

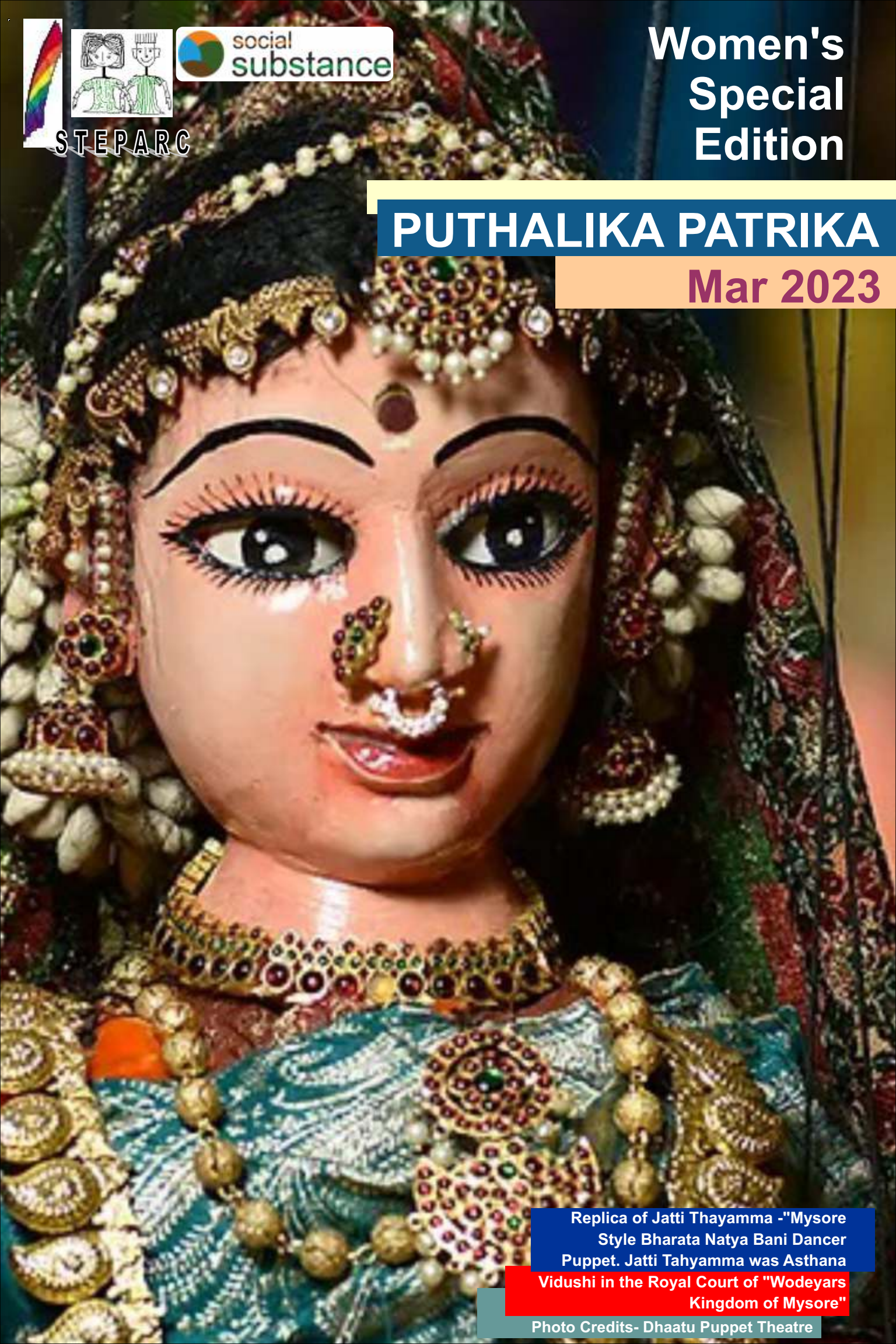
social
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STEPARC

Women's
Special
Edition

PUTHALIKA PATRIKA

Mar 2023



Replica of Jatti Thayamma - "Mysore
Style Bharata Natya Bani Dancer
Puppet. Jatti Tahyamma was Asthana
Vidushi in the Royal Court of "Wodeyars
Kingdom of Mysore"

Photo Credits- Dhaatu Puppet Theatre



PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

Chaitra Navaratri, which begins after few of them, they are as follows: World Ugadi or Yugadi, and Gudi Padwa, the Wild Life Day, World Hearing Day, New Year according to the Hindu International Day of Happiness, Almanac, are the two of the four International Women's Day, World Navaratri that are celebrated with the Sparrow Day, World Storytelling Day, greatest splendor and pomp in India. World Forestry Day, World Down The nine nights of Navaratri are followed Syndrome Day, World Theatre Day, World by recitations from the Ramayana, and Poetry Day, World Puppetry Day, World the festival of Sri Ram Navaalso known Water Day, and World Storytelling Day. as 'Srirama pattabhishekham' World Theatre Day is also celebrated (coronation of Sri Rama) brings the annually. This is the time for the recitation event to a close. March is the typical of Sri Ramakatha, which can take the form month when this takes place. March is a of dance ballet, musical consort, unique month that is observed and Harikatha, storytelling, or even puppet celebrated in many different countries plays. The Ramayana is the subject of the on a number of different days. To name a vast majority of India's puppet shows.



Editorial Column

Padmini Rangarajan

Yakshagana, which is performed in Karnataka and Kerala, Chhau mask dance and Jatra tradition, which is performed in West Bengal and Odisha, Kathakali, which is performed in Kerala, and Dashavatara, which is performed in Maharashtra are some of the popular indigenous theatrical traditions in India that represent the Ramayana. Tolpava Koothu, which is performed in Kerala; Tholu Bommalattam, which is performed in Andhra Pradesh; and Togalu Gombeyatta, which is performed in both Tamil Nadu and Karnataka. All three of these forms of shadow puppet theatre are based on performances that are based on epics. These art forms exhibit a

robust current of cross-regional cultural diffusion, and the visual metaphors that originate from them are conceived of in response to one-of-a-kind social conditions, thereby bespeaking a diversity of regional expressions and styles. Ramayana is a way of life and even relevant today. The epic poem known as the Ramayana strikes a healthy balance between the two extremes by celebrating warriors while also condemning the destructive aspects of war and calling into question the necessity of fighting in the first place. The first responsibility of a warrior is to negotiate a cease-fire when at all possible.



Evergreen Teejan Bai-Pandavani Gayika

Anirudh Srinivasan



I was very young and hardly understood about rich folklore and folk arts of our country. I perhaps did not even understand much about the puppetry that my mother is involved with. One fine day in the morning, I think it was a holiday or a Sunday, my mother said "Hey!! Pandavani Gayika Teejan Bai is visiting our office and she rushed to make preparations to receive her".

After a decade when I was going through the internet and was looking for storytelling forms of India, I could figure out the Teejan Bai's picture and started to recollect the episode of her visit to Sphoorthi Theatre-STEPARC.

Even though our languages are different, we all share the Mahabharata in common. "Rama, the destroyer of evil, who later came as Krishna to protect Dharma, is what

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unites us as Indians and makes us proud inheritors of a rich culture," says the Pandavani Gayika. "Rama later came as Krishna to protect Dharma."

When she performed it in front of Smt. Indira Gandhi, who was the Prime Minister of India at the time, she was asked, "Tum Mahabharata Karathi Ho?" She responded in a spontaneous manner by saying, "Nahi Madamji, I'm reading Mahabharatha right now."

National and international renowned recipient of the Padmashree and Padma Bhushan awards, as well as the Sangeet Natak Academy Award, three D.Litt awards worked at the Bhilai Steel Plant. A person who is capable of reciting the entire Mahabharata in the form of the Pandavani Lok Gatha.

In addition to being illiterate and a thumb impressioner who can only just about manage to write her own name, she adores eating paan (betel leaves), and she is never discouraged from talking about folk art. If you don't answer in the affirmative, she becomes



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agitated during normal conversation. She has trouble recalling the names of the locations and the individuals, but her shrill, cultured voice can recite the entire Mahabharata epic.

Smt. TEEJAN BAI is the only known folk artist to come from the Pardhi tribe in the state of Chhattisgarh in India. Teejan Bai was born to Chunuk Lal Pardhi and



his wife Sukhwati in the village of Ganiyari, which is located approximately 14 kilometres north of Bhilai. She is a member of the Pardhi Scheduled Tribe, which is located in the Indian state of Chhattisgarh, which was formerly known as Madhya Pradesh. She grew up like a tomboy playing "gilli danda", "gotali", "gola barudh ", "Kabbadi" kind with boys. She used to beat boys easily and would always compete against them in games. Her early childhood was full of boyish pranks until one day she heard her maternal grandfather singing Padndavani katha at night. After that, she stopped acting like a boy. She was captivated, and for a period of time, she forgot about everything else in order to focus on the "Draupadi Cheer Haran recitation" that was being performed by her grandfather. It was like a bolt of lightning striking her. She gave a positive response when her grandfather inquired about her willingness to learn Pandavani Katha, and she immediately began attending regular classes to become proficient in this art form. Her parents had no idea about this at all. After that, she gradually began assisting her mother with household chores, and she only managed to sneak away during the night to study Pandavani Katha.

The Pandavani Katha is comparable to the Harikatha in that it is also performed in a folk style and form. The Mahabharata is retold here in an oral folk tradition, with Bhima playing the role of Hero. At the beginning of her career, when Teejan Bai was

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only 13 years old, she performed her art unaccompanied by music. After some time, she began to include a variety of musical instruments in her performance.

This art form was predominately performed by male singers; Teejan was the first artist to challenge this norm and state his intentions "Everyone is chosen by God for a specific role in his or her plan. He selected me to perform the Pandavani Katha ". She was forced to overcome her parents' resistance to their daughter's education. She had no access to food or water during the three days that she was held captive in the room. She was kicked out of her home, beaten by her mother, and her marriage was a disaster, but she did not give up and continued to recite the katha even after all of these terrible things happened to her. Teejan Bai has persevered despite facing challenges on both her personal and professional fronts, demonstrating that she can withstand the passage of time. She was not accepted by her village not only due to gender discrimination but also due to



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caste discrimination because she was born into a lower caste than the majority of the village's residents.

As she recounts the story of the Mahabharata using her piercing, high-pitched voice and her tambura, Teejan conjures up all of the characters from the epic, including Krishna, Arjuna, Bheema, and Dushasana. As she starts to recount the events of the battle to the audience, they are immediately brought back to the narration and shown her throat being ripped apart. The Tambura and its strings are



symbolic of the goddess Saraswati. The peacock feathers at its tail are symbolic of Krishna. Surprisingly, the Tambura can transform into Bheema's menacing mace. Teejan Bai has said that when he plays Arjuna, the instrument transforms into a bow and even a sword at times. "When I play Arjuna, it becomes a sword,"

Her first performance was when she was only 13 years old. After that point, there was no turning back. Teejan Bai, who works at the Bhilai Steel Plant at the moment, is rarely seen in the city of Bhilai. She spends the majority of her time on the road, travelling all over the world to give performances. She has also taught some of the students, regardless of the gender of the student. Ritu Verma is one of her successors who has taken up this art form and gives performances that leave audiences

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spellbound. A small number of other people are also trained in this art form.

During the time allotted for interaction. Teejan Bai said, *"My mother did not allow me to do three works as a child and later Also-Washing utensils. washing clothes and sweeping floor", "she also did not feed me food with her own hands", "I longed for that, she would make my younger brothers and sister to eat with her own hands". "Mujhe bahut*

bura lagatha tha ki maa apne hathose mujhe nahin kilathi". "Today, however, I have come to understand the rationale behind my mother's decision to keep me from performing three chores around the house and her refusal to prepare my meals herself"-narrates Teejan Bai with smile.

She came up with her own costume concept for this form of expression. As a result of the fact that she has a strong preference for the traditional Chhattisgarh saree in red with a puffed-sleeve black blouse. She chose the standard attire for her performance in spite of the fact that the silver ornaments and decorative items worn by her grandmother and other dehati women would add up to a total weight of more than eight kilogrammes.

During her visit to Sphoorthi Theatre in 2012, my mother had an experience that she shared with me. We from Sphoorthi Theatre-hosted a small felicitation ceremony at the Sphoorthi Theatre office at Chikkadpally, Hyderabad, which was attended by local folklorists, experts in folk arts, members of the media, and friends of the theatre. I was quite small and can recall the atmosphere, as well as the time and conversation,



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which my mother shared with her. I considered myself to be one of the fortunate members of Sphoorthi Thetare at whose place Teejan Bai visited and stayed at for some time.

She had worn a saree in the traditional colour white with red embroidery work along the border. She had koyled eyes, her lips were painted red, and she wore Jumkhas for her ears. *"Oh my goodness, she looked absolutely precious with both hands full of adorable red and white combination glass bangles, bright red vermilion, and sindoor. She then took off her silver anklets with a traditional design that were four inches thick, as her saree border was frequently getting caught on them. I just stood staring at her anklets"*-narrates Padmini Rangarajan (my mother). *"One similarity between both of us is that I am also fond of thick anklets. Though I wear a 1" thick anklet, one thinner anklet, and a kada. Of course, both of us Artists-She is Pandavani gayika and I am a puppeteer!!"*-smiles my mother....

Artist of the Month: 'Natyachaarya'

Kuchipudi Dancer: M. Soundarya Kaushik

Dr. Arun Bansal, Social Substance



Soundarya Kaushik is a Choreographer, Performer, Researcher, and Speaker specialising in the classical dance form of Kuchipudi. She has completed 'Masters in Performing arts' in KUCHIPUDI classical dance from Potti Sreeramulu Telugu University in Hyderabad. She is an ardent student of Kuchipudi Exponent, Hamsa awardee Guru Dr.Maddali Ushagayatri.

Her grandmother took a keen interest in dance and joined her in Bharatnatyam classes when she was seven years old. Smt. Sujata Gaaru was the instructor for those classes. Her first experience with dance was during her childhood. Later on, she developed an interest in KUCHIPUDI and has been studying this style of dance under the instruction of Guru Smt.Dr.P.Rama Devi since the year 2009. She has received a distinction in both the Kuchipudi Certificate and Diploma Courses that she has completed.

Artist of the Month: 'Natyachaarya'

Kuchipudi Dancer: M. Soundarya Kaushik

Dr. Arun Bansal, Social Substance

She has performed on numerous international and national platforms, such as the NATA 2018 celebrations in Philadelphia, United States of America, and the Naada Nerajanam in Tirupati. She is a regular student at Nrutya Kinnera. Natyanjali - Mumbai and Chennai. Vijayawada is home to a number of different festivals and programmes, both locally and on national stages.

She has been invited to serve as a judge for dance competitions at the cluster level by both the Central Government school Kendriya Vidyalaya – Rashtriya Ekta Parv and the State Government school Samagra Samiksha Telangana for the "Ek Bharat Shresht Bharat" programme. Both of these programmes are run by the State Government.

She is well-versed in Indian classical dance, having participated in a number of workshops on the subject. Additionally, she reads and writes research articles on arts topics, and she has provided papers to a number of publishers on arts and performing arts-related topics.

At the moment, Ms. Soundarya Kaushik is working as a Field Officer for the CCRT. In this role, she is actively involved in the Training Programmes Organized by the CCRT and is a part of other Initiatives under the Ministry of Culture, Government of India.



Artist of the Month: 'Natyachaarya'

Kuchipudi Dancer: M. Soundarya Kaushik

Dr. Arun Bansal, Social Substance

She has trained more than 6,000 children in Arts & Crafts and is passionate about bringing art to the grassroots level. She has actively organised Community Extension and feedback Programmes in State and Central Govt schools of Hyderabad.

She is currently teaching over 40 students in Kuchipudi classical dance as well as the theoretical concepts of Natyashastra at her dance school, which is called Natya Mayura and is located in Habsiguda, Hyderabad. She has a Master of Business Administration degree in Finance from the All India Management Association (AIMA), and she worked as a Financial Analyst for five years before she decided to pursue her passion for dancing instead.

She hopes to conduct research on the Naatyashastra and study the deep roots of classical dance. By doing so, she hopes to introduce new developments into traditional choreographies, which will encourage younger students to seek out and experiment with classical dances, which will, in turn, help to promote the art of Kuchipudi.



World Puppetry

Educational and Therapeutic Puppeteer from Switzerland

Annemarie Hänni-Reber

Even as a young child, I was moved and captivated by puppets, and this was especially true during the times when my mother improvised and performed stories with her personal glove puppets. After I completed my training to become a teacher, puppets frequently became my companions and helpers in the classroom, particularly when working with children who struggled academically or socially.

My husband and I both attended classes at the United Theological College (UTC) in Bangalore during the academic year 1980. Our time spent in India evolved into a very significant and formative period for both of us. During the breaks between trimesters, we were able to travel to a number of different Indian states and visit relief projects in a number of different federally administered regions.

Following our return, we settled down in a quaint community in Emmental, and it was there that all four of our children were born. An article that I read in a publication for parents first brought Kathy Wuthrich to my attention. Her work left such a profound impression on me that I decided to attend classes at her Institute for Therapeutic Puppetry in Buochs. Since I graduated in the year 2000, I have been focusing the majority of my work in my own practise on treating children. The power to soothe and comfort that can be derived from working with and making puppets never ceases to



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amaze and move me. I've been able to combine my two careers ever since I started working as a professor at the HigherSchool for Puppetry Therapy (in the year 2010). In addition, I was able to earn my federal diploma in art therapy in July of 2017, with a concentration in both speech and drama therapy.

Puppetry therapy is a form of play, expression, and art therapy that is also person-centered and psychotherapeutic. It is a holistic, artistic form of therapy that is based, among other things, on the psychology of C.G. Jung and his understanding of the archetypes. Within the context of person-centered psychotherapy, it integrates the curative effects of play with the use of puppets and artistic expression as therapy.

Kathy Wuthrich, a puppeteer and kindergarten teacher, is directly responsible for the development of puppetry therapy in its current form, which is used in clinical settings and taught at the Hohere Fachschule Figurenspiel therapie (fft hf) in Olten, Switzerland. However, prior to her, research and practice had already been conducted on the therapeutic effects of puppets.

As early as 1936, **Lauretta Bender** and **Adolf Woltmann** published a research paper on the efficacy of puppet theatre performances and subsequent group work in the treatment of child psychiatric conditions in the United States.

Madeleine Rambert (1900-1979), a psychoanalyst who worked in Switzerland's "Office Médico-Pédagogique," is best known for her work with puppets in that institution. She later published "Das Puppenspiel in der Kinderpsychotherapie" (1977, 2nd edition, Reinhardt Verlag, Basel) after a first French work in 1949. Ursula Tappolet, who was also from the French part of Switzerland, brought the use of puppets in therapy to the public's attention two years later with her publications "La poupée au petit nez" (Neuchatel et Paris 1979) and "Elephantiades - La thérapie par le conte et la marionette" (Neuchatel 1986).

Therese Keller (1923-1972), a kindergarten teacher and puppeteer from the canton

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of Bern in German-speaking Switzerland, was known internationally as a puppeteer and described herself as an educator. However, her plays always had a therapeutic effect on those who watched them. Keller passed away in 1972.

"Kasper," who was always there to lend a hand, was a recurring figure in her plays. This puppet has traditionally been associated with a clownish and crude character, which was also exploited for political purposes in Europe during the time of the world wars. Kasper was known as "Guingnol" in France and "Punch" in England, and this reputation stuck with him throughout many countries. However, in Therese Keller's plays, the character of "Kasper" was reimagined as a shrewd and humorous young man who mastered life and aided others in escaping precarious situations with bravery and ingenuity. Previously, "Kasper" was a crude buffoon. Children would be able to learn through indirect experience how to triumph over challenges in real life if this approach were taken.

Käthy Wüthrich, also a kindergarten teacher and talented puppeteer from the canton of Bern, took over Kasper in his new role. She recognized the therapeutic effect of her puppetry on the audience but also on herself. She said of herself that she was "the puppeteer who listens to life's stories and brings them to her audience via the stage! and that she experienced herself in puppetry as the one who could let off steam and straighten everything out in the end (Wüthrich & Gauda, 1990, p.7).

She eventually became the primary impetus behind the development of puppetry therapy, also known as "Figurenspieltherapie" in Switzerland, where the term has been in use for the past ten years. She began her career by developing a modeling



Käthy Wüthrich (1931-2007)
Source: Documentation Käthy
Wüthrich, fft hf Olten
(photographer unknown)

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technique and eventually producing a brochure about it. She began her praxis of inventing and playing puppet plays with children who had difficulties on her own initiative, and she did this while working with the children. Dr. Klaus Harter, a psychologist, served as her supervisor throughout her work in the therapeutic field. After some time, she was invited to speak about her experiences at an international conference of psychotherapists that was being held in Vienna, Austria.

During the time that Kathy Wuthrich was developing "therapeutic puppetry" (also known as "Puppenspieltherapie"), the German psychologist Hilarion Gottfried Petzold (*1944) described the beneficial use of puppets and puppetry in the context of psychotherapy (Petzold, Hilarion, 1983).

Kathy Wuthrich began attending regular sessions with a psychoanalyst named Klaus Harter, a psychiatrist named Jean-Paul Gonseth, a psychiatric nurse named Walter Krahenbuhl, and both a psychologist named Gudrun Gauda and her husband named Hansjurgen. These sessions began in the year 1988. Participants in this group talked about the influence that puppets have and how they can be used in therapy. Dr. Rainer Sulser, a paediatrician, would send children to her for treatment when he suspected that their distress was not caused by a physical condition but rather by something psychological.

Kathy Wuthrich developed a simplified form that made it possible for younger children as well as older or disabled people to create their own personal puppet in a way that was straightforward by combining the knowledge that she gained during her education at the Bern Art Academy and the practical experience that she gained while working with puppets. She provided a framework for the play that was a component of the therapy by developing what she referred to as the "dynamic of three," which was a concept that she came up with. The customers are given a wide variety of puppets, props, and asked to choose three items from each category to use in their own original story. The clients will be given a secure environment within which they

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will be encouraged to make symbolic representations of their personal struggles as they move from the inner to the outer stage of the process. She researched the psychology of Carl Gustav Jung and his theory of archetypes. Together, she and Klaus Harter developed a theoretical model that focuses on the relationship between a child and the adults who care for them. This model proposes that the symbolism of puppets and props in a play can be interpreted in the context of the play and understood in depth in terms of psychological concepts.

In 1993, Kathy Wuthrich established the "Institute for Puppetry Therapy" in her hometown of Buochs, which is located close to Lucerne. This was done as a result of her intense interest in the form of therapy that is now known as "Figurenspieltherapie," also known as "puppetry therapy." After that, she spent the next 15 years teaching students alongside Klaus Harter and others, passing on the knowledge she had gained. When I was a student, I always got the impression that Kathy Wuthrich was looking for the central mechanism that gave the puppets their power in the play.

A short time later, Gudrun Gauda also established a training centre in Frankfurt, which is located in Germany. Due to her health issues, Kathy was forced to resign from the institute in 2006. It was with a heavy heart that she carried it out. At that time, there was no possibility of finding new leadership. During that time period, approximately sixty trained puppetry therapists established a new school as well as an association. Interlaken was the original location of the new school, which opened in 2009 and later relocated to Olten in 2014.

The puppet play with puppets and props on stage in the praxis and making their own dolls as a supplement to telling fairy tales and making projective tests are the two main pillars upon which puppetry therapy is built in Switzerland and also in Germany. Puppetry therapy is based on these two main pillars.

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The puppet serves as an image of the human being and is only brought to life through the process of play in puppetry therapy, which makes the puppet the primary medium. Feelings, desires, and needs can all be expressed through the use of puppets. They act out in the play situations that the client is barely able to act out in his life, and as a result, they symbolically show his inner distress. However, they also act out resources that have not yet been discovered by the client. Because the puppets on stage act as representatives of the player, things that have been blocked can sometimes find their way into new movement within the stories that the player has invented.

In the play, one may discover and test out new approaches to a problem. Children and adults alike have the opportunity to reveal, through the medium of images, what it is that is either consciously or unconsciously occupying their minds by acting out on stage or creating puppets. "Images are the linchpin in the flow of information... between the world of the physical and the unconscious and the world of the conscious mind, which has words and language at its disposal" (Storch, 2010, p. 131).

The purpose of puppetry therapy is to help patients express and make visible the psychological distress they are experiencing through the use of creative, artistic work and the language of play. Bruno Bettelheim referred to play as the "Konigsweg," which means the most distinguished way "to the conscious and unconscious inner life of the child" (Bettelheim in Wuthrich & Gauda, 1990). Bettelheim made this statement in reference to how play is the most direct path "to the inner life of the child."

Participating in a game with the kids makes it possible to comprehend the sensations and emotions they are going through on the inside. During play, motion is generated by the actions that are taken. Not only does Bettelheim's observation hold true for adults, but it also applies to children. Playing with puppets is therefore at the core of puppet therapy. Because of this, it is possible for clients to recognise what is causing

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them stress, sort it out and appreciate it, process it, and finally integrate it. The use of puppets in therapy creates an atmosphere more receptive to narrative. In this scenario, the puppets retell the client's story in a symbolic and vicariously experienced manner. This also includes introspection



regarding the histories of one's own family as well as one's own perspective of the wider world. Images that are carried from the inner to the outer stage tell the story of a person's personal experience and are linked to the person's own life story.

Thearptists : Therapieraum Annemarie Hänni-Reber

Both the treatment area and the stage in the praxis ought to provide a secure and guarded environment for the client. The question "Do you hold me?" (Gauda, oral in a training course on trauma therapy) is present in every session at all times. The thoughts and feelings that are present during the "inner stage" can only be acted out and processed during the "outer stage" when the child or client feels safe (according to Gauda, www.puppenspiel-therapie.de).

When a client participates in puppetry therapy, the therapist assumes control of the puppet that the client has given her and plays the puppet in accordance with the client's directives. The game can finally get underway.

Case Study: my practice

Sina* suffered from stomach pains on a daily basis and had become very withdrawn, a therapist recommended that she participate in puppetry therapy. The mother related that her husband had been very sick two years ago, but that he had since

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recovered and was in good health again. Sina expressed an interest in acting out a story during the very first lesson. She selected the king and princess, a treasure chest and a bed for the stage at first, and then she chose the magician and two swords later on. While I was supposed to play the other roles in the subsequent plays, Sina ended up playing the princess in all of them.

The played stories over many therapy sessions:

During the time that the king was sitting on the throne, the princess made herself at home in her private chamber. The magician arrived at the castle out of the blue and immediately demanded the king's crown as well as all of his treasures. The king, who also refused to back down, was forced to engage in combat with the magician until the end of the hour, but neither of them emerged victorious. Sina's desire was to continue playing this story largely unchanged for another ten hours. She had an insatiable desire to watch the fight over and over. As a princess, all she did was watch, but that wasn't satisfying to her. In the eleventh and final hour, the king, with the assistance of the princess, was able to triumph over the magician. In the very next hour, Sina announced a new story that was already under the door, and a turning point was revealed: the devil would send an invitation to hell to the princess. She went there without a second thought and brought a camera along with her. There, she posed for a photo with the devil and extended an invitation to him to visit the castle. The visit alarmed the queen, and the princess said in a loud and commanding voice, "That's proof that I've been to hell, isn't it, the devil?" Moreover, she went on to say, "and I was only four years old... without a sword and without a lamp!"

The first level of reality and the second level of reality merged at that very instant. This sentence was spoken by Sina both in her capacity as a princess and in her capacity as Sina, who had described the time during which her father was ill as "going through hell." Up until this point, she had a desire to watch the fight for life and death; she desired to see depicted on film what the experience was like for her. As the co-

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player that she commissioned, it was my responsibility to bear witness to the adversity of the struggle through the play that I was performing, and at the same time, I had to bear witness to what Sina had been through, specifically how she had dealt with her father's life-threatening illness. In my capacity as the queen, I reaffirmed to Sina that "I" as the princess's mother was aware of how much anguish her daughter had endured and that I acknowledged this fact. This resulted in the beginning of a new movement.

During the following meeting, Sina made the announcement that she required a new princess of her own. My character had reached her limit after hearing the heartbreaking tale of her father's fight against the illness and her mother's invisibility to him. At this point, Sina was creating her very own princess. The focus shifted from the ongoing struggle to life itself, specifically on Sina's personal puppet, the strong and brave princess. In the play that was performed after this one, the princess ran away and lived in the woods with the various animals that lived there.

Sina was able to see and process her experience by repeatedly acting out the play and by creating her own version of a courageous and joyful princess. She brought the inner image of her experience onto the outer stage in the form of symbolic images. She was able to shift her focus from what had happened in the past to what would happen in the future.

On the one hand, customers can come up with their own stories to act out with the puppets and props provided, and on the other, they can make their own puppets. The therapeutic process is carried out on and with the puppet, including the following: When making one's own puppets, the process tends to move more slowly in order to allow for greater in-depth exploration. The emphasis is placed on the movement occurring internally. It's possible for emotions and resources to show up and make themselves known in the puppet.

World Puppetry

Educational and Therapeutic Puppeteer from Switzerland

Annemarie Hänni-Reber

An artistic activity leaves visible traces in the work that is created, which carries the meaning of an event, a feeling, a thought, or a portion of the life story. These traces can be found in the work. This part is then brought to life in the play that follows, and the client can act it out on stage in a safe environment. This gives previously told tales a fresh perspective, and it also helps the client move forward on new paths by rehearsing for and with him or her with it on stage. The puppet, in its role as the carrier of traces, can facilitate categorization rather than repression or forgetting. Every customer "needs" their very own puppet for an assortment of different reasons. And each puppet that is made during therapy conveys the message that "Yes, that's how it was" to the particular point in the patient's life story from which it was derived. The 'creator' of the puppet is able to feel appreciation for their work because the puppet reflects the creator's life experiences.

The client will always be reminded, not only of the time when their inner being moved and made it necessary for them to participate in therapy, but also of the time when they were able to find resources for coping with their experiences. The therapeutic process can begin with either the construction of a puppet or the use of the puppet in play.

Students at the Higher School of Puppetry Therapy in Olten are exposed to a substantial amount of material pertaining to these processes. On the one hand, they create puppets that are archetypal, but on the other, they create puppets that are very personal.

To begin, they construct a

Family in three generations
Created by JB, student of
fft hf Olten, Switzerland



World Puppetry

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Annemarie Hänni-Reber

family tree that spans three generations while simultaneously researching the history and relations of their own family.

They also look at their own emotions and create emotions as puppets.



Puppet of the emotion & anxiety
Creation and Photo by
Magdalena, student of fft hf, Olten



Puppet of organ "Lung"
Creation and Photo by
Lizet, puppetry therapist



Puppet of the emotion disappointment
Creation and Photo by
Vanessa, student of fft hf, Olten



"Belly", "Heart" and "Bladder"
Photo and puppets created for children by
Annemarie Hänni-Reber, Puppetry Therapist

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Annemarie Hänni-Reber

The students learn a significant amount of information regarding the impact that psychiatric conditions have on physical illnesses and vice versa. To this end, they construct "Organfiguren" puppets depicting various diseases and organs for themselves as well as for use in therapy. The objective is to have a conversation with a puppet that represents one's physical pain and then make that pain visible to others through the puppet.



Puppet of disease "Diabetes 1",

creation and photo: Magdalena, student t hf, Olten

Magdalena writes about her character diabetes:

"In ,Diabetes' he is once with a raised forefinger, and once as someone in need of attention, who can't help himself, that he is simply there.....think it's so good that after 46 years of living with diabetes I finally got such a different perspective by creating the personified disease!"

World Puppetry

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Annemarie Hänni-Reber

Case Study -2

The ten-year-old boy N. was diagnosed with diabetes 1 at the age of two. He was enrolled in therapy because he was bullied at school.

As first puppet N. created a llama and then a safe place for himself and the llama, protected with a tent. The llama liked to carry everything. In time llama became familiar to its resources and to defend them. In a second therapy cycle, N. created "Rudolf the Reindeer" from the story of the same name. In it, the reindeer is excluded because of his red nose. Thanks to St. Nicholas,



who recognized the true power of the reindeer, Rudolf was given the special task of pulling St. Nicholas' sleigh through the fog. At last Rudolf was accepted by the other reindeer and also admired. Through the two animals, N. was able to make his own experience visible, but also find comfort, security and strength. (photo: Annemarie Hänni, permission of N. and his parents to publish)

In the meantime, the education required to work as a puppetry therapist has been elevated to an officially recognized professional level, and further investigation into the technique is still ongoing. The conclusion that therapeutic puppetry "is not only a very appropriate method, but also extraordinarily productive" (Rambert, 1988) reached by Madeleine Rambert and supported by further research is one that is still valid today. The symbolic images in the play are carried from the inner to the outer visible stage, which helps to understand the emotional distress that the clients are experiencing and to find with them the way to solutions and new joy in life.

My own observations and explorations into the transformative potential of puppets

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and puppetry eventually led me to Kathy Wuthrich and the field of puppetry therapy. My daily work with children who are developing new confidence in life provides me with a sense of fulfilment. And it is my hope that I will be able to instill in my students a passion for this remarkable and effective approach.

Review of Literature:

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Petzold Hilarion und Ramin Gabriele, Hrsg. 1987. ***Schulen der Kinderpsychotherapie***,

Reihe vergleichende Psychotherapie. Junfermannsche Verlagsbuchhandlung Paderborn.

Petzold Hilarion, 1983. ***Puppen und Puppenspiel in der Psychotherapie, Mit Kindern, Erwachsenen und alten Menschen***. Verlag Leben lernen.

Rambert Madeleine L., 1988, 3. Auflage. ***Das Puppenspiel in der Kinderpsychotherapie***, Beiträge zur Kinder-Psychotherapie. Band 6, Ernst Reinhard Verlag, Basel

Rickert Regula, 2015, 3. Auflage. ***Lehrbuch der Kunsttherapie***, Param Verlag, Ahlerstedt Storch Maja, Cantieni Benita, Hüther Gerald, Wolfgang Tschacher, Hrsg. 2010,

2. erweiterte Auflage, ***Embodiment***, Huber Verlag, Bern

Wüthrich Käthy & Gauda Gudrun, 1990. ***Botschaften der Kinderseele***, Puppenspiel als Schlüssel zum Verständnis unserer Kinder. Kösel-Verlag GmbH & Co., München

Master Puppeteer Smt. Anupama Hoskere

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



Smt. Anupama Hoskere, whom I affectionately refer to as Akka (elder sister), holds a Bachelor of Science degree in Engineering from the BMS College of Engineering in Bangalore, India, and a Master of Science degree in Engineering from the California State University in Long Beach, located in the United States. Both of these degrees were earned in the field of engineering.

Anupama is not only a skilled Bharathanatyam dancer, but she is also an accomplished choreographer, having created the dances for the ballets Pavanasutam Bhaje Hum and Bharati Deviya Nene Nene. She is an active participant in the Karnataka Sangeeta Nrutya Academy at the moment. She also has experience performing Kannada puppetry, a traditional form of the art. She not only writes the scripts for her puppet shows but also makes the puppets and directs them. Both Anupama and her husband, Shri Vidyashankar Hoskere, have a deep and abiding faith in the age-old teachings that Indian culture has to offer. They began

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using the time off during the Navarathri Doll's festival to display of dolls and to depict stories from the Raamayana, Mahaabhaaratha, Bhaagavatha, and other Puraanas, as well as stories about temples and the diverse culture of India, a decade ago. This was done in an effort to pass on the life lessons that their generation learned to the younger generation.

In addition to that, they have been telling stories and putting on puppet shows while simultaneously administering Indian Epics-themed quizzes to children. Over the course of time, this developed into an organization that came to be known as Dhaatu.

During one of my visits to her home, she mentioned to me that she was intrigued by the Muppets and marionettes that

were performed in Los Angeles and wanted to learn more about them. During this time, she learned that India is the country where puppetry was first developed and that Karnataka has a long and illustrious history in the art form.

Upon arriving back in India, she immediately began her search for the puppeteers in Karnataka. She was then fortunate enough to meet her Guru Teacher Sri M.R. Ranganatha Rao, who is widely regarded as the predominant performer in the art



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form of Karnataka String and Rod Puppetry. She was given her first lessons in the art of puppetry by Sri M R Ranganatha Rao of Rangaputhali Kalaranga, who recognized her as a diligent disciple. She travelled throughout India, connected with people, and made new connections in order to further her investigation into the country's various forms of puppetry.

Not only did she involve members of her own family in this artistic endeavour, but she also included her friends from a variety of fields and the community at large. After that, she started her research study about the wealth of puppetry art in India, specifically focusing on Karnatak Puppetry. Therefore, her excursions to museums

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Dhaatu Puppet Theater

and university libraries, as well as her conversations with academics, most notably Sri Shatavadhani Dr. R Ganesh and Dr. S.R. Leela, are worth mentioning here.

In a way, Dhaatu Puppet and Anupama are interchangeable terms for one another. Dhaatu Puppet Theater is an organization that has been established as a non-profit in response to the demands in today's society. Dhaatu can be translated as "root," "an essential ingredient," "the soul," or "the supreme spirit." Sanskrit is an ancient Indian language. Dhaatu is an endeavour that is geared towards the introduction of a path that is derived from the contemplation of our roots, our origins, as well as our appropriate place and purpose in life.

At Dhaatu, they have the goal of bridging the gap between what young parents of today know on an intuitive level and what they are able to actively pass on to their

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children. In the hope that this will prove to be a valuable space in the children's consciousness to which they can return at any time in their lives, whenever they feel the need for it, they intend to present it to the children in such a way that they can enjoy it, cherish it, and thus gain an experience and an introduction into India's traditional wisdoms. They do this in the hope that it will fulfill the goal of providing the children with an opportunity to gain an experience and an introduction into India's traditional wisdoms.

The Dhaatu Puppet Theater is widely regarded as India's preeminent representative of traditional puppet theatre. Over the course of the puppet theater's existence, more than 15 different puppet plays have been produced as a result of the more than 15 years of research conducted on the techniques of puppet construction and performance. At Dhaatu, the puppets are hand-made from wood, then painted, then finished with intricate costuming and accurate stringing. The puppets are designed in a manner that is consistent with the traditional Moodalapaya Yakshagana style that is used in Karnataka. The stringing methods are essentially refined and updated versions of the traditional pan-Indian control systems.



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Anupama Hoskere is the founder of Dhaatu Puppet Theatre in Bengaluru. She was awarded the Sangeet Natak Akademi Puraskar, which is considered to be the most prestigious honour that can be bestowed upon working musicians and actors in India. She has extensive experience in all aspects of the composite art form of puppetry, including performance, the creation of puppets, the design of puppet theatre prosceniums, the writing of scripts for puppet plays, the composing of music and songs for puppet plays, as well as the lighting and sound effects in puppet theatre. To this day, she has produced 14 puppet shows that last for an hour each, in addition to 8 shorter puppet performances. Several of her puppet shows combine dance and puppetry in absolutely endearing proportions, which is one of her specialties. Anupama gained a great deal of inspiration from her study of the Natyashastra, which enabled her to increase the level of complexity and intellectual merit of her productions.

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Anupama was awarded a Senior Research Fellowship by the Ministry of Culture, which provided her with the opportunity to redesign the traditional puppet theatre into a more complex layered theatre. This allowed her to incorporate dance, theatre, and puppetry into a single Broadway-scale performance that lasted approximately 80 minutes.

She is one of the "Vishalakshi Award recipients" at the [International Women's Conference](#) organized by the Art of Living at Bengaluru in 2018

The fact that Anupama does not limit herself to the tales found in the Itihasas and the Puranas is one of the things that make her puppet productions so beautiful. She also makes an effort to reimagine or retell and restage Sanskrit plays written by Mahakavi

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Kalidasa and other authors. Her objective is to not only revive the art form but also the language associated with it. The Mahakavi Kalidasa's Malavikagnimitram - a Puppet and Dance Musical by Dhaatu Puppet Theater production set in the 2nd century, the romantic comedy story of Agnimitra and Malavika –the dancer is a one-of-a-kind puppet production that was staged in 2018 and later toured in the United States. This puppet play production is an example of one of these puppet play productions.

"When I first began working with puppets, there was a different mixing in opinion regarding the question, "Are you a traditionalist or a contemporary style of puppet

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player?" My response was, "I am a contemporary Indian puppeteer, and everything is contemporary because tradition has its place, but in reality, we are contemporary players." —shares Anupama Hoskere.

She is often seen quoting a shloka from Srimad Bhagavatha-10TH Skanda or Canto, 54th Chapter and 12th Shloka-

यथा दारुमयी योषिन्नृत्यते कुहकेच्छया ।

एवमीश्वरतन्त्रोऽयमीहते सुखदुःखयोः ॥ १२॥

"Yatha Daru-mayi Yoshit nrutyate Kuhakkechchaya

Evam isvara-tantro Yam ihate sukha-dukhkayoh"

Meaning: Just as a puppet in form of woman dances by the desire of the puppeteer. So this world, controlled by the Supreme Lord, struggles in both happiness and misery.

Explanation: By the will of the Supreme Lord, living beings are awarded the proper results of their own activities. One who understands the Absolute Truth surrenders to



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the Absolute Truth, the Supreme Personality of Godhead, and is no longer considered to be within the material system of existence. Since those endeavoring within the material system, or world, are necessarily trying to exploit the creation of God, they must be subjected to reactions, which are perceived by the conditioned souls as miserable and joyful. In fact, the entire material way of life is a fiasco when seen from the perspective of absolute bliss

The above shloka is by Magadha King Jarasanda a negative character from Bharata who is a good friend of Shishupala a Chedi King another negative character. The shloka is after Rukmini eloped with Krishna and Shishupala who was suppose to marry Rukmini and could not and wanted to commit suicide.

She received instruction in Marionette Construction & Design from Miroslav Trejtnar of the Czech Republic, who is known for his precision and the fact that he incorporates

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a lot of engineering and craft skills into the process. This enabled her to become an expert in her field.

Anupama has been selected to serve as one of the 9 advisors to the Ministry of Culture, Government of India. She is a member of the Central Advisory Board on Culture (CABC), which is India's highest cultural advisory body. In addition to that, she is a current member



of the Advisory Board of the Puppetry Cell of the Sangeet Natak Akademi, the board of the Kalakshetra Foundation in Chennai, and the committee of the Karnataka Bayalata Akademi.

The Dhaatu Puppet Theater has been invited to perform at prestigious international festivals in France, Belgium, Morocco, the United States of America, and China. This is in addition to several platforms within India that have given Anupama Hoskere's genius the recognition that it deserves. Additionally, Anupama serves as the Festival Director of Bengaluru's annual Dhaatu International Puppet Festival. This event takes place every year.

Over the course of its history, Dhaatu has grown to become India's puppetry brand name, propelling the art of puppetry to the forefront of India's cultural canon as a highly regarded and revered classical art form.

Through the medium of puppetry, Anupama is devoted to the preservation, cultivation, and propagation of the positive aspects of Bharata's ancient heritage, traditions, and culture, as well as to the celebration of those aspects. Her entire body of work can be interpreted as a concerted effort directed in this direction.

Cover story of the Month

Hand and Shadow Puppetry Workshop

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

Hand and Shadow Puppetry Workshop by

Master Puppeteer Frans Hakkemar

A Dutch Puppeteer's visit to Hyderabad

The numerous cultural traditions of India are reflected in the wide variety of Indian puppetry. Puppetry is one of India's richest heritages, and it spans several regional genres. Puppetry is a genre of performance art in which a puppeteer uses puppets, which are inanimate objects made to seem like human or animal figures, to bring the characters to life. A puppet show is another name for this type of performance. India is home to a wide variety of puppet styles, some of which have vanished while others are fighting for relevance in the present era. Puppets are an integral part of many ongoing cultural practices, and there are many varieties, including string puppets, rod



Mr. Frans Hakkemars and Mr. Vedakumar are seen with Guests and participants displaying puppets.

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Mr. Frans Hakkemars is lighting the lamp to mark inauguration of workshop from L to R : Mr. Mothe Jagannatham, Prof. Battu Ramesh, Mr. Vedakumar, Mrs. Mangala Bhatt and Mr. Raghav Raj Bhatt are seen.

puppets, Hand and glove puppets, shadow puppets, etc.

A hand puppet is a type of puppet that the puppeteer places his or her hand inside of to control its movements. It is believed that shadow puppetry dates back to the time of the cavemen. Cutting out figures on a flat surface and holding them between a light source and a translucent screen is the basis of shadow puppetry, also known as shadow play, an ancient form of storytelling. It would appear that every culture has its own story about how the first shadow play came to be, such is the widespread acceptance and popularity of shadow puppet.

During the Covid-19 Pandemic on other virtual meet-ups such as The Virtual Puppetry

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Residence of Visual Artist Tom Sarver from Chicago, USA, the WP Puppet Theatre Puppet Festival and Conference Canada, and as the sub-commission, Puppetry Publications Online (PPO) of the Publication Commission of the UNIMA to create an overview of all the puppetry magazines worldwide.

(<https://www.unima.org/en/projects-and-achievements/publications-directory/> wherein,

Frans Hakkemars learned about Ms. Padmini Rangarajan, the artistic

director of Sphoorthi Theatre for Educational Puppetry Arts and Crafts - STEPARC, located in Hyderabad and the work Padmini was involved with using puppetry in India. As, they got to know each other over a couple of virtual meet up, in order to invite Frans to India, Padmini made a proposal to write to Cultural Ministry of Netherlands. During the course, Frans who is involved with the publication of Puppetry Magazines all over the world, got to know it was Padmini who was the editor of Putahliak Patrika. (approximately 50 puppetry publications that have been registered up to this point, India is represented admirably with three distinct puppetry magazines).

In the summer of 2022, while Mr. Frans Hakkemars was participating in an online session on vocational training for puppeteers in Iran, he received an invitation from Padmashri Dadi Pudumjee from New Delhi, who had previously served as President of UNIMA International (UNIMA, you know the international puppetry association - www.unima.org). He was invited to participate in the 19th Ishara International Puppetry Festival by Dadi Pudumjee. The festival was held at the Habitat Centre in New Delhi and the Tagore Theatre in Chandigarh. Information regarding the festival



Mr. Frans Hakkemars is performing with puppets.

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may be found at the following location: (<https://www.facebook.com/IsharaPuppet/>)
"Come with your Jan Klaassen performance and the glove- and shadow theater-workshops in the Dream Suitcase." Both the Habitat Centre in New Delhi and the Tagore Theatre in Chandigarh will play host to your performances.

The international UNIMA reported that the international Councilors Meeting would be held live and online on www.unima.org in Bali, Indonesia, at the end of April 2023. Over ninety countries are represented by over seven thousand members who promote all types of puppetry. After World War I, the UNIMA was founded in 1929 to provide a counterbalance so that nations could interact through art, culture, and puppetry rather than through war. www.unima.org

"Then I would not be required to fly back and forth? Frans pondered, "Is flying unethical in this era of global warming, pollution, unsustainable economic growth, and growing inequality?"



Activity to the participating students.

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A few Amsterdam-based friends informed him that there was an orphanage near New Delhi. A foundation in the Netherlands collected financial contributions. Every year, a member of the board and an artist travel to Faridabad to introduce the children to mime, photography, and other arts. So Frans was excited to conduct a puppetry workshop. Thus, a connection was made, and he was welcomed by the Karm Marg in Faridabad organization

(www.karmmarg.com)

In India, during the Ishara International Puppet Festival in February 2023, parents who saw his performance "Jan Klaassen, Katrijn and the Crown of Dutch King William Alexander" invited him for performances and workshops at Aarambh Waldorf school in New Delhi <https://aarambhwaldorf.in/>. This invitation came as a surprise, but it turned out to be a truly fantastic experience for him.

As he had previously gotten in touch with Ms. Padmini Rangarajan regarding his trip to Hyderabad for the puppetry workshop, he was ecstatic and honoured to be a part of Oxford Grammar High School and Deccan Heritage Academy Trust, both of which provided the necessary support for the workshop to be carried out. As a result, it is a collaboration to design World Puppetry Day on March 21, 2023, with "The call of the Forest" serving as the subject for that particular year.

Traveling on the Telangana Express to reach Hyderabad, the capital of the Telangana state, is an experience that will live long in memory. On March 8th evening, a Dutch Puppet play titled "Women Living Freedom –voices for Women of Iran" was performed at Lamakaan, which is an open cultural venue, as a part of the Women's Day



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celebration. This event was put on for a good cause. A decent crowd did participate with little children and got to know storytellers too.

Two different performances were put on for the students of Oxford Grammar School on the 9th of March. The theatre venue known as Rangabhoomi hosted yet another performance on the evening of March 10, which took place during the evening.

Coming to the workshop that is being held at Oxford Grammar School, Himaythnagar- a gala inaugural function that was organized in a traditional manner by lighting lamps and performing a classical invocation dance

in the presence of the Chairman of Deccan Heritage Academy Trust, Shri Manikonda Vedakumar, Chief Guest Prof. Bhattu Ramesh, and Registrar Potti Sreeramulu Telugu University, Hyderabad, Guests of Honour: Smt. Mangala Bhatt Madam and Sri Raghav Raj Bhatt, the Kathak exponents and recipients of awards from both the state government of Telangana and the central government of India (at the Sangeet Natak Akademi in New Delhi), and real versatile artists for their contribution towards dance, art, culture, and international relations. A traditional Indian puppeteer hailing from Ammapuram in Telangana State, Sri Mothe Jaganatham was a very special guest (with whom Padmini worked as part of her Tata Fellowship in Folklore in 2012-13). The audience consisted of the office admin staff, teachers, students, and other executive staff members in addition to the school correspondent Sri Prabhakar.



Puppetry workshop organised

HANS NEWS SERVICE
HYDERABAD

OXFORD Grammar School, in association with Deccan Heritage Academy Trust, Sphoorthi Theater, and STEPARC, organized Hand and Shadow Puppetry workshop on Friday.

Renowned Dutch puppetry artist and the resource person of this workshop, Frans Hakkemers, enthralled the students with a puppetry performance. Students of Oxford Grammar School, students of nearby schools, and students of J. Bhaskar Rao College of Architecture (JBRAC) participated in this workshop.

Veda Kumar Manikonda, Chairman, Deccan Heritage Academy Trust, said that everyone is responsible

Renowned Dutch puppetry artist and the resource person of this workshop, Frans Hakkemers, enthralled the students with a puppetry performance

Frans Hakkemers, puppet expert, speciality is that in his leather puppet show, he gives voice-over to eight puppets simultaneously to communicate according to the movement

for preserving the ancient arts and passing them on to future generations. Appreciating Frans Hakkemers, puppet expert, he added his speciality is that in his

leather puppet show, he gives voice-over to eight puppets simultaneously to communicate according to the movement.

Using ancient leather puppets to teach lessons in the form of various stories enables students to digest the lesson quickly and helps to boost their self-confidence and overcome inhibitions.

Battu Ramesh, Registrar, Telugu University, who was the chief guest, said that Telugu University promotes ancient arts and the institution is doing its best to maintain its existence by giving more importance to them. A thousand ancient art forms existed all over the country. Currently, their number is decreasing, and all partners are needed to save this.

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Having the opportunity to take part in the felicitation programme that was organized to honour Mothe Jaganatham was a distinct honour. Mr. Veda Kumar and others associated with the Deccan Heritage Academy Trust were the ones responsible for organizing the event.

Hand and Shadow Puppetry Workshop:

Beginning on the 10th of March, 2023, approximately twenty people, including students and teachers, are taking part in the training, with a day off on Sunday. Students and teachers collaborate in small groups to create hand puppets, shadow puppets, storyboards, and story structures, and to write scripts for the puppet shows. In addition to this, they are working with English and Telugu language teachers to help in creating the storyboard and on songs, music, and dance with the assistance of teachers of music, art, and dance respectively.

It is beneficial to have an understanding, gained from the group activity, of the native forests, flora, and fauna of the region in order to understand why it is necessary to call for the forest today. What would life be like on earth if there were no trees and there were no forests? Is it a problem that needs to be solved on a local, national, or international scale? Where can I find the answer(s) to this problem?

The workshop's final performance, a puppet show, took place on March 17, 2023. The Salar Jung Museum in Hyderabad's Director, Dr. A. Nagender Reddy IPRS, was the event's Chief Guest. Staff and students alike attended the event, which was hosted by Ms. Prarthana Manikonda, Vice Chairperson of



ప్రాచీన కళలను ప్రోత్సహిస్తున్న తెలుగు విశ్వవిద్యాలయం

ప్రజాపక్షం/ముషీలాబాద్ : తెలుగు విశ్వవిద్యాలయం ప్రాచీన కళలను ప్రోత్సహించుకుంటున్నది. వాటికి మరింత ప్రాధాన్యత నిచ్చి ఉనికి కోల్పోకుండా తమ వంతు కృషి చేస్తున్నామని తెలుగు విశ్వవిద్యాలయం రిజిస్ట్రార్ భట్ట రమేష్ తెలిపారు. ఆక్స్ఫర్డ్ గ్రామర్ స్కూల్ యజమాన్యం, డెక్కన్ హిరి టీజీ ఆకాడమీ (ట్రస్ట్), స్పూర్తి థియేటర్, స్టేజిఆర్ట్ సంయుక్తా ఆధ్వర్యంలో శుక్రవారం ఆక్స్ఫర్డ్ గ్రామర్ స్కూల్లో హ్యాండ్ మేడ్ వప్పల్ కార్యక్రమం పాఠశాల ఆవరణలో జరిగింది. ఈ సందర్భంగా ఆయన మాట్లాడుతూ దేశంలో మొత్తం వెయ్యి ప్రాచీన కళలు ఉనికిలో ఉండేనని ప్రస్తుతం వాటి సంఖ్య తగ్గుతూ వస్తుందని, వీటిని కాపాడుకునేందుకు అందరు భాగస్వాములు కావాలని కోరారు. ట్రస్ట్ డైరెక్టర్ మణికోండ వేదకుమార్ మాట్లాడుతూ ప్రాచీన కళలు అంతరించి పోకుండా భవిష్యత్ తరాలకు అందించాల్సిన గురతర బాధ్యత ప్రతి ఒక్కరిపై ఉందన్నారు. హ్యాండ్ మేడ్ వప్పల్ నిపుణులు ప్రాన్స్ హాకేమర్స్ ప్రవచన వ్యాప్తంగా వాటి ప్రాముఖ్యతను వివరిస్తూ ఈ కళలను తన వెచ్చిబిడ్డలతో ప్రవర్తించడం దీనిలో భాగమన్నారు. ఈ తోలు బొమ్మల ప్రదర్శనలో ఒకేసారి ఎనిమిది బొమ్మల కదలికలకు అనుగుణంగా సంభాషణ చేయడం ఆయన ప్రశ్నించారు. ప్రాచీన తోలు బొమ్మలాటను వివిధ కథల రూపంలో పాఠశాలను బోధించడానికి ఉపయోగించడం వల్ల విద్యార్థులు త్వరితగతిన పాఠశాలలను జీర్ణించు కోవాదానికి సాధ్యపడుతుందని పేర్కొన్నారు. సభకు ముందుగా ప్రముఖ డన్ వప్పల్ కళాకారుడు, రిసోర్స్ పర్సన్ ప్రాన్స్ హాకేమర్స్ చేసిన వప్పల్ ప్రదర్శన విద్యార్థులను అలరింపజేసింది. ఈ కార్యక్రమంలో కేంద్ర సంగీత నాటక ఆకాడమీ అచార్య గ్రహీతలు మంగళాభట్, రాఘవరాజ్ భట్, ప్రార్థన మణికోండ, కె. ప్రభాకర్, వడ్డిగి, రామాంజుల, హమ్మిదసాహెబ్ తదితరులు పాల్గొన్నారు.

Cover story of the Month

Hand and Shadow Puppetry Workshop

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

Oxford Grammar School, and Ms. Padmini Rangarajan, Founder and Director of Sphoorthi Theatre -STEPARC. The first performance of the workshop was well received in the Hand and Shadow Performance on "Call for the Forest," put up by the Students-Teachers jointly conceived, and performed.

About Frans Hakkemars Positions as a Researcher, councilor and puppeteer:

- Councillor NVP-UNIMA-Netherlands
- Co-editor De wereld van het poppenspel, Dutch quarterly puppetry magazine The world of puppetry
- Member UNIMA Commission Publication and Contemporary Writing sub - commission Puppetry Publications Online (PPO)



‘ప్రాచీన నాగరికత కళలపై అవగాహన కల్పించాలి’

హిమాయత్ నగర్, మార్చి 10 (ఆంధ్రజ్యోతి): ప్రాచీన నాగరికత ఆనవాళ్లు క్రమంగా అంతరించిపోతున్నాయని, నాటి విశిష్టమైన కళలు, సంస్కృతిని నేటి తరానికి అందించాల్సిన బాధ్యత అందరిపై ఉందని పక్షలు పేర్కొన్నారు. హిమాయత్ నగర్ లోని ఆక్స్ ఫర్డ్ గ్రూప్ స్కూల్ లో చేతి నీడ తోలుబొమ్మల ప్రదర్శన కళ, ఇతర ప్రాచీన కళలపై చర్చా కార్యక్రమాన్ని శుక్రవారం నిర్వహించారు. హెరిటేజ్ అకాడమీ ట్రస్ట్ చైర్మన్ ఎం.వేదకుమార్, ప్యూండ్ షాడో పప్పెట్రి నిపుణుడు ప్రాన్స్ హక్కివర్, తెలుగు విశ్వవిద్యాలయం రిజిస్ట్రార్ బట్టు రమేష్, కథక్ నృత్య కళా



కార్యక్రమంలో వేదకుమార్, మార్స్, రమేష్ బట్టు తదితరులు

కారులు మంగళాబట్టు, రాఘవ రాజ్ బట్ తదితరులు పాల్గొన్నారు. దేశవ్యాప్తంగా దాదాపుగా వెయ్యికి పైగా ప్రాచీన కళలు ఉనికిలో ఉండేవని, అందులో చాలావరకు అంతరించిపోగా... మిగతావి కూడా క్రమంగా ప్రాభవాన్ని కోల్పోతున్నాయని ప్రాన్స్ చెప్పారు.

PNA Theatre Events of the Month



सिटी लाइफ 16-03-2023

Events in Mar 2023

Mentor: Subhasis Neogi

PUPPET JAM

Online Storytelling Session

at

WORLD PUPPETRY DAY CELEBRATION

18 मार्च से चार दिवसीय पपेट थिएटर फेस्ट

Puppet Fest

सिटी लाइफ | 16/03/23

पपेटरी परंपराओं से लेकर इसकी विभिन्न शैलियों के बारे में जानकारी बनाना जाया फेस्टिवल से। पपेट थिएटर ग्रुप पुनल नाचेर अशां (पीएनए) को और से शहर में चार दिवसीय फेस्ट का आयोजन किया जा रहा है, जो 18 मार्च से 21 मार्च तक चलेगा। फेस्ट के पहले दिन शुभारंभ का आयोजन किया जाएगा। फेस्ट के पहले दिन शुभारंभ का आयोजन किया जाएगा। फेस्ट के पहले दिन शुभारंभ का आयोजन किया जाएगा।



पपेटरी परंपराओं की विविधता को जा रही है। ग्रुप के सैन्य कला ने बालक- हमने मास्क पपेट और जाइंट पपेट तैयार किए हैं। स्कैफोल्ड को ब्रह्मानी एक ऐसे शस्त्र पर आधारित होने, जिसकी निर्देशों में

उत्साह आ गया है। हमारी कोशिश होगी पपेटरी के परफॉर्मिंग आर्ट से लोगों को एंटरटेन करने और जोड़ने की, जिसे लोग भूलते जा रहे हैं। इस एक्ट में देवगान, सैनु, गीटा, सुभाष, शक्ति, कैलाश, मंजिता, सुभाष, अश्विनी, विमल, अक्षय, जयश, अमन, कवी, सचिनी, अनुष्का और शर्मिष्ठा एक्ट करेंगे। 19 मार्च को ऑनलाइन पपेट जैम, स्टोरी टेलर शिल्प, ओडिशा, कोलकाता, जलपायगुरी से ऑनलाइन जुड़ेंगे। 20 मार्च को बच्चों को पपेट्स ग्रुप के सदस्य सेल्फ पेंटिंग आइटम से न्यू चैरोमड के एको सिटी एडिया को जोड़ेंगे और 21 मार्च को पपेटियां और बैकस्टेज आर्टिस्ट का सम्मान का भवन में होगा।





**Putul Nacher ASHOR (PNA)
Puppet Theatre Chandigarh**

celebrates

WORLD THEATRE DAY

PNA Theatre

Events of the Month

Mentor: Subhasis Neogi

**A THEATRE WORKSHOP WITH
COMMUNITY CHILDREN**



**Venue: Ecocity, Phase I, New Chandigarh
Date & Time: 27th March 2023 at 5:00 PM**

All the world's a stage, And all the people merely players.

Social Substance Events of the Month

Various Events
Details available at

<https://www.facebook.com/groups/socialsubstance>

Chess Learning Classes

Mentors: Eshit Bansal & Dishant Bansal



Social Substance Events of the Month

Various Events
Details available at

<https://www.facebook.com/groups/socialsubstance>

Art Workshop at Elante Mall, Chandigarh Ms. Garry



Waste Management : Dr. Arun Bansal



Department of Environment, Chandigarh Administration
Bhai Ghanaya Ji Institute of Health, Panjab University
Department of Physical Education, Panjab University
& Social Substance

Declamation and Poster Making Competition



Social Substance Events of the Month

Various Events
Details available at
<https://www.facebook.com/groups/socialsubstance>



Mr. Puneet Arora

Addressing students and faculty of MCMDAV College, Chandigarh



Upcoming Events

PUPPET THERAPY

7th English version

JUNE TO OCTOBER 2023

NEW ONLINE COURSE

The therapeutic dimension of animated forms



RESEARCH



CREATION



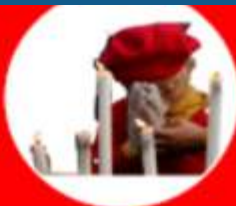
THERAPY



EDUCATION,
DEVELOPMENT
& THERAPY COMMISSION
Educación, Desarrollo & Terapia
www.unimex.org.mx

munecoterapiachile@gmail.com
www.munecoterapia.cl
[@munecoterapia](https://www.instagram.com/munecoterapia)

Upcoming Events



PUPPET THERAPY COURSE

7th VERSION

Applications OPEN for International Online
Puppet Therapy Course 2023

GENERAL INFORMATION

Certified by: Puppet Therapy Chile
Sponsor: UNIMA Education,
Development and Therapy
Commission
Modalidad: All classes online via
Zoom.

Start date: JUNE 1st 2023

End date: OCTOBER 26th 2023

Class Schedule

June 1st, 8th, 15th, 29th

July 6th, 13th

September 7th, 14th, 21st

October 5th, 19th and 26th

Schedule: Thursday 10.00 to 14.00

hrs. Hour Spain

Direct hours via Zoom: 48

Working hours of readings,

tutorials, personal exercises,

reports and research: 48

Total hours: 112

PAYMENT INFORMATION

Program Fee 5 990 USD

(Divided up to 3 instalments)

- 2 payments of 550 USD total

1.100 USD

- 3 payments of 400 USD total

1.200 USD

DISCOUNTS WHEN PAYING IN ONE INSTALLMENT

Between February 20 at March 31

Pay 5790 USD

Between April 1 and 21

Pay 5840 USD

Between April 22 and May 12

Pay 5890 USD

Method of payment: transfers via
PayPal or bank transfer.

Academic director:

Andrea Markovits

puppettherapybcn@gmail.com

Web www.munecoterapia.cl

Instagram @munecoterapia

This is the 7th English Online version of the Puppet Therapy Course, which was created due to the interest generated from English-speaking people. This course is a pioneering training program created in 2017 in Chile. We have been working with an international collaborative network of professionals and artists in the fields of art and therapy with puppets. Due to the Covid-19 pandemic, the program has been developed to run fully online since April 2020. This allows students from different countries to join the training.

The program is made up of a team of professionals from the areas of health, theatre, art, therapy, psychiatry, psychology, education and philosophy who seek to generate reflection and debate with a multidisciplinary approach towards the different areas of application of the puppet and objects in their expressive and therapeutic dimensions. These reflections invite the participants to investigate and ask questions and create projects about the potential benefits of the puppet and its fields of application, the place that puppetry occupies within culture, its cultural functions, its historical context and current international status and activity.

The participants will experience the creative, aesthetic and emotional possibilities that puppets have; they will also gain an understanding of the expressive and therapeutic effects that can be achieved from manipulation and interaction with these expressive objects, often silently. They will acquire deep knowledge about the creation, construction and manipulation of puppets and their therapeutic applications. The program seeks to implement creative, therapeutic and innovative techniques through the poetic and metaphorical potential of the puppet to be applied in the fields of health, non-formal education, community work and conflict and social trauma spaces.

THE DIPLOMA COURSE IN PUPPET THERAPY COMBINES

✓ Theory, practice and research on the therapeutic potential of puppets and animated forms.

✓ An extensive and current bibliography.

✓ 4 International seminars with experts.

✓ Support for 8 creative explorations.

✓ A puppet construction workshop.

✓ 7 Workshop

✓ Guidance and mentoring for the design and writing of a puppet therapy group intervention model.

✓ Advice on the creation of a therapeutic micro-theatre piece with puppets and objects.

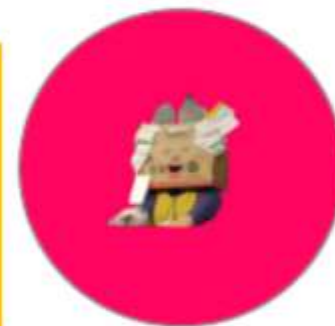
SEMINARS In addition to the classes, this version of the program includes the following seminars.

Matthew Bernier (United States). The psychological functions of puppets and puppetry

Cariad Astles (United Kingdom). Puppetry within applied theatre.

Raven Kaliana (United Kingdom). Puppetry as Public Testimony for Social Change.

Noemi Grinspun (Israel). Dialogues between Puppets and Neuroscience.



EDUCATION,
DEVELOPMENT
& THERAPY COMMISSION
Education, Development & Therapy
Commission, Education & Therapy

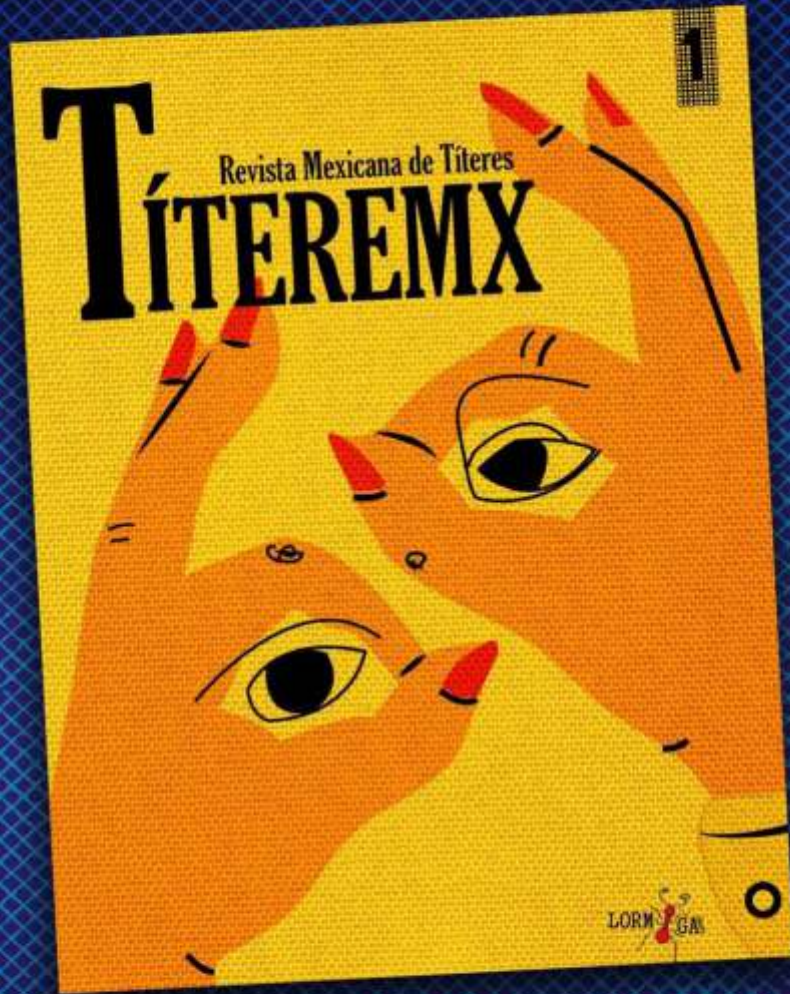
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New Release

Presentación oficial de



Revista Mexicana de Títeres



Showcase of the Month

Jagruti



Showcase of the Month

Jagriti



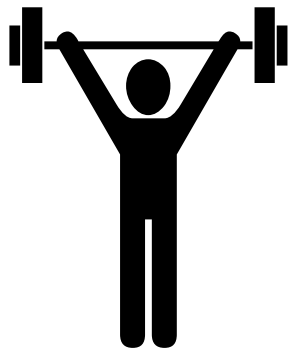
Showcase of the Month

Jagriti





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: Apr 22, 2023





ART BY
Ashwatha

Sundara

P. Harika

6th class

D/O: Narsimha

Mother: Saritha



MASSA
VENCT

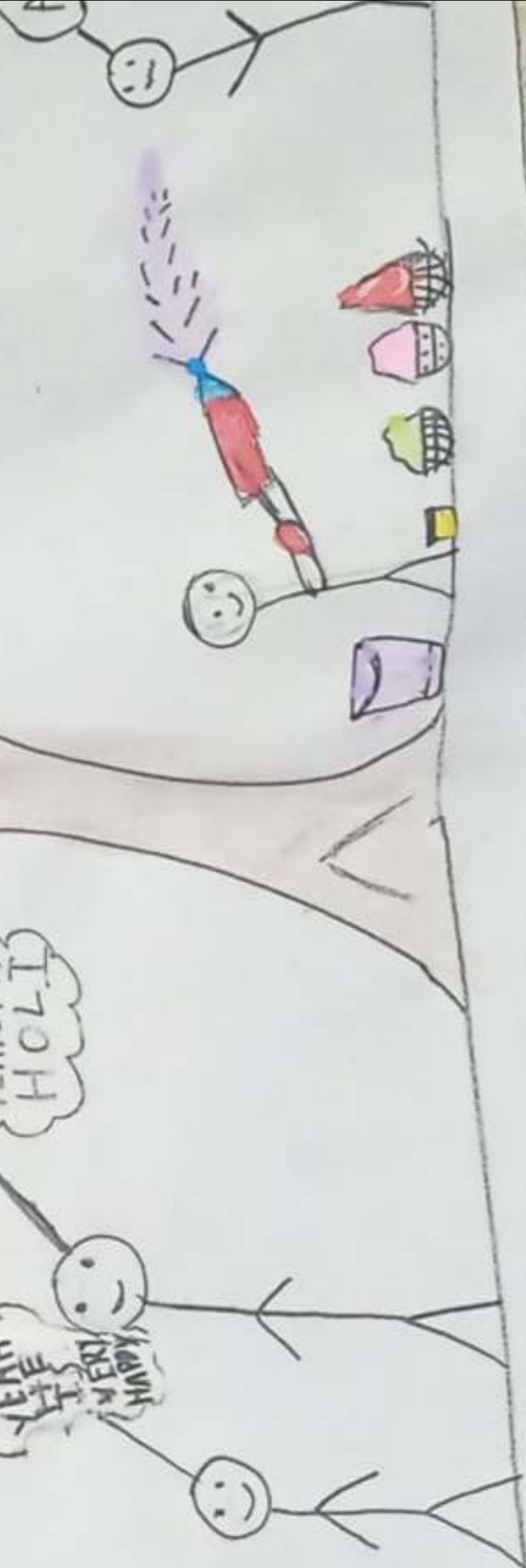
196
PRO-TEL
891868279

MEDIUM :- WATER COLOURS



LOOK
AT
THEM
PLAYING
HOLI

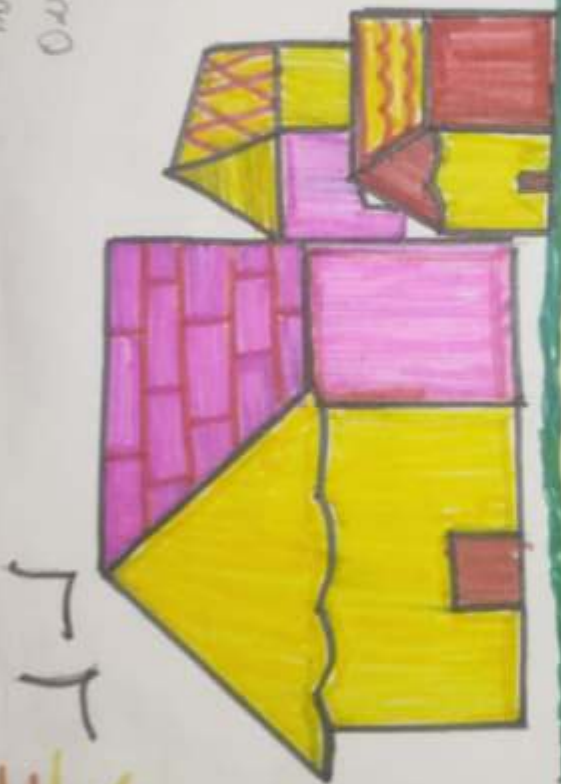
YEAH
THE
HOLI
IS
VERY
HAPPY

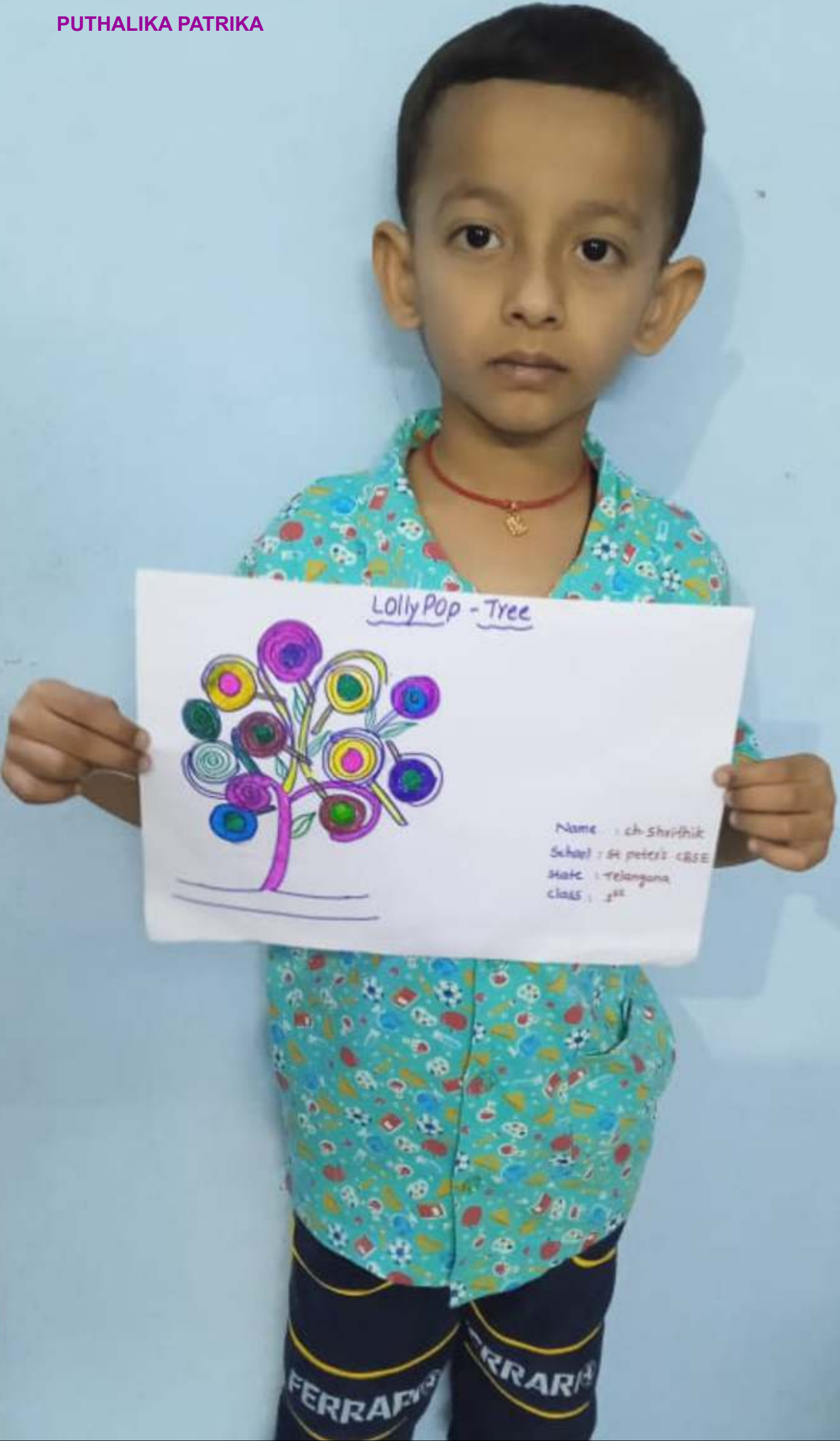




P. Navya
VIIth class
O/o Narsimha
Manikeshwari nagar
O.U campus

P.Kavya 8th class
D/O : P Narsimha
H/O NO: 12+5-51
Ozu campus



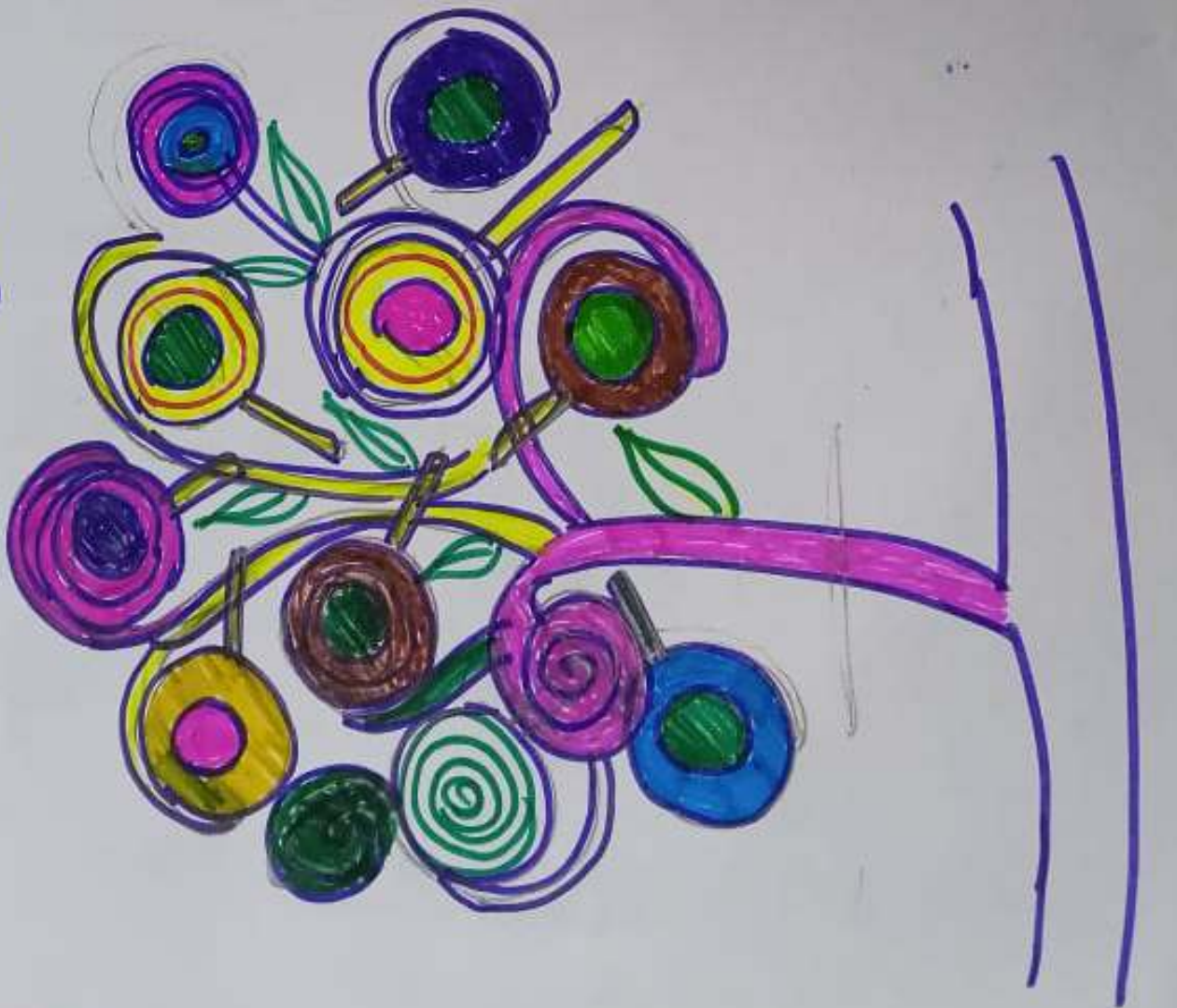


Lolly Pop - Tree

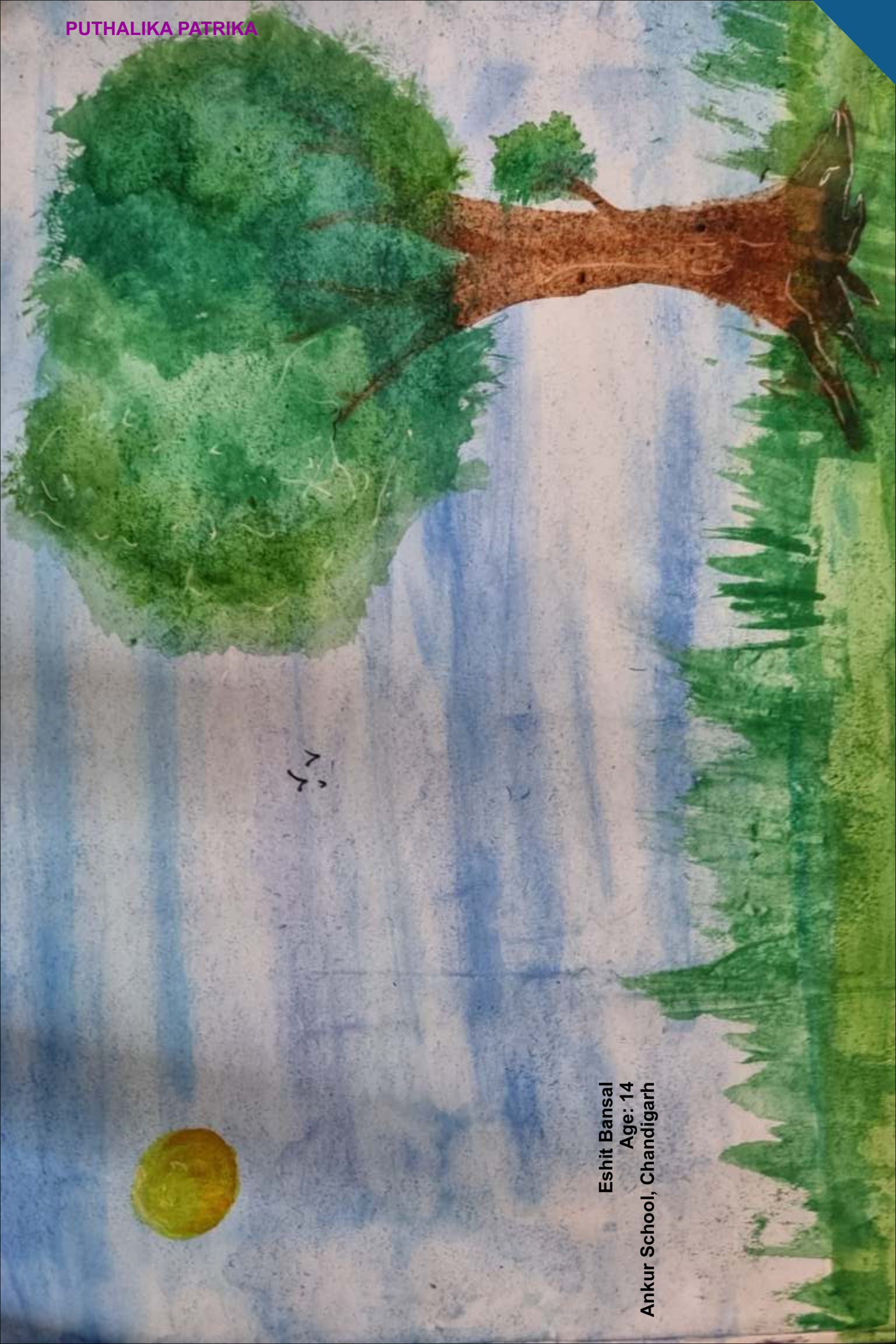


Name :	ch. shivshik
School :	St. Peter's CBSE
State :	Telangana
Class :	3 rd

Lolly Pop - Tree



Name : ch. Shrihnik
School : st peter's CBSE
state : Telangana
class : 1st
Age : 7years



Eshit Bansal
Age: 14
Ankur School, Chandigarh

Dishant Bansal
Age: 12
Ankur School, Chandigarh



Nature's Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity

Life of Small Cabbage White Butterfly



Camera Clicks Painted

Cam Art



Camera Clicks Painted

Cam Art



WASTE TO WEALTH TIPS

Kautik Sen
Class 8
St. Anne's Convent School
Sector-32, Chandigarh



Material Required:

1) Coloured Papers 2) Sketch Pens, 3) Scissor, 4) Adhesive 5) Pencil & Eraser 6) plastic bottle of juice/cold drink

Step 1: Let's make a Bird. Draw a pair of WINGS and draw TAIL of the Bird

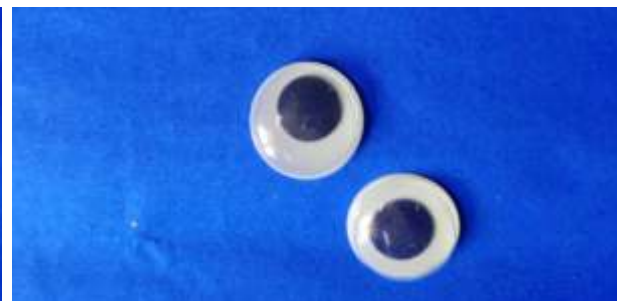
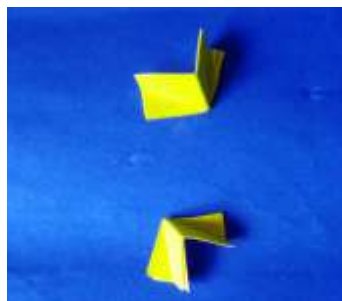
Step 2: Cut 2 Triangle pieces of yellow paper & fold it from centre & sides. Bird's BEAK is ready.

Step 3: Take 2 googly eyes to paste on the top of the plastic bottle.

Step 4: First Paste the Tail & then Wings on the Tail. Your **Bird Finger Puppet** is ready.



Enjoy



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