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Published Under Swachhta Saarthi Fellowship

**PUTHALIKA PATRIKA**

**July 2022**

Satyabhama Puppet  
Carved by Shri M.R. Ranganatha Rao



## PUTHALIKA PATRIKA

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Published by  
Sphoorthi Theatre for Educational Puppetry, Art & Craft-STEPARC  
and Social Substance

Registration no 419 of 2005

[www.sphoorthitheatre.com](http://www.sphoorthitheatre.com)

[www.sphoorthitheatre.blogspot.in](http://www.sphoorthitheatre.blogspot.in)

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# Editorial Column

**Padmini Rangarajan**

I often come across people calling "Puppetry a dying art" and why I am interested in this dying art. Puppetry has always been an intriguing art form sparking interest from audiences of all ages. Picturing the narratives of great kings and heroes the traditional art form is extremely popular in rural India; puppetry in India has its own unique identity depending on its region of origin. The sad part is this wonderful art along with many other folk arts have kept in cold storage, few of them are visible in books and journals, and few have the art forms are not transferred to the next generation to carry on, and most of the art forms are fading unnoticed as they are no more earning the artists. So is Puppetry. So shall we call it a dying art? Or shall we join those noble souls from different walks of life who thrive to safeguard the art forms in the best possible way and revive it? I would choose to join with later as; this gives ventilation support to the art forms survival. With other sources of readily available entertainment growing at a rapid pace, puppetry and other folk art forms have become less appreciated and less known. Knowledge about these traditional forms tends to be limited to a small group and if are to help in popularizing it once again, we need to make it more easily accessible. One has to introspect about this as art forms represent our cultural identity. "Artists die not the art form"-was a saying shared by an artist-How true are his words. Today we are all connected to each through web technology. This is a boon of technology to revive, preserve, promote and transfer to the next generation as a responsibility. Let's on the occasion of the 75th year of Independence Day celebration-Azadi ka Amrit Mahostav pledge to safeguard our folk arts, folk culture, music, and dance as it represents India's Cultural sovereignty and identity.





Article of the Month

# WP Puppet Theatre Based

**Erin Prosser & Kira Kulicki**

WP Puppet Theatre based in Moh'kinstsis – Calgary, is a not-for-profit charity that provides a variety of puppetry infused learning opportunities and performances for varied audiences while actively engaging with, and contributing to, local communities.

Why puppets one may ask? Puppets speak an innovative language. They have long been a voice through which creative individuals have challenged authority and delivered powerful social messages. Puppets play a broad role in contemporary society. They provide a creative platform to express controversial and significant

social issues and can help modern minds in their quest to find effective and unique ways of generating fresh ideas and working collaboratively. Puppets can be a catalyst for thought-provoking experience and conversations that lead to new ways of perceiving life and its many social and cultural challenges.

Since 2020 WP Puppet has expanded their in-person programs to address geographic, financial, social and functional accessibility. The company now offers on-demand courses and on-demand performances. They also facilitate and present programs online, which gives them the potential to reach people across the globe.

“Our puppetry infused learning opportunities and performances inspire, challenge, empower, support expression and encourage empathy in our audiences and participant around the world, ” says Wendy Passmore-Godfrey, founder and artistic director.

Their FESTIVAL OF IDEAS, produced biennially since 1999, focuses on applied puppetry which is puppetry beyond performance, and explores the theory and



Article of the Month

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practice of how puppetry arts promote positive social change. Previous themes have included existentialism, multiculturalism & diversity, literacy, therapy, social action, and intergenerational communities.

The festival features local, Canadian, and international master puppeteers presenting inspiring talks, practical how-to workshops, and/or puppetry-based performances over the weekend. Panelists discuss intriguing ideas, peers mentor peers, and a

community is created that calls for action on a different social issue theme each year. Past international keynote speakers include Carrie Marshall (Scotland), Judith O'Hare (Boston), Gary Friedman (Australia), and Martin Robinson from Sesame International (New York).

Puppet Power historically, draws between 100 – 200 local, national, and international attendees from three demographics:

- Helping Professionals - teachers, social workers, therapists, health care workers who use or are interested in using puppetry in their practices.
- Artists looking for professional development, ideas, to expand or deepen their practice as they network with general attendees and/or meet/share ideas with the master presenters.
- Thought Leaders, Idea Generators, and Students who contribute to and



# WP Puppet Theatre Based

Erin Prosser & Kira Kulicki



are interested in the current events and social issues of our time.

Since the inaugural Puppet Power Festival took place in 2001, every two years, WP Puppet Theatre welcomes the community to come together to celebrate and explore different themes, and how puppetry fits within them. The 2022 festival was held May 23-29, under the theme of Celebration and Ceremony, especially topical as we have witnessed many different celebrations and anti-celebrations over the past few years. The conference allowed participants to explore how puppetry has the power to impact larger social issues and can stand as a power symbol within them.

For those who were not able to participate in the festival, WP Puppet Theatre has a post-event recording package available for purchase. You can watch Puppet Power: Festival of Ideas 2022 puppetry performances, workshops, panels and more, on-

## Article of the Month

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demand until Aug 31, 2022.

The package includes:

- 17+ Pre-Recorded Sessions with English Auto-Captions
- 30+ Master Puppeteers and Special Guests!
- Online performances with artist talkbacks and Q&A
- Hands-on workshops presented online: Puppet Making and Animation!
- Online Talks and Panels
- Event recordings to view on-demand until Aug 31, 2022
- Auto-Captioning in English
- English transcripts for select sessions
- French, and Spanish transcripts for select sessions
- ASL interpretation recorded during select sessions

<https://puppetpowerrecordingpackage.eventbrite.ca>

In addition to the festival and school and online programs, WP Puppet Theatre also offers an award-winning course called "View from the Inside" that invites participants to explore their creativity in a friendly, supportive community. In the eight-week course participants make a self- portrait- based puppet which becomes a nuanced artifact resulting in an amazing legacy project!

To learn more: <https://wppuppet.com/view-from-the-inside/>

For more information about puppets and the exciting programming WP Puppet Theatre has to offer visit their website at [www.wppuppet.com](http://www.wppuppet.com) or follow them on social media @wppuppet.

**Erin Prosser** (she/her), Program Manager: Organizational Transformation & [Puppet Power: Festival of Ideas](http://www.wppuppet.com), W.P. Puppet Theatre Society, [www.wppuppet.com](http://www.wppuppet.com)

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## Influence of Foreign Puppeteers on Croatian Puppetry

## Igor Tretinjak

**Introduction – the case of “celestina”**

In the early autumn of 1976, the Zadar Puppet Theater in the former Yugoslavia staged the premiere of the play *Celestina* based on the famous work of the Spanish author Fernando de Rojas from the year 1499. The show was both the world puppet premiere of the work and the first collaboration between the Zadar theater and the great Polish puppet director and pedagogue Wiesław Hejno. It was one of the most important projects in the then 25-year-long history of the Zadar puppet theater, but also a project that would not celebrate the past, but the future of puppetry. Namely,



Celestina, photo KL Zadar

as one of the greatest experts on contemporary puppetry in Europe, Hejno conceived a play in which the puppets were artificial stage bodies subject exclusively to their own puppet rules, while their stage partners and rivals were the animators, who until then had only existed hidden by darkness or behind a screen. The director then shrouded this fundamentally altered relationship between living and non-living performers in a veil of procession, ritual and medieval spirit, for the first time in the

Rojas, Fernando de, *Celestina*, translated into Polish by Kazimierz Zawadowski, translated into Croatian by Pero Mioč, directed by Wiesław Hejno, scenography and puppets by Branko Stojaković, stage music by Antun Dolički, actors/performers: Celestina – Marija Moković, Malibea – Dragana Marković, Lutka – Zdenko Burčul, Calix – Karlo Šoletić, Lukrezia, Eliza – Josipa Gatara, Pleberio, Parmeno – Đuro Roić, Sempronio – Marijan Blaće; premiered: 24th Sept. 1976 (Vigato, Valčić 2018: 169)



## World Puppetry

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history of Zadar puppetry addressing primarily adult audiences. So, everything was ready for the spectacle that would be talked about and that would mark a new important page in the history of Zadar's puppet theater, but...



A Day in the Life of Ignac Golob, photo Coccolemocco

In contrast with these high expectations, the show failed in terms of reception. Namely/that is, a substantial number of spectators at the premiere did not see an important step forward and into contemporary puppetry. Instead, they noticed "elements of pornography", which resulted in the label of "a show forbidden for under-18s" (Vigato 2011: 58) and at the very beginning of its stage life crucially influenced its reception failure. The reason for this overly harsh classification was not in the potential sexual freedom of the actors, but in the nudity of the puppets, which the contemporary viewers still perceived as no more than actors made of wood and expected them to behave according to human rules. And there was no place for nudity there, neither human nor "substitute-human". The second major complaint was directed at the core story itself, in which "Celestina, a procuress and intriguress, does not create a plot, there is no real conflict, so some critics claimed that the play *Celestina* had not actually been completely dramaturgically adapted to the stage performance" (Vigato 2011: 58). These two negative remarks indicate that Zadar's puppetry and puppet audience in 1976 were still deeply immersed in the world of dramatic puppet theater, in which dramatic text

See more in: Bogner-Šaban, Antonija, *Marionete osvajaju Zagreb*, Hrvatsko društvo kazališnih kritičara i teatrologa, Zagreb, 1988.

Comedy in three acts. Translated by Radovan Ivšić, directed by Vlado Habunek, scenography by Kamilo Tompa, puppets by Tilla Durieux and Ivan Kožarić (Bogner-Šaban 2008: 170).

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and conflict are in the foreground, and the puppets are merely artificial and reduced actors. Therefore it is no wonder that Abdulah Seferović came to the conclusion that the show was “too early for its time” (Seferović 1997: 13).

The case of the Zadar *Celestina* is not the only one in which foreign authors, directly or indirectly, understood or not, helped to shape the puppet theater in Croatia. In fact, its history from the very beginning can be largely written as a history of encounters and intertwining of foreign and domestic influences.

### Foreign Authors in Croatian Puppetry

Croatian puppet theater does not have a long history. Although puppetry is as old as performance itself, in these parts it can be traced for just over a hundred years. Perhaps it is precisely because of this late awakening that it often developed on the model of or in contact with foreign expressions and authors. Thus Velimir Deželić, Ljubo Babić, and Božidar Širola, founders of the first puppet theater in both Zagreb and Croatia the Marionette Theatre, looked for a role model for performance and stage expression and for the repertoire concept in Munich, the capital of German and European puppetry at the time, shaping the expression and repertoire of the theater following the example of the extremely influential puppet theaters of Papa Schmid and Paul Brann. Another important chapter in the development of puppet theater in Croatia started with the Youth Company (original name of the company was French *Compagnie des jeunes*), led by the French student Vlado Habunek who brought the hand puppet from France and introduced it to Croatian puppetry in the 1940s. Several years later in their play *The Temptation of St. Anthony or The Woman Is The Devil* (1948) Habunek and Radovan Ivšić brought *javanka* (the Javanese rod puppet) which they had seen in the shows of the State Academic Central Puppet Theater in Moscow under the direction of the very influential Russian puppeteer Sergei Obraztsov.

Croatian puppetry in the 1950s and in the first half of the 1960s was mostly at a standstill, until everything changed in 1966, again under indirect foreign influences.

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That year The Rijeka City Puppet Theater premiered collage *Musical Miniatures* in which the author and director Berislav Brajković presented to Croatian puppetry the black theater technique, which was very popular in Europe at the time, inspired by the Czech Black Theater (Černé divadlo) of Jiří Srnec. In the same years as in Rijeka, the theatre in Osijek also awakened, again on the wings of foreign authors, but, unlike previous examples, their influence would be direct, through the work of Slovak puppeteers, in particular that of Jan Ozábal and Bohdan Slavík, who would also be the artistic director of the theater for two years.

Foreign influences would continue in

the second half of the 1970s, first with the aforementioned collaboration between Hejno and Zadar theatre, and then in the play *A Day in the Life of Ignac Golob* the Coccolemocco company would combine on stage the theatrical reflections and expressions of Peter Schumann (giant puppets) and Robert Wilson (slow motion), while in the mid-1980s the Croatian visual, theater and film artist Zlatko Bourek would find his inspiration for the anthological play *Hamlet* in the Japanese technique

Texts for all of Papa Schmid's plays were written by his patron and partner Franz von Pocci with Kasperl-Larifari as the ubiquitous hero.



Hamlet, Photo Teatar &amp;TD



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Him and Him, dir. Bohdan Slavík, photo Children Theatre Branko Mihaljević in Osijek

*kuruma ningyo.*

With the “nullification” of artistic boundaries, the influences continued after the 1990s, but no longer as clearly as before. The reason for this, among other things, lies in the fact that the puppet theater in Croatia had by then reached a high degree of heterogeneity, thus having gone through all the main stages of development. Therefore since then one can speak not only of foreign influences, but also of mutual recognitions, as is the case with Kruna Tarle and her company Facades who found a like-minded soul in the matters of art and performance in the Polish scenographer,



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professor and visual artist Leszek Mażdik. Among the more recent direct influences, one must mention the Bulgarian puppeteer Aleksandar Ivanov, with the artistic name of Sunny Sunninsky, who, with his poetics based on objects and play, left a strong mark in the Zadar puppetry expression in the first decade of the 21st century.

Even today puppetry in Croatia is in part growing and developing through this encounter and intertwinement with foreign influences, direct and indirect. Directors who have marked the recent years of puppetry in Croatia, Tamara Kućinović and Ljudmila Fedorova, bear a relation to Russian poetics and expression (Kućinović by education, Fedorova as a visiting Russian director), while Renata Carola Gatica has enriched/continues to enrich the puppet scene with her playful total expression with an Argentine directorial signature.

Looking at its development as outlined here, at first glance it seems as if Croatian puppetry is a "child of foreign parents", which seemed to have bothered some puppeteers in the past. Namely, at the Meeting of Puppeteers and Puppet Theatres of the Republic of Croatia the puppeteers from Osijek were told, after their performance of *He and He*, authored and directed by Bohdan Slavík, that there were some "objections to the fact that they always come to this and other domestic puppet shows with performances by foreign masters of puppetry" (Čećuk 2007: 203), as described by Milan Čećuk. This great connoisseur of Croatian and European puppetry in the 1960s and 1970s immediately rejected the criticism and went on to defend the Osijek puppeteers:

If this was the way to reach a higher professional level – and obviously it was – then there is nothing to object about the work of Osijek artists, all the more so because the Bratislava masters of puppetry did some great work with Croatian texts such as *Veli Jože (Big Joe)* by Vladimir Nazor or *Stribor's Forest* by Ivana Brlić-Mažuranić in order

In *Celestina*, Hejno had an important collaborator in Branko Stojaković, whose artwork strongly influenced the play as a whole.

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to create authentic national puppet spectacles, uncovering even to us locals some new values of these themes for puppetry (Čečuk 2007: 203).

In Čečuk's defense lies the key to the meeting of foreign influences and domestic theaters that will undo the construction of our puppetry as a "child of foreign parents". Namely, in all the cases mentioned, domestic puppeteers did not just take over ready-made renditions, nor did foreign authors bring their finished directings to our stages, but the plays were built in layered localization of foreign expressions, i.e. intertwining external and domestic influences, views and ideas with a completely original expression as a result. So it was mostly an intercultural encounter and intertwining of two expressions and two theaters with, as Darko Lukić puts it, "mutual influences and

Musical Miniatures, photo GKL Rijeka



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transformations that arise from such interaction" (Lukić 2010: 213).

The Marionette Theater enriched the Munich puppet model with a localized and updated plot, as well as replaced Schmid's puppet hero Kasperl-Larifari with the original Zagreb character Petrica Kerempuh. The Youth Company domesticated the hand puppet, giving it the name *ginjol* which has been accepted and used to this day, while *javanka* would become fully adapted to the Croatian and especially Zagreb stages, and would rule for decades after



Marionette Theatre - Petrica Kerempuh and Smart Donkey, photo HAZU

Habunek and Ivšić had left puppetry. After the great success of the *Musical Miniatures*, the black theater technique would quickly spread throughout Croatia and influence puppetry repertoire and texts. The Slovak phase remains one of the most important phases in the history of Osijek theater, but also of Croatian puppetry in general. The key role was that of Ozábal and Slavík, who would intertwine the Slovak expression with the Croatian literary heritage and thus "domesticate" it. Zlatko

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Bourek not only localized the Japanese *kuruma ningyo*, but also "bourekized" it, turning it into the still stage-alive, wrapped in caricature and grotesque, "arse-propelled theatre".

#### **Conclusion – Advantages and Disadvantages of Developmental Leaps**

In the hundred years of its existence, Croatian puppetry often lagged behind major European development trends, but it still managed to go through all the basic developmental stages of 20th century European puppetry – from the dramatic puppet theater of illusion through homogeneous puppetry, then early heterogeneity to fully mature heterogeneous puppetry expression. The reason for the successful development course lies in large part in the leaps on the wings of foreign influences, thanks to which our puppeteers repeatedly caught the connection with the latest European currents. As shown, in this use of foreign expressions, they were not satisfied with finished foreign products, which would make for superficial multiculturalism, but they intertwined foreign expressions with domestic themes and thoughts, as well as artistic and musical aspects. In this way, they shaped an expression that is equally European and local.

While these leaps enabled Croatian puppeteers to connect with European trends, it prevented deeper development of certain very interesting and potent expressions. Thus, giant puppets in slow motion, which carry numerous content and performance potentials, appeared in only one play by Coccolemocco, the very challenging expression of Kruna Tarle is still waiting for its successors, and a similar thing also happened with the actor-puppet relationship, material theatre, object theater, dramaturgy of images and a number of other expressions that have only been touched upon and then put away in the waiting room, where they await their own in-depth stage trials and tests. All this places Croatian puppetry at a point, or in a space, rather, filled with sketches and suggestions/ideas. It is time for it to take both matters and strings into its own hands, to throw itself into that unexplored space, to indulge in



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play and exploration in which sketches and outlines will become works of art, while marginal and so-far only partially employed expressions will become the bearers of puppetry expression in general.

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## Artist of the Month

# A story teller by birth

### Vidya Nesarikar, Praveena Sphoorthi Theatre

My mother tells me I got my first prize in storytelling when I was 6. But it took me another 36 years to come back to it as a profession.

As a teenager, I loved being on stage. I was a classical dancer. I was part of the college theatre club. While the stage did have an allure for me, it never had a tight grip. So I managed to slip away and dabble in other things.

I worked in corporate communications for the IT industry for over 11 years and I am grateful for the experience. Discipline, hard work, working under pressure and meeting deadlines – no

matter what your frame of mind, holds you in good stead when you become an artist. After motherhood, I quit the corporate life. I loved being a mommy. However, I also found it isolating. I began a parenting blog, then writing children's stories for The Hindu and Champak. Soon I began to narrate stories too and decided I loved it so much, I did the Kathalaya Storytelling course. It was amazing to meet all these like-minded people. I felt like I belonged. In 2019, I ended up winning the silver award for storytelling at India Film Project 9. My son was so happy, he cried. Soon it was different stages, different



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### Vidya Nesarikar, Praveena Sphoorthi Theatre

stories – traveling frequently to Mumbai. I shared my stories on platforms given by Kommune, which is an artist's community for poets and storytellers.

One thing I have realised, there was no 'follow your passion' moment for me. Everything you do, contributes in shaping the person you become. I have come to love storytelling as a performance medium – simply because you get to control the narrative – unlike dance – where you need to follow the beat at the very least; or theatre - where you are spouting someone else's lines. Though I am a storyteller for both children and adults - I

enjoy telling stories to children, especially toddlers. They will always tell you honestly, if your stories are boring! I feel my journey with this art form has only just begun - there is a wealth of oral culture, local puppetry traditions and folklore in storytelling. I am humbled and grateful for all the stalwarts I have met. There is still so much to learn and imbibe. The future looks exciting!





## Activity of the Month

# ONEDERFUL KIDS SUMMER CAMP-2022

## Sirisha Mantha-Sweet Soul Group

### Summer camp Article

We love to share how "Onederful Kids summer camp" intended to create TypeOne Diabetes (T1D) awareness, was planned and executed.

We are grateful to Ms. Padmini for volunteering to conduct these sessions. We had conducted our first virtual event (T1D themed puppet show plus puppet making workshop) from TypeOne Thriving with Ms. Padmini Rangarajan called 'Onederful Kids'. All the kids all enjoyed it!

On April 9th, 2022, we did 'Sweet Souls with Puppets' event at an amphitheater in Hyderabad, from the Sweet souls group. It was a huge hit too!

### The Plan:

Ms. Padmini and Organizers came up with a FREE virtual Summer camp plan called 'Onederful Kids' for ages 7-15, two days a week with the aim to bring awareness about T1D to everyone. The plan is that they will have a lot of fun and learn with group activities, they will also do a group project at the end of the program. TypeOne Thriving events like Quiz, showing talents etc were planned to be merged into this summer camp. We wanted to encourage the T1D kids to share their experiences living with T1D.

### What we had accomplished in Onederful Kids Summer Camp :

Just as we had Planned, we invited the T1D kids, their friends and siblings to register for the summer camp. This is to sensitize the non-diabetes population about T1D. The kids learnt to make puppets and the art of Storytelling with puppets. We also conducted events like letting them share T1D diagnosis stories, T1D quiz, interviews and sharing their talents, all of which were live streamed from the TypeOne Thriving facebook page. The teams chose inspiration from real life incidents of T1D children and they played skits with puppets, which was telecasted on our final day, May 22. The T1D kids, their friends and siblings have put their heart and soul into their final project, which is storytelling with the puppets they made, in a unique way and the stories are nothing but T1D stories that we all can relate to!





## Activity of the Month

# ONEDERFUL KIDS SUMMER CAMP-2022

## Sirisha Mantha-Sweet Soul Group

### The break-up of the plan:

We first divided the children into teams and assigned a team leader to each team. We created a whatsapp group for each team to monitor their progress. The teams were encouraged to meet virtually outside the sessions to plan and coordinate. Can you believe that the kids made a single skit although they are from different parts of the country?

#### Session 1:

They learnt how to give shape to the puppets and participated in Quiz 1.

#### Session 2 :

Kids made puppets with newspapers and learnt basic principles of Puppet operations. They named their puppets, told about their special characteristics and one problem that the puppet character faces. They pretend played one puppet having a challenge asking the other puppet for help. They participated in Quiz 2. Our champs were slowly becoming experts in storytelling! Lots of interesting sessions awaited them!

#### Session 3:

Such a lovely session- Creating storyboards with real life T1D experiences! T1D children shared their living experiences in zoom breakout rooms while other children intently listened to them.. It was heartening to see moms of T1D children going back to their past and recollecting the moments of t1d diagnosis. This helped them to create a storyboard with steps like problem identification, creating characters and eventually the script, with the inspiration from real life incidents. These kids were working hard and made this super interesting!

#### Session 4:

The session started with answering the funny riddles asked the day before and kids added many more riddles

Team learnt new methods of making puppets and more rules for the art of storytelling with puppets.

The individual teams brainstormed on scripting the story they wrote on the



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# ONEDERFUL KIDS SUMMER CAMP-2022

### Sirisha Mantha-Sweet Soul Group

storyboard. Problem identification was done, they fine tuned their plan on number of characters, scenes etc.

#### Session 5:

The kids were taught to make a simple mask. They headed to breakout rooms, teams narrated their wonderful stories, teams discussed the best possible way to put all ideas together.

#### Session 6:

They are taught about tricks on how to colour the puppets. Story is divided into scenes by the teams.

TypeOne to One interview was done with T1D kids in sessions 5 and 6. They were asked about their diagnosis story, any challenges they are currently facing in any place like school etc. It gave an insight into the life of a T1Ds and the challenges they face. The aim of this interview was to sensitize their non T1D team mates about T1D, which was one of the goals of the summer camp. It was upon the teams to incorporate these challenges into their playscript. The kids also shared messages for the little T1Ds.

#### Session 7:

This session was about exploring ideas on making backdrop stages. Different ideas for dressing puppets were demonstrated.

Followed by a talent show. Wonderful talents!

#### Session 8:

This session was purely rehearsal in the breakout rooms and also individuals in teams performed dialogue renditions scene wise. This was followed by a Talent show. We loved to see all the talents!

This week teams were meeting almost everyday to make their character puppets suitable to the play script they wrote and to practice. They were gearing up to meet the submission deadline.

This was their final group project with which the summer camp ends. The kids did put in their best efforts to showcase their talent in storytelling with Puppets. We believe



## Activity of the Month

# ONEDERFUL KIDS SUMMER CAMP-2022

### Sirisha Mantha-Sweet Soul Group

the stories they told mirrored the real life of T1D children and the challenges they face. For the grand finale, the children were asked to invite their school staff, neighbours and everyone who they think will benefit from the awareness these kids from summer camp created. These plays helped us to create awareness within and outside the T1D community as well. We enjoyed being a part of this Summer Camp Project, interacting with T1D kids, their friends and siblings and working with them for a month. The team leaders of each team introduced themselves, their team members and spoke about why and how they selected the story before playing their skit.

The skits, the puppets and this initiative was highly appreciated by the Guests, a



Aashiya Fareesa Firdouse



Akshat Gupta



Alina



Arhrav



Disha Maru



Harley Bajwa



Hirshika Chatatwal



Kiara Chattwal



P. Sreenidhi

## Activity of the Month

# ONEDERFUL KIDS SUMMER CAMP-2022

## Sirisha Mantha-Sweet Soul Group



Ranveer Singh Bajwa



Shrishti M Mantha



Keertana

panel consisting of Pediatric Endocrinologist, pediatricians and psychologists. They came forward to extend support to create T1D awareness among their professional circles.



Eshit Bansal



Dishant Bansal

### About the Guests:

Dr. Leenatha Reddy, Senior Pediatric Endocrinologist, practicing at Rainbow Children's Hospitals and Apollo Hospitals, Jubilee Hills, Hyderabad;

Dr Lohita, an Opthamologist and now has a Retina surgery study fellowship. She has part of sphoorthi production on Sphoorthi Nirbhay, operating of puppets, voice overing and Volunteered with workshop conducted for Parkinson diseased patients.

Dr. Satya Kiran:

He is the better half of Dr, Lohita. He is now doing his senior Residency at Kamineni Hospital.

Dr. Qadeera is a Pediatrician at Vikram hospital Bangalore , living with type 1 diabetes for 25 years , a type 1 mother . India chapter representative for T1 international organisation



## Activity of the Month

# ONEDERFUL KIDS SUMMER CAMP-2022

## Sirisha Mantha-Sweet Soul Group

Ms.Saumya Nigam

She is working as Sr counsellor with Aarambh India - initiative against child sexual abuse (CSA). She provides psychosocial support to the survivors of CSA and to children who are going through the experience. As part of her work she also provides support to children who experience CSA online in the form of Porn or explicit images. She has her private practice as well. She is also engaged with TISS as visiting faculty.

Ms. Prathibha Ashtaputre

Counselling psychologist and storyteller, a lifelong learner with an empathetic mind, yearning to contribute to make a difference in people's lives (especially the kids and the relevant individuals thereby) in terms of personal social issues or career issues.

Our sponsors : 'Blue Care Pharmacy' is gift the sponsor for Type 1 Lucky draw Winner, 'Ditch the Guilt' is gift sponsor for Quiz Winners and Professor Santosh Sharma is the sponsor for gifts to each participant of the summer camp.

### **The conclusion:**

We finally took the feedback from the participants and asked questions about the work of the teacher and organizers. It's good to see that all of them had a memorable experience from making puppets to working on the final group project. They were excited with what they learnt and showcased and how the program was organized. Some of the kids expressed interest in attending offline workshops.

We had a wonderful experience conducting this summer camp, all of us had fun and we loved to share our work with everyone. We hope programs such as these will create the much needed awareness in diabetes and non diabetes communities, which is the need of the hour. We aim to make it reach a wider audience for the change makers to notice, that can in turn give these T1D children a gift of a bright future. We are thankful to the esteemed guests and sponsors for the extended support.

- Sirisha Mantha, on behalf of TypeOne Thriving in association with Sweet Souls, Steparc and Social Substance.

## Rod and String Puppet form of Karnataka

### RangaPuthali style of Puppetry

#### In memory of Shri M. R. Ranganatha Rao

In Honor of Shri M R Ranganatha Rao, who died on July 22, 2022, at his home in Bengaluru, Karnataka State, India, and was the recipient of the Craft Council of India's Smt. Kamaladevi Chattopadhyay Award (2017) and the Sangeet Natak Akademi Award (1981). I had the good pleasure to meet him while conducting research at Mulbagal, Mysuru, and his hometown of Dodda Mudigere, which is 12 kilometres from Magadi in the Ramanagar district of Karnataka.



M.R Ranganatha Rao

Here are a few of the memories he shared with me about his life, puppets, and other topics.

As homage, I would like to share Sri M.R. Ranganath Rao's brief life story with the puppet family. The ancient puppetry form used by his maternal grandfather Sri Narasing Rao was revived by Sri M.R Ranganatha Rao (88years) as a 'Rangaputhali' style. He is known as 'Bheeshmapethamaha' of the traditional puppetry of Karnataka State. His maternal grandfather, Sri Narasing Rao was the court Puppeteer at the Mysuru Samasthan, who was from Agalakote village in Magadi taluk. He was conferred with many prestigious titles like 'Sutra Brahma', 'Abhinaya Kesari', 'Panchalika Nartana Shiromani' and many more. H H Nalvadi Sri Krishnaraya Wodeyar had even presented him a thick gold bracelet known as "Chinnada Thoda". He was very popular then and was well known as "Sutrabomme Narsingarayaru". His maternal grandfather had only daughter that is Rao's mother, so his grandfather

## RangaPuthali style of Puppetry

In memory of Shri M. R. Ranganatha Rao



wanted Rao's father to continue with this art form, however his father did not show much interest as they belonged to quite respected and well to do family in the village. Shri Rao was the youngest born out of nine siblings (five brothers and four sisters). As his grandfather had no male child, he started training Rao's his second elder brother but he did not show much interest in learning this art form. His grandfather had a paralysis stroke at the age of 78 after performing his last show, and he lay bedridden. Then shri Rao was around 12 years, and had visited his grandfather's village. It was for the first time he saw all the puppets fully dressed with jewels and ornaments were wrapped and kept in a wooden box and thus the play of puppets came to a halt.

Shri Kudur Shamanna, Shri Ananthaiah near to Bellary and another competent puppet play performer near Ananthpur were all contemporary performers during his grandfather's period and they performed "Sri Krishna Parijata" puppet play.

His training in puppetry is comparable to Eklavya's archery training in the absence of



## Rod and String Puppet form of Karnataka

# RangaPuthali style of Puppetry

In memory of Shri M. R. Ranganatha Rao



the teacher or the guru. A meet with Smt Kamaladevi Chattopadhyay who was like a pillar of strength and the one who revived Indian handicrafts and nurtured the greater majority of the country's national institutions charged with the promotion of dance, drama, art, theatre, music, and puppetry changed his life from a school teacher to a qualified artist.

*"It is said we are originally from 'Pennagonda' in Andhra State during Vijayanagar Period and migrated to Karnataka, though then there was not much of Andhra -Karnataka difference. So, the style of play has great influence of Andhra-Telugu*



## Rod and String Puppet form of Karnataka

### RangaPuthali style of Puppetry

#### In memory of Shri M. R. Ranganatha Rao

style of Kuchupudi dance. This is based on the manuscript that I have safe guarded in which it is mentioned in Telugu scripot about Sri Krishna Parijata recital. But not sure whether it was this Bombeatta influenced Kuchupidi dance or vice versa for the particular performance. The manuscripts have references about Bhama katha, Krishna katha and so on. Here they have referred to "Chandra Dushane (moon blasphemy), Manmatha Dushane (blame cupid) and many when Satya Bhama's Viraha vedana (love sickness or the pain of longing). As Kuschupudi dance has a special performance known as Bhama Kalapam in which all these are expressed and enacted well by the dancers. So the Story of Sri Krishna Parijata is all that revolves around Satya Bhama"—says M.R.Rao

Right from the childhood Sri Rao was more drawn toward theatre dramas and would watch them. 'I was found of dramas then, I would peddle up the bicycle up to 40 miles (around 64-65 Km) just to watch a drama play during



## Rod and String Puppet form of Karnataka

### RangaPuthali style of Puppetry

#### In memory of Shri M. R. Ranganatha Rao

*night crossing wood'-recalls with a smile.*

After his twelfth grade education he took up teaching job and shifted to Bangalore in 1970-71 with an inspiration to induce himself listed with some theatre teams. During then, Shri B.S. Venkat had started a theater coaching course called 'Chhaya Kalavidaru' for government teachers and therefore listed himself within the theatre course. The course

was for 3 years and so he passed the test conducted by the government. Here he learnt all regarding theatre, aesthetics, profession, western theatre, theory, dance, music and then on.

He was once more drawn towards Kananda literature, therefore he joined evening college at Acharya Pathashala and completed his B.A in Kannada literature. It was during that period, the Bangalore University started a new course in Drama- Theatre and he registered for the course at the University. It was the first batch and he was fortunate enough to have enrolled in it. By then in 1975-76, by then the theatre was gaining prominence and many young talented youth were taking up theatre or joining theatre groups. After the threeyears course, he directed his first play 'Cinderella' and presented at the Bala Bhavan. He gained first prize with protect and Rs a thousand as money prize for the direction from then Governor of Karnataka Shri Mohanlal Sukhadia in 1975. It was the same period when Shri B,V Karanth, Shri Prasanna and other stalwarts were thriving in theatre performance. There was immense competition. Then he wished to try and do one thing associated with theatres however one thing distinctive during which he had no matching competitors. *"I use to travel often to attend cultural programmes at Kala Kshretra, so I browse that*



## Rod and String Puppet form of Karnataka

### RangaPuthali style of Puppetry

#### In memory of Shri M. R. Ranganatha Rao

one Smt Kamadevi Chattopadhyay from New Delhi has been invited as chief Guest to handle regarding 'Janapada Kala"-Folkarts. So, as was common I visited attend. In her speech she mentioned she mentioned about the traditional form of puppetry in Karnataka and also mentioned his grandfather's name, which just took me aback. After completion of her speech I hesitantly approached her and told



her that I'm the grandchild of Sri Narasing Rao and that we have all the puppets with us. She took few steps towards the car and came back to me as same, 'I wish to examine those puppets'. Next morning, I she drove me in her car to my village. She was immensely moved with the Satya Bhama puppet. My Sister-in-law offered her jasmine flower mala (the shrub plant planted by my mother) to her. She merrily placed it round her hair juda. She then asked me to quit my teacher's job and take up puppet play performance. I duty-bound her and promised her the same. Then I quit my job and started with puppets. I am still surprise what strength or was it my own grandfather was within me and made me to decide so. This was a great turning point in my life. I, then requested my brother to give me puppets for practice. He agreed as he was the custodian of all the puppets. Then I formed a team with one of my friends named Narahari Sastry (who later formed a troupe named Sutra Mela), his two daughters would sing well, (He was also my brother's son-in-law), and few others. I then scripted 'Sri Krishna Parijata'. For the songs, I approached the old men and women from my village who had watched my grandfather's performance and



## Rod and String Puppet form of Karnataka

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#### In memory of Shri M. R. Ranganatha Rao

*collected all tunes and rhythm. Later, I wrote the songs and composed them. I wanted the language to be simple, easy to pick up like Purandara Dasar padagalu it. We gave the first performance at Rajajinagar Kumara Vyasa Mantapain 1978'---narrates Rao with a joy.*



That was the start; he started performing well in different locations on invitations. Though, there was a troupe of Mysore Puppets-this was mostly string puppets, whereas Rao's style of puppets were Rod and string backed. The third invitation was by All India Radio at Canara Bank premises and good reviews were written by eminent like Sri B.V.K.Shastry and many others.

*'With regard to traditional forms of puppetry of Karnataka, they are string puppets which one gets to see through Goga Kamat's Yakshgana puppets and with Ramesh kumar from Kasargod's puppets. Then there are Bennur style and Echanur style are also string puppets. The style of puppets of my grandfather performed with was Rod puppets known as 'Sutra-Salaki Gombe' which I preserved and continued with. Later, I scripted 'Girija Kalyana' which I gave it to my disciple Dr. Sri Dattatreya and he started performing, later he changed its name as 'Kumara Sambhava'—shares Rao*

*'Then, I got associated with Janapada Loka, there I met Chandra Jain from Kadambari-an organization in Indranagar Bangalore. She invited me to her place and organized for 10-day workshop for children, for the first time I tried making puppets with paper mache technique. At that time, I had scripted for our new play-Narakasuara Vade' which I trained those kids and they performed it on the last day'—shares Rao.*

Then, he continued doing workshops for Kadambari organization regularly. Then Smt



## Rod and String Puppet form of Karnataka

### RangaPuthali style of Puppetry

#### In memory of Shri M. R. Ranganatha Rao

Vimala Rangachar of Craft Council contacted and he conducted workshops at Craft Councils. With Canara Bank support he conducted workshops at rural areas. Then he also conducted and trained children of Sri Vivekananda School at Girinagar in 'Hanumad Vilasa' which they are performing till date at various venues.



As the life was going so, his brother one day asked Mr Rao to return all the puppets. It was then, Mr Rao, decided to carve them and went on carving. His first Krishna Puppet was purchased by ISKON groups in Udupi, next one by a Curator from Victoria and Albert Memorial, London, who had come to Hyderabad to attend Puppet festival.

So, his fame reached and he was invited at various puppet festivals across the globe. Then a French Puppeteer named Ben Shader from Switzerland who had come to Chitra Kala Parishad happened to contact Mr. Rao. His initial acquaintance grew profoundly building a strong friendship. He then went to Switzerland and did workshops with him and built many puppets.

Sri. Rao's grandfather's puppets weighed 15 kilos, and to make the craft more effective, however Sri Rao has built new puppets with a combination of indigenous raw materials like saw dust mould for crafting the puppets. He used different kinds of wood to carve the entire puppet. A lighter wood for the body, with the hard wood used for the puppet's faces and arms and so on. In order to simplify the technique of carving he started using moulds and Paper mache with saw dust which even made the puppets lighter weight and easy to play with.

During this entire journey, Shri Rao faced many hardships with relationship, be it

## Rod and String Puppet form of Karnataka

### RangaPuthali style of Puppetry

#### In memory of Shri M. R. Ranganatha Rao

within the family, livelihood and sustaining of the art form.

Later, he started training youth and forming different troupes by providing them with puppets. Likewise, Shri Rao, became quite engaged with making puppets as there is a quite a good demand for traditional puppet. A good thing is his children have taken up The ancient art form was taking new directions and visibility. He has been an instrument as serious revivalists in reviving the Puppetry art into sprouting movements by teaching and supporting students, art lovers from all walks of life.

He was appointed the director for the children's puppet festival during the SAARC festival at Bangalore. He was also the director for the 'National Puppet Festival-Puthali'-1991 in Bangalore. He has worked for Janapada Loka, Karnataka and has set up a multipurpose puppet theatre.

In order to strengthen the roots firm, he took to the road performing not only in his village Magadi, but all over Karnataka and in different states of India. Storytellers and musicians were part of the troupe, and they along with their puppets performed stories from legends and mythology in villages delighting their devout audience. Thus, this effort of his paved a way towards reinvention of the Puppetry as a "Temple Art" form and has trained many troupes in across Karnataka State in order to conserve and preserve this noble art form.

Today, traditional puppetry seems to be in a state of transition in Karnataka State. The ancient art form is taking new directions and visibility. He has been an instrument as serious revivalists in reviving the Puppetry art into sprouting movements by teaching and supporting students, art lovers from all walks of life. He has crafted miniature Doll Theater called Rasalok, at the Bimba Art Hut in Basavangudi, Bangalore, and the theatre is run by a very accomplished dancer and another student of Shri Ranganath Rao. Sri Narahari Sastry of Sutra Mela, Dr. Sri Dattatreya Aralikatte, a Sangeet Natak



## Rod and String Puppet form of Karnataka

### RangaPuthali style of Puppetry

#### In memory of Shri M. R. Ranganatha Rao

Academy Award (2016) and founder head of Putthali Kalaranga (Puppet Theater), Bangalore, Smt. Anupama Hoskere- Sangeet Natak Academy Award (2018), Founder Director of Dhaatu Puppet organization, Bengaluru are his disciples. Apart from the above, he has trained and established nine puppet troupes in Karnataka. Apart from that he has trained and is training youth and formed one women's team at Mulbagalu Kolar district of Karnataka in this art form and started yet another new puppet troupe at Mysore. Both Print and electronic media has made a vast coverage of his unique style and journey in the field of Puppetry. Sri Rao is an encyclopedia of Puppetry and stands tall as a pillar of strength to all the art lovers around the world. The best unique thing about Shri Rao's puppet is the face and the nose that he carves. Anyone can identify easily the maker of the puppets.



I am very glad to share this piece of information that I was privileged to spend some quality time initially to undergo training under him at Mulbalagu, Travelled with him to Mysuru and Dodda Muddegere. Unfortunately, I could not get trained due to his old age sickness, but I could know about his life journey as a little boy with a fresh memory of his mother who passed away when he was quite young to whom he was very much attached, as an artist, as a family man, as an individual, as a poet, as a writer, composer, his success, failure, as a teacher, as a struggler, as a makeup artist, challenges, his aspirations, unfulfilled dreams and of course about his golden youthful days he spent.

This is a tribute to the Master Puppeteer who established Rangaputali Style of Puppet performance in Bangalore.

**Padmini Rangarajan**

Sphoorthi Theatre for Educational Puppetry, Art and Craft-STEPARC

Information posters

4<sup>th</sup> VERSION



PUPPET THERAPY DIPLOMA INTERNATIONAL ONLINE

2022

THE THERAPEUTIC DIMENSION OF PUPPETS & OBJECTS

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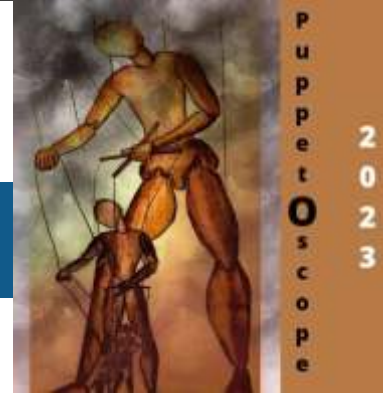
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# Information posters

## Appeal by Katkatha Puppet Arts Trust, New Delhi, India

Next year we turn 25! We want to do so many things for our larger community and the art form so we have planned an International Puppet Film Festival- Puppetoscope, PUPPET Labs to mentor and support new performances using puppets masks, objects and material, Puppets-on-wheels, a travelling puppet exhibition and Puppet Fringe festival.

We need your support. Please share this widely, donate and ask friends to donate. Even a small amount goes a long way.

**Katkatha Puppet Arts Trust**



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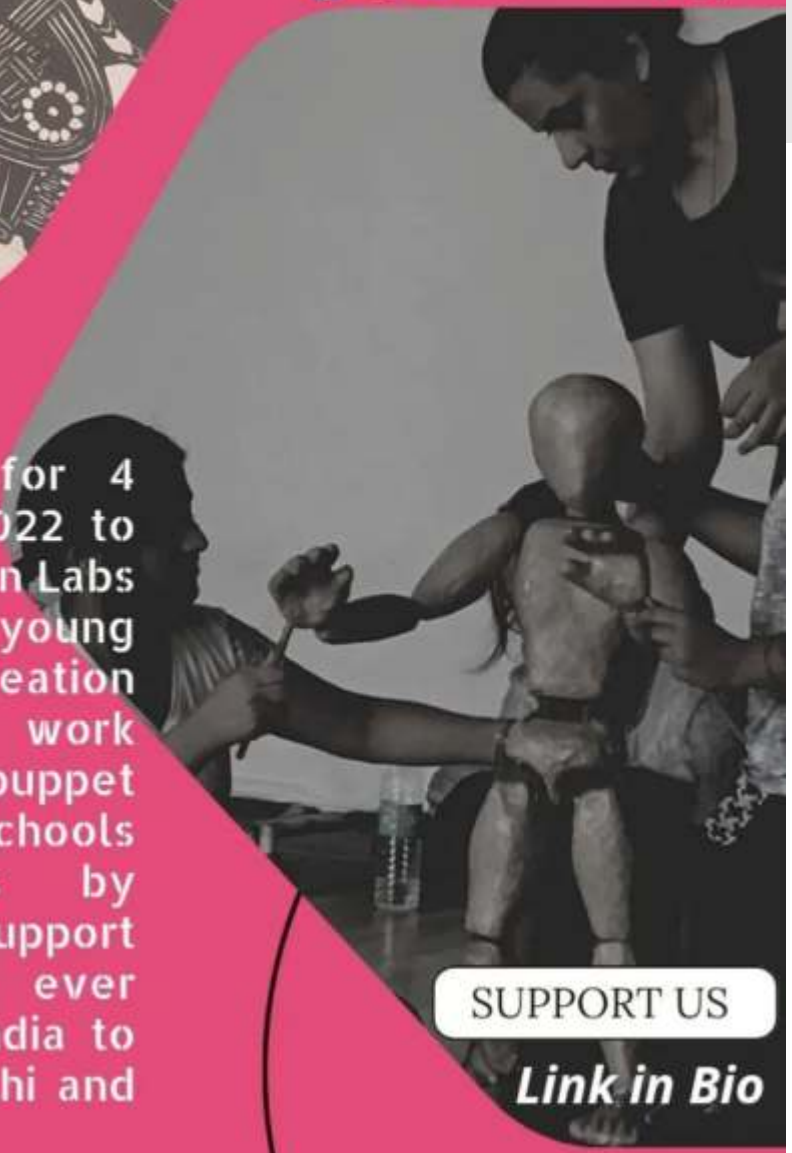
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## Fundraiser

We are raising funds for 4 upcoming events from 2022 to 2023 Support our Incubation Labs where masterclasses with young artists culminate in the creation of new puppet based work Support our travelling puppet exhibition that will visits schools and support sessions by traditional puppeteers Support Puppetoscope, the first ever puppet film festival of India to be held on 3-5 Feb in Delhi and online



**SUPPORT US**

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Katkatha Puppet Arts Trust



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## Information posters

# three day puppet Making Course with Russell dean

Make your own puppet from the new wonder material - Worbla. Led by Russell Dean, artistic director of Strangeface, and puppet and mask maker for Vamos and Trestle. This course is aimed at performers, makers and teachers to enable participants to create their own puppets without specialist equipment.

### Participants will learn –

- What makes a good character
- How to make simple strong joints
- How to use Worbla
- Effective paint techniques

On the final day they will explore the potential of their puppets in performance.

**Cost - £225**  
(including materials)

**Dates:** - Mon 22nd - Wed 24th August  
10 am - 4.30pm.

**Age suitability - 16+**

**Venue** – Slung Low, The Holbeck  
Jenkinson Lawn, Holbeck, Leeds. S11 9QX

**To book a place or for further details please contact  
Kathleen Yore - [kathleen@odddoll.co.uk](mailto:kathleen@odddoll.co.uk)**

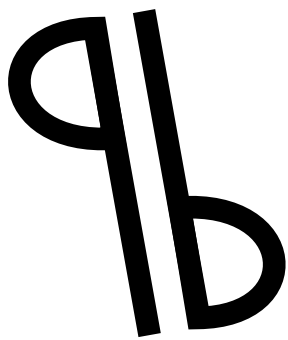
Come build a beautiful puppet for three days this August with Russell Dean at Slung Low in Leeds. Relax together, get inspired and geek out on materials together! Please email [kathleen@odddoll.co.uk](mailto:kathleen@odddoll.co.uk) for more info or to book. No experience necessary. Very much look forward to welcoming you.







## 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

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The best six will be issued e-Certificate

**Final Submission Date: Aug 23, 2022**





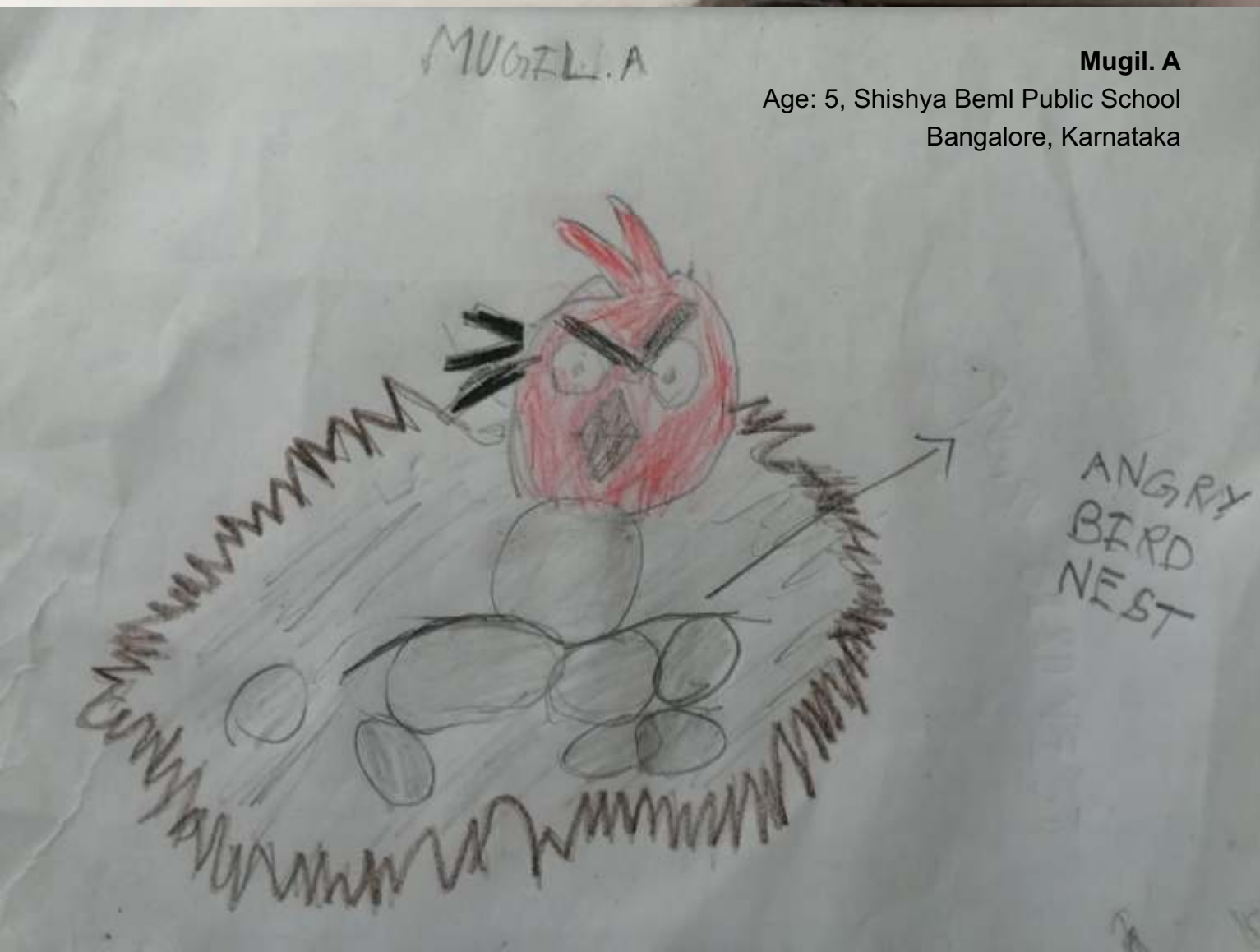


Samya Chowdhury  
20/11/20



2/1/22  
Dishant Bansal

**Dishant Bansal**  
Age: 11, Ankur School  
Panjab University, Chandigarh



MUGIL.A

**Mugil. A**  
Age: 5, Shishya Beml Public School  
Bangalore, Karnataka





Eshit Bansal

Age:13

Ankur School, Panjab University, Chandigarh



Jasleen Saini

# Art Corner

Mandala art- a form of art which represents buddhism and hinduism. I am Jasleen Saini , 17 years old mandala artist. It all started with a small design in my sst paper hall. From there my journey of mandala started and is on going. From the smallest design till the biggest design . I learnt mandala on my own . I never saw a single video or photograph of a mandala . All I did is just explored the enthusiastic field and I got to know about mandala. Mandala something close to my heart and unknowingly to others heart too. I wanted to create the most unique piece of mandala and here it is.





# Nature's Lap

[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

Dr. Arun Bansal





# WASTE TO WEALTH TIPS

## Finger Puppet



**Step 1:** Need 2 A4 Art Sheets Color or paint both the sheets according to your choice..

**Step 2:** Make 2 cones with 2 separate sheets. You can fix it with Transparent Adhesive Tape Or staple it

**Step 3:** Both the cone will join together with Transparent Adhesive Tape.

**Step 4:** Now paint or paste Googly Eyes or any same sized & same colored Bottle Caps for Eyes and Ears, Whiskers, Horns, Teeth, etc..

**Saumitr Shah, Nursery**  
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## 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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