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PUTHALIKA PATRIKA

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PUTHALIKA PATRIKA

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In this Issue

- p03-04: Editorial
- p05-09: World Puppetry: Thailand
- p10-15: Indian Puppetry: Political parody using Puppets
- p16-21: Art of Storytelling
- p22-30: Therapeutic Puppet Play
- p31-31: Art in School Education
- p32-41: Events and arts
- p42-44: Puppet Therapy
- p45-73: Creative Corner
- p74-79: Nature's Lap
- p80-80: Weekend Canvas
- p81-88: Showcase of art
- p89: Waste to Wealth

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Editorial Column

Padmini Rangarajan

There is a spike in popularity of the Ramayana. Puppet shows are being performed worldwide. I am curious about the rationale behind the continued performance of Ramayana, despite the limited time we have available to spend with our own family members. Every member of the family is engrossed in their smart phones, scrolling through various media content such as reels, shorts, stories, and social updates to be informed about current events. Do these puppet performances retain their relevance in contemporary times? Curiosity in the peculiarities of my profession often arises within me as a puppeteer. I am curious about the methods of communication used throughout the time of the Ramayana and Mahabharata. Within that particular setting, I encountered written works pertaining to cutting-edge technologies that were prominent even at that time period. India has a long-standing practice of spreading culture through many forms of performing arts, including music, dance, puppetry, vedhi natakam, and other folk art performances. The Mahabharata and Ramayana periods offer countless chances for religious and cultural exchanges.



The puppet theatre staged for the ECI was scripted by the CBC, and Tripura Puppet Theatre chief Prabhitangshu Das directed it. (Express Photo)

Editorial Column

Padmini Rangarajan

Puppet performances were used to dramatize religious and cultural issues.

In contemporary society, the use of puppets to address a range of problems, such as the "Right to Vote," "franchise your voting power," and "My vote not for sale," is prevalent and effectively communicated to the general public. Perhaps in the past, the method of educating and advising the masses involved using stories from epics and puranas through puppetry. Nowadays, the focus is on educating people about the proper and improper use of smartphones and social media, as well as instilling a sense of one's duties and obligations towards their family, community, village, city, state, and country.

For instance, in an article published in the Indian Express, titled 'Pulling strings' for election awareness: Puppetry garners attention in election-bound The state of Tripura compelled me to take a little pause, as even in this technologically advanced era, individuals still lack awareness of their

own duties and responsibilities. Our puppets serve as a means to enlighten them through their performances. The Central Bureau of Communication (CBC) commissioned puppeteers to conduct a series of puppetry shows in all eight districts of Tripura with the aim of promoting election awareness. Ten years ago, media channels featured entertaining puppet performances that mimicked politicians from various regions. These shows employed harsh criticisms to educate residents about the significance of using their voting rights. Over time, the topics may change, but the utilisation of puppets in shows remains constant. It is unsurprising that when a puppet symbolising Rama or Hanuman discusses the significance of voting as a means of civic education, it might be twisted and lauded to support a specific political party. Nevertheless, the puppets that possess the ability to articulate and mimic politicians in other languages, captivating audiences with humorous quips and remarks, were widely acclaimed and regarded as a remarkable triumph.

World Puppetry:

World Puppetry: Thailand

Suphachai Chirakup

I introduce myself as Suphachai Chirakup. I am a resident of Thailand. I am not a puppeteer who works professionally. Creating puppets is a hobby that I absolutely adore doing. Cardboard cartons are the source of the majority of the materials that I employ. There is a plethora of internet shopping available today. To put it another way, I

have a lot of cardboard boxes at home, the majority of which are discarded.

My very first puppet was a ventriloquist puppet that had movable lips, eyes, and eyebrows. It was my very first puppet design. The

entirety of the edifice is constructed out of cardboard. Ping pong balls could be used to create eyeballs. An eyeball is moved by use of a shaft that is constructed from the stem of a balloon.

A YouTube channel that I run under the name "Mask and Puppet DIY" is also available. I have no expectations that my YouTube channel will bring me any money or celebrity. There is a video that



World Puppetry:

World Puppetry: Thailand

Suphachai Chirakup



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Suphachai Chirakup



I submit to YouTube that I am unable to locate anywhere else on YouTube. I just want to share the method that I use to make puppets with other people. In order to be of assistance to another person, the majority of my puppets are constructed using inexpensive materials. Slappy, the dummy ventriloquist puppet is the video that has received the most views on my YouTube channel that is dedicated to constructing puppets. The mouth-moving mechanism of the puppet is created from a straw, while the actual puppet itself is made out of cardboard. I believe that the popularity of the puppet can be attributed, in part, to the fact that it was popularized by the well-known book and film "Goosebumps." On the other hand, I believe that another explanation is because my puppets are constructed from inexpensive components and

World Puppetry:

World Puppetry: Thailand

Suphachai Chirakup



straightforward to produce. The mechanism of a ventriloquist dummy that is able to move its mouth with nothing more than cardboard and a straw is something that I most certainly came up with. Mostly due to the fact that I have looked everywhere, but I failed to discover it. This mechanism was used to create a number of additional puppets that I assembled. In later years, I also developed a variety of other kinds of puppets, which have been tested and constructed using a variety of different materials.



Indian Puppetry:

Political parody using Puppets

Padmini Rangarajan-Sphoorthi Theatre-STEPARC



The value of any art form may be determined by its prospective applications, and puppetry is not an exception to this rule. It is generally agreed that the primary objective of a puppet performance is to provide the audience with a sense of suspense, wordplay, wit, and humour. In a puppet play or show, both the person who is pulling the strings of the puppets or performing with puppets behind the scene and the audience that is watching the play are educated in a fun way, which is something that is emphasised a lot in today's society. Through the use of self-expression, puppets assist the audience in developing the personality that the people are searching for, and as a result, they anticipate or pave the way for the emergence of a new leader from among the crowd.

Indian Puppetry:

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Padmini Rangarajan-Sphoorthi Theatre-STEPARC

The use of puppetry as a medium for political expression has been a long-standing tradition that has lasted into the modern period. Through the incorporation of social commentary into their works, puppeteers such as Jim Henson and his Muppets stretched the frontiers of the art form during the 20th century. The satirical sketches performed by The Muppets addressed a wide range of political issues, ranging from civil rights to environmental concerns. These sketches provoked thought and encouraged viewers to reflect on the world that they perceive around them.

In 1984, the Spitting Image a British television programme that used puppets to satirise various subjects. It was created by Peter Fluck, Roger Law, and Martin Lambie-Nairn. The series, which debuted in 1984, was created by 'Spitting Image Productions' and produced for Central Independent Television. It spanned 18 episodes and was shown on the ITV network. The series received multiple nominations and won several prestigious accolades, such as 10 BAFTA Television accolades and two Emmy Awards in 1985 and 1986 in the Popular Arts Category. The series showcases puppet caricatures of current celebrities and public leaders, such as British Prime Ministers Margaret Thatcher and John Major, as well as the British royal family. The series was the first to portray Queen Elizabeth the Queen Mother in a satirical manner, depicting her as an elderly woman who enjoys drinking gin and has a voice similar to that of Beryl Reid.

One additional noteworthy instance is the politically engaged puppetry organization Bread and Puppet Theatre, which has been in existence since the 1960s. The theatrical productions frequently addressed weighty subjects such as poverty, conflict, and ecological destruction. Their spectacular puppet performances merged artistic expression with social campaigning, enthralling spectators while calling for transformative change in society.

Indian Puppetry:

Political parody using Puppets

Padmini Rangarajan-Sphoorthi Theatre-STEPARC

Comedy puppet mocking Indian Politicians



It was also possible to find in India during the time when the number of private television networks was expanding. Not only did the satirical political parody entertain, but it also prompted one to critically consider the political conditions of a country and the kind of leader who would secure the protection and security of inhabitants in addition to the prosperity of the country. When it comes to addressing political issues, the use of puppets and masks is extremely prevalent in India. However, the political figures' effigies are often burned as a form of protest by

Indian Puppetry:

Political parody using Puppets

Padmini Rangarajan-Sphoorthi Theatre-STEPARC



opposing parties. Additionally, masks are commonly used by all for extensive campaigning or to promote any notable achievements. However, it can also work the other way around, denigrating other political figures.

Utilizing puppets to communicate politics effectively to the general public is a logical choice, since it not only entertains the audience but also conveys accurate information about historical and current circumstances to a wide audience. When the puppets mimic the political leader or leaders, it compels the political leader or leaders to recognize their responsibilities and duties towards the population and the nation. This is due to the fact that puppets that mimic them will eventually start acting like them when they break their word or fail to live up to their commitments. The political

Indian Puppetry:

Political parody using Puppets

Padmini Rangarajan-Sphoorthi Theatre-STEPARC



person's reputation is tarnished by the extensive utilization of digital applications and technology, manifesting in many forms such as memes, cartoons, reels, and shorts. These forms are extensively disseminated, reducing the figure to a comical character. Conversely, it has the potential to significantly enhance the reputation of a political leader.

The potential influence that puppetry could have on politics is still a major factor to consider as we move to the future. Puppetry is expanding beyond its traditional forms to incorporate animatronics, digital effects, and virtual performances as a result of the development of new technology. These advancements provide puppeteers with new opportunities to engage audiences and enhance their political statements, which

Indian Puppetry:

Political parody using Puppets

Padmini Rangarajan-Sphoorthi Theatre-STEPARC

open up new possibilities for them. Puppeteers have access to a wider variety of channels via which they can communicate directly with audiences thanks to the internet and social media platforms. Puppeteers have the ability to communicate with people all over the world through the use of multimedia platforms such as live streams, internet videos, and interactive experiences. This can generate conversations and mobilize communities for political change.



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Art of Storytelling

Cheriyal Scroll painting

Dr Arun Bansal, Social Substance



The name Cheriyal painting originates from the village of Cheriyal, situated approximately 90 -100 kilometres from Hyderabad in the Warangal region of Telangana. In this village, a small group of artists have managed to preserve this art form as a living heritage. A Cheriyal painting mostly comprises of scrolls that portray narratives from the epics, puranas, and folktales. It used to be an inseparable component of the religious, social, and cultural fabric of the villages in Telangana.

The scrolls mostly showed stories from the Mahabharata, Ramayana, Markandeya purana, Garuda purana, and numerous tales from the Krishna leela series, along with the inclusion of local heroes. The Cheriyal artists are members of the Chitrakara community. In this age-old form of storytelling, the artists, bards, and audiences

Art of Storytelling

Cheriyal Scroll painting

Dr Arun Bansal, Social Substance



come from distinct communities, each dedicated to their inherited occupations. The scrolls used for storytelling, typically supplied by the bards' community, ranged in length from 3 to 60 feet, depending on the narrative. These scrolls were prepared with natural materials like rice starch, chalk powder, tamarind seed paste, and gum from the tirumani tree, which served as a foundation for the paintings. The materials are combined through boiling, then strained using a cotton fabric, and subsequently layered onto the cloth in three iterations, resulting in the formation of a dense canvas upon which the painting will be executed. The tripartite adhesive contributed to the conservation of the fabric and its painted surface for a minimum of one century. The pigments employed in painting were sourced from natural sources. White pigment was obtained from powdered seashell or zinc oxide, black pigment from lamp soot, yellow and red pigments from powdered local stones (Gaddalu ranga), blue pigment from indigo, and flesh colour pigment from turmeric paste. The present Cheriyal painters continue to adhere to the heritage of using natural elements to create the base canvas and hues. Coconut shells serve as receptacles for blending colours, while brushes for painting are crafted using squirrel or goat hair, employing ancient

Art of Storytelling

Cheriyal Scroll painting

Dr Arun Bansal, Social Substance

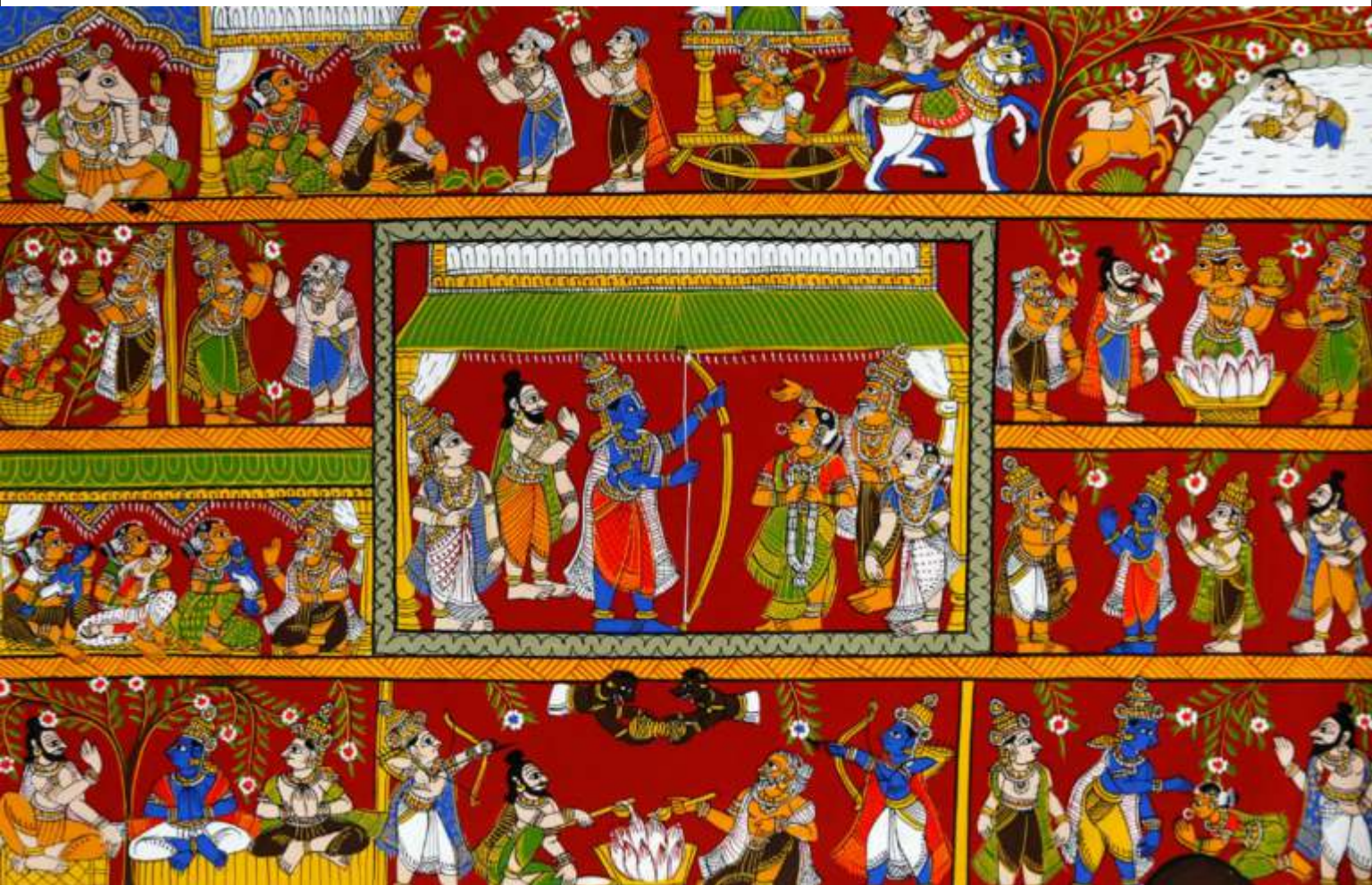
techniques. A Cheriyal painter adheres to conventional conventions by commencing his artistic process with the depiction of Ganesh, subsequently proceeding to portray Shiva, Vishnu, and Brahma. After completing these tasks, he begins the scroll story, in which the distinctive Cheriyal figures, which are two-dimensional and always facing each other, make their appearance. The majority of these characters are depicted in their lateral profiles, creating a sense of a continuous dialogue or conflict. Colours have a significant impact in Cheriyal painting, with a predominant usage of vibrant red as the background colour. The figures depicted in the artwork are immediately distinguishable due to the specific colours utilised. For instance, Hanuman is consistently depicted in green, Krishna in blue, Rama in black, and the feminine characters are predominantly portrayed in red. The Cheriyal artisans also crafted dolls and puppets that represented different characters. These puppets were utilized in puppet shows,



Art of Storytelling

Cheriyal Scroll painting

Dr Arun Bansal, Social Substance



such as the Katamaraju Katha, a Telugu epic that narrates a battle between the monarch of Nellore and a local chief. In this epic, there were a total of 53 distinct characters, all portrayed as puppets. If a scroll is properly prepared, it can endure for over a century. It is important to note that these paintings were only created by individuals belonging to the Nakashi group in Telangana. They are members of the Chitragara community. The emperors of the Vijayanagara Empire provided patronage to their forefathers. Following the collapse of the Vijayanagar Empire by the Deccan Sultans in 1565, these artists relocated to Telangana, which was then under the jurisdiction of the Nizams. The relocated nakashi artisans created intricate floral engravings in prestigious architectural structures, even present in the Falaknuma Palace. Consequently, as a result of their exceptional skill in creating intricate flower

Art of Storytelling

Cheriyal Scroll painting

Dr Arun Bansal, Social Substance



engravings, the Nizams started referring to these craftsmen as nakash, and the group is still recognized as the "Nakashi" community. In Urdu, the term "nakashi" refers to the art of engraving. There is a noticeable shift in the storytelling narrative. Paintings and tale buildings on social awareness, such as the usage of masks and maintaining distance, can be found, even in cheriyal painting. Earlier, the storytellers roamed from one hamlet to another, recounting tales from folk traditions, religious scriptures, and even everyday experiences, employing these masks as visual aids. The purpose of the scroll painting centuries ago, these scroll paintings, ranging in size from 3ft by 60ft, served the dual function of providing education and audio-visual entertainment. Subsequently, the reduced-scale editions were marketed as collectibles and

Art of Storytelling

Cheriyal Scroll painting

Dr Arun Bansal, Social Substance



playthings for young individuals. Currently, these masks serve as decorative pieces. Due to the scarcity of storytelling, contemporary Cheriyal artists have begun producing vibrant Cheriyal masks, miniature ornamental scrolls, toys inspired by Cheriyal motifs, and Garuda vahanas. The Telangana government's recent initiatives have led to a steady resurgence of the ancient traditional craft of Cheriyal painting. It is now crucial that we purchase more of these handicrafts to prevent the extinction of Cheriyal painting and other traditional artworks of Indic origin.

Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children (T1D)-An Empirical Study

Padmini Rangarajan Senior Fellowship Award 2021-22

(Socio-emotional well being support to Type 1Diabetes T1D - Significance and Importance of puppets in awareness campaign of Type 1 Diabetes)

Utilizing puppetry as a therapeutic instrument can be advantageous for individuals of all age groups. It allows individuals to articulate their thoughts and emotions, recover from emotional wounds, establish connections with others, and develop personally. Puppetry therapy is a type of expressive arts treatment that utilizes puppets. This form of therapy is occasionally known as puppet-assisted therapy or puppet play therapy. Puppeteer therapy is a synonym for this form of therapeutic alternative. Prior to commencing therapy, it is crucial to possess a comprehensive comprehension of the health, metabolism, and healthcare infrastructure of your city or country. Regrettably, the Indian government's policy priorities areas other than education and health.

I had the opportunity to speak with Dr. Ami Shah, who is a prominent member of Rang de Neela and is known for her dedication to innovation. I am grateful to



Therapeutic Puppet Play

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Padmini Rangarajan Senior Fellowship Award 2021-22

my acquaintance, Mr. Kapil Dev, a puppeteer from Mumbai, who kindly shared her contact information with me. She is committed to producing exceptional works of art that promote consciousness, elicit strong feelings, and catalyze transformation. The concept of using puppets to narrate stories was sparked while reading a 2019 report by the World Health Organization-WHO on the topic of Arts for Health. At the organization, she initially engaged in scripting and then proceeded to identify the puppet characters. These puppets were modelled after renowned individuals from the film and sports industries, including Indian Bollywood stars such as Shah Rukh Khan, Kajol, Amitabh Bachchan, and Virat Kohli. In total, there were 26 puppets that were easily recognizable by the public.

WHO Report -Arts and health

Overview

Artistic expression grew in lockstep with human cultural development and has long played an integral part in how we



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Padmini Rangarajan Senior Fellowship Award 2021-22

teach, learn, communicate and heal. Since our earliest ancestors began telling stories to make sense of the world, we have evolved to learn from narrative, be it through visual media, song or performance. The arts are uniquely suited to help us understand and communicate concepts and emotions by drawing on all our senses and capacity for empathy. In recent decades, we have come to understand the intrinsic health benefits to artistic and leisure activities. Art can help us to emotionally navigate the journey of battling an illness or injury, to process difficult emotions in times of emergency and challenging events. The creation and enjoyment of the arts helps promote holistic wellness and can be a motivating factor in recovery. Including the arts in health care delivery has been shown to support positive clinical outcomes for patients while also supporting other stakeholders, including health care providers, the patient's loved ones and the wider community. Benefits are seen across several markers, including health promotion, the management of health conditions and illness, and disease prevention.



Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children (T1D)-An Empirical Study

Padmini Rangarajan Senior Fellowship Award 2021-22

Impact

[Research by the WHO Regional Office for Europe](#)

has shown that the use of artistic media in health care and in communities can have a variety of benefits for health outcomes. They can be used to communicate valuable messages across cultures and political divides, help

affected communities understand the risks of certain diseases or behaviours and provide ways for affected populations to process and learn from their individual and collective experience to improve their wellbeing among other benefits.



WHO response

The 1947 Constitution of the World Health Organization states, "Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity." With this in mind, WHO has always long used the arts in its work on health promotion and communication. Anthropology has shown that in early human history, art, religion and healing evolved in the same social space. In 2019, WHO began testing arts interventions to advance specific health goals, including universal health coverage (UHC), mental health and suicide prevention, maternal health, blindness prevention and quality of care, in addition to historic efforts in HIV/AIDS prevention. Collaborations with global media companies provide local-language programming on health issues in many areas of the world. Over the past two decades, innovations incorporating the arts and health have been used to enhance physical and



Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children (T1D)-An Empirical Study

Padmini Rangarajan Senior Fellowship Award 2021-22



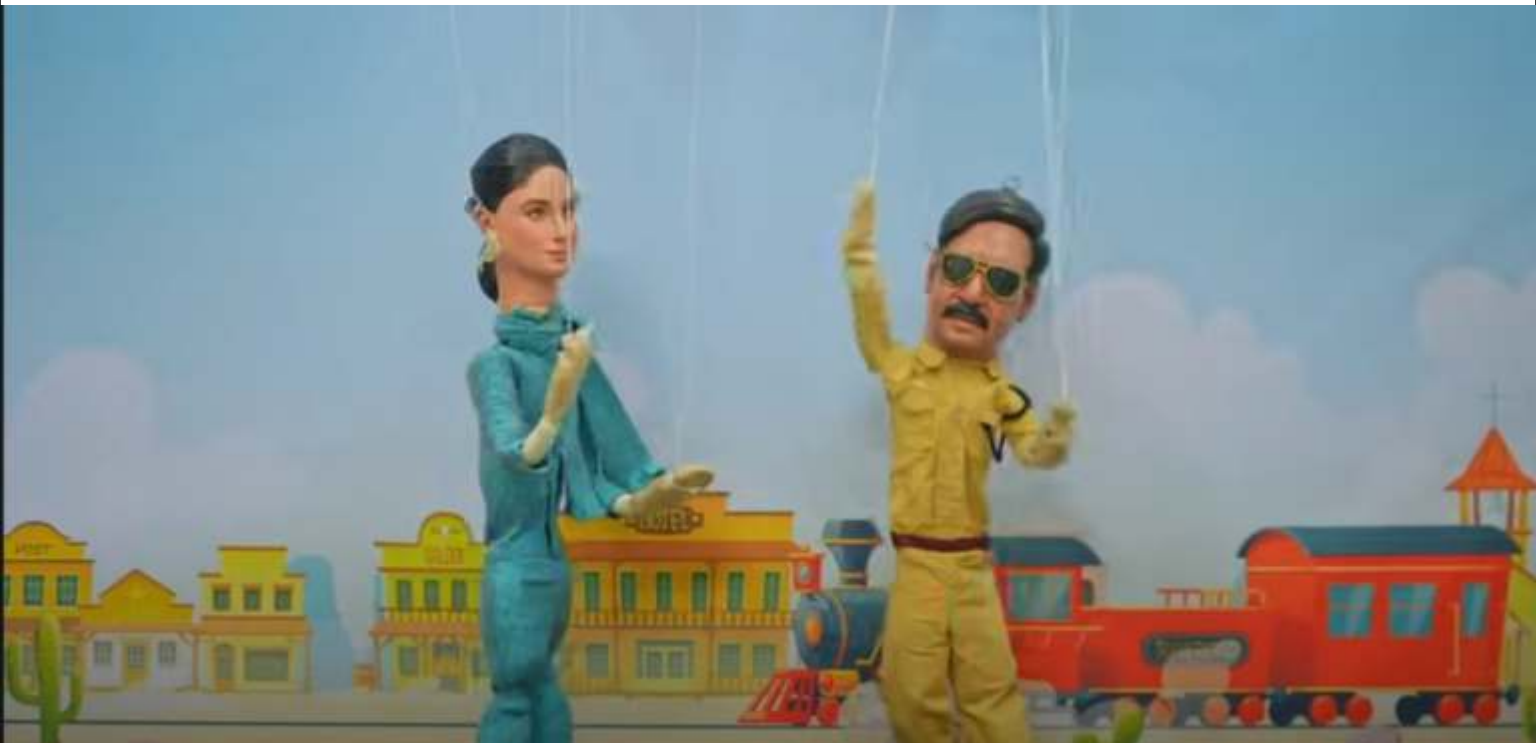
emotional support for resilience and wellbeing in communities, complementing and supporting therapeutic, rehabilitative and preventive efforts, increasing awareness of health and contributing to emergency preparedness. WHO's Regional Office for Europe is leading work into research on the effect of art in health through its Behavioural and Cultural Insights program.

An endeavour was undertaken to acquaint doctors with puppets, which they would employ to engage with patients. The primary objective was to streamline the intricacy of conveying guidelines and restrictions by employing storytelling techniques with puppets, aiming to leave a profound impact on the individual's psyche. Enacting famous movie scenes like-from Sholay film re enacting **"Sh Obesity lay"** - and "Breaking the partnership between weight and Metabolic Disorders "Jaydev and Mousi Scene (characters played by Amitabh Bachchan and Leela Misra) and similarly , **"Singham and Geet are back"**-'Insulin isn't a punishment, its your partner in the journey of Life'.

Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children (T1D)-An Empirical Study

Padmini Rangarajan Senior Fellowship Award 2021-22



Rang De Neela is showcasing its newest health awareness series, titled "Threads of Health by Metabolic Sutradhars", which is a 26 Kathputlis Concept. This innovative endeavour seeks to increase knowledge about non-communicable diseases and encourage beneficial changes in societal behaviour. It utilizes traditional art forms that resemble well-known celebrities to achieve these goals.

In India, there is a notable paradox where the level of health literacy is significantly low, yet the significance of health is only comprehended during times of health crises. This is about Type 1 Diabetes. This involves the following:

- ✓ Educate about metabolic health
- ✓ Encourage the Nation to Redesign Health
- ✓ Change Society's Behaviour
- ✓ Create Advocate Networks to Lead the Movement

Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children (T1D)-An Empirical Study

Padmini Rangarajan Senior Fellowship Award 2021-22

- ✓ Understand Indian Health Issues
- ✓ Understand Health's Social Determinants
- ✓ Create caring networks that support care giving
- ✓ Encourage Health-promoting Habits
- ✓ Enhance Health
- ✓ Conduct health education campaigns well
- ✓ Important Health Message
- ✓ Inform Affected Communities of Health Risks
- ✓ Motivate Affected Communities to Change Lifestyles
- ✓ Provide Health Management Options

AIG Hospitals chairman Dr D Nageshwar Reddy said, "We know that obesity can lead to various other complications like cardiovascular diseases, liver disorders, sleep apnea, renal disorders, but most importantly when obesity is in combination with diabetes, it becomes all the more concerning." For therapeutic purposes, puppetry can be utilized in the following ways:

Imaginative Play and Creative Expression: Puppetry offers individuals a playful and creative outlet that allows them to express themselves, experiment with multiple roles and identities, and engage in imaginative play. In order to cultivate a sense of agency, autonomy, and self-efficacy, individuals can engage in creative problem-solving, imaginative exploration, and symbolic expression through the use of puppet play.

Cleansing and Healing: Puppetry has the potential to facilitate cleansing and emotional release by providing individuals with the opportunity to externalize and release long-suppressed feelings, tension, and stress through the medium of puppet

Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children (T1D)-An Empirical Study

Padmini Rangarajan Senior Fellowship Award 2021-22



play. Participating in activities that include puppetry can bring a sense of relaxation, release, and validation, so assisting individuals in appropriately processing and integrating their emotional experiences in a manner that is both healthy and beneficial.

Individuals can be empowered to find their voice, establish their demands, and express themselves in a genuine manner through the use of puppetry thanks to its ability to facilitate self-expression. Through the practice of puppetry, individuals have the opportunity to develop skills in self-advocacy, self-esteem, and self-confidence, which in turn gives them the ability to exercise their agency and advocate for their own well-being.

Puppetry therapy, in general, is a form of treatment that is creative, playful, and person-centered. It recognizes and respects the unique qualities, experiences, and requirements of each individual. Puppetry can be included into therapeutic practice,

Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children (T1D)-An Empirical Study

Padmini Rangarajan Senior Fellowship Award 2021-22



allowing therapists to create a therapeutic atmosphere that is not only supportive and engaging, but also offers their clients the opportunity to explore, grow, and heal.

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Art Teacher in School



Ms. Puneet Madan

Art in School Education



टैगोर थिएटर में उतरी बंगाल की संस्कृति, पपेट शो ने जीता दिल

बंगला नववर्ष के उपलक्ष्य में कार्यक्रम, प्रशासक बनवारीलाल पुरोहित रहे मुख्य अतिथि

वाद न्यूज एजेंसी

चंडीगढ़। टैगोर थिएटर सेक्टर-18 में मंगलवार को बंगाली संस्कृति से ओतप्रोत कार्यक्रम का आयोजन किया गया। यह कार्यक्रम बंगिया सांस्कृतिक सम्मिलनी की ओर से बंगला नववर्ष के उपलक्ष्य में आयोजित किया गया। इस दौरान कई कार्यक्रमों का आयोजन किया गया। कार्यक्रम में वक्ता मुख्यातिथि पंजाब के राज्यपाल एवं चंडीगढ़ के प्रशासक बनवारीलाल पुरोहित ने शिरकत की।

बंगिया सांस्कृतिक सम्मिलनी के अध्यक्ष डॉ. अमित भट्टाचार्य ने बताया कि टैगोर थिएटर में रहने वाले बंगाली समाज की संख्या में वृद्धि हुई है। इस कार्यक्रम में टैगोर थिएटर के बंगाली कलाकारों ने कार्यक्रम प्रदर्शनी लगाई। बंगाल की परंपरा और आधारित पपेट शो बजरबट्ट की स्तुति को लोगों ने खूब सराहा। इस दौरान रविंद्र नाथ टैगोर के वसंत पर लिखे गए गीतों का प्रदर्शन हुआ।



नववर्ष के उपलक्ष्य में टैगोर थिएटर में आयोजित पपेट शो के दौरान प्रस्तुति देते कलाकार। अमर उजाला

कार्यक्रम में सुचित्रा मिश्रा, शभाशोष हजारा और विश्वजोत

कलाकारों की भागीदारी रही, कार्यक्रम में 70 वर्ष तक के लोग शामिल हैं। डॉ. अमित भट्टाचार्य ने बताया कि कार्यक्रम को बेहतरीन बनाने के लिए कलाकारों ने बहुत परिश्रम किया।

टैगोर थिएटर में रह रहे बंगाली परिवार भारी संख्या में इस कार्यक्रम में शामिल हुए। प्रशासक ने को कार्यक्रम की सराहना

मुख्यातिथि पंजाब के राज्यपाल एवं चंडीगढ़ के प्रशासक बनवारी लाल पुरोहित ने सभी को बधाई दी और उन्होंने बंगाल के पुराने इतिहास के बारे में वक्तव्य किया। राष्ट्रीय गीत का श्रेय बंगाल को जाता है, यह टैगोर की रचना है, जिसे पूरे देश ने स्वीकार किया। वंदेमातरम को कोई

मुकाबला नहीं है। बंगाल का इतिहास गौरवशाली है। उन्होंने कहा कि जब नागपुर के संसद थे तो वहां पर विदेशी बंगला सम्मेलन हुआ था।

उसमें वक्ता उपाध्यक्ष मैंने चेक पत्र बंगला में हस्ताक्षर किए थे। बंगाली वादियों को बहुत प्यारे होते हैं। यह सुनकर सभी जोरदार तालियां बताईं। उन्होंने कहा कि बंगाल का स्वतंत्रता आंदोलन में बंगालियों का योगदान रहा है।

Events of the Month

Mentor: Subhasis Neogi

6 अप्रैल (राम सिंह) बंगाली संस्कृतिक सम्मिलनी टैगोर थिएटर में सेलिब्रेशन कार्यक्रम का आयोजन किया गया। सम्मिलनी के अध्यक्ष ने बताया कि उनका उद्देश्य बंगाल से जुड़े लोगों को एकजुट रखना है। कार्यक्रम में वक्ता मुख्यातिथि पंजाब के राज्यपाल एवं चंडीगढ़ के प्रशासक बनवारीलाल पुरोहित ने शिरकत की। कार्यक्रम में वक्ता मुख्यातिथि पंजाब के राज्यपाल एवं चंडीगढ़ के प्रशासक बनवारीलाल पुरोहित ने शिरकत की।



city life

CHANDI GEDI

पोइला बैसाख में एग्जीबिशन, पपेट थिएटर, डांस, म्यूजिक से दिखाएंगे बंगाली कल्चर को

Bengali Culture

कार्यक्रम में यह सब होगा

15 अप्रैल को सेक्टर-18 के टैगोर थिएटर में पोइला बैसाख कार्यक्रम होगा। इसे बंगिया सांस्कृतिक सम्मेलन की ओर से करवाया जा रहा है।

हिरी रिफॉर | चण्डा

बंगाली नया साल यानी पोइला बैसाख इस साल 14 अप्रैल को है, लेकिन बंगिया सांस्कृतिक सम्मेलन की ओर से सेक्टर-18 के टैगोर थिएटर में 15 अप्रैल को पोइला बैसाख नाम दिया है। इस कार्यक्रम में बहुत-सी गतिविधियां होंगी। गीत-संगीत, नाटक व आर्ट एग्जीबिशन होगा। इसकी तैयारी सेक्टर-35 के बंग भवन में चल रही है। यहां पर कोई आर्ट वर्क बनाता हुआ नजर आया तो कोई पपेट बनाता हुआ। सम्मेलन के सेक्रेटरी कर्नल टोपक बताते हैं- हमारा उद्देश्य यह है कि जितने भी बंगाल से आकर लोग टार्जिस्टों में बसे हैं वह



संगीत - कार्यक्रम की शुरुआत संगीत से होगी। इसमें देबनन हलदर और उनकी टीम शामिल होगी।

बजर बट्ट - पपेट थिएटर होगा। इसमें टैगोरनाथ पपेट आर्ट फॉर्म कंटेपेरी स्टूडियो में देखने को मिलेगा। इसमें 60 रॉड और सिटिंग पपेट होंगे। 4 बड़े पपेट भी होंगे। इसमें 25 कलाकार शामिल होंगे। इसकी स्क्रिप्ट सुधामता चामु ने लिखी है और म्यूजिक मुजा धीमान ने दिया है।

रबीन्द्रनाथ टैगोर - यह प्रसूति रबीन्द्रनाथ टैगोर की रचनाओं पर आधारित होगा। इसमें डांस और म्यूजिक होगा। एक स्क्रिप्ट सुनाई जाएगी। जिसे लिखा है सुजोष सेनगुप्ता ने। म्यूजिक छापरेक्टर शुभाशीष हानरा, डांस डायरेक्टर मौसमी चक्रवर्ती हैं।

कोबिता अलेख्यो मां- यह प्रसूति ममता और स्वर्ण की समर्पित है। इसे क्रोडियोलाफ किंग हे मुचिन्ना मित्र ने। म्यूजिक और चोकरल शुभाशीष हानरा और विश्वजीत सेन का रहा।



नाटक - उत्सवोंके आगे नाटक का मंचन होगा। इसमें बंगाल के परिखर की कहानी दिखाई जाएगी। बात होगी कल्चर की। कोमेड, मिक्रप्ट और डायरेक्शन में भावनी पाल है।



आर्ट एग्जीबिशन - टैगोर थिएटर में एक कॉर्नर आर्ट एग्जीबिशन का होगा। इसमें ड्राइंग, पेंटिंग के अलावा आर्ट एंड क्राफ्ट की चीजें डिस्प्ले होंगी। इसमें टार्जिस्टी वेस्ट 8 आर्टिस्ट शामिल होंगे।

बना भी रहे और एक्ट भी कर रहे

● मैं पपेट पर बेहद प्ये से एक्ट कर रहा हूँ। कुछ पपेट को मैंने हैंडल भी करना है और कुछ को बना भी रहा हूँ। वह पपेट रॉड है, इसे फेब्रिक, बैम्बू व अन्य स्टैटियन से बनवा है। इसके अलावा मैं कई पपेट बनवा रहा हूँ। टैगरी वो हफ्तो से चल रही है। ●

- सोनू, आर्टिस्ट

बैग पेंट किए फिज़ पैटर्न से

● आर्ट एग्जीबिशन के लिए मैंने कॉलन बैग पेंट किए। इनकी टैगरी 4 दिन से कर रही हूँ। मैं 12 बैग डिजाइने करूँगी। इनके फिज़ पैटर्न को बनवा है। मैं डिजाइन एकेडमिक हूँ। ●

- रुद्रिना सेनघोष, आर्टिस्ट

PNA theatre events

क कल्चर का ज्ञान भी जरूरी है। इस कार्यक्रम

Events of the Month

Mentor: Subhasis Neogi



PUTHALIKA PATRIKA

The Essence of Tea

FROM LEAF TO CUP

Release of a Book

Events of the Month

Social Substance



Dr. Arun Bansal

Dr. Rupinder Kaur

Mr. Puneet Arora

Artist Padmini Rangarajan

Photo courtesy: Pexels



Events of the Month Social Substance



Fb.com/groups/socialsubstance

(Knowledge Partner)

CAREER EXPLORATION

Ready to Discover Your Perfect Career?

20TH APRIL, 2024
8:30 - 10:30 AM

+91 9888877722
(DishaforIndia.org)



MRS. INDU AGGARWAL

VIRTUAL PUPPETRY -RESIDENCY BETWEEN NETHERLANDS
AND COUNTRIES IN THE SOUTH EAST ASIA(SEA)-AREA

PRESENTATION BY SPHOORTHI THEATRE YOUTH TEAM

SPHOORTHI THÉÂTRE FOR EDUCATIONAL PUPPETRY ART AND CRAFT - STEPARC)
HYDERABAD TELANGANA STATE INDIA

RAITATMA - 2

FINANCIAL SUPPORT OF THE DUTCH FOUNDATION FOR CULTURAL PARTICIPATION AND EDUCATION

TUESDAY | 30 APRIL

Events of the Month

Dhaatu's ಧಾತು Ramayana WORKSHOP

7 - 13 April, 2024
10 am - 3pm

since
2005

VENUE:
**MANDALA
CULTURAL CENTRE**

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

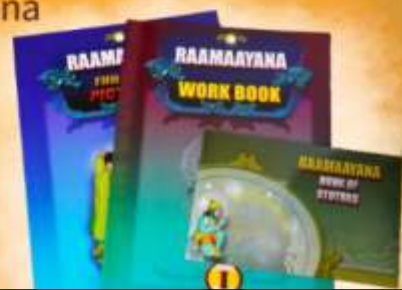
Ages: 7-12



Learn the Ramayana in just 7 days!

Workshop includes:

- Story telling of the complete Valmiki Ramayana
- Ramayana Shlokas
- Workbook activities
- Colouring activity
- Stage performance by the participants:





**31 Dosas Shadow Rod Puppet play-12 th Performance
at Fern Hills School , Malakpet Hyderabad on March 30th , 2024**

Events of the Month





**31 Dosas Shadow Rod Puppet play-12 th Performance
at Fern Hills School , Malakpet Hyderabad on March 30th , 2024**

Events of the Month





Events of the Month



31 Dosas Shadow Rod Puppet play-12 th Performance at Fern Hills School , Malakpet Hyderabad on March 30th , 2024





Events of the Month



**31 Dosas Shadow Rod Puppet play-12 th Performance
at Fern Hills School , Malakpet Hyderabad on March 30th , 2024**



social
substance

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH

SPHOORTHI THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT

SOCIAL SUBSTANCE



Session Suitable for all age groups

Naturopathy and Aroma Therapy

Women and Entrepreneurship

**(AMBA)NEENA PARADKAR**
Naturopath**Sunday, May 5, 2024, 11 AM**
Google Meet Session
meet.google.com/vgy-asht-rxxMrs. Neelam Bansal, Library Incharge
Dr Neeza Singh, Librarian

FB LIVE at

facebook.com/groups/socialsubstance
facebook.com/cslchdLibrary Whatsapp: +91 77195 98009
8360188121 for any technical assistance

Upcoming Social Substance Events

First Friday Forum
Monthly Interaction Programme**Friday**
May 3, 2024 6 PM**The story of Chandigarh Urban Festival (CUF)**

(An ongoing experiment with social urbanism in the city of Chandigarh, for 7 years and growing)

Shilpa (Vermani) Das**Synopsis**

The urban festival of Chandigarh in its present form has gradually evolved from a desire to involve its residents into its growth development and future through a better understanding of its unique legacy, challenges and potential.

It is conducted by 'Act! Chandigarh' society was constituted and registered in 2017 for this aim, with seven local practicing architects/ academicians coming together as the founding members. This was a result of a series of discussions initiated by Ar. Shilpa Das with other architects and stakeholders from November 2015 onwards, to identify various possibilities. The society itself has transformed over the years to include concerned citizens from all walks of life.

The three initiatives that are annually conducted under CUF are (i) City Celebration- apna shehar apna jashan – a curated event held at the Capitol Complex; (ii) From Sector to Neighbourhood – steps to facilitate a vibrant community within sectors; and (iii) The Process of Chandigarh – a stakeholder discussion series

The presentation would touch upon key influences and milestones, sprinkled with anecdotes from the journey so far.

About the Speaker

A dreamer, A doer, An architect and An activist- Shilpa has never been afraid to take the road less travelled. Be it life or architecture, her pursuit is to engage with and enhance the simpler, most positive aspects of human nature. She holds a firm belief that we all require very little to live truly fulfilling lives and consciously refuses to be driven by conventional goals. In her personal life, having lost her father early on in a road accident, Shilpa is no stranger to its vagaries and has learnt to grow from every experience life presents.

A 1997 graduate of Chandigarh College of Architecture, Chandigarh, Shilpa established her architecture consultancy practice by the name EVOLVE ARCHITECTURE in 2008, where she has proved herself as an accomplished and sensitive designer through a multitude of projects ranging from individual residences, high density housing to corporate and hospitality.

Taking the learnings from architecture to the city, Shilpa has successfully envisioned and spearheaded a social movement called Chandigarh Urban Festival that is aimed towards making more vibrant, inclusive and livable.

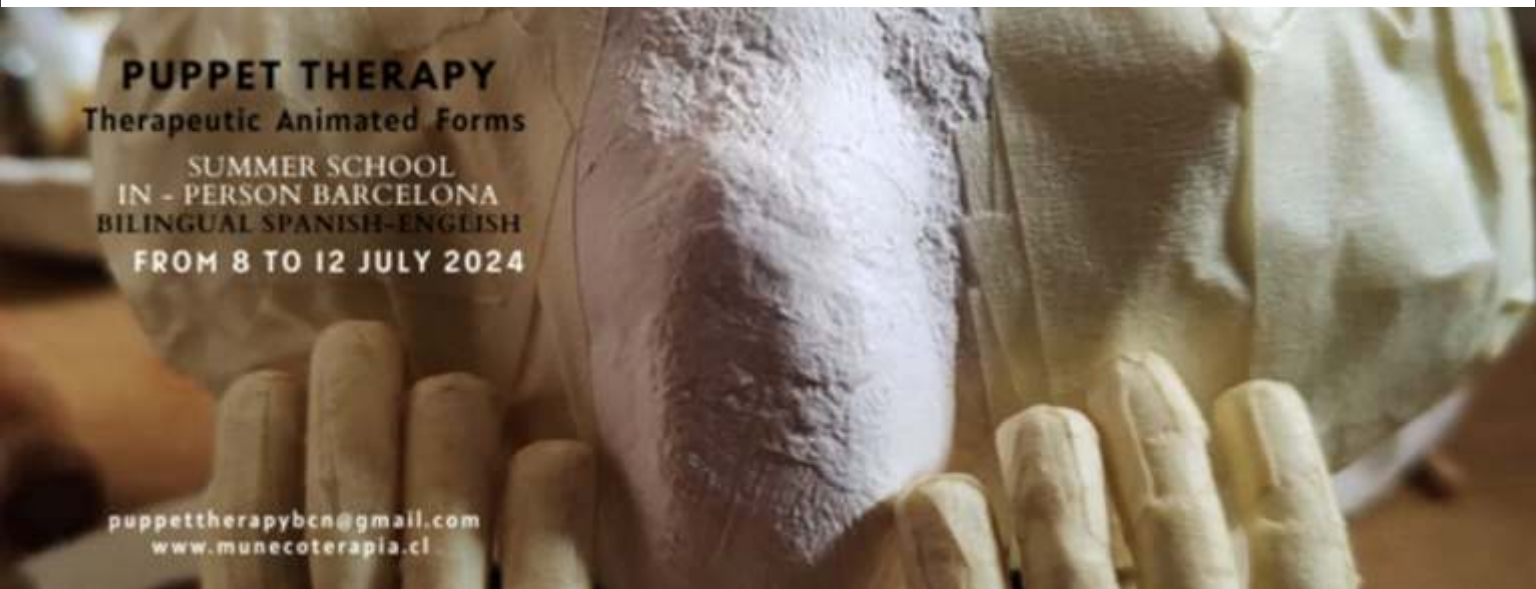
Outreach Support

facebook.com/groups/socialsubstance

SS Bhatti: 01722773258

PUPPET THERAPY

BCN International Summer School Presentation



Directed by: Andrea Markovits.

Assistant: Polo Fernández.

Guest: Cariad Astles

During 5 intensive days, in July 2024, in the center of Barcelona we convene former students of our trainings and new participants interested in the therapeutic power of puppets, art therapy, mental health and animated forms.

In attention to the international scenarios of emergencies and learned hopelessness, this training presents and reviews the research and intervention model with adults of Muñecoterapia Chile in contexts of memory, trauma informed and transgenerational damage (Pos Memoria). The purpose is to bring together our experiences on the contemporary field of Therapeutic Animated Forms and to discover a new look into the wide world of Puppet Therapy with a theoretical and practical basis.

This introductory training provides tools in animation of animated forms (puppets, objects and materials), elements of art therapy, explores the dramatic and plastic

PUPPET THERAPY

BCN International Summer School Presentation

function of puppet theater as resources to guide group processes from the creation and exploration of their potential for repair at the individual and group level, both for people with and without therapeutic experience.



The Model of Therapeutic Animated Forms: Memory & Trauma © consists of strategies organized from the creation to accompany trauma-informed repair processes, where the personal becomes collective achieving physicalization in matter and figure complex experiences that allow finding metaphors to address, re-signify and understand such traumatic experiences.

CONTENTS- Introduction to therapy: from animism to contemporary puppetry.

- The hurt matter: use of animated forms in emergency contexts: natural disasters, forced displacements and wars.
- Portable study applied to the puppet therapist.
- Photography as an object of memory.
- The Model of Therapeutic Animated Forms: Memory & Trauma©.
- Animation of objects, materials and puppets.
- Studies of international projects using Puppetry applied to health, therapy and community.
- Workshop on construction of articulated paper puppet for use as a co-therapist.
- Theory applied to materiality exercises with a therapeutic approach.
- Individual and group creative explorations: Group identity (its pulse and movement); indications; animation and group analysis.

PUPPET THERAPY

BCN International Summer School Presentation

TO WHOM IT IS ADDRESSED

Therapists, art therapists, teachers, psychologists, social workers, drama therapists, puppeteers, play therapists, artists and anyone, with or without experience, interested in the field of puppetry applied to therapeutic processes.

LANGUAGE: Guided in English and Spanish

DATES: From Monday, July 8 to Friday, July 12, 2024.

HOURS:

Monday to Thursday from 10:00 to 17.30 hrs.

Friday from 10.00 to 14.00 hrs.

ADDRESS

ESPACIO La Sala, Ortigosa 14. Metro Plaza Urquinaona.

(Center of Barcelona, near the Gothic Quarter).

<https://goo.gl/maps/YMESou1Joui7e1ua9>

CONTACT: puppettherapybcn@gmail.com

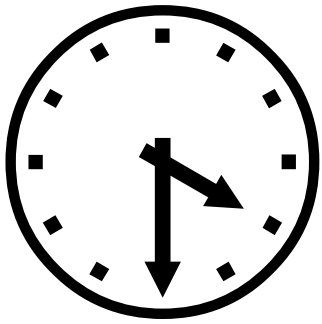
* To request more information about prices and to apply, you must request the application form to: puppettherapybcn@gmail.com

* The course includes materials.

* A certificate of participation will be issued on the last day of the course.



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: May 22, 2024



PUTHALIKA PATRIKA



Dishant Bansal (12)
Ankur School
Chandigarh

Eshit Bansal (15)
Ankur School
Chandigarh



Creative Corner challenge

Name: - Kalavathi
Father name: - Prakash
class: - 10th
School: - Anvaya
Public School
Place: - Jinnahall



Save Earth



Name: - Harish. N
Father name: - Ninganna
class: - Xth Std
School: - Anvaya
Public School
Place: - Vaddampallya



ಅವು ವೇಗ 3ನೇ ವೇಗ

creative corner
challenge



Name: Vikash
Father's name: Mahesh
class: 8th
school: G.H.S. Chikarwad
place: Chikarwad

creative corner
challenge



SAVE THE
WATER

Name: - Asha
Father's name: - Beeral
class: - 9th
school: - G.H.S
Kanchamalti
Place: - Kanchamalti

... Creative Corner challenge ...

Name: Shashank.K.N.
Father: Nagasaj
class: 9th std
School: B.G.S Hunsur
Place: Kattimala Talavadi

Save
The
Nature



Creative Corner challenge

Name: Karigani
Name: Lakshmi. N
Father name: - Nagesh
class: - Xth std
School: Anwar
Public School



SAVE WATER
SAVE LIFE



Creative Corner Challenge

Name: Meghna
Father Name: Shivakumar
Class: 9th
School: G.H.S. Kanchamalli
Place: Kanchamalli



Name: Ashwini, N
Father Name: Nagaraju
Class: 10th
School: H.H.S. K.M. Vadde

Creative Corner Challenge



Creative CARROT challenge

Name: (Zachari)
Father Name: Muzi
Class: 7
School: Anugerah Public School
Place: Kelantan



Creative common challenge

Name: Kendaanmas amy.h.k
Father name: - Kurnia
Class: - 9th
School: - Or. H.P.S
Place: - teddwal

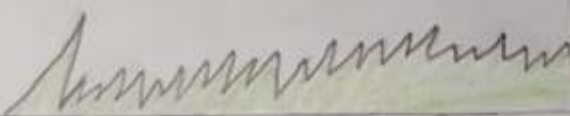


Creative Corner challenge

Name : PREGHAM.J
Father name : JAVARASU
class : 10th
School : Arunaga Public School
Place : Hiranandol

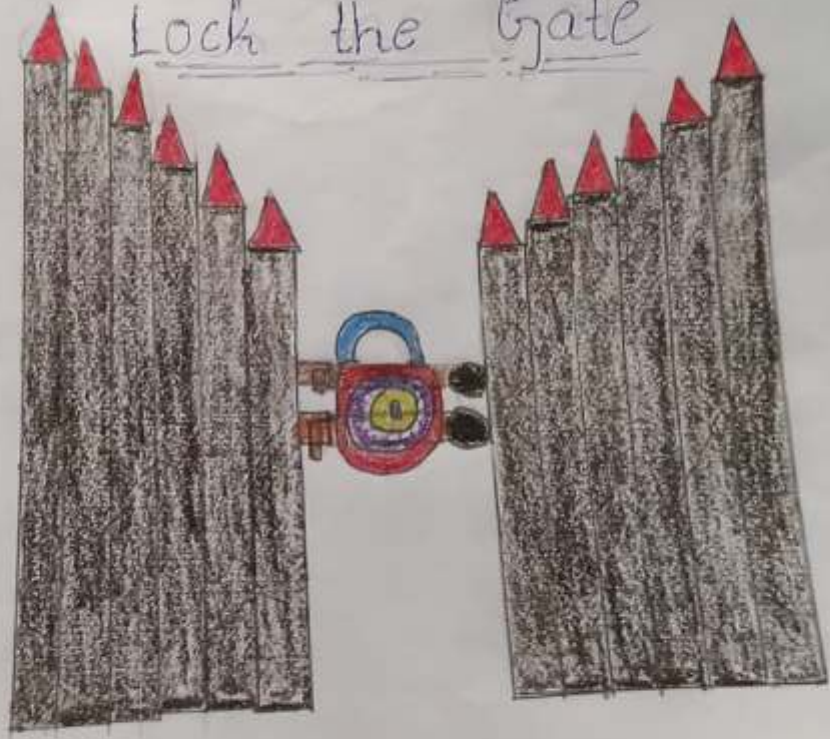


SAVE THE TREE



Name : Poojith H
Father's name : Harinath Kumar
class : 10th
School : Arunaga Public School
place : Hiranandol

Lock the Gate



Creative Corner challenge

Creative Corner Challenge

Name :- Gyanani .v. Kothuwal
 FATHER Name: Virupaksha
 Class :- 8th Std
 School :- Ananya public School
 Place :- Hemmavagalli



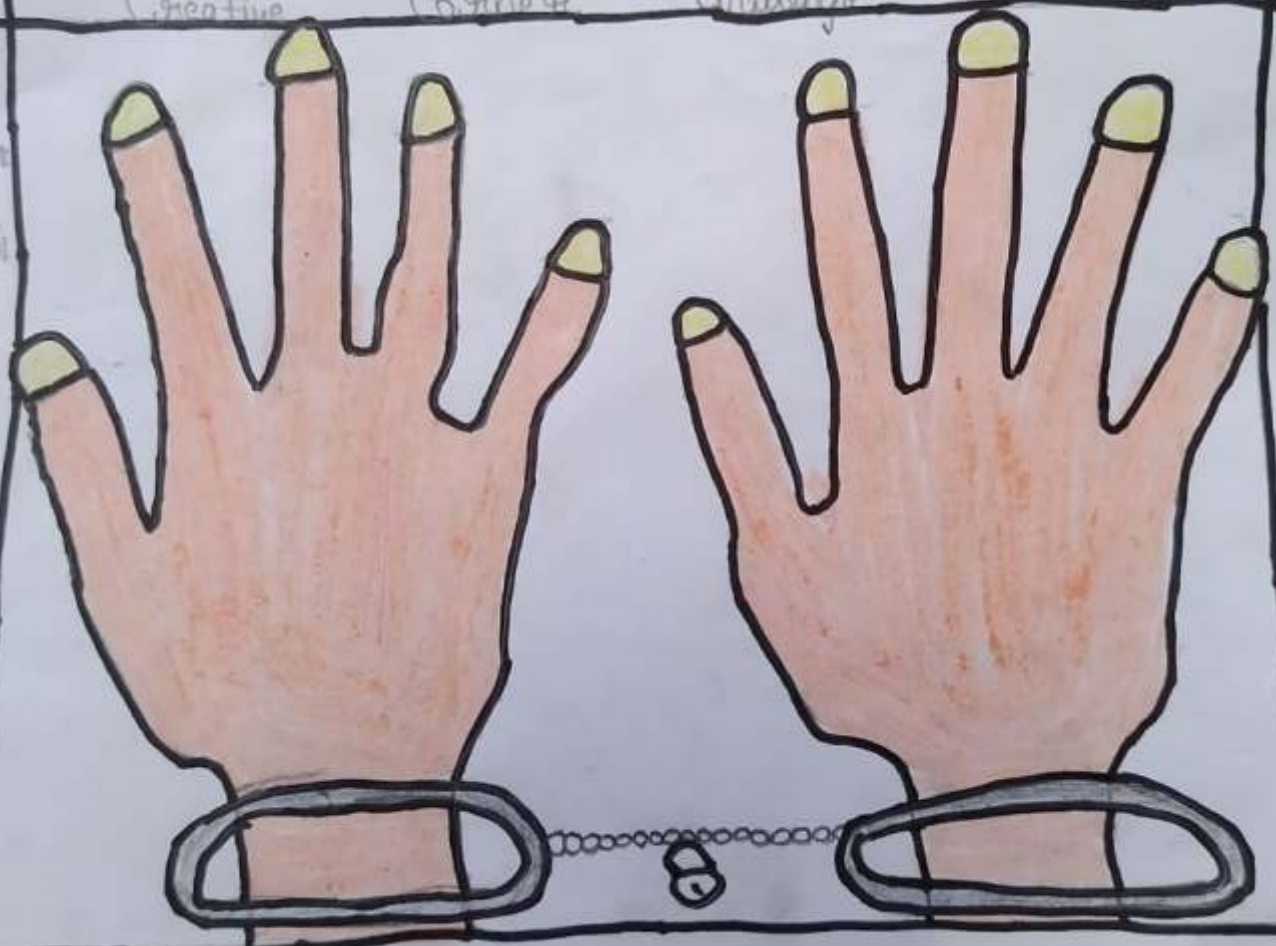
SAVE THE
 TREE
 SAVE THE EARTH

Creative Corner challenge

NAME : Madabh.k.v
 Class : 10th
 School : S.M.D.R.S Doddahundi
 Father name : K.B. Nihalakanta
 Place : Kothala



Name: Ravi Teja
Father Name: Gowda
Class: 10th
School: RVVVA
Place: Nayanada - HOND?



Name: chidananda
Father name: Manjunath
Class: 9th Standard

School: H.P.S. Gavodagesi
Place: Hattamalavadi



Shve The
Tree



Name :- UPPATHI,HS
class :- 8th
Father name :- Jagadish.H.M
School :- ANVAYA Public
School
Place :- Hommaragalli

Creative Corner challenge



Name:- Adithya
Gowda

Father Name:- Prabhakar

Class:- 89th

Creative Corner

Challenge



School:- Sri Sharada Public School
Place:- Gudlige

COVid - 19

NAME: PRABUDHA SHAKYA
FATHER NAME: JAVARAJAM
CLASS: 6th STD
SCHOOL: MAHABODHI SCHOOL
PLACE: CHEKKABEECHNAHALI

CREATIVE CORNER

CHALLENGE



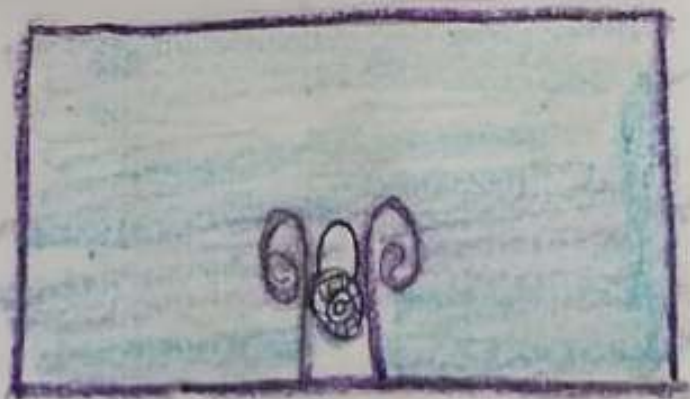
Name: Thamush Gowder S

Father's name: Samfath kumar

School: St. Ann's, St. Peter's
St. George's G.H.P.S - Chikarodi

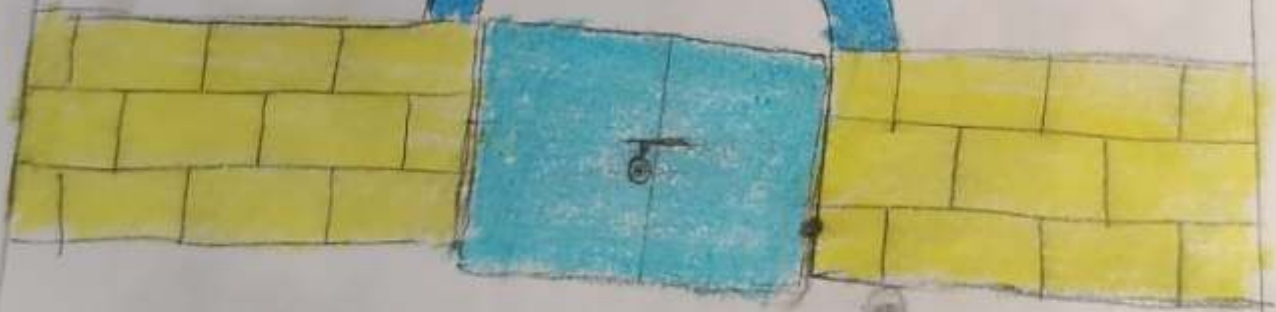
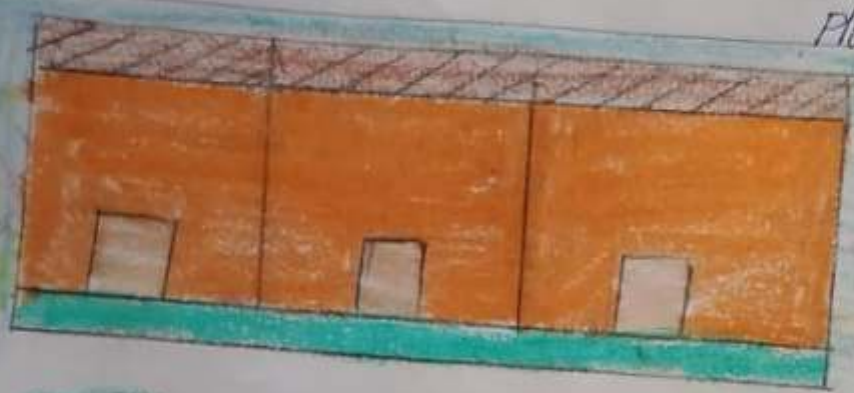
Place: Chikarodi

creative
CO2 men challenge



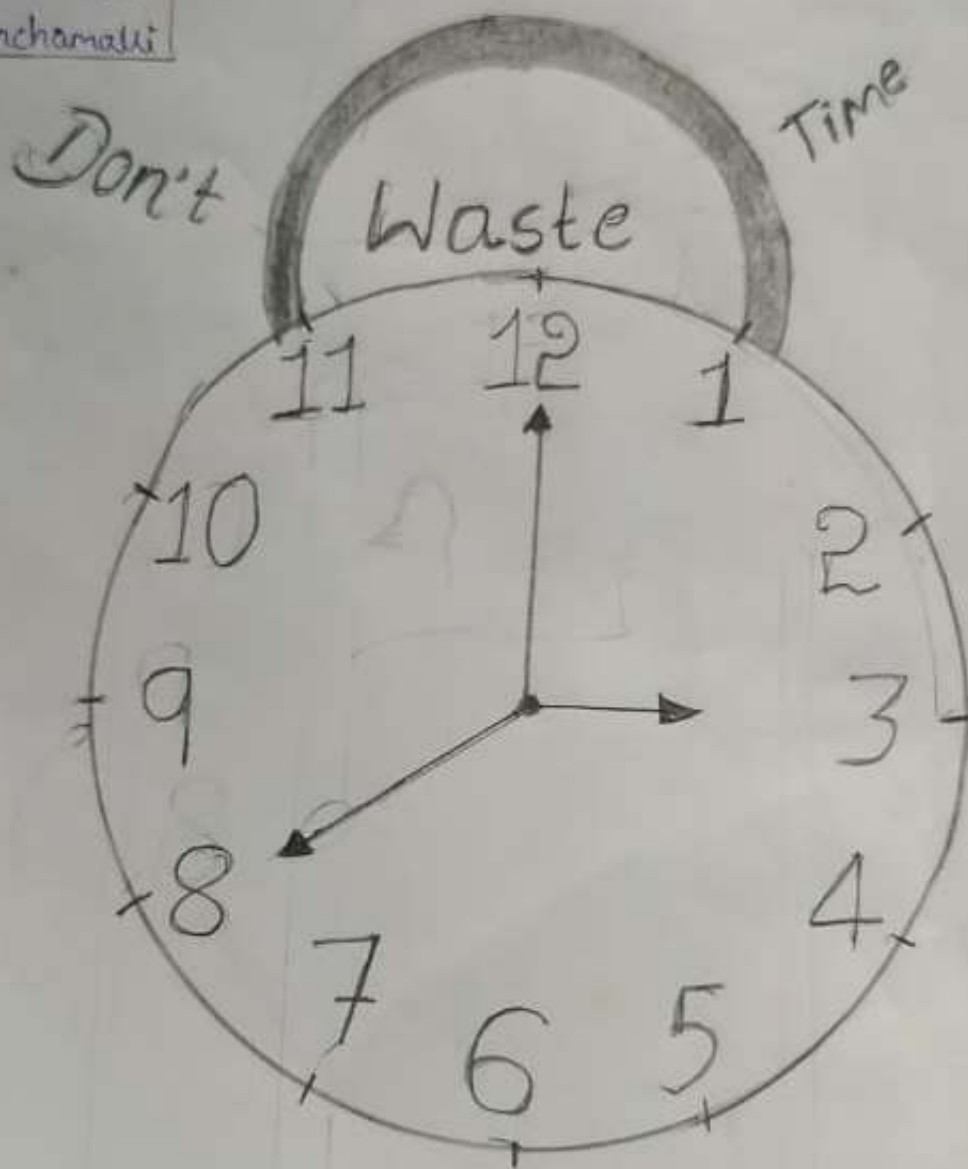
Creative Corner challenge

name: Preeti
father name: raju
class: 10th
School: G.H.S
Place: K.M. Vadi



Name:- Sarjana
Class:- Xth
School:- Anvaya
Public School
Father name:- Mahesh
Place:- Kancharakatti

Creative Corner Challenge



Name: Ravish.H.M

Creative Corner Challenge

Father name: MALLESH.H.M.

Class: 8th

School: U.G.H.P.S.
P.O. CE: HATWAI



Creative Corner challenge



Name :- THRUPTHI

Father name :- Sunil

Class :- 10th ~~Std~~ Std

School :- G. H. S.

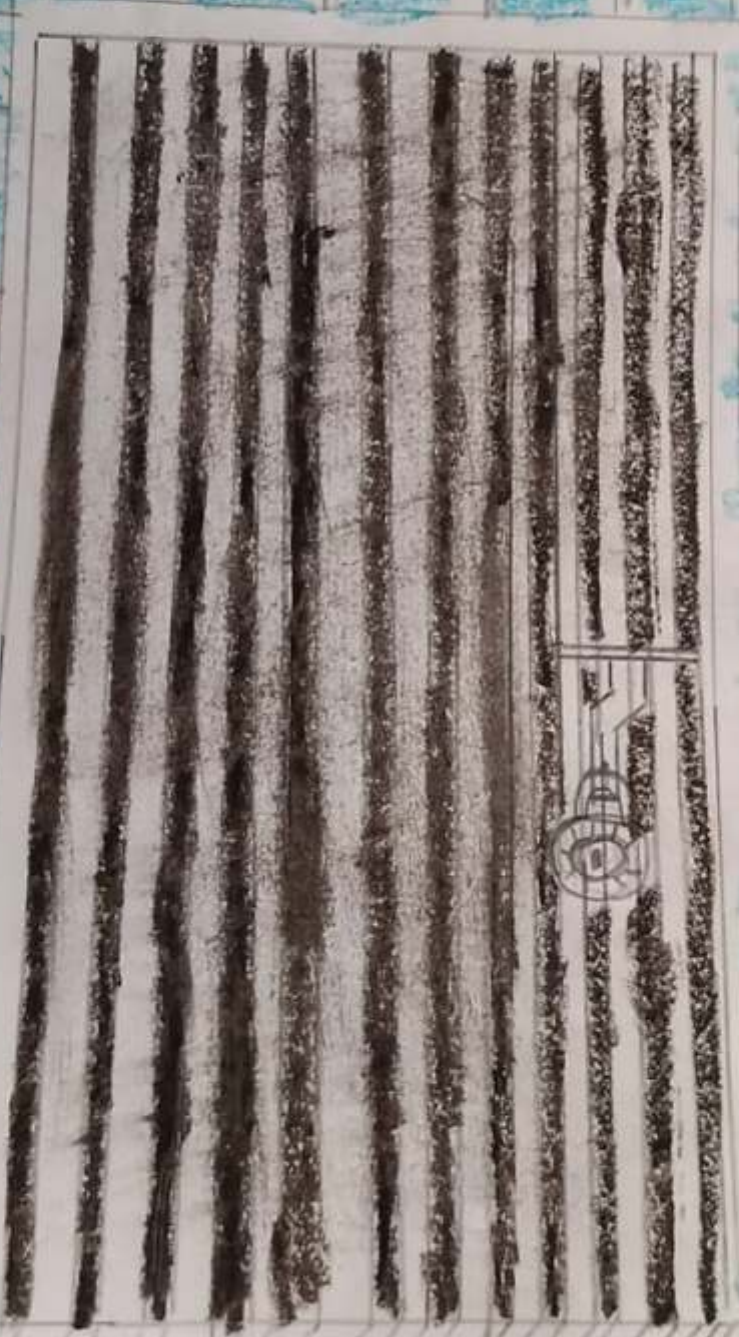
Place :- kattermalala Vadi.

Nuthan Gowda
Sanna Swamy m.12
8th
Anvaya public School
Maddur

Creative Corner Challenge



Jail



Creative Corner challenge

Name :- Harvitha.R

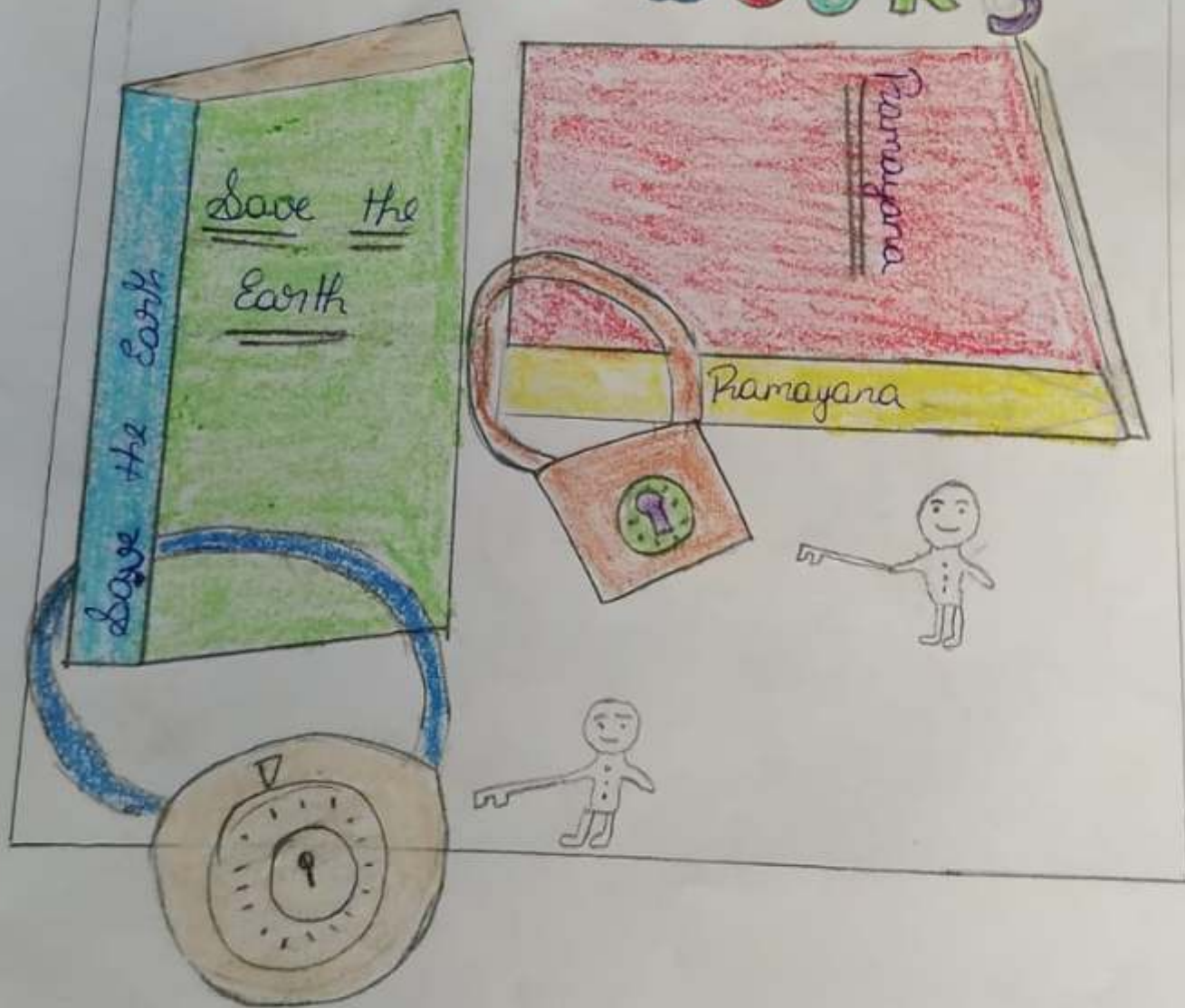
father name :- Pramesh

class :- VIII

School :- Anwaja public School

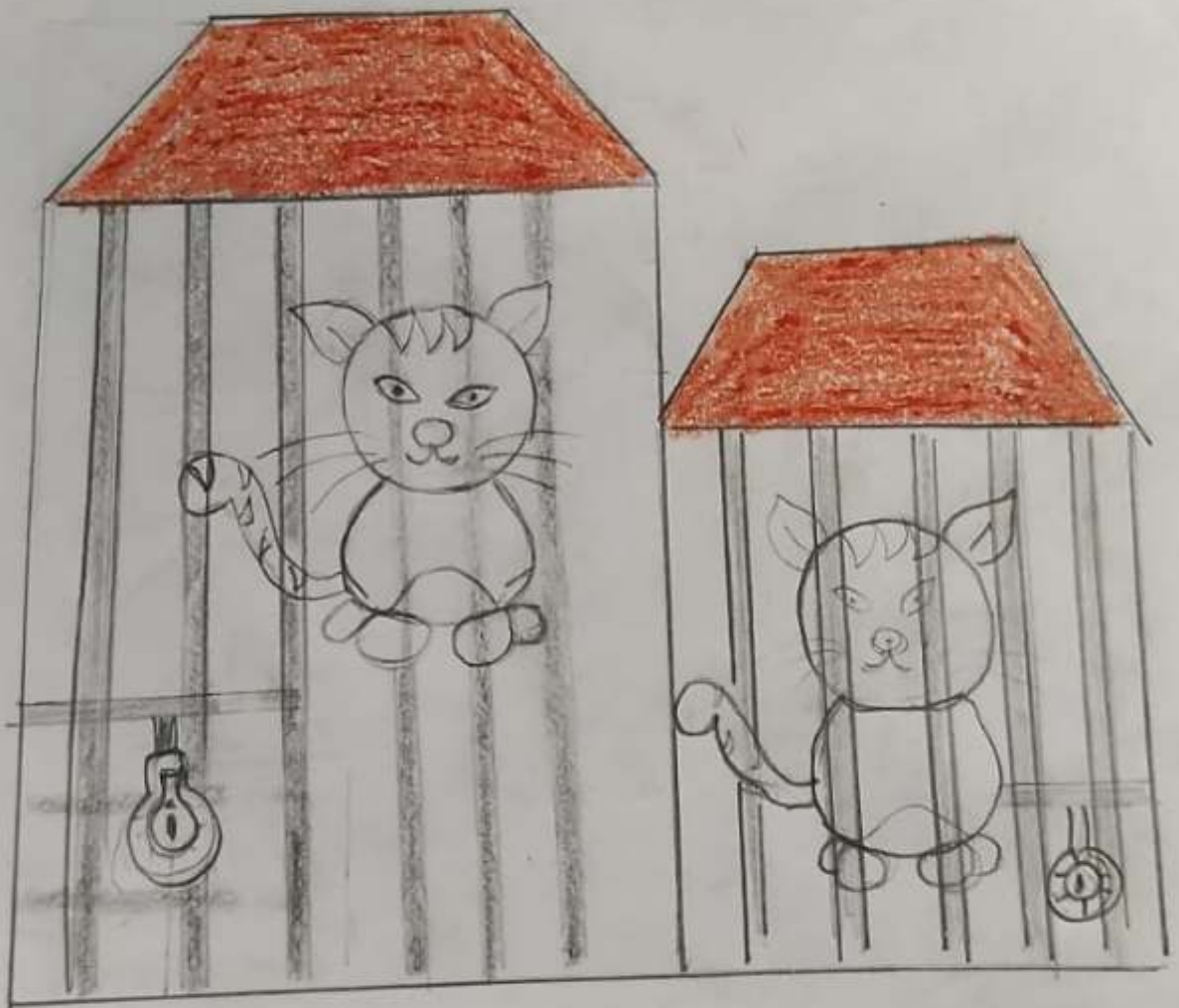
place :- maddur

READ BOOKS



Creative Corner Challenge

Name:- Bharu poiya MN
Father name:- Nagerudra M
Class:- 9th
School:- Anaya Public
School
Place:- Jinrahalli



Name : Deepika. S
Father : Shivanakumar
School : Nirmala High
School

Creative Corner
Challenge



CREATIVE CORNER CHALLENGE

Name: MDRALIDHARA.H.R.

FATHER Name: RAVISHANKAR.M.N

Class: 8th STD.

SCHOOL: ANAYA PUBLIC SCHOOL,

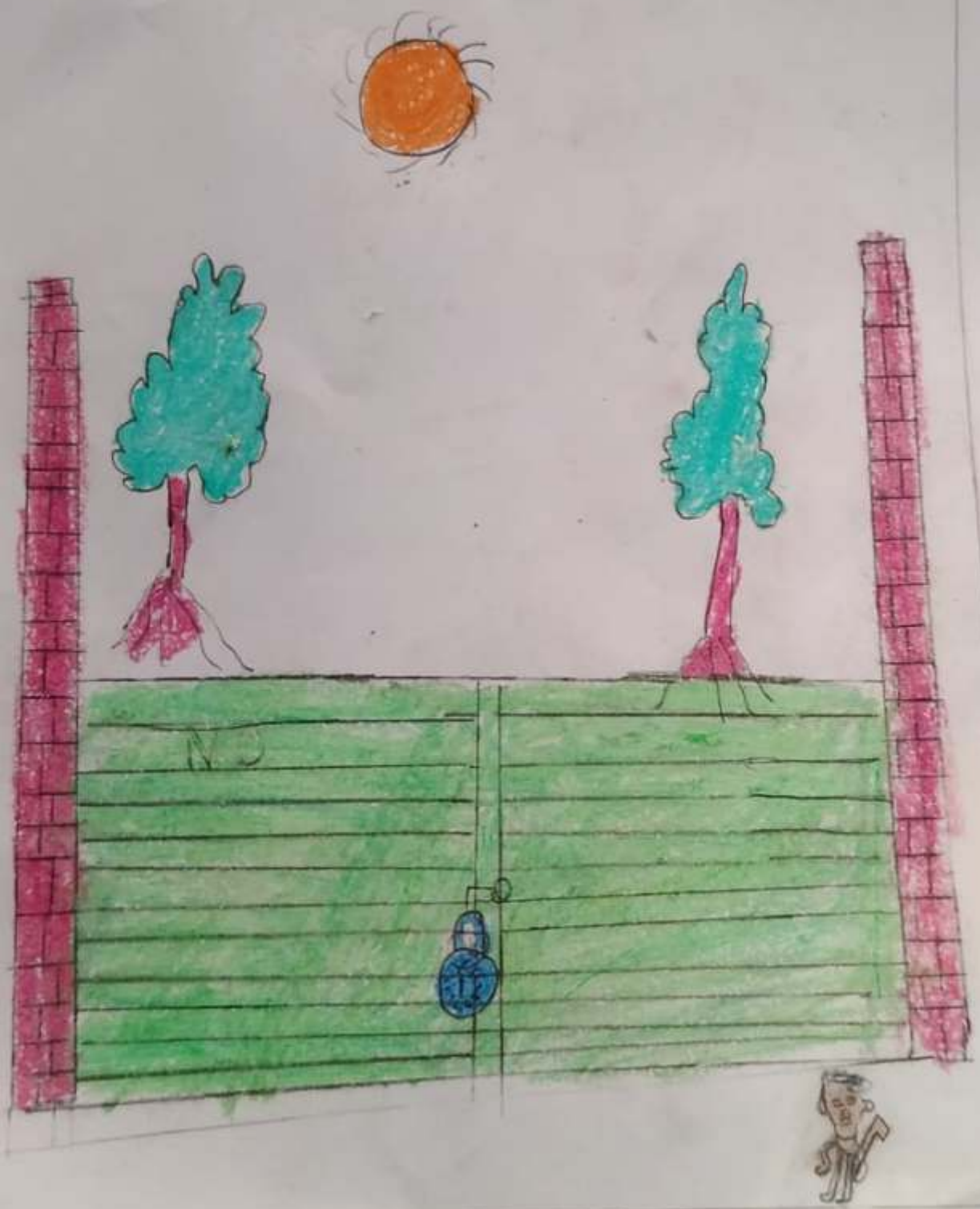
PLACE: HARODHALLI..

PIEZ SAVE WATER
& TREE...



NAME = JEEVAN.H.M
Father name = mahadevappa
Class = 8th
School = UCH.P.S.HATwal
Place = HATwal

Creative Corner Challenge



Creative Corner Challenge

Name :- Ashok siddharth mousya

Father name :- Javasaiah

class :- 8th standard

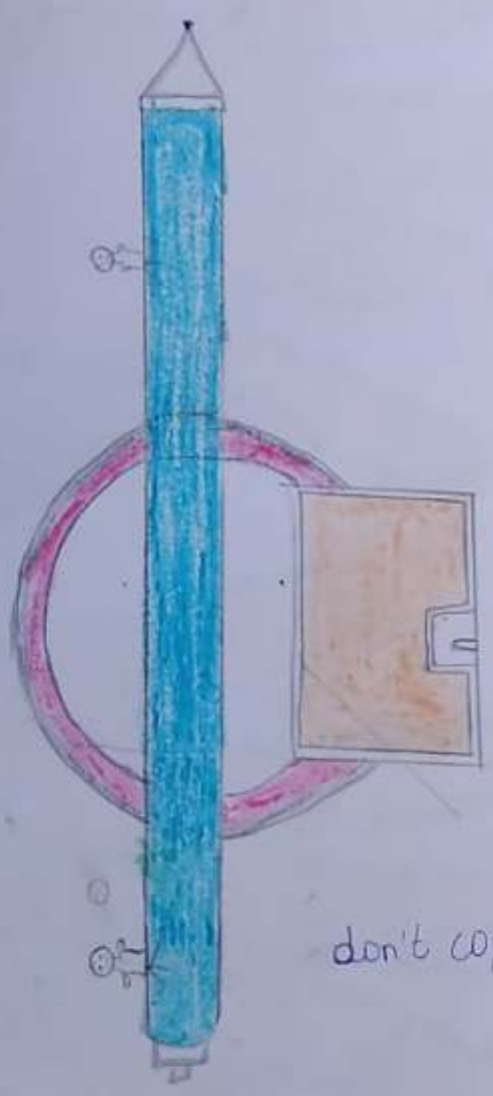
School :- Mahabodhi School

Place :- Chikkabeechnahalli



Name: - Niharika S
class: - VIIIth
Father: - Shivaraju
School: - Anaya
Public school
Place: - Jindahalli

Creative drawing challenge



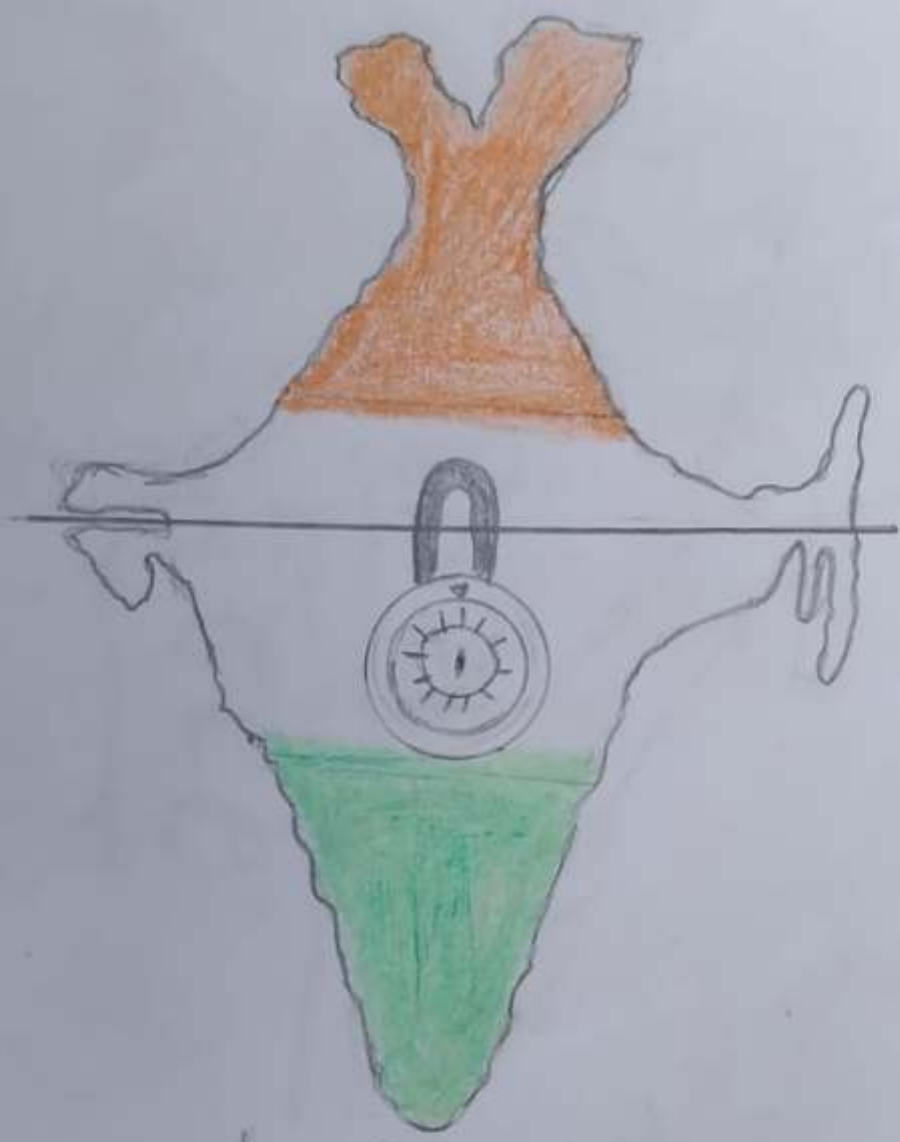
don't copy

name: Vijayalakshmi
Father name: Mahesh
class: 9th
School: Anwaya public school
place: Mahadwanagar.



Name: Vaishnavi.M.S
Class: IXth
School: Anuaya public School
Place: Hommasagalli
Father Name: Suresh.M.B

Creative Corner Challenge



ಭಾರತ ಬಂದ

Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal

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Cam Art

Dr. Arun Bansal



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Cam Art

Paras



Cam Art

Paras





Weekend Canvas

Rita Isaac



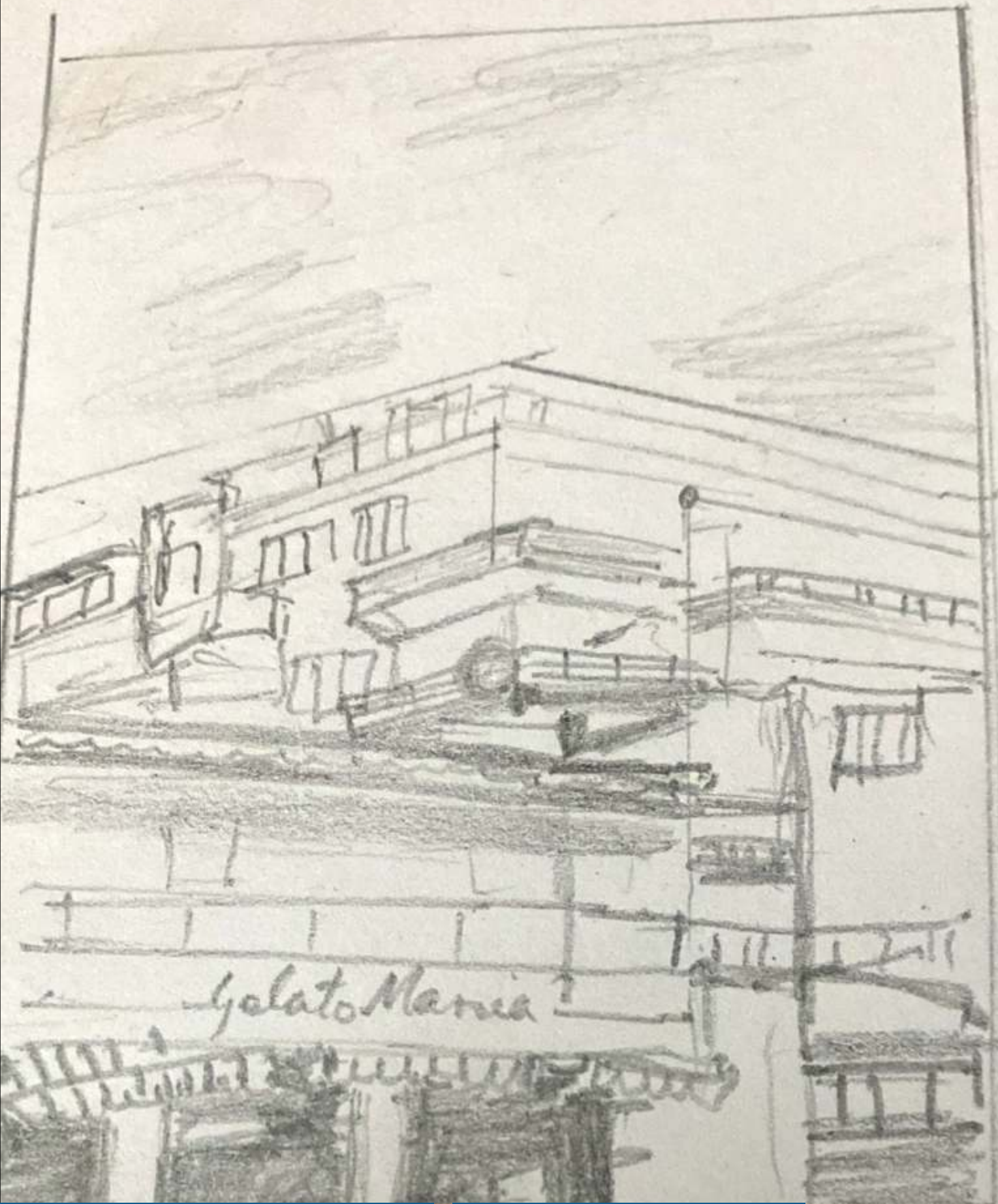
Showcase of Art

Asha Maudgil



Showcase of Art

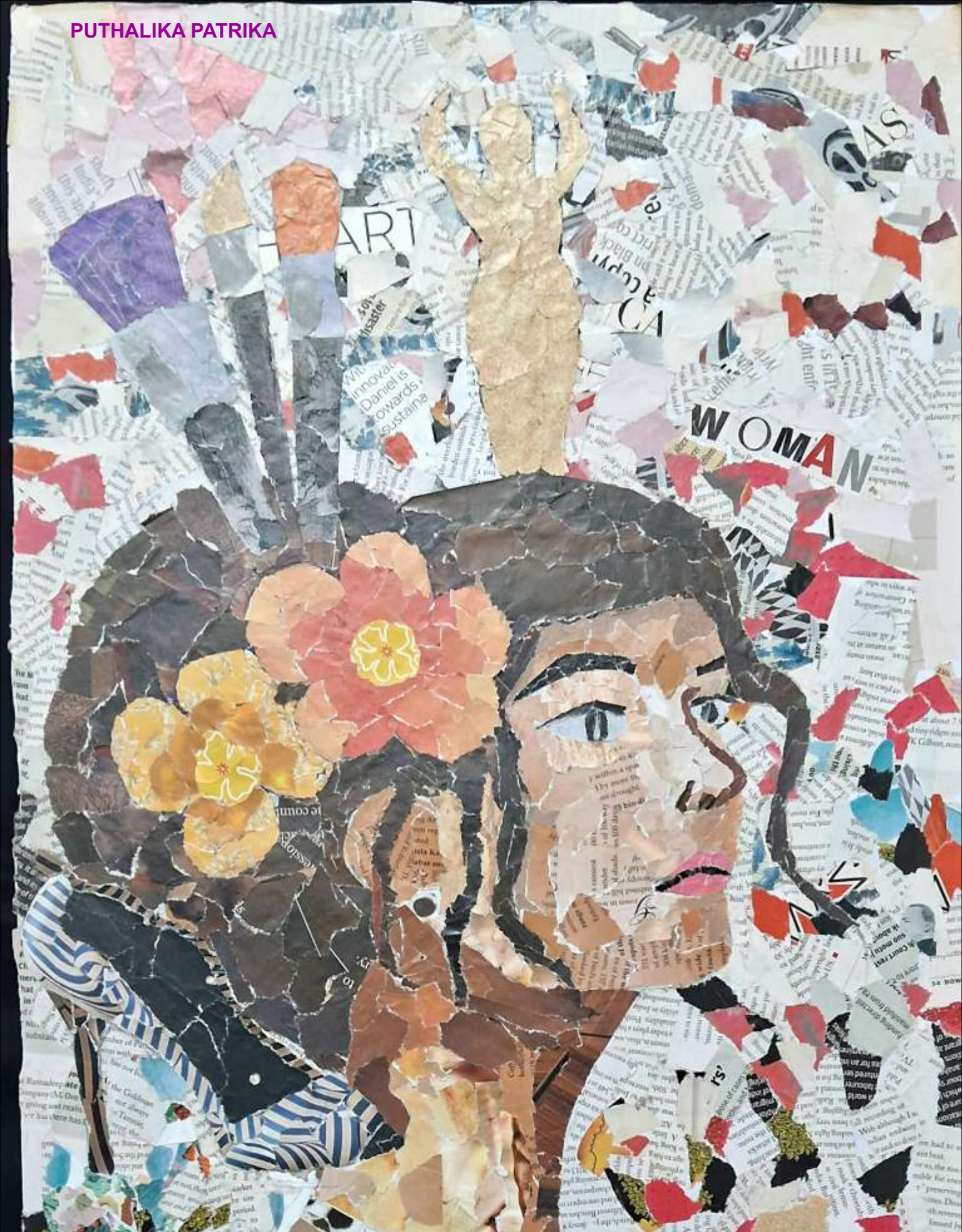
Asha Maudgil



Showcase of Art

Asha Maudgil

Asha



Showcase of Art

Sahejpreet Kaur





Showcase of Art

Sahejpreet Kaur



Showcase of Art Jasleen



Showcase of Art Jasleen

Showcase of Art

Anannya Sriram



Anannya Sriram has published 2 books this summer:

1. "Laurie: The Arcane Apprentice" -

a complete fiction, meant for Pre-teens and Teens.

2. "Nari Shakti - The Hidden Gems" -

A mythological fiction about lesser known feminine characters from Indian epics,
meant for children and elders.

Both books are available on Bribooks online store only currently.

Like last year, We seek your support for the child's effort.

To avail discount contact-<https://www.facebook.com/manjula.narasimhan.1>

Harlene Class: 6th, School: Ashiana public school
Prakriti Class: 3rd, School: Ashiana public school
Ayush Class: 2nd, School: Govt school sec 35
Bhavya Class: 4th, School: St Xavier's school
Khawish Class: 3rd, School: Stephen school
Rishima Class: 4th, School: Manav Rachna school
Manann Class: 4th, School: Vivek school

WASTE TO WEALTH TIPS

Step 1:

- Draw the Trunk of a Tree on a Cardboard,
- Draw the leaf of Tree (like: Cloud shaped)
- Draw the Grass

Step 2:

- Paint it & Cut with Scissor/Cutter

Step 3:

- You can paste it on a wall
- 1st the Trunk of a Tree and then leaves on its top & Cut-outs of Grass can overlaps on Trunk of the Tree
- You can paste your photos of family to make a Family-Tree
- Or hang or paste any artefacts or decorative materials

PUTHALIKA PATRIKA



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Date would be Month of Edition of Puthalika Patrika

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