



BODY, THE SHRINE

Created and performed by Ranee, Aparna, and Ashwini Ramaswamy
3 dancers, 1 crew (same day load-in)

[WATCH THE TRAILER](#)

In their first evening-length work as a trio, mother and daughters Ranee, Aparna and Ashwini Ramaswamy celebrate the power of song, dance, and poetry to incite change. The great *Bhakti* poets of India illuminated that spiritual equality superseded the burden of caste, and instead, they unabashedly colored themselves in the image of the sacred.

The Ramaswamys underscore the power of ancient forms reimaged to speak to the contemporary experience. Through Bharatanatyam, they explore the animating tension between the ancestral and the present moment, highlighting the fluidity between the secular and the spiritual. *Body, the Shrine* conjures a world where we can surrender to the vulnerability and empathy that can exist between all of us.

RAGAMALA IN THE PRESS

“Thrillingly three-dimensional... rapturous and profound. Ragamala shows how Indian forms can be some of the most transcendent experiences that dance has to offer.”

— *The New York Times*

“Ragamala imbues the South Indian dance form of Bharatanatyam with a thoroughly contemporary exuberance.

A visionary approach to an ancient form.”

— *Dance Magazine*

“Ranee and Aparna Ramaswamy, the mother-daughter team that heads Minneapolis’ Ragamala troupe, ground their creations in Bharatanatyam’s vast lexicon in thrilling detail.”

— *Financial Times*

“ ‘Ragamala fuses the traditional and contemporary, body and spirit. The dancing could be fierce as well as soft...light jumps and rapid bare-foot pounding punctuated the curving, gentle Bharatanatyam style of classical Indian dance, with its velvet footwork. At times the women would gaze into the audience with such a fiery focus you felt an irresistible pull.”

— *The Washington Post*

“Ragamala has become the standard bearer of a singularly successful kind of hybridity, merging ancient traditions into high-end productions that are hard to resist.”

— *The Huffington Post*

“A wholly magnificent piece of live art.”

— *The Chicago Tribune*

