

# A SACHI Invitation to East Bay Lunch & Spellbinding Theater



Photo credit: Amitava Sarkar | Image Courtesy: navadance.org

In a Continuing Series  
of Special Reflective Offerings

## SACHI

Invites You to  
A Group Visit to Experience  
A Multi-disciplinary Dance, Storytelling,  
and Visual Arts Performance

### Broken Seeds Still Grow

Presented by Livermore Valley Arts

Saturday, August 27 ♦ 3:00 PM

Livermore Valley Performing Arts Center  
Bankhead Theater, 2400 First Street  
Livermore, CA

#### Program Schedule

3 PM – 4.30 PM (90 min)

#### Broken Seeds Still Grow

Theater Performance

12.30 PM onwards

#### Demitri’s Taverna Lunch

2235 First Street, Livermore, CA  
(3 min. walk from Bankhead Theater)



#### Free Parking Garage

2350 Railroad Avenue, 1 block from Theater

#### Tickets

Lunch and Theater Performance  
(SACHI Benefit)

\$100 Per Person, Prime Seating

Special 50% discount, ages 21 and under

Early RSVP Recommended for  
Prime Reserved Seating

Best seating guaranteed for tickets  
purchased through August 17, 2022

#### Email

[info@sachi.org](mailto:info@sachi.org); Tel. 650-315-2095

“Broken Seeds Still Grow” harnesses the storytelling powers of the classical Indian arts of Bharatanatyam dance, Indian painting, calligraphy, and the spoken word to examine the 1947 Partition of British India, and its continuing impact on contemporary narratives for the South Asian diaspora – with a keen immersive engagement in experiences of Americans of South Asian descent.

San Francisco-based Nava Dance Theatre, under the artistic direction of choreographer Nadhi Thekkekk, and Oakland visual artist Rupy C. Tut jointly create a powerful performance that speaks to us all, across time and distance. Videos of Rupy Tut’s paintings and works of calligraphy provide the visual backdrop during the dancers’ performance.

Through Bharatanatyam dance and mixed visual media, the performance examines the immigrant experience, linking it to the displacement of their ancestors during Partition. This creative inquiry reflects on what it means to belong somewhere – both in relation to current events and political climate, and in relation to recent history. Partition was one of the most formative events in South Asia’s recent history, creating over 15 million refugees, and resulting in the loss of over one million lives. Thekkekk and Tut sourced eyewitness accounts from the 1947 Partition Archive (Berkeley, CA) and researched the current South Asian immigrant experience, linking these narratives of displacement to better understand how the feeling of displacement continues to shape identities today.

The show, titled *Broken Seeds Still Grow* is a tribute to stories of ancestors who faced displacement either through Partition or immigration, but continued to be resilient in growing wherever they found home. These stories of displacement remain crucial to preserve, understand, and share; they give us a glimpse into our individual pasts, while helping to understand our collective future.



Art Exhibit at the Bankhead Theater | Image courtesy: Livermore Valley Arts



**Nadhi Thekkekk** is the Artistic Director of Nava Dance Theatre, a bharatanatyam dance company based in San Francisco, California (USA). She believes that bharatanatyam, a culturally-specific, traditional art form has the potential to also speak to us as a modern medium to further understanding of place, identity, politics.

Nadhi’s art initiatives through Nava Dance Theater span a wide variety. While *Broken Seeds Still Grow*, a collaborative, delves into unheard refugee voices of the Indian Partition, the artist’s recent project engages the South Asian community in urgent social justice issues. Nadhi’s work has been supported by the NEA, California Arts Council, SF Arts Commission, Zellerbach Community Foundation, CHIME with Margaret Jenkins, and others.

Nadhi earned her PhD in Bioengineering from Rice University. She finds many parallels between the research and discovery process both in science and in performing arts. As a full-time dance maker and performer, she continues to apply the investigative process to the bharatanatyam work she creates today.



**Rupy C. Tut** is a painter dissecting historical and contemporary displacement narratives around identity, belonging, and gender. As a descendant of refugees and a first generation immigrant, Rupy’s family narrative of movement, loss, and resilience is foundational to her creative inquiries. Her work engages in strict practice of traditional materials and methodology associated with traditional Indian painting as she continues to add contemporary images and characters to a centuries old visual language.

The power of language and script inspires Rupy to create calligraphy that gives physical space and visibility to uncommon scripts.

Rupy lives in Oakland with her husband, daughter and twin boys.



**SACHI**  
Society for Art & Cultural Heritage of India  
[www.sachi.org](http://www.sachi.org)



[Watch](#)  
a short trailer for the  
Multi-disciplinary Dance  
Performance