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Editorial Column

Padmini Rangarajan

“If my generation is remembered for anything, it will be as the last one that remembers the world before the Internet.”

— Lev Grossman

The most recent lingo that I frequently hear, such as "DIGITAL" and "DIGITAL PUPPETRY," fascinates me. I get requests or inquiries about digital puppetry every day after that.

I still have a hard time comprehending and preserving the traditional puppetry form and the organisations involved, but now I learn something novel and intriguing.

I'm not sure if I have the ability to balance the two forms, but along the way, a concept known as "my puppetry" or "my puppet style" has developed.

When I researched digital puppetry in this setting, I had the impression that not only puppetry but also one's life and relationships had been digitised and framed.

In the course of my research, I learned

that digital puppetry refers to the manipulation and performance of digitally animated 2D or 3D characters and objects in a virtual environment that are created in real time by computers.

Digital puppetry is defined differently by puppeteers and computer graphics designers, but they all agree that it differs from typical computer animation in that characters are performed in real time as opposed to animated frame by frame.

Digital puppets are hand-drawn, animated characters that are performed by puppeteers in real time.

Unlike traditional animation, digital puppets can spontaneously interact with characters on stage, screen, and/or a live audience. When I view some of the humorous short films or other similar puppet-related digital technology, I'm in awe.

The Sid the Science Kid characters from the Henson Digital Puppetry Studio, the surfer-dude turtle from Turtle Talk with Crush (a well-liked Disney World attraction), and the floating Magic Mirror



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from Shrek the Musical are some of the most well-known examples of digital puppets.

Every park is theme based and so are the theatres.

With structural animation, 3D animation, motion capture technologies, and character animation all closely tied to digital puppetry with strings attached or strings held, the language of puppetry is evolving today.

“The whole world is a web of digital nest wherein a human and a spider share the web”

Padmini Rangarajan



Indian Puppetry

Putul Nach of West Bengal

Padmini Rangarajan, Sphoorthi Theatre STEPARC



An Ancient Traditional Puppet



A Robber Leader of
Alibaba Production

Indian puppetry has a long and illustrious history. Puppetry, usually referred to as a puppet show, is a well-liked performing art that canters mainly around the control of puppets for amusement. Puppetry used to be a crucial component of any village fair due to its well-liked and lucrative form of entertainment. Puppetry is truly a fusion art form that incorporates all forms of artistic expression, including dance, music, painting, sculpture, and storytelling.

This art form has a rich cultural legacy in West Bengal and is currently included in folk-theatre. This skill has been practised in the Bengali regions for ages and dates back to the 14th century. Rod puppetry, which is also sometimes referred to as Putul Nach or Naach, meaning dancing dolls, has a long history in West Bengal. According to the

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Children Artist



Bengali puppeteers, rods are just as durable as strings and provide string puppets with additional flexibility, visibility, and animation potential. However, we have only found a small number of persons in West Bengal's rural districts who are currently engaged in this art form.

However, modern puppeteers have modified the method and now use it to perform in urban areas. The bamboo used to construct a puppet is around two to two and a half metres long and one and a half metres tall. The puppets are made of a simple bamboo framework, which is plastered with a hay (dried grass) and rice husk paste to give it the desired shape. These puppets lack legs and are covered in clothing that fits the desired character output of the puppets, such as a sari or dhoti. As stated by a scholar in a research piece, some of these puppets weigh between 20 and 25 kg since wooden

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Biswamitra Harischanda

rods are used to build the Rod Puppet.

The elbows are equipped with strings that make operation simple and enable the dramatic movements that can be seen. The bamboo socket that the rod is inserted into to support the puppet is firmly fastened to the puppeteer's front waist. Behind a bamboo curtain, the puppeteers, each of whom is holding a puppet, perform. The puppeteers' movements while control the 24 Parganas. The traditional mythological and historical stories Rod puppets are frequently used to perform popular themes from the Ramayana, Satee Behula, Behula Lakhinder, Sonaidighi, Raja Harishchandra, and other stories.

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Nirapada and his Puppets



Thus, a critical examination of puppetry in different neighbourhoods reveals the pathetic reality in which this age-old practise is present. Due to its unequal rivalry with modern puppetry, which is currently mushrooming with the aid of the business sector, tradition puppetry is being stunted in its growth.

Although modern puppetry is quickly gaining popularity, it lacks the original flavour and charm. As according Professor Subho Joarder, Senior Fellow, CCRT, India, traditional puppetry should adapt its theatricality in presentation to the shifting concept and preferences of the audience in order to compete with modern

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Nrapada with a Traditional Puppet

puppetry”—Opines Moushumi. To transform the existing state of puppetry in West Bengal, however, a few earnest efforts from the government and puppetry experts have been made.

The West Bengal government's Backward Class Welfare Department constructed a museum at the Cultural Research Institute in Kolkata to highlight the exquisiteness of Bengal's puppetry tradition.

The museum wants to honour and recognise the accomplishments of these underrepresented puppeteers and puppet makers who have helped to preserve, advance, and preserve the legacy of puppetry in spite of their marginalisation.

Here, it would be great to know the information of one such Putul Naach Sangha or troupe from West Bengal, India. It is Satya Narayan Putul Natya Sanstha.

About we and our group SatyaNarayan Putul Natya Sanstha

Satya Narayan Putul Natya Sanstha of South 24Parganas, West Bengal is very Popular and it has carried forward the traditional from old Generations. This Puppet



Nirapada Mondal



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Theatre is operated by Rod, so it is locally called 'Dang-er-putul'(Rod Puppet). This Rod puppet has its origin form this district and symbolizes traditional rural cultures.

"My grandfather late Kangal Ch. Mondal founded the established and began stage performances in different places and thus he was successful in keeping alive our old heritage'-Says Nirapada Mondal

This establishment still continues its performance and now it is led by Sri Nirapada Mondal. Before him, his father Sri Haromoni Mondal performed on stage for about thirty years, but failed to attain much popularity due to lack of publicity and also for media like T.V, video that became a better mode of entertainment in the 1980's.

In this condition Sri Nirapada Mondal took responsibility of running the Rod Puppet. He started to implement now ideas to make Rod puppet more popular and

Abdulla & Morzina



Queen of Tusarmala Production



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regain its lost glory. To gain more skills and technical expertise he attended many workshops organized by West Bengal Government. He also worked under the guidance of Padmashree Suresh Dutta, Director of Calcutta Puppet Theatre. Sri Mondal participated as an artist in various states of countries and abroad as Nepal, Pakistan, Laos, Indonesia and Myanmar. He was successful in making Rod Puppet popular with the help of modern science and technology. He was also awarded The National Scholarship in 1997 by



Robber of Alibaba Production

India Government. His contributions in popularizing Rod Puppet are immense and commendable.

“Satya Narayan Putul Natya Sanstha” came into existence in the year 1939, on May 1st by the constant effort and indomitable will of some theatre (Puppetry) loving activists. Since its inception, it has been trying to do something for the noble cause of society and the burning issues of the modern World through stage presentations i.e. organising seminars, discussions with open forum, workshops, street plays etc... to promote Cultural heritage through Puppet Theatre.

Needless to say, that “Satya Narayan Putul Natya Sanstha” is known name in the history of Group Theatres, Just completed eighty three years and it has stepped on the threshold of eighty three years, but the passion for theatre and by its nonstop activities, has already created a niche in the arena of Performing Arts.

“Satya Narayan Putul Natya Sanstha” started felicitating theatre workers including veteran and young Actors /Directors/Playwrights every year for their excellence in the field of Puppetry theatre.

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About our Productions (Actors – Nirapada Mondal & group since 1939 :

Inception of the Group

Since its inception, it has been trying to do something for the noble cause of society and the open workshops, street plays etc... to promote Cultural heritage through Puppet Theatre based on our famous popular epics. No such chronological record could be maintained due to ignorance of forefathers.

However, from the year 1994, a chronological record could be maintained and we owe to renowned Puppeteer Padmashree Suresh Dutta of Calcutta Puppet Theatre, Kolkata, for his guidance.

Since 1994 : Puppet Plays performed are:

1. "NATUN JEEBAN": Written by Padmashree Dsuresh Dutta: Script and Director, Nirapada Mondal. (Based on Drug Abuse)
2. "MUKTI CHAI": Story & Direction by Nirapada Mondal. (Based on Religious Harmony)
3. " Asikhar Avisap": Story & Direction by Nirapada Mondal.(Based on "SARBA SHIKHA AVIJAN)
4. " Satyer Thikana": Story & Direction by Nirapada Mondal. (Life of Handicaps)
5. " Alor Sandhan": Story & Direction by Nirapada Mondal.(Cast conflicts)
6. " Raja Harishchandra": Written by Brajen Dey: Script and Direction – Nirapada Mondal.(Based on a ancient king's Social responsibility)
7. "Nabab Sirajdaulla": Direction & Script by Nirapada Mondal. (Based on Historic era of India)
8. " Rajlakshmi": Direction & Script by Nirapada Mondal. (Based on Indian epic Ramayana)
9. " ARANYA RODON": Direction & Script by Nirapada Mondal. (Based on protection of Nature)
10. " Satyer Joy": Direction & Script by Nirapada Mondal. (Based on Aesop tells):It is a



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Child Drama.

11. "Viswajoyee: Script by Jotirmoy Dey Sarkar and Vivekananda" Direction by Nirapada Mondal.
12. " Selfish giant":Script by Nirapada Mondal. (Based on story of Oscar Wilde)
13. " Tutu o Bhuto":Story by Pritha Bal: Script & Direction- Nirapada Mondal
14. " Mongli": Story by World Dysney: Script & Direction- Nirapada Mondal
15. " Juta Abiskar": Story by Rabindranath Tagore: Script & Direction – Nirapada Mondal
16. " Kathuria & Jala Devi: Script & Direction – Nirapada Mondal
17. " Purusatam": Script & Direction- Nirapada Mondal. (Based on Indian Epic "Ramayana")
18. "Alibaba": Script & Direction- Nirapada Mondal.Based on Arabian Epic
19. "Jungle Putra": Script & Direction – Nirapada Mondal based on the Disney's renound story, "The Jungle Book"
20. "Seetar Patal probesh": Based on the End Part the Episode of Ramayana (Short play), Script & Direction – Nirapada Mondal
21. "Tusarmala" Based on foreign fables, Script & Direction – Nirapada Mondal

Besides the above, we produced a couple of Puppet Dramas and staged successfully. Satya Narayana Putul Natak Sanstha has published a Book in Bengali Vernacular named "Putul Nacher Itihas Annyesha"(2nd Edition) written by Nirapada Mondal on 26th January, 2022 on the occasion of Republic Day at Fanindra Bimola K.G. School based on world and Indian Puppetry, versions in English & Hindi are in process to be published and shall appeal to the concerned Official of Ministry of Culture, Govt of India for financial assistance for the same.

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Acknowledgement: Dr. Moushumi Bhattacharjee Chowdhury whose extensive work on Puppetry of Assam is remarkable.

Padmini Rangarajan

Sphoorthi Theatre STEPARC



Robber



Siraj ud doulla

Artist of the Month

Surinder Shanker Anand

ABOUT ARTIST

I am Surinder Shanker Anand and I live in Chandigarh – the City Beautiful, situated in Northern India at Shivalik foothills. Since childhood, I was blessed with innate artistic abilities. As a kid, at the age 3, I used to draw on the cement floor using colored medicine tablets and chinks. My school copies and books in the school, were always filled with pencil and pen sketches. Some of my childhood paintings was preserved by my Mom, which is part of my portfolio.



ART IS MEDITATION

Art is more of a happening, a meditation, where subject and object merge into each other, and one transcends the concept of time, space and unit. It's amazing that this phenomenon takes place when the entity "i" is not present at all. Anyway, though I enjoy this creative happening, the manifestation may be enjoyed by others. During this journey, I have received innumerable awards, accolades and blessings.

MY SUBJECT

My artistic expressions are engaged with the subjects related to humans' portrait and body dynamics, nature and spirituality. I like to sketch using pencil, charcoal, watercolor, acrylic, pastel, oil and digital tool such as Wacom Cintiq Pen/Tablet, CorelPainter, CorelDraw, Adobe Photoshop, After Effects, Adobe Premier, 3D Max and

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ZBrush etc. to create digital artwork.

SHANKY STUDIO

Passion in visual arts lead me to start Shanky Studio, offering a wide range visual arts services such as personalized portraits, customized paintings, digital design and one-to-one visual arts classes, both face-to-face classes and online visual art classes.

I have conducted visual arts & craft workshops for Elante Mall and The North Country Mall / VR Punjab and various schools in and around Chandigarh. Some of the activities were directly conducted by me for Marvel Worldwide Inc., Mattel Inc. (Barbie), Rovio Entertainment Ltd. (Angry Birds), Hamleys Toy, Hasbro Inc. (My Little Pony) and Cartoon Network (Dexter's Laboratory).

Shanky Studio is also engaged in various CSR activities such as free visual art class, visual art exhibition at no-profit and no-loss basis and free sessions design career counseling. One can take a 360-degree virtual tour of Shanky Studio and experience the environment and facilities at www.shankystudio.com

MY PROFESSION

I am software professional, having over 35 years of experience in the IT, primarily in



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Analysis/Design, Software Development, Delivery, Project Management and rest of the phases of SDLC. I have worked at on-site with American Express (TX, USA), Nekema Inc (NJ, USA), Premier Inc (NC, USA), Syntel Inc (MI, USA), Ranbaxy Laboratories Ltd (Mohali, India) and Semiconductor Complex Ltd (Mohali, India); and managed various on-site/off-shore Global IT projects. I am Masters in Economics from Panjab University, Chandigarh, India, with Post Graduate Diploma in Business Management. For more details please visit www.eSolutionSpace.com

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OTHER INTERESTS

Apart from my profession and visual art, I have a keen interest in swimming, astrology, photography, ancient scriptures and spirituality. I have also authored a book on Patanjali Yoga. You have a great time!



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HOW TO BE SUCCESSFUL FREELANCE ARTIST OR DESIGNER?

The dream of an artist is to follow their passion and establish themselves as a freelance artist, boosting their creativity and giving them the ultimate freedom (i.e. work from anywhere / anytime and at your own terms), which is the pre-requisite for a creative environment.

However, before you take a leap in this direction; you must understand the critical success factors involved in the visual art business, which has typical and unique characteristics.

Let us explore various aspects, which can help you to establish your dream career as a freelance artist –

Identify your Product / Services

Define your products and services, based upon your strengths and skills. You may decide to have following multiple products / services in your portfolio –

1. **Education:** If you love teaching and good at explaining concepts related with visual arts, you can start your own visual art training school and impart visual art training to the students pursuing careers in visual art and design such as architecture, NID (National Institute of Design), NIFT (National Institute of Fashion Technology); hobbyists such as housewives, youngsters and kids. You may supplement your income as a part-time art teacher in animation institutes, art institutes, schools and colleges. Apart from face-to-face services, you might want to consider offering online training services and tap the Global market. Online teaching is gaining immense popularity, because one can learn while sitting at home at self-paced with connivance of anytime and anywhere. Above-mentioned services should give you a regular income to break-even your expenses, and may also lead to decent profit.



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2. **Workshops & events:** You can conduct fun-filled workshops for school students, communities, kitty parties, birthday parties and corporate events.
3. **Paintings:** Try to sell customized or ready-made paintings using graphite sketches, soft pastels paintings, charcoal drawing, acrylic colors paintings, watercolor paintings, glass color paintings, oil color paintings and digital paintings. For bulk retailing of your artworks, get in touch with commercial art galleries and architects who are involved in interior designing of offices and homes.
4. **Portrait:** Offer personalized portraits or caricatures services to the customers. Offer hand-drawn portrait from picture, live portrait sessions, caricature and painting sessions for weddings and corporate events such as team building activities and product launch events etc.
5. **Visual merchandise:** Extend visual merchandising services such as wall paintings, graffiti, wall art and theme-based decoration services for various occasions at shopping mall decoration, show room decoration, cafés / bar decoration and offices decoration. Shopping mall decoration in Mall includes mall facade, entrance arch, center piece, main stage, drop down for large atrium and drop down got food court.
6. **Pre-press print media:** Offer illustrations and digital art services for print



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media such as visiting cards, letterheads, posters and website graphics etc.

7. **Handy-craft:** You can explore business related with customized gift and utility handy-craft items like name plates, pen stands, photo frames for gifting purposes for various occasions like anniversary's, birthday's, marriage's, along with festivals like valentine, Diwali and new year etc.
8. **Curation:** If you have managerial capabilities, try to curate group / solo visual art exhibitions for the fellow artists and sell their paintings on commission.
9. **Art restoration:** Art restoration is highly paid job, which includes touching up, cleaning and repairing the damaged portions of the artwork.
10. **Art therapy:** Get in touch with psychiatric / counselors and treat their patients with therapeutic art sessions. Visual art sharpens focus, cultivates patience, increases happiness, manages emotions and reduces stress. It activates both sides of the brain and helps in improving positive attributes and faculties. Creating and viewing art triggers a surge in feel-good chemicals i.e. Dopamine,



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Serotonin, Oxytocin and Endorphins.

Other important points to remember are to have an optimum product / service mix, which will help you to break-even your monthly expenses. Focus on B2B (business to business) business as B2B services generates more income as compared to B2C (business to customer). Also, keep abreast with the latest technology and emerging techniques; and invent new products / services, which can support your business consistently in the end.

Define Your Marketing Plan

From survival to prosperity, Marketing is the lifeblood of your business. For marketing, you have to adopt the right mix of direct (i.e. directly influencing consumers' buying decisions) and indirect marketing activities. As compared to indirect marketing, direct marketing activities involves more efforts, is less expensive and more effective in converting the leads into business. Below are some ideas to



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market your services –

1. **Visual art exhibition:** Participate in the visual art exhibitions and create your network with artists and potential customers.
2. **Digital marketing:** Display your portfolio on your website, social media and popular web portals such as Facebook, Twitter, Tumblr, Deviantart, Behance, Instagram and LinkedIn etc. Engage your audience on social media such as Facebook, Twitter, Tumblr, Deviantart, Instagram and LinkedIn etc.
3. **Demo workshops:** Conduct free demo workshops in schools, community centers, parks and localities, where client are present in clusters.
4. **CSR:** Associate with big brands, NGOs and organizations involved in CSR (Corporate Social Responsibilities) activates related with visual art.
5. **SMS & email:** Allocate some budget for SMS and an email campaign, which can help you in spreading a word around.
6. **Pay per click:** Avail PPC (Pay Per Click) advertisement services from Google and commercial Social Media platforms. Identify occasions and target your advertisement to the right customer segment.
7. **Work from online Portals:** Create your profile on commercial web portals and explore jobs such as 99design, Behance, Etsy, Guru and Upworks etc. and sell your products /



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services online.

8. **Indirect marketing:** For branding, try to allocate nominal budget on indirect marketing activities such as newspaper advertisement, posters, hoardings, banners and event sponsorship.
9. **Competition:** Participate in competitions, demonstrate your artistic capabilities and make connect with like-minded people.

It is important to bear in mind that you should have focus on your core business, and avail digital marketing and website design services from an expert. Digital marketing double-edged sword and one wrong step can lead to irreversible damage. It is worth investing money with digital marketing professionals.

Most of the services in the visual arts industry are intangible in nature. Therefore, to increase the conversion ratio, substantiate sales pitch with relevant physical evidence such as business rating (on Google Business and other web portals), YouTube, portfolio, testimonials, infrastructure, facilities, delivery methodology, results and references from other customers.

Price of your Product and Services

Price should be neither too high nor too low from your competitors. Make customer comfortable by offering flexible and staggered payment terms. In the initial phase of marketing, you may offer a discount or a trial offer to attract

"The whole experience of being with and learning from Shanker Sir was brilliant. The whole concept of from ideation to visualization to manifestation becomes smoother. If you have other intellectual subjects to talk about along the way, your art sessions will be a whole lot of fun."



Kanika
India

"A welcoming, patient and engaging teacher. In 4 hours, I produced (with a bit of help!) a portrait that was better than anything I'd drawn before. Portrait drawing is a passion for Surinder and it shows in his commitment to his students and his work."



Matthew Luchins
USA

"Respected Sir, you are a human truly blessed with the purest form of artistry and such passion of drawing, sketching, painting etc. Sir, you are an inspiration for a thousand aspirants like me who would be really honored and blessed even if we could get just 10% of your skills. You are an asset to the society and angel for budding artists by giving them opportunity and honing them in best possible ways. Thank you Sir."



Sanya Pritanjali
India

"Shanker have vision to teach art and science to kids at same time. Every class he teaches new ideas and perceptions to kids is really amazing talent. Shanker teaches for both of my kids 8 year and 4 years through Skype i.e. online classes. Shanker give such a dedication to my kids and do suggestions if there is any improvements immediately. We are so blessed to have him."



Haritha Nara
USA

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customers and establish your business in the market. But in long run you should not slash your prices and compromise on quality. Costing of a product / service / project can be decided on either "Time & Material" or "Fixed Bid" price method. It is always good practice to add a buffer to the standard price and set aside money to cover unexpected costs during the art process.

Have a Solid Delivery Methodology

In creative industry, it is not uncommon to face a situation where projects stretch way beyond planned timeline and cost. A foolproof methodology ensures that the quality is met and the target dates are not missed, resulting in high customer satisfactions. Try to gain a strong word-of-mouth for your products / services, which will decrease customer acquisition costs and will also give you repeat business from happy clients. Make sure that your business policies, terms & conditions, refund, after sales services are effectively communicated to the customers.

Conclusion

So roll up your sleeves and start creating a detailed plan of action by considering above tips. Have patience, work diligently, offer quality services to your clients and reward yourself with dream career as a freelance artist!



FAITH-ANN CHESTER-INNISS

I am a 41-year-old Secondary School teacher of Social- Studies and Geography, a self-taught, International Puppeteer, Counsellor, and a prospective 2022 graduate of Social Work at the University of Guyana.

I grew up in a very small, nuclear family. I have two siblings and I am the eldest and the only girl. I was born in the city of Georgetown but spent my formative years in the countryside/urban community in Calcutta, Mahaicony, East Coast Demerara. I am a lover of nature and relish in the fact that I embrace elements of my life as a "country girl".

My interest in bringing inanimate objects to life was sparked at a tender age. I vividly remember sitting on the floor as I drew cartoons, in the countryside. To this end, I pursued a Diploma in Cartooning from the United States of America, with the financial aid of a family member, who saw my talent on his visit to Guyana.

After I realized there were no Cartoon Animation schools in my country I resorted to Puppetry. I held my first Puppet show in Canada in 2009, after purchasing a book on Puppetry. My fascination with puppets, the compelling desire to pursue Puppetry, combined with my strong sense of creativity grew as a result of this purchase.

I traveled to Jamaica in November 2013, joined a



FAITH-ANN CHESTER-INNISS

Christian ministry, TruPurpose Ministries, created my own puppets by hand and traveled across Jamaica to showcase the artform to adults and children alike, teaching them core values such as honesty, humility, gentleness and so on. As a result of this well-received experience, I completed at least 15-20 puppet shows, as much as four shows each month to an audience of at least 40 people. In December 2012, I designed new puppets and set and performed to an audience of over 300 persons at a concert in Jamaica.

After hearing of my skill, I was asked to participate in Read Across Jamaica Day which spilled off into my facilitating a Puppetry Workshop to seven (07) teachers at the St. Richards Early Childhood Education Centre in Jamaica, on 22nd June, 2014. At this workshop I taught teachers the Art of Puppetry and its use in the classroom, with the assistance of Ms. Denise Simpson, a Counseling Psychologist

and Lecturer attached to the Department of Sociology, Psychology and Social Work, UWI, Mona Campus.

In 2016, UNIMA granted me a scholarship to study in Brazil, under Professor Miguel Vellinho "The Unusual Body"-Theatre of animation. That experience has been etched in



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my mind, yearning for more information. Indeed, the opportunity was a life-changing one. One of the best experiences that I have had in my entire life, in a foreign country. As a result of this experience given to me by UNIMA I have been doing Puppetry and storytelling at home and abroad. Most noteworthy was my work, with Yasmin Bowman, in 2017, at the Ministry of the Presidency, and the collaborative effort between the Office of Climate Change and the Caribbean Youth Environment Network Climate Change Awareness among Nursery Pupils and Kids Zone. During my performances at the Nursery schools, the pupils were engaged in Climate Change activities. In the latter, I used shadow puppetry to an audience of various age groups to depict the challenges experienced by sea creatures due to man's pollution of our waters.

I have been immersed in various workshops on online, these included, Toy Theater with John Bell and Virtual Puppetry Residency with Tom Sarver.

FAITH-ANN CHESTER-INNISS

The Women's Suffrage Toy Theater Workshop in 2020 with Professor Bell, allowed me the privilege to study and perform the life of Sojourner Truth, born Isabella Baumfree, an unschooled woman who escaped a miserable life of servitude, rape and abuse, to being hailed an African-America abolitionist, civil rights activist, evangelist and author (who spoke out against discrimination and in favor of woman's suffrage and agitated for black people to be able to fight for their own freedom).

Secondly, Virtual Puppetry Residency, the brainchild of Tom Sarver, artist and puppeteer from Pittsburgh, Pennsylvania, USA, allowed me the opportunity to be a part of Seasons 3 and 4. These residencies connected puppeteers throughout the world, by sharing their knowledge during critique sessions for production.

As a prospective graduate from the Social Work Program at the University of Guyana, in December 2022, I intentionally focused my energies on highlighting the issue of sexual abuse, stemming from regions across Guyana, during the onslaught of the Covid-19 pandemic and the effects of children being left at home, under the theme "Puppets in Protest". Here



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puppets were used to depict the tragedies of child sexual abuse in a riveting and emotional performance, the fight for justice and the imprisonment of the perpetrator, the emotional scars experienced by the 10-year-old victim and the healing process to bring the victim to a point of normalcy. These two productions are to date among my greatest achievements.

I currently operate and manage 592 Puppets+, which aims to "educate, stimulate, and inspire." This business seeks to cover the range of puppetry development from training workshops, the construction, and manipulation of puppets, volunteering/mentoring in puppetry, to the sale of puppets. My business affords me the opportunity to perform in various parts of my country and to a variety of audiences.



“Dhanak”

Unity in Multi cultural diversity -my experience

Ms. Sakshi Sharma



My experience with "Dhanak- Unity of diverse cultures" is one of my best memories till date. My participation in this workshop did not begin on July 22; rather, it began four to five months ago when I received a call from Arpita Srivatsava asking me to join the Dhanak coordination team. I started attending online meetings, about once every 15 to 20 days. This was the first national workshop of IPTA (Indian People's Theatre Association) that was totally planned and run by youths of IPTA. I gained a lot of knowledge throughout the entire process, including cooperation, workshop design, crowdfunding, and many other skills that weren't just creative.

Our coordination team's ability to make choices democratically was one of its best qualities. Everyone had the opportunity to speak and share their opinions. We reached out to colleagues from multiple states while planning this workshop. We also held a few online events, such as a Labour Day programme, a poetry recitation event, and a session on gender issues. All of these initiatives were successful in fostering an

“Dhanak”

Unity in Multi cultural diversity -my experience

Ms. Sakshi Sharma



atmosphere conducive to this training and keeping participants interested. For the first time, we now have a database of youth from various states of the nation, which contains information about their creative interests. It also significantly contributed to strong relationships among the coordination team.

Prior to our journey, we had a meeting with senior colleagues and notable members of IPTA Chhattisgarh. In this meeting, the youth members along with the senior members Rajesh Srivastava, Usha Atheley, Arun Kathote, and Manimay Mukherjee were present. Our senior comrades encouraged us to participate in this workshop diligently and sincerely. I was given the opportunity to lead the Chhattisgarh's team. It was a pleasure witnessing the sincere participation by our team. The proactive engagement by our youngsters was appreciated during the whole workshop. The young artists from our team who joined us in this workshop were Chitransh, Narendra, Srikanth, Ankit, Kishore, Aryan, Shobha, and Alok.

The programme included attendees from several different states, including Kerala, Delhi, West Bengal, Bihar, Madhya Pradesh, Uttar Pradesh, Chhattisgarh, Jharkhand and Telangana. Numerous experts led activities and performances in their own domain. Rakesh Veda – National General Secretary of IPTA, joined as an expert in writing and drama, National Vice President Tanveer Akhtar provided training in acting, improvisation, and drama. Along with them, National Executive Member Veda Rakesh, also joined as an expert in western theatre and took part in the play's

“Dhanak”

Unity in Multi cultural diversity -my experience

Ms. Sakshi Sharma



improvisation session.

Mr. Himanshu Bajpai, a Dastangoi artist, folk music and folk art experts Mr. Baijnath, Mr. Brijesh, and Mr. Nisar Ali, puppeteer Ms. Padmini Rangajan, science and culture expert Mr. Amitabh Pandey, and social activists Mr. Deepak Kabir were among the well-known experts we had as our resource persons. Throughout the workshop, they continued to interact with youngsters and provided guidance in various ways.

I watched Dastangoi for the first time. I am fascinated by this artform and was pleased to see my friends', Anula and Mrigendra's, performance.

Along with this, our comrades worked on the music alongside Baijnath ji and Brijesh ji. It's amazing to see the energetic production and presentation of folk music.

People got the opportunity to experience Chhattisgarh's traditional folk art 'Nacha' by Nisar Ali. He also directed an innovative play that combined folk arts of Kerala and Chhattisgarh with actors from both states and Madhya Pradesh. They presented a play in Chhattisgarhi dialect based on a Kerala folk song. In addition, Padmini Rangarajan, a performer from Hyderabad, gave a stunning performance with puppets on gender issues. In addition, she imparted puppet-making skills to young IPTA members as well as Daltongaj's school children, allowing us to view a variety of exquisite puppets. Throughout the session, her involvement was impressive, and on the last day, she expressed her desire to join theatre activities. Also, we were joined

“Dhanak”

Unity in Multi cultural diversity -my experience

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by girls from Little IPTA Lucknow. They were all teenage girls who participated with great enthusiasm. They did poem recitation by using Puppets that they made during this workshop under the guidance of Padmini ji.

In addition to this, I had the opportunity to

moderate a discussion on gender issues with Varsha and Mrigendra. We realized the necessity of conversations around gender issues after observing the curiosity of our attendees during the workshop. Considering the vastness of this topic, we have decided to continue such conversations on a regular basis.

Further, after Amitabh Ji's significant presentation on Science and Culture, I spoke to him extensively. We addressed the necessity for clear communication and an effective presenting style to make science understandable to the general public. This will help our coworkers, as well as our audience with non-science backgrounds to understand the scientific ideology. The final session included Deepak Kabir ji, we had discussions on various topics, mostly focusing on gender issues and about connecting youth and women with IPTA and providing them the required space.

Plays, songs, puppet shows, dances, and poems created during the workshop were performed on the last day. I had the opportunity to host the stage alongside Shekhar Mallik on this occasion. After watching all the presentations, I was very glad as our goal, "Unity of Diverse Culture" was so well represented in each performance.



"Dhanak"

Unity in Multi cultural diversity -my experience

Ms. Sakshi Sharma

The whole workshop was organised by the Co-ordination team and the entire Daltonganj IPTA unit. Everyone was amazed, especially with the way the meal was set up. I recall that on the final day, we arrived at the bus stop without any food, but then Upendra Ji unexpectedly rode up on



his bike carrying food packets for all of us. Arpita didi also arrived with cakes and cookies. Shailendra Ji showed his love and support and frequently remarked – "Watching you folks work so hard makes my heart very happy."

In addition to this, all the friends of Daltonganj IPTA, including Ravi, Ghanshyam, Anubhav, Shashi ji, and Prem Prakash ji, were excellent hosts. I salute and extend my warmth to all our comrades.

In the end, I'd like to close with deep admiration and joy. This workshop was a huge success and achieved its goals of fostering friendship and communication among the youths of IPTA from across the nation. We have always worried about the language barrier. It would be inaccurate to claim that we totally succeeded in removing that language barrier but it is true that we are moving in the right path. With the heartfelt friendships and performances together, the language barrier between the friends of Kerala and Chhattisgarh was no longer an obstacle. I saw hope for the future in the way they were interacting and cohabitating. The majority of the participants have expressed a wish to attend similar workshops in the future. The next workshop's

“Dhanak”

Unity in Multi cultural diversity -my experience

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location has been discussed by our friends from Madhya Pradesh. We hope it will happen soon. It was very difficult to say bye to our friends. Going back home was not that easy.

Even after writing in such length, I am not satisfied. It was a lot of joy working with the coordination teammates. The friendships we formed with the young colleagues from all over the country will live in my memory forever. I genuinely hope that our friendships will continue and grow in future. I really appreciate the hard work and friendship of our coordination team members Arpita Shrivastava, Vinod Koshti, Varsha Anand, Manish Shrivastava, Rajneesh Sahil, Sachin Shrivastava, Vijay, Shekhar Mallik, Jyoti Mallik, Mrigendra Singh, Ravi Sharma and others. We will hopefully do a lot more work together in future.



Obituary

Shri. Ranbir Singh

Ranbir Singh, a veteran theatre performer and the senior working president of the Indian People's Theatre Association (IPTA), passed away on August 22, 2022 at a local private hospital following a protracted sickness affecting his kidney and other important organs, a family member said. Ranbir, who died at age 94, was born and raised in Rajasthan. Ranbir Singh, who was born on July 7, 1929, in the Rajasthani town of Dundlod in the Jhunjhunu district, first attended Mayo College in Ajmer before graduating from Cambridge University. In 1949, after arriving back in India, he travelled to Mumbai to appear in a few



Bollywood movies. He moved to Jaipur in 1953 and started a theatre company there. He both directed and performed in a number of plays.

He travelled to Delhi in 1959 to create the Bharatiya Natya Sangh, whose chairman was Kamla Devi Chattopadhyay. In Delhi, he also founded the theatre company Yantrik. He travelled to Mauritius in 1976 to serve as a theatre advisor.

Ranbir Singh eagerly embraced the IPTA's revitalization and reorganisation in the 1980s. He attended the Agra convention in 1985. He was chosen as the organization's vice president at the Hyderabad conference in 1986. Ranbir Singh took over as IPTA's

Obituary

Shri. Ranbir Singh

national president after AK Hangal passed away in 2012 and held the position till the end.

Ranbir Singh, in addition to his work in acting and directing, is a prolific Hindustani playwright. His most well-known plays include Tanhai ki Raat, Amrit Jal, Mirza Saheb, Mukhauton ki Zindagi, and Sarai ki Malkin. His works in the area of cultural history, however, are his most significant ones. He published a great deal about Indian theatre history. He meticulously researched the development of Parsi theatre as well as the history of Sanskrit theatre. Ranbir Singh uses samples from several plays in his book on Parsi theatre to show how new methods, fresh terminology, and fresh themes are used in this form of theatre. Additionally, he has shown how playwrights were able to get beyond British censorship and write

subtly against colonial control. R. Singh has also written on Indian Theatre coverage about Indian Freedom struggle and depicted through theatre performances.

----OM SHANTHI----

पारसी थिएटर के बहुत बड़े पैरोकार थे रणवीर सिंह



पटना. रणवीर सिंह के निधन से देश ने पारसी थिएटर के जानकार और इस सांस्कृतिक विरासत के पैरोकार को खो दिया है. यह बातें इप्टा के राष्ट्रीय अध्यक्ष रणवीर सिंह के निधन पर शोक व्यक्त करते हुए बिहार इप्टा के महासचिव तनवीर अख्तर ने कही. उन्होंने कहा कि रणवीर सिंह ने पारसी थिएटर को उसके मौलिक रूप के साथ रंगकर्मियों को दर्शकों के सामने लाया. वहीं इप्टा पटना के अध्यक्ष प्रोफेसर उषा वर्मा ने कहा कि रणवीर सिंह ने राष्ट्रीय और अंतरराष्ट्रीय मंच पर इप्टा आंदोलन को प्रमुखता के साथ प्रस्तुत किया. मौके पर राष्ट्रीय सचिव मंडल के फीरोज अशरफ खां भी मौजूद रहे.

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Diploma in Puppet Therapy Spanish 2

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Events of the Month

Puneet Madan, Social Substance conducted workshops at Sec 15 and Sec 44 of Chandigarh

एक्रेलिक कलर्स से फ्लूड आर्ट करनी सिखाई



Workshop

सेक्टर-44 में फ्लूड आर्ट वर्कशॉप आयोजित की गई। इसे सीनियर आर्टिस्ट पुनीत मदान ने कंडक्ट किया।

फिटी रिपोर्टर | चंडीगढ़

सोशल सब्सटांस ने सेक्टर-44 में फ्लूड आर्ट वर्कशॉप का आयोजन किया। इसमें बताया कि "फ्लूड आर्ट" उन लोगों के लिए फायदेमंद है, जो ब्रश और पेंट से ड्रॉ नहीं कर पाते। इसे सीनियर आर्टिस्ट पुनीत मदान ने कंडक्ट किया। इस वर्कशॉप में सीनियर सिटिजंस, रिटायर्ड

प्रोफेसर और स्टूडेंट्स ने हिस्सा लिया। पुनीत ने बताया- आर्ट कैसा भी हो उससे क्रिएटिविटी बाहर आती है। इसके लिए लिक्विड एक्रेलिक रंगों को कप की मदद से कैनवास पर डाला जाता है और एक लेयर बनाकर उसे टिल्ट यानी टेढ़ा किया जाता है। जिससे उसे अलग इम्पैक्ट मिले। कोशिश रहती है कि लेयर्स बनाने के लिए वैसा ही पैटर्न इस्तेमाल किया जाए जिस तरीके का चाहिए। इसमें अलग-अलग डिजाइन बनाने के लिए गुब्बारे, स्पैचुला, स्ट्रॉ और टूथपिक्स का इस्तेमाल किया जाता है। यह मीडियम सीनियर सिटिजंस और उन लोगों के लिए फायदेमंद रहता है, जो किसी डिसेबिलिटी का शिकार है।



Events of the Month

Puneet Madan, Social Substance participated in workshop organized by Camlin



social substance

75
Azadi Ka Amrit Mahotsav
75th Anniversary
of India's Independence

जय हिंद

Patron in Chief
Prof. Raj Kumar
(Haryana Vice-Chancellor)

Patrons
Prof. Jagtar Singh (DSW)
Prof. Roopali Garg (DSW-W)
Prof. Ashok Kumar (Associate-DSW)

By
Dr. Nidhi Gautam

Aug 14, 2022 4 PM

**A Friendly Competition
For inmates of
Girls' Hostel 5**

Panjab University Chandigarh

Honourable Judge
Mr. Puneet Madan
An artist of International Repute

1. Rakhee making
2. Rangoli
3. Umbrella painting
4. Pot painting
5. Face painting

facebook.com/groups/socialsubstance

Events of the Month

Journey of Puppets to Animatronics
Lec-Dem Session
For Teachers and Students
by PNA The Puppet Theatre Chandigarh
at Doon International School, Mohali
on Aug 26, 2022



B K BIRLA CENTRE FOR EDUCATION
(Bharatiya Birla Group of Schools)

ART - Strive to Create 2022

COTTON WORKSHOP

Saturday 27th August, 2022 at 8.40 am -11am
On zoom

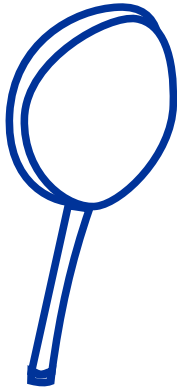
Events of the Month

Kids from community being taught through Art





Creative Corner:



Use the given symbol/ figure as a reference and complete a meaningful picture

This is open for kids between the age group of 5 to 14 years.

Use the symbol/ figure as a reference and complete a meaningful picture.

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class, School, Place and State

Contact number to

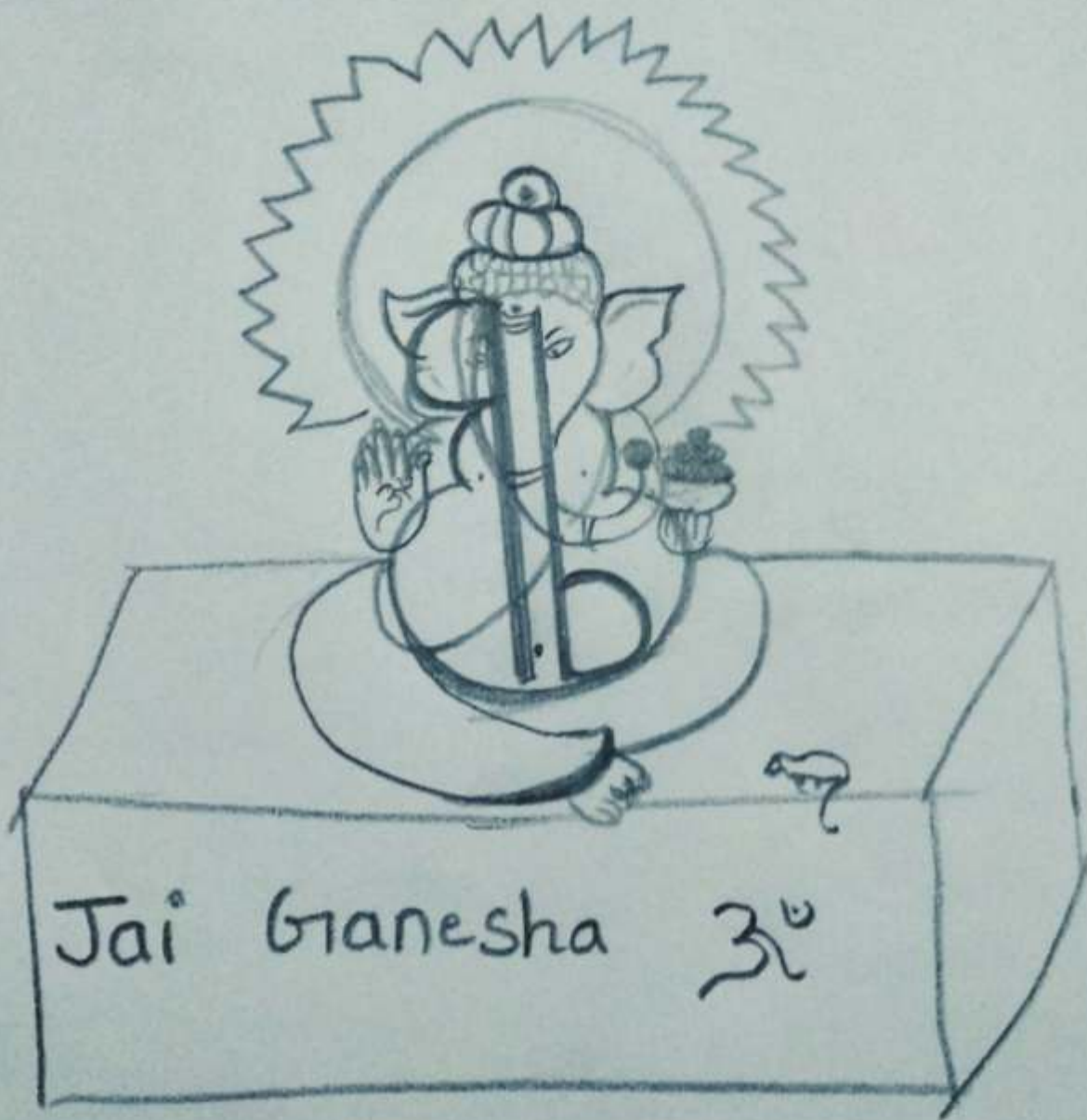
puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Sep 23, 2022



Creative Corner:



Art by

Name: M. Sahasra Reddy

Age: 12 years

class: VII

School: Meridian School vppal.

Location: Hyderabad.

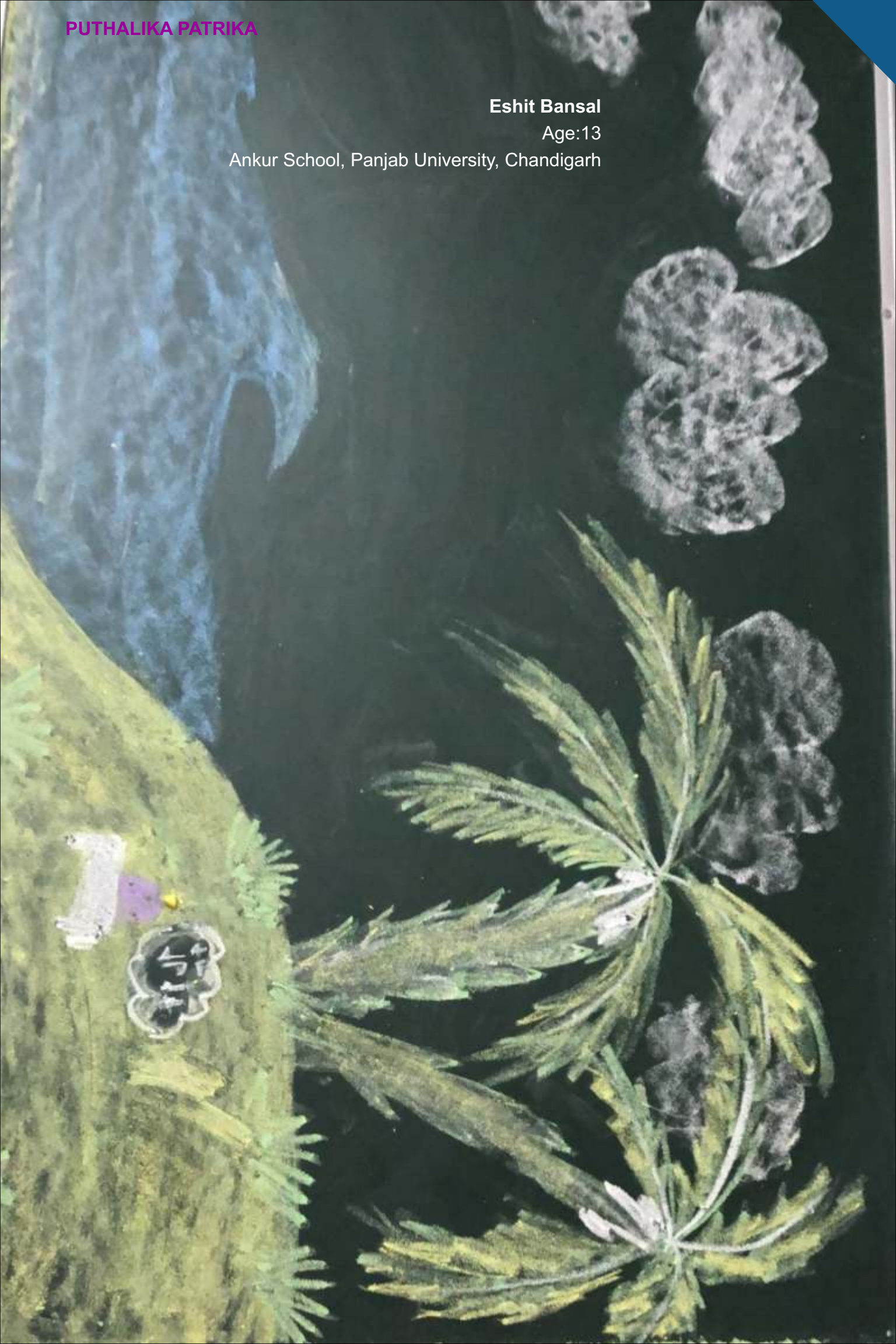


Dishant Bansal
Age:11
Ankur School
Panjab University
Chandigarh

Eshit Bansal

Age:13

Ankur School, Panjab University, Chandigarh



Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



WASTE TO WEALTH TIPS

Honey bee

Materials required

- Tin can
- Empty water bottle
- 2 bottle caps of same size
- 4 buttons of same size
- Jute rope
- Acrylic paint yellow and black
- Black marker
- Fevibond

Step 1 : Paint the tin can with yellow colour. When it dries make stripes from black paint.

Step 2 : Drill one hole at the top of the can for hanging the bee and four holes at the bottom for the feet

Step 3 : Take 4 equal pieces of the jute rope, tie them to the tin can and fix the buttons at the bottom to give them the shape of feet.

Step 4 : Cut two heart shaped pieces from the plastic bottle and stick them on top of the tin can.

Step 5 : Make eyes using the bottle caps and draw a smile using the black marker.

Step 6 : Tie a rope at the top and hand your honey bee on a tree.



Deeksha Jain

Age: 6 Years

Delhi Public School, Chandigarh

For Subscription please contact at

puthalikapatrika@gmail.com



Participate in **PUTHALIKA PATRIKA**

Artists, Art lovers, Parents, Teachers and Anyone Passionate towards traditional arts, visual arts and folk arts are welcome to contribute articles for Puthalika Patrika Puppetry News Magazine

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