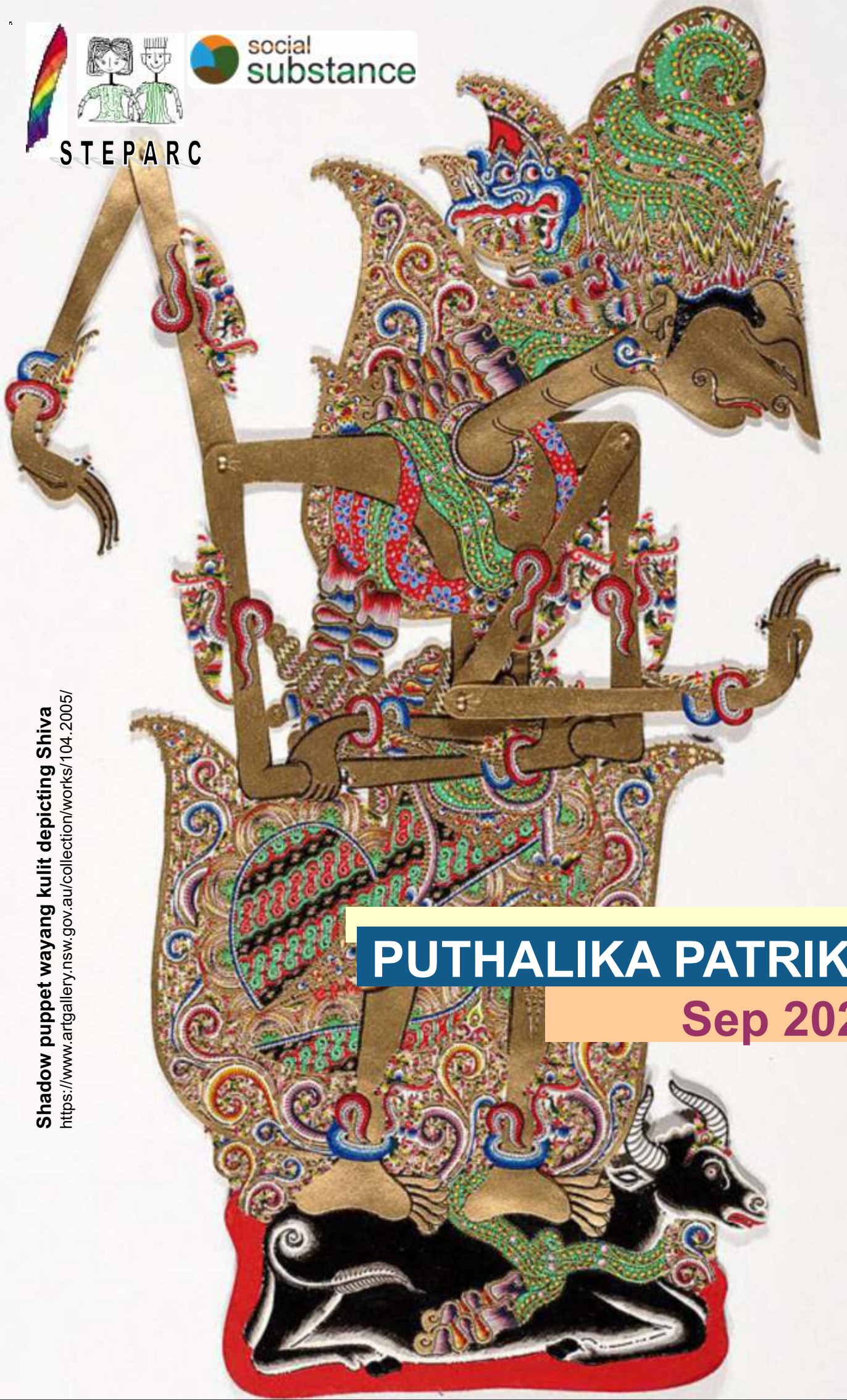




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Shadow puppet wayang kulit depicting Shiva
<https://www.artgallery.nsw.gov.au/collection/works/104.2005/>

PUTHALIKA PATRIKA

Sep 2023



PUTHALIKA PATRIKA

Editors

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Editorial Column

Padmini Rangarajan

यस्तु विज्जानवान् भवति युक्तेन मनसा सदा।

तस्येन्द्रियाणि वश्यानि सदश्वैव सारतेः॥

*He who is possessed of supreme
knowledge by concentration of mind,
Must have his senses under control,
like spirited steeds controlled by a
charioteer*

This uplifting verse from the Kathopanishad (III.6) perhaps best captures the ancient Indian ideal and approach to learning and education.

This stanza is situated within the framework of Yama imparting knowledge to the youthful Nachiketa regarding Brahma Vidya, which pertains to the understanding of the Supreme Reality. It also encompasses the fundamental principle of sensory control and mental concentration, which are integral aspects of the broader Indian perspective on the pursuit of knowledge. What is the rationale for my decision to go in this direction? Upon reflecting upon the Bhagavata Upanyasam delivered by



my esteemed father U.Ve. Komandur Ellayavalli Shri T. Rangarajan, I am reminded of the significance of belief systems, cultural traditions, and the abundant wealth of knowledge contained within the stories and narratives. These elements not only entertain our minds, but also serve as catalysts for deeper

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Editorial Column

Padmini Rangarajan

exploration in pursuit of ultimate truth.

Simultaneously, the various components of the psychological therapeutic value system are evident in diverse art forms, encompassing performing arts such as vocal and instrumental music, dance, theatre, sung verses, and katha kalakshepam, as well as visual or fine arts, including exhibits and similar mediums. Is our education system transitioning from a purportedly advanced organized approach to a less formalized one? Is society shifting away from reliance on its own knowledge system, or is it endeavouring to acquire knowledge from alternative sources? Well, one can debate at length, however, the attempt here is to claim the pride ownership of our rich art form legacy and make it available to.

The purpose of selecting the aforementioned stanza was to serve as a reminder to young parents about the importance of exposing their children to diverse art forms. Such exposure not only enhances sensory development,



but also aids in concentration, fortifies memory capacity, and facilitates the development of oral skills, which are crucial aspects of child development. The acquisition of diverse skills over an extended duration fosters the development of self-assurance, self-worth, as well as critical thinking and problem-solving abilities. Furthermore, it is essential to engage in reading and consulting many books and commentaries in order to have a comprehensive understanding of the subject matter.

World Puppetry

A History of the Crankie

Dr. Arun Bansal, Social Substance



A History of the Crankie

I recently came across a remarkable scholarly piece authored by Russell, which delves into the historical background of crankie. This article was published on November 14, 2005, and can be accessed via the website <https://happyfeettravels.org/>. The text submitted by ***R. G. Davis and additions by Russell Howze.***

The December 2022 edition of Puthalika Patrika includes a comprehensive article on ***Indian Living Traditions.*** This exclusive piece delves into several aspects of ***Indian Puppetry, such as Pats, Pattachitrakatha, Chitrakathi, Scrolls, Moving Panorama, Crankies, and shadow play.*** The artistic medium of crankies, characterized by its moving panorama, has consistently captivated my interest. I am

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continuously seeking valuable information pertaining to the subject matter. Consequently, I encountered this particular one. According to the article on history of Crankie- it is as the follows: "Prior to the advent of the contemporary period, the Japanese employed scroll paintings that exhibited discernible influences from Chinese scroll paintings. Additionally, there existed a previous version known as a Cantastorie. **Cantastoria**, also known as **cantastorie**, **canta storia**, or **canta historia**, is Italian meaning "story-singer" and has many additional names. A performer gestures to images while telling or singing a narrative. Any substance can be painted, printed, or sketched using these images. The history of Crankie asticle that I read gives the following information: "According to Russellh, "*the SF Weekly*

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describes a crankie as a "primitive, miniature theater in a box: a roll of paper painted with pictures that tell a story, cranked by hand past an open frame". (The person doing the cranking often narrates and provides sound effects too...)." Though the parts can change canvas instead of paper for example, this is an apt description. Thus a crankie is characterized as a simple, little theatre housed in a box-like building. It consists of a scroll of paper decorated with painted images that tell a specific plot. By manually turning a crank, the scroll is propelled past an exposed frame. According to the report, it was revealed that the Bread and Puppet theatre group was responsible

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for the creation of the cranky, also known as a crankie, a term coined by Peter Schumann. This development occurred in 1967 or possibly even earlier. Due to Schumann's inclination towards visual imagery and sculptural composition, he devised a mechanism to enhance the narrative aspect of his performances. The term "cranky" was used by Schumann to describe the box. The initial container exhibited a cranking mechanism, so rendering it a suitable appellation for the object. Although the tool is not mentioned in any literature about the ensemble, Schumann's Bread and Puppet has utilized Crankies in a variety of ways based on the two book sources

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available at the SF Library –one by Stephen Brecht about Bread and Puppet and . the other about Theatre of the Ridiculous. In a production directed by R. G. Davis during the 1960s, the San Francisco Mime Troupe incorporated a prop of this nature. Two individuals were enlisted to contribute to the theatrical production by assuming positions on the periphery of the performance space, so serving to exemplify an additional facet of the subject matter. The Moving Men, a collective of male performers based in Berkeley, employed a vertical apparatus as a means of visually depicting various events. One of the earliest and most significant adopters was the East Bay Sharks. A large-scale performance including a substantial scroll was presented by the Pickle Circus during the 1970s. The group consisted of Arthur

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Holden, Daryle Henriques, and two additional musicians, who serve as a notable illustration of employing a scroll, which may not necessarily be in the form of a box with a crank-turning handle. In 1995, Davis authored a Master's thesis entitled "Paper Movies in the Development of an Ecological Aesthetic" for Humboldt State University, located in Arcata, CA. Together, the collaborative efforts of the individual in question and Joyce Todd resulted in the production of a substantial scroll measuring four feet in height and six feet in width, aptly titled "A Tale of Symbiosis." The individuals demonstrated adherence to the script during the painting session led by Ariel Parkinson, as well as during the performances by John Polack and Davis. In 2001, a performance was conducted at Lancaster University in England as part of a festival centered around the themes of Art and Environment. Subsequently, this particular piece has been showcased at the Arts Festival in Berkeley and in Santa Cruz. Davis recently participated in a conference



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centred around ensemble theatres, during which the president of the organization expressed that, even after a span of 10 or more years, they were still engaged in the process of providing financial support and refining the precise definition of the term. Davis and Todd are currently preparing to present theatrical performances that explore the intricacies of organic farming specifically tailored for farmers markets. The intention is to persist with narratives supported by scientific evidence, which elucidate the principles and processes involved in the production and consumption of organic food. Cranky performances have also been observed during the Wise Fools Puppet Love festival. Art and Revolution, in

collaboration with the cranky and Big Tadoo Puppet Crew, debuted their inaugural production, titled "The Story of Hue," in the year 2002. There have been reports of anecdotal accounts regarding the creation of Crankies in educational settings. Recognising the perceived lack of attention given to this relatively unknown art genre, we proudly announce the inaugural CRANKY fest scheduled for this evening. The producer found inspiration following their involvement in the production of Big Tadoo Puppet Crew's cranky performance, as well as witnessing Dan Chumley's cranky act during the San Francisco Mime Troupe's 40th anniversary celebration five years prior.



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The producer issued a public invitation in an effort to assemble artists who had an inclination towards the creation of a grumpy presentation. The upcoming show will showcase contemporary concepts regarding the utilization of the medium, culminating in a meet & greet session aimed at fostering additional discourse on the possibilities of cranky art.



Additionally, participants will have the chance to create their own "shoe box cranky" following the conclusion of the performance. The producer expresses optimism that the second CRANKY festival would not only enhance the understanding of the art form but also explore new frontiers in its application. The potential inclusion of Flippy and Contestoria mediums is being considered for the upcoming production". I research is still on

Images Credits to <https://bannersandcranks.org/various-historical-images-of-cantastoria/>

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Indian Puppetry

Part 2

The Genesis and Origin of Puppetry in Indian Folk Culture

Padmini Rangarajan Sphoorthi Theatre STEPARC



The origins of puppetry in India can be traced back to the prehistoric period, during which early humans residing in caves were captivated by the images projected onto walls by flames. These individuals would envision shadowy depictions of themselves and their fellow beings, interpreting their gestures and establishing a form of communication based on these shadow pictures. This marked the inception of gesture narratives and subsequently led to the development of oral narratives. The earliest documented reference to the presence of puppets can be found in the Mahabharata, an ancient Indian text. The works of Panini, a Sanskrit grammarian from the fourth century B.C., and Patanjali, a philosopher and author of the Yoga and sutras in the second century B.C., make references to puppets. The application of the term

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"Sutradhar" to refer to the director or stage-manager who puts Sanskrit plays before the audience reflects the perceived tight ties between puppet drama and subsequent periods of drama, as stated in their opinions. The enduring legacy of the Sutradhar, who is accompanied by *Sutra-Prata* (tied strings) and *Sthapaka* (the one who sets the stage), may be observed in traditional puppeteer troupes. This practise, which finds its roots in the Mahabharata, involves the Sutradhar being assisted by these elements to manipulate the puppets.

To substantiate the aforementioned assertions, an additional folk tale recounts the arrival of Lord Shiva and Parvati in an incognito form to Bhuloka, with the intention of assessing their true Bhaktas, or worshippers. Subsequently, they saw an individual

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who consistently invoked the name of the deities, although enduring abject destitution and lacking even a solitary grain within his dwelling. Despite his tattered clothing, he warmly greeted the couples and graciously laid out his worn fabric for them to sit upon. To assess his unwavering commitment, Lord Shiva requested him to present a novel and distinctive art form that had not been witnessed or heard previously. The individual promptly proceeds to excise the dermal layer from his upper legs, thereafter shaping it into a form that he securely fastens to a collection of slender twigs. Subsequently, he grasped the dimly illuminated clay light. The image cast by the figure's reflection or shadow onto the walls provided amusement for Lord Shiva and Parvati. Lord Shiva, being impressed by his artistic abilities, bestowed upon him abundant wealth and happiness. This event signified the birth of Shadow- leather

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puppetry. This appears to mark the commencement of humanity's endeavour to replicate and revitalise playthings in accordance with their own creative faculties. Images and idols were crafted with the intention of serving magical and shamanic functions within societies that practised shamanism. These societies employed shamans, who acted as intermediaries between the visible world and the realm of spirits. The purpose of creating these images and idols was to appease powerful natural forces, such as gods and demons, which were manifested in tangible forms by skilled puppet makers for the benefit of the general population.

In accordance with an alternative Indian folk narrative, the emergence of puppetry is ascribed to Brahma, the divine entity entrusted with the task of fashioning the cosmos. According to legend, Brahma is believed to have created and bestowed life upon the 'Adi', the inaugural 'Nat' puppeteer, as a means of providing amusement for his consort Saraswati. In addition, he devised an additional entity for the nat to manage, so providing amusement for the goddess. Nevertheless, Brahma expressed dissatisfaction with the puppeteer's endeavours, leading to his



Indian Puppetry

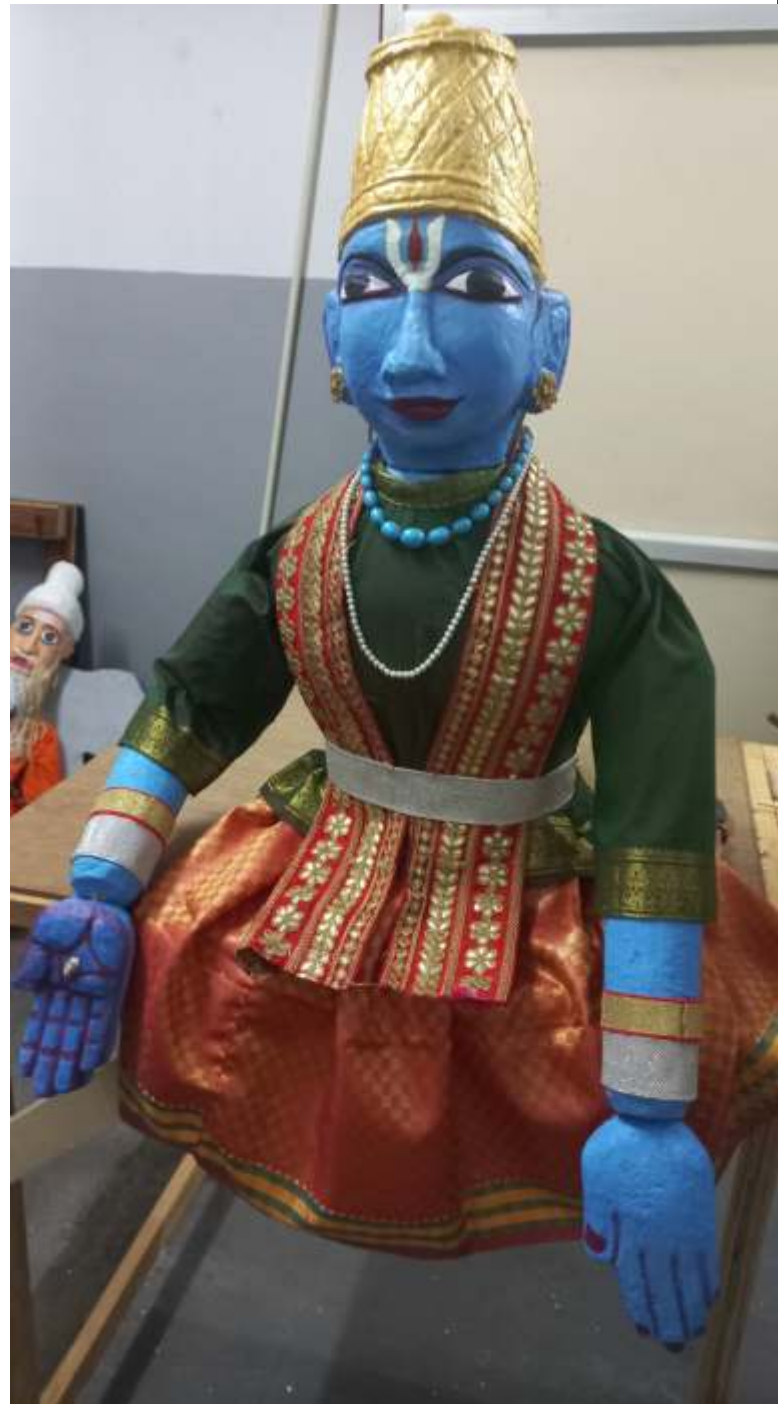
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exile to Earth. Consequently, this event marked the inception of the Bhat community, renowned for their proficiency in performing Katputlis in the state of Rajasthan. Rajasthan is widely recognised as the primary birthplace of Indian Puppetry, primarily due to the presence of the Natbhats, who are puppeteers hailing from this region. Folk art expert Mahender Bhanawat (2012) asserts that Bhat was actually created by Lord Shiva, not Brahma, for the amusement of his lover Goddess Parvati. The Bhat, subsequently developing a profound devotion to Lord Shiva, engaged in the act of entertaining the deity through the use of wooden dolls that vocalised the praises and exaltations of Lord Shiva, while disregarding the presence and significance of Goddess Parvati. Shiva, in a state of intense anger, banished the Bhat puppeteer to the earthly realm. Nevertheless, Bhat commenced

captivating the general populace through the use of wooden dolls, conveying the magnificence and grandeur of Lord Shiva and Goddess Parvati. Consequently, the Bhat-Puppeteer Community was established in the state of Rajasthan.



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The earliest documented reference to the presence of puppets can be found in the Mahabharata, an ancient Indian epic. The subject of discussion is to Panini, a Sanskrit grammarian from the fourth century B.C., and a captivating narrative around the monarch Vikramaditya and his illustrious Throne-Singhasan Battisi. Singhasan Battisi is a renowned piece of Indian folk literature. King Vikramaditya was well renowned and held in high esteem for his exceptional discernment, consistently demonstrated by his decisions that were consistently regarded as the epitome of fairness and justice. The narratives of Singhasan Battisi are widely attributed to the period spanning the 15th and 18th centuries. These narratives are representative of the nine fundamental human emotions. The individual in question would occupy a regal seat

adorned with 32 putalis, or dolls, which served as guides in matters pertaining to values, emotions, and judgement. These dolls fulfilled their role by recounting a story to him on a daily basis. During the duration of his reign, a poet named 'Kanka' resided within the royal court, garnering significant recognition and popularity as the palace's



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esteemed poet. According to historical accounts, there exists a belief that King Vikramaditya, in a specific context, undertook the expulsion of Kanka from his realm. Kanka relocated to many destinations, including Ujjain, before ultimately arriving to a village in close proximity to Chittoorgarh in the state of Rajasthan, where they established their residence. At this juncture, the individual in question crafted putalidolls and proceeded to engage in play with those dolls, so providing amusement to the assembled audience. According to prevailing beliefs, Kanka is said to have created duplicates of the 32 dolls from the Singhasan Battisi collection, using them as a means of entertaining the public and conveying messages. Kanka also acquired expertise in the manipulation of the putalis. He would simultaneously manage two

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putalis using both of his hands. Additionally, the author took care to provide distinct voices to the putalis in order to distinguish them from human voices. The genealogical descent of Kanka is commonly referred to as the 'Kankali Bhat'. The commencement of the narrative tradition involving the recitation of the tales of Singhasan Battisi, Prithviraja Chauhan and Rani Samyukta, and AmarSingh Rathod is deemed essential.

The above image showcases a shadow puppet representation of Shiva, a prominent deity in the Togalu Gombeyatta puppetry tradition, which originates from the state of Karnataka, India. A representation of Shiva, one of the holy trinity in the Hindu pantheon, is seen mounted on a bull named Nandi. The individual is adorned in the attire of a warrior, which serves as a stark juxtaposition to his customary ascetic visage.

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Participation of Sphoorthi Theatre Youth Team

Dr. Anirudh Srinivasan



The Sangeet Natak Akademi, also known as the National Academy of Music, Dance and Drama, operates as an independent entity under the purview of the Ministry of Culture within the Government of India. The Akademi has been operating as the foremost institution in the realm of performing arts inside the nation, with the primary objective of safeguarding and advancing the extensive intangible legacy of India's varied culture, as manifested via musical, dance, and theatrical expressions. In pursuit of its goals, the Akademi engages in coordination and collaboration with governmental bodies and arts academies across various States and Union Territories of the Union of India. Additionally, it also establishes partnerships with prominent cultural organisations within the country. The youth population represents the

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dynamic force of a nation and holds the key to its future development. In accordance with the essence of Azadi ka Amrit Mahotsav, the Sangeet Natak Akademi is currently commemorating the 'Amrit Yuva Kalotsav' - a sequence of festivals aimed at highlighting the abilities of youthful artists and the enduring nature of our diverse performing arts genres, traditions, and forms of artistic expression. The initiative known as '**Amrit Yuva Kalotsav**' was conceived by Dr. Sandhya Purecha, Chairman of the Sangeet Natak Akademi. It represents a collaborative endeavour between the Akademi and other cultural organisations across the nation, aimed at fostering a stronger connection between the younger generation and their cultural heritage. The Akademi has undertaken a distinctive initiative to rekindle the enthusiasm of young

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individuals in the performing arts of India, coinciding with India's Amrit Kaal, a period whereby the nation's future development would be rooted in its illustrious historical heritage. Well, Shri Jayanth Rai Chowdary, a representative of Sangeet Natak Academi New Delhi, called Sphoorthi Theatre. He provided an overview of the programme and expressed his desire for us to participate in the Patna Amrit Yuva Kalatsav. Unfortunately, our participation in Patna was hindered by inclement weather conditions, specifically heavy rainfall and a warning issued by the Metallurgy department regarding the weather forecast. Subsequently, we received an invitation to partake in an event held in Rourkela, Odisha in August 7-9, 2023. Given that this was our second invitation; we were keen on not letting this opportunity pass us by.

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Once again, the level of enthusiasm within the Sphoorthi Theatre Youth crew was elevated. All of the young members possess artistic abilities to varying degrees, originating from rural origins. Each individual possesses expertise in either one of the various art forms. However, in order to sustain their livelihoods, they are involved in various professional activities. Fortunately, each of the individuals has received a concise training in the traditional puppetry art of Karnataka, overseen by the esteemed late Sri M. R. Ranganatha Rao, a recipient of the Sangeet Natak Award. The task at hand involved the presentation of the puppet show in the Hindi language. The performances of Sphoorthi Theatre primarily consist of productions in Telugu and English, with occasional presentations in Hindi. However, we previously conducted a

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performance titled **"31 Dosas" regional folk narrative** in Hindi at Udaipur, which garnered positive response. As a result, we decided to do the same performance in Rourkela. After a concise rehearsal session, we efficiently gathered our Puppet materials and personal belongings, and embarked on a rail journey to Rourkela. **Mr. Mahesha B R** serves as the team lead for the Sphoorthi Theatre Youth, and additionally, he has contributed to the creation of several puppets. The individual's idea of donning a uniform as a means of representation led to the collective decision to wear black shirts and dhotis, accompanied by a waist band, during our performance. The folding stage and props fixing for our show were successfully designed by individuals named **Mr. Krishna Char** and **Mr. Ganesh Gani**, who

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possess expertise in carpentry. The entire team was aided by **Mr. Puttaraju C** and **Mr. Nikhil M**. I want to express my sincere gratitude to **Shri. Bakkaraju Shaileshwar Rao** for kindly allowing us to use the flat hall for our practice sessions. This was a timely help extended to us. Upon arrival at Rourkela Railway station on August 8th, at approximately 1:00pm (as a result of a delay), we were warmly greeted by the staff of Sangeet Natak Academi and promptly offered comfortable lodging at Deepti Courtyard, conveniently located in close proximity to the railway station. The event was slated to take place on August 9, 2023. Therefore, on August 8, 2023, we had the chance to see a variety of performances and got to know artists from different part of our country. In the evening of August 9, 2023, our performance

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was commendable, resulting in our recognition and the presentation of **Angavastram** and mementos as a token of appreciation for our participation. Receiving commendation as an artist in the presence of a large audience was undeniably a time of great pride. Upon our return, we were faced with yet another inconvenience as we were unable to secure train reservation tickets. Consequently, we had no choice but to opt for air travel and fly back to Hyderabad from Ranchi airport. We were required to undertake a journey to Ranchi via road, traversing via many mountain passes and forested areas, so constituting an additional form of expedition. Moreover, with the exception of me and Mahesha, the remaining members of the group saw flying by aeroplane as a novel and eagerly anticipated event. They were eagerly awaiting the opportunity to witness an aircraft and board it, among other things. Each individual donned sunglasses and fashionable jackets in order to emulate the experience of frequent travelers. Overall, this marked the inaugural performance of the Sphoorthi Theatre Youth Team for the esteemed Sangeet Natak Akademi. We anticipate more future opportunities for our team to showcase our talent.



Art in School Education

Ms. Puneet Madan



PNA theatre events

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Mentor: Subhasis Neogi



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ENTRY FREE



स्कूल में बच्चों ने अध्यापक दिवस और जन्माष्टमी पर्व मनाया



पंचकूला | पंचकूला के सेक्टर -15 के गवर्नमेंट मॉडल संस्कृति प्राइमरी स्कूल में आनंद शिक्षा द्वारा शिक्षक दिवस और श्री कृष्ण जन्माष्टमी का पर्व मनाया गया। कार्यक्रम में जिला मौलिक शिक्षा अधिकारी संध्या मलिक ने मुख्य अतिथि के तौर पर भाग लिया। बच्चों शिक्षक दिवस और जन्माष्टमी पूरे उत्साह के साथ मनाई। एसो. द्वारा बेहतर शिक्षक के तौर पर प्रिंसिपल कैलाश चंद्र और जेबीटी अध्यापक बलजिंदर सिंह को सम्मानित किया गया। कार्यक्रम में बच्चों के मनमोहक प्रदर्शन का सभी ने आनंद लिया। इस समारोह में लॉ कॉलेज



Events of the Month

Mentor: Subhasis Neogi





Events of the Month Social Substance



Interactive Bioscope Talk Show Series

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH
SPHOORTHI THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT
SOCIAL SUBSTANCE

Session Suitable for all age groups

Book Tock Meet and Greet Young Authors

Anannya Sriram
Janani Devanathan
Young Authors

Sunday, Oct 1, 2023 11 AM

Google Meet Session
meet.google.com/vgy-asht-rxx

Mrs. Neelam Bansal, Library Incharge
Dr Neeza Singh, Librarian



FB LIVE at

facebook.com/groups/socialsubstance
facebook.com/cslchd

Library Whatsapp: +91 77195 98009

8360188121 for any technical assistance



Events of the Month Social Substance

**VATIKA SPECIAL SCHOOL for deaf and dumb
Sector 19, Chandigarh**

**Inner Wheel Club
Of
Chandigarh Harmony**

International Week of the Deaf

Inner Wheel Club of Chandigarh Harmony District 308

**Saturday Sep 23, 2023
10:30 Am**

Dr. Neerja Kumar
Club President

Mona Sharma
Club Secretary

Outreach Partner

facebook.com/groups/socialsubstance

Social Substance Events of the Month



Upcoming Events

Dhaatu Navaratra Mahostava 2023.



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Dhaatu Navaratra Mahotsava 2023

28th year of doll exhibition

Oct 15th - Nov 10th | 11 am - 7pm



VENUE Mandala Cultural Centre

Kanakapura Road, Next to Silk Institute Metro Str. (at Metro Pillar 303), Opp. Shell Petrol Bunk, Talaghattapura, Bengaluru - 560109

Step into a magical world of dolls, stories & art through a month long celebration of the dasara haaba

Oct 15th - Oct 24th | **FREE ENTRY**

Oct 25th - Nov 10th | **ENTRY - Rs. 100** | Tickets available at Venue

Story-telling of select scenes on display: Oct 15th - 24th | 4-5pm



Main Scene: Lineage of Krishna

www.dhaatupuppets.org
@dhaatu @dhaatupuppettheatre

Supported by



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Dhaatu Navaratra Mahotsava 2023

Oct 15th - Nov 10th | 11 am - 7pm

VENUE Mandala Cultural Centre

Kanakapura Road, Next to Silk Institute Metro Str. (at Metro Pillar 303), Opp. Shell Petrol Bunk, Talaghattapura, Bengaluru - 560109

THE COMPLETE SCHEDULE

- Doll display** | Oct 15th - Nov 10th | 11 am - 7 pm
- Story-telling** | Oct 15th - 14th | 4-5 pm
Story-telling of select scenes on display
- Kalāmārga Nrityotsava** | Oct 21st - 22nd | 5-8 pm
Two day thematic classical dance festival featuring renowned artistes
- Oct 21st** - 5:00pm - Inauguration
5:30pm - Shringara Sharanagati by Kum. Divya Hoskere
6:45pm - Varadarajam Upasmahe by Harinie Jeevitha
- Oct 22nd** - 5:30pm - Sri Krishna Karnamritam by Nirupama Rajendra
6:45pm - Devi by Shreema Upadhyaya
- Puppet Shows** | Oct 23rd - 24th | 6-7:30pm
Puppet shows by Dhaatu Puppet Theater
- Oct 23rd** - 6 pm - Ashtavakra | String puppet show
- Oct 24th** - 6 pm - Vijayanagara Vaibhava | String & rod puppet show

www.dhaatupuppets.org
@dhaatu @dhaatupuppettheatre

Special hours available for schools & groups | Contact: +91 98861 53999

Supported by



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Dhaatu Navaratra Mahotsava 2023

28th year of doll exhibition



VENUE Mandala Cultural Centre

Kanakapura Road, Next to Silk Institute Metro Str. (at Metro Pillar 303), Opp. Shell Petrol Bunk, Talaghattapura, Bengaluru - 560109

School/Group Visits

Oct 25th - Nov 10th : 9 am to 5 pm

Entry: Rs. 100 per student/group member

Duration: 1 hr per group

Group size: 25-200 members per group

Parking available



Main Scene: Lineage of Krishna

www.dhaatupuppets.org
@dhaatu @dhaatupuppettheatre

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Dhaatu Navaratra Mahotsava 2023

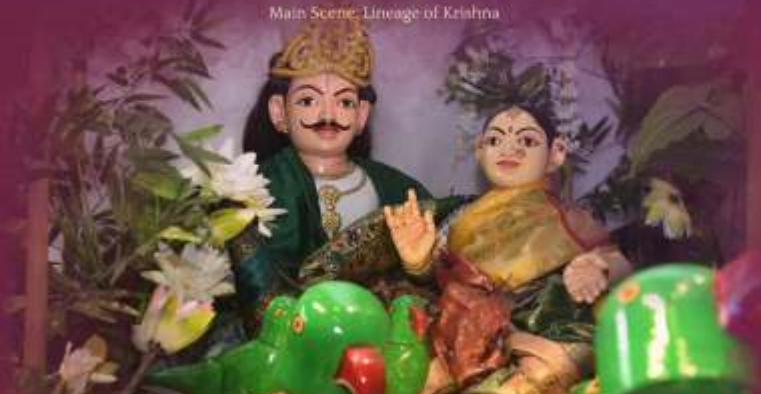
28th year of doll exhibition

Oct 15th - Nov 10th | 11 am - 7pm

VENUE Mandala Cultural Centre

Kanakapura Road, Next to Silk Institute Metro Str. (at Metro Pillar 303), Opp. Shell Petrol Bunk, Talaghattapura, Bengaluru - 560109

Main Scene: Lineage of Krishna



www.dhaatupuppets.org
+91 98861 53999

@dhaatu @dhaatupuppettheatre

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Upcoming Events

Dhaatu Navaratra Mahostava 2023.

The upcoming event at the Mandala Cultural Centre is the Dhaatu Navaratra Mahostava 2023.

A set of unique wooden string puppets has been constructed to depict four scenes from the Ramayana. The Lokarpana ceremony is scheduled to take place on the 21st, October 2023. . A puppet emporium is scheduled to be established, offering a variety of puppets for sale. An open invitation is extended to puppeteers to showcase and offer their puppet creations for sale at the esteemed Dhaatu Creative puppet store.

ಕಲಾಮಾರ್ಗ ನೃತ್ಯೋತ್ಸವ
KALAMĀRGA
Nrityotsava 2023

As part of the Dhaatu Navaratra Mahotsava
At 'Vasantavana - The Garden Theatre', Mandala Cultural Centre
Kanakapura Road, Next to S&K Institute Metro Stn. (Metro Pillar 303),
Thalaghattapura, Bengaluru - 560109

DAY 2: SUNDAY, 22nd OCT

CHIEF GUEST
Sri K.K. Gopalakrishnan
Cultural Historian & Author
Director, South Zone Cultural Centre, Ministry of Culture, Govt. of India

5:30pm Sri Krishna Karmamitam
by **NIRUPAMA RAJENDRA**

6:45pm Devi
by **SHREEMA UPADHYAYA**
Disciple of Sri P. Praveen Kumar

ALL ARE WELCOME
DONOR PASSES AVAILABLE FOR FRONT ROWS

www.divyahoskere.com/kalamarga
kalamargadance@gmail.com | +91 7406997995

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KALAMĀRGA
Nrityotsava 2023

As part of the Dhaatu Navaratra Mahotsava
At 'Vasantavana - The Garden Theatre', Mandala Cultural Centre
Kanakapura Road, Next to S&K Institute Metro Stn. (Metro Pillar 303),
Thalaghattapura, Bengaluru - 560109

DAY 1: SATURDAY, 21st OCT

CHIEF GUESTS
Smt. Mala Ramadorai &
Chairperson, CRII Academy for Special Education
Padma Bhushan Sri S. Ramadorai
Former CEO & MD, Tata Consultancy Services

GUEST OF HONOUR
Shatavadhani Dr. R Ganesh
Eminent Sanskrit Scholar, Avadhani, Poet, Author & Polymath

5pm **INAUGURATION**
Inauguration - Kalamarga Nrityotsava 2023
Lokarpana of Dhaatu Ramayana String Puppets

5:30pm Shringara Sharanagati
by **DEVYA HOSKERE**
Disciple of Sri P. Praveen Kumar

6:45pm Varadarajam Upasmahe
by **HARINIE JEEVITHA**

ALL ARE WELCOME | DONOR PASSES AVAILABLE FOR FRONT ROWS.

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Upcoming Events

The logo for WP PUPPET THEATRE Festival OF IDEAS features the text 'WP PUPPET THEATRE' in a black, sans-serif font at the top. Below it, the word 'festival' is written in a large, multi-colored script font with a rainbow gradient. Underneath 'festival', the words 'OF IDEAS' are written in a bold, black, sans-serif font. The entire logo is set against a background of light blue, wavy, abstract shapes that resemble puppet fabric or flowing water.

WP PUPPET THEATRE
festival
OF IDEAS

**WP Puppet Theatre Festival of Ideas
theme of “Material Puppets” 2023.**

WP Puppet Theatre (located in Calgary, Alberta, Canada) is pleased to present the 12th iteration of Festival of Ideas, this year with the theme of Material Puppets.

Ideas 2023 asks, how can puppets, 'metaphors of matter', help us address our material world?

Our conference is using the power of puppetry to explore and impact social issues of our time as international and local presenters inspire through in person and online streamed sessions.

Friday November 24 and Saturday November 25, 2023

In-person (C-Space, Calgary) & Online//Live Streamed

The magic and wonder of live puppet theatre, like any theatre, is ephemeral. The moment is there and then it is not. The 'sparks of animation' live on only in the memory of the performer and audience. But at the same time there is a materiality in

Upcoming Events

the puppet. It is a physical object. It is the ultimate 'mark maker' – a statement that we are here and we exist. Puppets quite literally are the stories of stuff.

This year's two day hybrid event features 10 events (performances, workshops, discussions and networking) over two days. Our presenters are Canadian, American, Dutch, British, Finnish, Slovenian and Singaporean. This is a great community builder for the Calgary arts community and the online component allows us to connect with a wide, international audience.

For the full lineup of presenters, tickets and other information, visit our website:

<https://wppuppet.com/ideas-2023-material-puppets/>

We would sincerely appreciate you sharing the festival information among your networks and connections.

If you have any questions, or would like to talk further about the festival, do not hesitate to contact me.

Kind regards,

Kira

Marketing & Communications Manager

E: kira.kulicki@wppuppet.com

T: 403.402.4841

www.wppuppet.com

Connect with us!

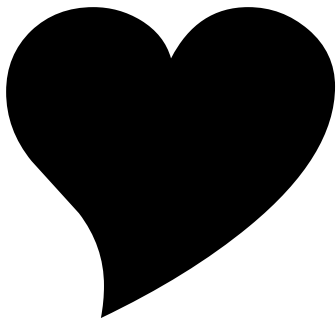
[Facebook](#)

[Instagram](#)

[Twitter](#)



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: Oct 22, 2023





Eshit Bansal
Age: 14
Ankur School, Chandigarh



Dishant Bansal
Age: 12
Ankur School, Chandigarh

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Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



Weekend Canvas

Rita Isaac

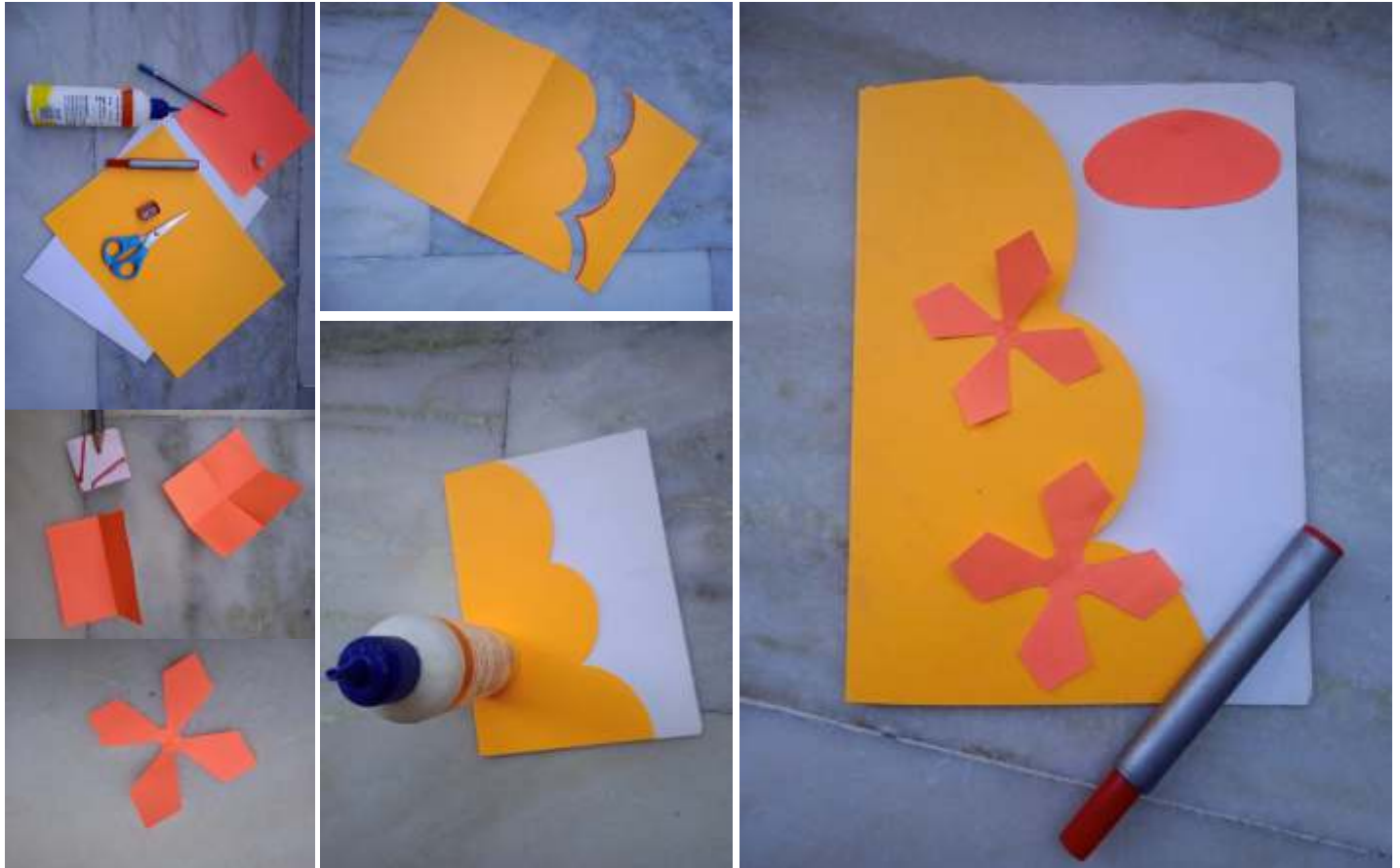


WASTE TO WEALTH TIPS

Ankita panda

Class 7, 11 Y

Doon international school , Bhubaneswar



Material Needed: white art sheet 01 A4, Color sheet 01 A4, florescent color sheet 6x6 inches, Glue, scissor, pencil, eraser, sharpener

Step 1 Fold Both the A4 sheets in half

Step 2 Draw curved line on half side of the folded Color sheet

Step 3 Cut the paper according to your drawing

Step 4 Paste the folded color sheet on the folded white sheet

Step 5 Fold the 6x6 inch Florescent sheet

Step 6 Cut it in 4 pcs. Fold it twice & draw 2 curved lines.

Step 7 Cut on those lines & unfold it

Step 8 Paste the cut-outs of flowers & cut an oval shaped paper

Step 9 You can cut a rectangular shaped color paper for inside & write quotes on it. Now your greeting Card is ready



For Subscription please contact at

puthalikapatrika@gmail.com



Participate in **PUTHALIKA PATRIKA**

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

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