power animating the cosmos, by art historian Vidya Dehejia. She attributes the enlightenment within Śakti, the eternal feminine principle of power animating the cosmos, my, or the eternal principle of power flowing through the material as well as the spiritual world. As the embodiment of the ritual sexual union as well as being the epitome of Śakta, or the eternal feminine principle of power animating the cosmos, my, Śakti, Odissi solo exploits power and pleasure as modes of transcendence. The acculturated spectator is left with Rasic Intimacy—one that transcends the notion of the self as identified with one's body-bound complex as well as achieving a sense of blissful transcendence, also known as Rasananda. Unable to perform nor to find bliss within the Odissi's harmonious symmetry during the pandemic, I recognized the discrepancy between the real Rasic world and my immediate reality—one that had transmigrated to the screen. Speaking from this vantage point, I ask: Does Rasic intimacy and the promise of egotistic transcendence hold true in the mediation of the live to the screen?

**Testing Rasic Intimacy**

The abundant gestural, postural, and expressive communicative potential of Rasa has been explored in the traditional Indian dance canon by prominent artists, mainly for live performance. The promise of Rasa has been perfunctorily exploited in the screenic medium, although the pandemic saw a serious engagement with the medium. Author-editor Melissa Blanco Borelli, in her influential chapter of the renowned anthropological study, *The Oxford Handbook of Dance and the Popular Screen*, writes that "the choreography of the camera, the camera as a body unto itself, where it looks and where it gazes from, contributes to the reading of the dancing as it progresses" (16). Codes of the camera intersect with the aesthetic conventions of Rasa theory in analyzing the premise of Rasa. In the article, "Moved to Dance: Remix, Rasa, and a New India," dancer-scholar Pallabi Chakravorty notes how traditional codes and associations with Rasa are being replaced by a consumerism that goes hand in hand with the economy of song-and-dance sequences in Bollywood films. While discussing the neoliberal impact of Rasa is beyond the scope of my article, I want to point out that the importance of Rasa in understanding contemporary on-screen cultural production. While discussing her film Nishit Dhombol, that premiered in the online film festival *Quest: A Lockdown Diary*, performer and director Nishi Dhombol states, "Dance-film theory is both a reflection and a commentary on the current condition in isolation. Unlike Dwibedi’s faintly visible Jagannath in the backdrop, Ileana Citaristi creates her rendition of Jagannath with the presiding Odissi deity. Gestural invocation of relation across multiple planes of reality—that between Citaristi and Jagannath—weaves the natural horizon to establish a visual transfiguration. Nishit plays a significant role in the poem, “Which Fork We Take,” various portions of which are enacted by ten dancers establishing various degrees of intimacy with gestural, postural, and metaphorical communication. The collage by ten artists, curated by Sattriya artist Anwesa Maahanta for her Pragjyoti International Dance Festival on Sethi’s “Which Fork We Take,” enacts a communal bonding across countries and embodied literacies. These danced poems generate degrees of intimacy that traffic predominantly with elements of Rasa while elucidating the phenomenon between the dancer and the audience in live performance. Chakravorty, quite contrarily, employs choreography in a mediated environment, obeying the logics of the making of a dance-film. The lens often frames the dancing bodies, showing a part of the movement, thus creating a sense of elusiveness. While the camera is not to imagine the rest of the movement.Zooming in and out to the part to the whole body, the viewer gets the visual and the proprioception of the complete movement. This creates a much more engaged viewing, attending to and honoring the affordances of the filmic medium. Dance and video artist, Katrina McPherson argues that “very often, this type of shot will express more much about the movement than a wide shot featuring the entire body in motion would” (2019 53). Kathak artist Sangita Chatterjee’s film, Quest: A Lockdown Diary of a Dancer, makes quotidian, domestic and not-performative spaces as crucibles for the creation of Rasa and Rasic worlds. The film focuses on Chatterjee’s feet. The heel- toe articulations in walking, turning, and foot rhythm exhibit the varied efforts needed to manipulate spatial and temporal logic. Staying in place for a fast-paced Tatkar—or footwork—accompanies syllables juxtaposed with pedestrian walking in linear directions. While the bottoms of the feet remain hidden during the Tatkaar, they are visible when the dancer is walking away from the camera, making visible the balls of the feet, the curvature of the arches, and the heel. One is left wondering about the sonic effects of the heel, toe, and flat footwork according to rhythmic accents, notably the horizontality and the verticality of the feet meandering through space, perhaps in search of an escape from the lockdown mode of Chatterjee’s
The film starts with Citaristi's Puspanjali Pradan flower-offering at the feet of Jagannath's idol. The conventional
a working relationship with Odissi's presiding deity. Ileana Citaristi's
her corporeality accented by emotion and gesture. The vibrancy
The notion of hope becomes a catalyst of bringing
Sethi and Citaristi. Sethi's pull towards Jagannath in
Sethi's pull towards Jagannath in
Jagannath, in interesting ways, remains the source of the contemplative connection between Sethi and Citaristi. Sethi's
Sethi's poem, “Umeed Udasi ka Virodabhasi
Rosenberg's manifesto against technocracy. The camera focuses on her hand pointing toward the
Connection between her embodied self and the object
important culminating
Gadi Ghene Dha
Dhane Dhane Dhane Dhane Dha Dhin Dha Tere Kete
Gadi Ghene Dha
Dhane Dhane Dhane Dha Dhin Dha Tere Kete
Gadi Ghene Dha
Gadi Ghene Dha
Douglas Rosenberg's “Dance/Technology Manifesto,” as quoted by McPherson (250) in Making Video Dance: Critics privileging of technology over dance, urging makers to reinscription the body on the corpus of technology for a recorporealization of dance and technology. Odissi scholar Anurima Banerji (2012) argues for the distributed body of dance across ritual performance, the body of the Jagannath, and the architectural construction of the temple as a critique of human subjectivity as liberal individualism. Banerji's distributed corporeality illuminates Dwibedi's and Citaristi's corporeal interventions on film. While Jagannath Speaks to Me explores the relational, Voh Pacchass Din exploits the extension of the dancer's corporeal extensions in the dance-film exemplifying Rosenberg's manifesto against technocracy.
Danced Poems of Double Authorship takes an organic approach to filming the dancing body maintaining corporeal integrity over and above technological gimmicks. The body gains precedence in Kavita Dwibedi's Vish Pacchass Din, in which she forces the audience to focus on her suniti corporeal self, while exposed to auditory stimuli from Sethi's recitation of the poem in Hindi and minimal percussive accompaniment. Dwibedi's face virtuosity in communicating a plethora of emotions, concepts, ideas, and experiences ranging across love, humor, kindness, death, struggle, despair, and anger presents a message of universal consciousness of humanity. Manav Manav Ka Raashik, translated as “humans protect one another,” summarizes the choreographic import of a world torn asunder by a pandemic of disease, mistrust, and hatred. The vibran
Danced Poems of Double Authorship ends with a collage on Sethi's Which Fork We Take by ten dance artists from Italy, Japan, India, Bangladesh, and Canada, curated by the Pragjyoti International Dance Festival. Artists visualize moments of crisis as well as hope through their Hasta gestural, Anga or embodied, and Mukha or facial expressivity. Dr. Anwesa Mahanta, festival director and curator, returns to the tactic of the Tihai as she appears last in the film asking the viewer “to do for an hour, daily, unfailingly” and repeating the phrase, “something kind” three times for her audiences. Sethi's Which Fork We Take makes hope surge creating communities across movement—one that is rooted in India's Abhyanga tradition.
Abhinaya features through transposition in the dance-film avatar showcased by Chakshu. In Anwesa Mahanta's Danced Poems of Double Authorship, Abhinaya becomes a feature of the dance-films at Chakshu. Another such example is Neha Bhatnagar’s ecstatic joy as she walks, jumps, runs, and meditates amidst the large trees, the curvilinear trails, the gregarious trees, and peeking sunlight. Stylistic gestures and postures weave through the pedestrian traversing in and through nature bringing yet another example of Abhinaya as the theoretical transposition across expressive possibilities through moving images of the body on camera.

A deconstruction of the expressive through intertextual consciousness of social injustices is decipherable in the Dastak films called Earth, Water, Fire, and Air created by Darren Johnson of Northern Dawn Media with choreographer Ananya Chatterjea, who is trained in Odissi. Dastak: I Wish You Me is an evening-length work about one’s personal and political belonging across the sense of home and public places. In a performative manner, Dastak is presented both in the films and in live performance—resonate with the percussive traces of global injustices on our
hearts through the materiality of four elements: earth, fire, water, and air. Mud-stained nails on parched earth pair with grounded large undercurrents, running, and expectorated breath, forcing the viewer to attend to the injustices toward those people who were denied their share of the Earth. Similarly, the ethereal, wafting, and fierce are dealt through the lens of social justice in Air. Water is still, fire is slow, and Earth is steady. A distressing image of a noose in Minneapolis where George Floyd, a forty-six-year-old African-American man was killed by a white police officer. Occasionally obscured with images of fire and smoke, this film shows the extent of material damage on the streets of Minneapolis. Such images of destruction are paralleled with the sunlit bodies of Ananya Dance Theatre (ADT). Dancers move together during Floyd’s struggle, tracing curvilinear asymmetries through their arms and spines. I see these as remnants of Odissi situated within Yoruba (ADT’s grounding in and into the body) and the clinic dance-technique drenched in Shawngram—meaning struggle or resistance in Bengal.

Quite distinct from the earlier video-dances, Vikram Iyengar’s Water Bodies (2021) is a chilling capture of the pandemic. Adopting text from Parul Khakar’s compelling poem, “Shavangani Ganga” (meaning the Ganges River carrying dead bodies), Iyengar uses his corporeal virtuosity as the primary expressive conduit. Instead of deploying expressive repertoire—gestural, postural, facial—movement presupposes an expressive ethos of musculature and cerebral consciousness that does not require neural translation. We hear voices in Bengali translating Khakar’s poem and marking Iyengar’s homebase in Kolkata, West Bengal. We feel the sweat, we hear the breath, we experience the slow decay, the impending disintegration of a nation-state refusing to let go of political opportunism in the form of religious appeasement, even in the face of death.

In film studies, it has been established that the intervention of the camera compromises the possibility of a more phenomenological intimacy on and off stage. The willful suspension of the fact of exaggerated intimacy that is possible in their relationality with the intimate and the concrete—both inspiring ongoing conversations that are absolutely crucial for social change. Unmuting Rasa

The pandemic has seen a plethora of on-screen activity. While the radical potency of Rasnic Intimacy, defined by Max Symuleski note the necessary work of the intimate proximity and the desire to concretize impedes Rasa’s potential in the filmic medium. Yet, this might generate an intimacy on other registers—that are not necessarily of transcendent significance but have more contemporary social, political, and activist stance.

While discussing art work of the reputed queer artist, David Wojnarowicz, inspiring and inspired from the political organizing during the AIDS epidemic in the United States, feminist scholars Shannan L. Hayes and Max Symuleski note the necessary work of the intimate in maintaining a sense of vulnerability and openness afforded within the realm of the aesthetic (284). Bringing such an openness emanating from embodied practice to spectatorial labor indicates a “desire for a world in which sensible rejuvenation and doubt are embraced as necessary and valuable parts of collective world-building and political critique” (Hayes and Symuleski 271). Yet, such work is bound to entail further negotiation, conversation, and critique, as noted by Sarah Cascione’s report on the protests by AIDS activists against Whitney Museum’s memorialization of David Wojnarowicz’s art drawing attention to the ongoing nature of the crisis. The point I make here is that artistic conduits of Rasa, though they fail to address the traditional notion_referring to as an unmuting of Rasa. For too long, Rasa has been deployed for patriarchal powerplay as Kathak exponent Nisha Mahajan articulates succinctly in a newspaper interview. There was this notion that, in order to be able to present bhaav or abhinaya, if you did not preclude the radical possibility in totality. The radical potency of the performative effect—a simultaneous decline in the radical potential of transcending one’s ego through Rasnic Intimacy and raising the covert sensibility leads to a of what the performance of the filmic medium to at last be found worthy of this grand tradition bow down, kiss the ground bow down kiss the ground

Worthy of this grand tradition bow down, kiss the ground bow down kiss the ground

This is hardly the “art” you had dreamed of but the show must go on.

In closing, I reminisce with Wagh’s poem, “Why Sometimes the Show Must Not Go On,” to concur and celebrate the UNMUTE-ing of Rasa:

It’s not meant for all, they say this thing we call “art” this thing we call “art” You must be a fighter, they say, and you must be smart and you must be smart

If you become part of the circle you are in a pact you are in a pact

And if this pact’s ever broken only you have your back only you have your back

The field is full of competitors ready to pounce ready to pounce

Best to have a godfather or mother to show you around to last be found to last be found

Worthy of this grand tradition bow down, kiss the ground bow down kiss the ground

We must break you to make you they exclaimed and they believed them and you believed

A few pushes, wounds, and heartbreaks are all part of the deal

Your generation has had it easy, they said the things we endured the things we endured

Without a sound, a cry, even a whimper towards the greater goal towards the greater goal

Zip up now child and smile wide to be seen in the herd to be seen in the herd

Now swallow those pills with your pride your fears and your tears your fears and your tears

You sense your health and self shrinking, but the spotlight is on

This is hardly the “art” you had dreamed of but the show must go on.