



STEPARC



PUTHALIKA PATRIKA

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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

I am deeply fascinated by object theatre. I saw this activity to be a superb chance to collect, analyze, manipulate, modify, and convert the object into a sentient being while establishing communication. The things in my workshop possess a remarkable resemblance to a puppet character, capable of being animated and performed. An orange that has been squeezed or crushed takes on the resemblance of an elderly woman, with two noticeable eyes and a top end that resembles a wrinkled nose.

Occasionally, certain plants such as

eggplant may resemble the trunk of an elephant. Is it only my imagination, or are the fruits, veggies, spoons, forks, ladles, and items around me seemingly coming to life and urging me to utilize them as characters and engage in playful interactions?

Object theatre, also known as object puppetry, use discovered objects to construct a narrative with characters. Object theatre intentionally employs ordinary objects, either in their original form or modified to resemble other items, instead of using specially crafted objects or puppets that are tailored to the story. This

pexels



Editorial Column

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approach relies on the performer's expertise and the audience's imagination for its effectiveness. Object theatre is the practice of manipulating objects to imbue them with a sense of vitality, creating a dynamic interplay between the performer and the object. It bestows items and props with profound significance, suggesting that it is not merely a kind of theatre but also a technique. Object theatre encompasses several levels of complexity.

Object Theatre is a term that we might

argue has been ghettoised as a sub-category of puppetry, often used to describe a performance style that contains the animation of utilitarian, or pre-existing 'found' objects rather than those constructed for theatrical effect (such as the puppet). As a result, practitioners of 'object theatre' commonly share what I consider to be the key principle of puppetry: the anthropomorphic transformation of an object into a subjectified character (a box of spoons becomes a village, a sieve the head of a girl). – Richard Allen

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Editorial Column

Padmini Rangarajan

I am fascinated by the process of this place, individuals have the creating a concise theatrical opportunity to engage in critical thinking, performance using a variety of things, think creatively, and utilize all five senses including a mirror, cup, brush, scarf, to develop a character. This is crucial for balls, rope, comb, plastic bottles, a gaining comprehensive knowledge about picture frame, and a chair and more. puppets. The most captivating element of Object theatre is a versatile type of object theatre for drama teachers is in the performance art that can involve any potency of imagination. However, object. The main goal is to transform frequently these props already serve a these things into puppet characters, certain function. Object theatre values the manipulate them, and effectively transformation of ordinary and communicate a meaningful message. At unremarkable objects into symbols of

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great significance, or their conversion into different objects through the performer's skill, the narrative context, and the audience's imagination. In this form of theatre, the effectiveness is often enhanced when the objects used are mundane and unremarkable.

Many practitioners use their hands just to manipulate the objects in object theatre; others use their bodies in full display while wearing black clothing. The audience is urged to disregard their presence and concentrate on the narrative being constructed with the artifacts. Alternatively, some practitioners employ an object theatre approach where the performer(s) are visible to the audience and there is no effort made to conceal the person manipulating the objects. Certain practitioners of object theatre incorporate the performer directly into the narrative.

Puppeteers have readily adopted this art form, often utilizing it as a means of "rapid and uncomplicated" artistic expression that does not require

substantial investment in creating unique puppets, lengthy construction periods, or extensive expertise in technical and visual arts. The practice extends beyond puppetry and is also embraced by related disciplines such as dance and performance art. Object theatre has gained popularity in workshops for community members who may lack the necessary skills for figure construction or animation because of its "ready-made" nature. Given that any object has the potential to be transformed into a puppet, a visit to a thrift store or a brief exploration of one's own residence might serve as inspiration for a theatrical production or as symbolic representations in a political demonstration. The majority of productions are developed in the workshop format, where animators explore the potential of movement, sound, and character (if applicable) for the object not jus as a learning experience but are now coming up with full fledged play using common objects.

Art of the Month:

Waste to Wealth Art

Dr. Anirudh Srinivasan

Alka Rana, a self-taught clay and resin artist since 2019, resides in the vibrant city of New Chandigarh, Punjab. Despite being a dedicated teacher by profession, her passion for art has led her to embrace it as her primary pursuit. Alka's creative journey is deeply rooted in her commitment to sustainability and environmental consciousness. She is particularly passionate about recycling and transforming waste into beautiful, functional pieces. Utilizing discarded items such as old paint brushes, bottles, and other materials that would typically end up in landfills, Alka crafts unique and stunning artworks that not only showcase her artistic

talent but also promote the concept of upcycling. Her creations range from intricate sculptures to functional decor items, each piece telling a story of transformation and renewal. Through her art, Alka aims to inspire others to see the potential in everyday waste and to adopt more environmentally friendly practices. She believes that art has the power to change perspectives and encourages others to look at recycling not just as a necessity but as an opportunity for creativity and innovation. By repurposing old materials in imaginative ways, Alka hopes to foster a greater appreciation for the environment and the importance of sustainable living.



World Puppetry:

Puppetry and Artificial Intelligence

Subhasis Neogi

Puppetry and AI are intersecting in fascinating ways, blending traditional art with modern technology. Here are some ways AI is influencing puppetry:

Automated Puppets: AI can control robotic puppets, allowing for precise and complex movements that would be difficult to achieve manually. These automated puppets can respond in real-time to inputs from performers or even audience members.

Motion Capture and Animation: AI-powered motion capture technology can

record human movements and translate them into puppet animations. This technology allows for more natural and lifelike puppet performances in both live and recorded formats.

Voice Recognition and Synthesis: AI can provide voice recognition and synthesis capabilities, enabling puppets to interact with audiences more dynamically. For example, AI can generate dialogue in real-time based on audience responses or pre-programmed scenarios.

Interactive Storytelling: AI algorithms can create interactive and adaptive storytelling experiences. Puppets can respond to audience choices, changing the narrative flow based on real-time feedback, making each performance unique.

Character Behavior Modeling: AI can model complex character behaviors and personalities, allowing puppets to exhibit a wide range of emotions and reactions. This can make puppet characters more engaging and relatable to audiences.



World Puppetry:

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Subhasis Neogi

Virtual and Augmented Reality: AI is used in virtual and augmented reality to create immersive puppetry experiences. Virtual puppets can be controlled in real-time, interacting with users in VR/AR environments, blending digital and physical storytelling.

Machine Learning for Movement Analysis: Machine learning algorithms can analyze and learn from the movements of human puppeteers, improving the performance and fluidity of robotic puppets over time.



Content Creation: AI can assist in generating scripts, dialogues, and even entire puppet shows. This can help puppeteers and writers come up with new ideas and streamline the creative process.

Educational Applications: AI-powered puppets can be used as interactive educational tools, engaging students in subjects like language learning, science, and history through dynamic and interactive performances.

Artistic Collaborations: Artists and technologists are collaborating to push the boundaries of puppetry, using AI to explore new artistic expressions and innovative performance techniques.

These advancements demonstrate the potential for AI to enhance and transform the traditional art of puppetry, opening up new possibilities for creativity, interactivity, and engagement.

Indian Puppetry:

Somana Kunitha -Mask dance of Karanataka

Padmini Rangarajan



Somana Kunitha or **Soma kunitha** - the '**Mask dance**,' is a traditional folk art form from Southern Karnataka that serves as a kind of spirit worship. It conveys a profound message about the ancient village deities of Karnataka. **Somas means Masks and Kunitha means dance.** Somas are considered as the guardian angels or the body guards serving the feminine deity/ies of the villages. These entities are generally distinguished by two colours - the red one known as **Kencha Raya** and the yellow one known as **Bootha Raya**. Kenhcaraya serves as the divine protector of Lord Vishnu, and so, offerings of lamb and other animals are presented to pacify him. However, it is important to note that Booth Raya cannot be appeased through any form of slaughtering. The masks, which symbolize the protective angels, are crafted through

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Somana Kunita -Mask dance of Karanataka

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a series of traditional procedures and then paraded in a procession. The two factions of celestial guardians also symbolize the devout followers of Lord Shiva and Lord Vishnu. The colour of the mask also functions as a signifier of the deity's innate traits. A crimson mask represents a deity that is characterised by compassion, while a golden or ebony mask suggests the opposite. This particular soma is referred to as Kenchamma or Iranna. Another potential soma variant, known as Kariraya, may exist in a blue colour. Different regions exhibit unique variations of somas, commonly referred to as masks.

Somas exhibit a somber and intense manner when adorned with masks, resulting in a powerful and memorable experience that is the intended purpose of their

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construction. The Somana masks exhibit a wide range of features, including huge eyes, large ears, very wide nostrils, startling whiskers that evoke terror, thick lips, and protruding molar teeth. The individual wearing soma masks sees the ground solely through their nostrils and does vigorous movements.

The artists adorn their clothing with silver and brass anklets and breast bands. The dance is characterized by the dancers wearing elaborate masks embellished with various ornaments, as well as wristbands studded with large metallic bells that tinkle with each movement during the Somana dance. The ornate pendant, traditionally designated for the worship of the deity, is worn around the neck. The Soma grasps a sharp staff in its right hand, which is both supple and flexible, serving to bestow sanctity upon the Soma. The cane is named '**Nagabetha**', which means 'snake cane' due to its characteristics of sparkling appearance, nimbleness, and sharpness that resemble a snake.

The distinguishing characteristic of Somana Kunita is the composition of the artists involved in this art form, namely the triangular base of the headdress. The triangular

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structure is referred to as "Banka," and it is constructed with cane sticks. The headgear or mask must possess proportions that are a minimum of three times larger than the size of the performer's head. This is derived from a unique botanical species known as '**Deva Bhoothale**'. This particular tree exhibits exceptional growth, reaching significant heights and sizes. The ritual method necessitates the collection of a specific quantity of wood subsequent to the obligatory consecration. Subsequently, the wooden slice is subjected to a drying process as a component of wood treatment. The figure of Soma is intricately carved from the wood block. The facial features are precisely outlined and appropriately tinted in shades of red, yellow, and occasionally blue. Each facial feature is meticulously refined and polished to accurately capture the

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real appearance of Soma. Above the mask, there are two pegs on which a stick, approximately 3 feet in length, is horizontally attached for decoration. A semicircular frame is attached over the two ends of the stick. Colourful sarees and textile motifs can be displayed on the reverse of the mask. The sarees have a visually pleasing display of patterns, colours, pleats, fringes, and borders, which enhance the overall aesthetic appeal of the entire ensemble. The Soma's headdress is adorned with delightful and fragrant flowers.

Somana Kunita is a ceremonial display that takes place during temple festivals, serving as a major celebration of the revered village deities that have been venerated by the local community for many generations. The village shrines in southern Karnataka, including Mandya, Hassan, Mysore, Tumkur, Chitradurga and Bengaluru, are the focal points of this distinctive art style, dedicated to the Mother Goddess. This

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art has been exclusively practiced by male members of the Besta, Kuruba, Okkaliga, and Lingayat communities for millennia. The masks typically come in a vivid red, a subtle yellow, or a pleasing blue. At the annual fairs and festivals, the artists are accompanied on stage by percussion and wind instruments. Somana Kunitha Jaatre, a celebration and worship of village deities and rituals, is predominantly observed after Yugadi and prior to the arrival of the monsoon. In certain regions, it commences following Shivaratri.

During ceremonial occasions, blood offerings are presented to the spirits. The masks are made from the wood of the (*Pterocarpus Santalinus* Linn) tree, also known as the 'Indian red tree'. Additional props consist of a cane or stick, along with peacock feathers. In addition, they adorn a little headpiece adorned with vibrant flowers, neem leaves, and bright fabric fragments. The Dollu, Tamte percussion instruments, the mouri, a wind pipe, and the sadde, a windpipe for shruti, provide the musical sounds. The dancer commences his performance within the sacred confines of the

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goddess temple and proceeds in a state of altered consciousness, vocalizing in adoration of the ethereal being. At times, individuals present the goddess with the blood of a fowl or chicken as a sacrificial offering.

Devotees typically offer a mixture of grated coconut, jaggery, banana, honey, and cardamom, which is then placed on a white cloth laid on the ground. The priest and the soma mask wearer engage in a fierce struggle on opposite side of the offering, vying to claim it for the deity. People enthusiastically participate in Somana Kunita, expressing devotion through the singing of songs that praise rural deities believed to protect the village and its residents from any negative outcomes. Somana Kunita is a revered religious event that is regularly featured in the annual festival held in the temples of local deities across southern Karnataka.

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Instrument of the Month:

Bōli or Peppa' Sushira Vādyā'

Prof S.A.Krishnaiah. International Artist: Puppetry and Kamsale (Martial Arts)

Eco-Activist. Art Historian, Folklorist.

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**Preserve our heritage. Save Peppa and Bōli wind instruments of puppeteers.
Pass them on to our children to keep them alive for future generations.**

The Bōli instrument is more prevalent in string puppet plays of North India; once upon a time, South Indian Marionette performers used the Bōli or Peppa. Still, the model is smaller, made of bamboo hollow pipe, and used as a musical instrument in Tamil Nadu.

A musical instrument lost to tradition is the Bōli and Pāvāri, though the Bōli instrument is still used in Rajasthan. But its subsiding

The Bōli or Peppa (wind instrument) can also be prepared easily with the help of two bamboo strips of 3" length and 1/2" width each, and using a rubber strip is a recent trend. Traditionally, a tender palm leaf or banana leaf is held in position in between. The instrument is kept within the mouth, and air blown into it produces a squeezing sound. This musical instrument is considered the smallest for Sushira Vādyā (WindInstrument). Sushira (Aerophone: Windblown) In the Rajasthani tradition the 'booli' playing interpreter stands at the back of the stage, whereas in Assam the puppeteer an interpreter stands in front.

The artist says the puppet's language is musical reed- Peppa or Bōli. Puppeteers produced special sound effects by using a squeaker or Bōli, a small strip of bamboo in which a green leaf (Banana leaf or tender palm leaf) is inserted between the halves of the split end. Putting this into the mouth and blowing it, the manipulator produces shrill sounds and different sound effects for the scenes. The vendors reintroduced Peppa or Bōli in fairs and festivals to attract the children, but this was rarely documented.



Booly / Peppa, Tamil Nadu



Booly / Peppa, Tamil Nadu
(© Prachya Sanchaya, Chennai)
(Photo: A. A. Sankar)

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The instruments used in the puppet traditions of eastern India are similar to those in a wind instrument like to the 'booli' called a 'peppa' is made out of bamboo Strips, (measures three inches) fixed in a plantain leaf bit fixed in between strips. In the Rajasthani tradition the 'booli' playing interpreter stands at the back of the stage, whereas in Assam the interpreter stands in front.



Pavari-held by Puppeteer Ningappa S/o Edramanahalli Dodda Sharamappa-Chilagodu.
Instrument Pavari or Buruburi

See the photo that has been attached. (Documented in the year 2010. The tribal Guha (Hunter community chief) descended are an ethnic group skilled in many performing arts; such ethnic community people named 'Gomberāma' (Leather Puppets Play artists) belong to the 'Chitrakār' clan in Andhra and

Karnataka. They also used a squeezing sound instrument in the puppetry play. In Tamil Nadu, named Tōl Bomma Kalākār whereas, in Kerala, Thool Pāva Kūttu (Pullavar family) and Maharashtra Pinguli Region (Savantwadi), Kuḍivāḍi (Shivaji period Aṅgarakṣak and Tākara-lōg) have used Bōli.

Arnold Bake 1938 scholar, ethnomusicologist *Nazir Ali Jairazbhoy* writes, 'The Katputli's **bōli** is about two to two and a half inches long, and consists of two pieces of bamboo between which an elastic strip is stretched, folded over the ends, and tied with threads... but previously the puppeteers say '. Birch leaf (Bhurj patra) is inserted, and similar ribbon reeds made of bark or leaf are found as children's toys today... (see Nazir Ali Jairazbhoy 2007.pp 142-133).

Nazir Ali Jairazbhoy, (2007). 'Kathaputli The World of Rajasthani Puppeteers, Rainbow Publishers, Ahamadabad 3800025

About Puppets:

Marionettes

Dr. Arun Bansal



Marionettes are puppets controlled from above by strings or wires attached to various parts of their bodies. They are often considered one of the most intricate and sophisticated forms of puppetry, requiring skillful manipulation by puppeteers to create lifelike movements and performances. Marionettes have a long history and are used in puppet theater productions, as well as in entertainment, education, and cultural events.

Here are some key features and aspects of marionettes:

- 1. Construction:** Marionettes are typically constructed with articulated joints and limbs made from materials such as wood, wire, or plastic. The puppet's body is often made from fabric or other lightweight materials, while the head and limbs may be sculpted or molded from materials like wood, clay, or foam. Thin strings or wires are attached to the puppet's head, arms, legs, and other movable parts, allowing puppeteers to control their movements from above.

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2. Control: Marionettes are manipulated by puppeteers who stand above the puppet stage and use a system of strings or wires to control the puppet's movements. Each string or wire is attached to a specific part of the puppet's body and is manipulated by the puppeteer to create movements such as walking, running, gesturing, and dancing. Puppeteers use a combination of hand movements, body posture, and coordination to bring the marionettes to life with fluid and realistic movements.

3. Expression: Marionettes are capable of conveying a wide range of expressions and emotions through their movements and gestures. Puppeteers use subtle changes in the tension and angle of the strings to create nuanced facial expressions, body language, and gestures that reflect the emotions and personalities of the puppet characters. Some marionettes also feature mechanisms or controls that allow puppeteers to manipulate the puppet's eyes, mouth, and other facial features for added expression.

4. Performance: Marionettes are commonly used in puppet theater productions, where they play central roles in storytelling and dramatic performances. Marionette theaters often feature elaborate stages with scenery, props, and lighting effects to enhance the performances and create immersive worlds for audiences to experience. Marionette



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Marionettes

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performances may include a variety of styles and genres, from classic fairy tales and folktales to original stories and modern interpretations.

5. Tradition and Innovation: Marionette puppetry has a rich tradition that dates back centuries and is found in cultures around the world. While traditional marionette techniques and styles continue to be practiced and preserved, contemporary puppeteers also explore innovative approaches to marionette puppetry, incorporating new technologies, materials, and storytelling techniques into their performances.

Overall, marionettes are celebrated for their beauty, elegance, and ability to create captivating performances that enchant audiences of all ages. They are an integral part of the diverse and vibrant world of puppetry, continuing to inspire and delight people around the globe.



Artist of the Month

Group Captain (Retd.) Gurmeet Singh

Dr. Arun Bansal

I recently had the pleasure of meeting an extraordinary individual Sh. Gurmeet Singh Ji, a retired Group Captain from the Indian Air Force who has taken up the art of portrait painting with remarkable success. Despite being self-taught, his portraits are nothing short of amazing, capturing the essence and emotions of his subjects with a mastery that is both impressive and inspiring. From the moment I walked into his home, I felt like part of it since long. We discussed several portraits and each portrait seemed to tell a story, with emotions captured in a superlative manner that drew me in and made me feel



connected to the subjects. The aura of the couple (his better half was sitting next to him) was divine, filled with a sense of calm and higher thinking that was both palpable and invigorating. This remarkable artist lives by the philosophy of "simple living, higher thinking." His lifestyle reflects this belief, exuding humility and a deep sense of purpose. Despite his many skills, including stitching and sculpturing, he remains enthusiastic and grounded, always eager to learn and grow in his craft. Our

Artist of the Month

Group Captain (Retd.) Gurmeet Singh

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conversation was enlightening. He spoke about his journey from the disciplined life of an Air Force officer to the creative freedom he now enjoys as an artist. His passion for art is evident in every brushstroke or stroke of spatula, and his dedication to capture the true essence of his subjects is truly commendable. He shared stories of his experiences and the lessons he learned along the way, each one reinforcing his belief in the power of art to transcend boundaries and touch the soul. In addition to his artistic talents, he possesses a

keen eye for detail and a deep understanding of human emotions. This unique combination allows him to create portraits that are not only visually stunning but also emotionally resonant. Each piece is a testament to his skill, patience, and unwavering dedication to his craft. Meeting him was a profound experience, one that left me inspired and in awe of the incredible talent and depth of character he possesses. His journey from a decorated Air Force officer to a celebrated portrait artist is a powerful reminder of the limitless potential within each of us and the transformative power of passion and perseverance.



Artist of the Month

Chalk Artist: Balraj Singh

Baljinder Singh

I am a Chalk-artist (Chalk Carving Artist) from Chandigarh. Professionally I am a physical education teacher in a Govt. School of Punjab that is Govt. High School Sarsini (SAS Nagar Mohali) & live in Chandigarh. When I started this art I was working at Chandigarh in Aided School that is I S Dev Samaj Sr. Sec School Sec 21 Chandigarh. In 2011 I started this art by the grace of "God". I started this art by using of my free time during school hours and it was just a click of mind without any planning or without any Art background.



The first time when I carved a chalk piece that was like human face which was much appreciated by all my colleagues. This appreciation became my motivation that encouraged me to do more and carve more faces. After that a new journey began of my life which earned me moniker 'CHALK ARTIST'.

I started carving on full chalk piece and making full human figure related to different cultures of India. Feedback from my family, friends & colleagues out came in different designs & religious characters on chalk pieces Some of the examples are Ganesh ji, Radha Krishna, hanuman ji, Guru Nanak Dev ji, Shiv ji etc. I have carved & worked on famous personalities of India like Baba Saheb Ambedkar, Abdul Kalam, Dr. Radha Krishnan, Bhagat Singh, Milkha Singh, Narendra Modi, Amitabh Bachan, Rajni Kant, Lata ji etc.

Artist of the Month

Chalk Artist: Balraj Singh

Baljinder Singh



My Art came out in the public with a very interesting story as one day one of my friends came to me. To make a phone call he borrowed my mobile phone and accidentally reached to the photo gallery of my phone. He couldn't stop himself from scrolling and going through the photos of my chalk work. He couldn't judge that it was chalk. He was convinced that it was carving on wood. In fact, he laughed at me when I told him that it was chalk. He was bemused and amazed at the fact. He offered immediately to cover this art form as story on his channel.

My art was covered as a story Teachers day in 2015 and then I found numerous reporters from news channels & newspapers interested in the same. I was even featured on a famous Show on History Channel that is "OMG Ye Mera India". This kept on getting bigger and I became a regular part of the exhibitions at Chandigarh. I would like to mention that Sanskar Bharti, a reputed group of art enthusiasts got me the opportunity to meet Director of NZCC Kalagram Dr. Shaubhagaya Vardhan to be

Artist of the Month

Chalk Artist: Balraj Singh

Baljinder Singh

part of an event at sector 42 lake in 2018. Since then I am one of the participants of exhibitions at Kalagram. I have been part of many state and national level exhibitions.

Other dimension of my art work is that I convey social messages to society utilizing my art work for awareness related to social causes such as blood donation, yoga, Stay Home stay Safe, celebrations of new year, football world cup, cricket world cup, Teachers' day, Vote for nation etc. Recently I carved T20 world cup trophy to Congratulate Team India.

This is my Story & I want to continue this Story forever. I shall try to make difference with my unique art work 'Chalk Art'.

Thanks & Regards

Balraj Singh

Chalk Artist

Chandigarh



बादाम व पीनट्स पर बनाए गणेश जी और श्रीकृष्ण

Creativity

चॉक आर्टिस्ट बलराज ने अब चॉक के अलावा दूसरे मीडियम में भी काम करना शुरू कर दिया है। जानते हैं इसके बारे में।

सिटी रिपोर्टर | चंडीगढ़

पेन किया मांडियाई

मिनी स्कल्पचर और चिनिंगचर आर्ट वर्क बनाने के लिए चित्रण चीजें का इस्तेमाल करते हैं। इस स्काल के जवाब में बलराज बोले कि जैसे पेन को मीडियाफाई किया है। चित्रणों अक्सर-अक्स खड़ब की गिन लगाई है। इतने कर्त करता हूँ। जब आर्ट वर्क तैयार हो जाता है तो उस पर पेंटिस्टिक कलर करता हूँ।

बादाम में लेयर्स हैं

चॉक और बादाम दोनों में से चिन्तन मीडियम में काम करने जवाब चुनैगी भरा है। इसके जवाब में बलराज बोले- हर मीडियम का अपना अपना लेयर होता है जैसे चॉक को कर्त करता हूँ तो जवाब पोरफेरी नहीं होती। लेकिन जब बादाम में कर्त करता हूँ तो लेयरों होने की वजह से डिजाइन करना ही जवाब है। ऐसे में बड़ी स्कल्पचरी से काम करना पड़ता है। अभी सदा-सदा ही इस मीडियम में काम करने लगा हूँ तो हाथ बैठने में समय लगीस।

हर एक आर्टिस्ट का अपना स्टायल होता है। यही स्टायल उसकी पहचान होती है और उसे दूसरे से अलग बनाती है। फिर चाहे चित्रण मीडियम, कलर्स या कोई सामान मीडियम हो कर्त न हो। बलराज ने अपनी पहचान चॉक आर्टिस्ट के रूप में बनाई है। मीडियम के इस्तेमाल ने ही उनको यह पहचान दिलाई। लेकिन इन दिनों इसके साथ दूसरे मीडियम पर भी काम करना शुरू किया। हमने इनसे बात की और जाना इनके नए वर्क व मीडियम के बारे में। बलराज बताते हैं - साल 2011 में मैंने चॉक से मिनी स्कल्पचर बनाना शुरू किया। अब तक कलेक्शन में कई स्कल्पचर हैं। मुझे लगा कि अब

दूसरे मीडियम पर भी काम चाहिए। हर कलशकार कुछ नया करने की सोच रखता है, इसलिए मैंने भी ऐसा किया। मुझे बादाम व पीनट्स का विकल्प मही लगा। अब तक 10 के करीब इस मीडियम में चिनिंगचर आर्ट वर्क बना चुका हूँ जैसे भगवान श्री कृष्ण, गणेश, इंसान का चेहरा, दिल आदि। पीनट्स में अभी एक ही वर्क बनाया है। बादाम पर काम करने से पहले उसे 10 मिनट भिगोता हूँ। उसके बाद दिलका उतार कर चिनिंग कर दो से तीन घंटे में चिनिंगचर आर्ट वर्क तैयार हो जाता है।

Initiative of the Month

Samvedana: Stitching Empowerment from the Waste

Prajakta Avhad

"Empowerment is not a trend, it's a lifestyle and we need people to promote this mantra." This is the driving force behind Prajakta Avhad, a Chandigarh High Court lawyer, who founded Samvedana in October 2021. Samvedana runs a skill centre in Kajheri, Sec 52 Chandigarh-a dedicated project to uplifting underprivileged women through skill development.

Samvedana has ingeniously transformed waste into a pathway to economic independence. By collecting discarded fabrics from households, tailoring units, and boutiques, the organization provides its trainees with raw material for their creations. The recent fulfillment of a 7500-bags order for the Rotary Blood Bank Centre is a testament to the women's skills and Samvedana's impact.

These women, once marginalized, are now contributing to both social and environmental well-being. Their crafted bags are not just products but symbols of their resilience and potential. With a vision to produce 10,000 bags annually, Samvedana is more than an NGO; it's a catalyst for change. The organization's holistic approach not only empowers women economically but also instills in them a sense of purpose and pride.

Samvedana's success story is a beacon of hope, demonstrating that with the right support and opportunities, underprivileged women can become self-sufficient and contribute meaningfully to society. It's a testament to the power of human spirit and the potential for positive change when individuals come together with a shared vision.

Contact Information: +91 77176 89650



Art and Education

Art Integrated Learning : Storytelling and Puppetry

Padmini Rangarajan



The New Education Policy of the Indian government is commonly known as NEP. The document underwent its latest modification in 1992, following its initial draughting in 1986. The BJP government, led by Modi, pledged in its election campaign to establish a new education policy, known as NEP, with the aim of implementing reforms in the education sector.

The New National Education Policy (NEP) was approved by the Union Cabinet of India in July 2020. Its objective is to introduce contemporary reforms in the Indian education system, spanning from primary to tertiary education. This approach is based on the notion of transforming India into a 'global knowledge superpower'. Furthermore, in 2020, the Ministry of Human Resource Development had a name change and was rebranded as the Ministry of Education coinciding with the implementation of the NEP.

Art and Education

Art Integrated Learning : Storytelling and Puppetry

Padmini Rangarajan



The primary focus of this school is on the **AIL** approach, particularly for students at the primary level. **Art Integrated Learning (AIL)** is a progressive and constructivist educational method that prioritises learning by incorporating and collaborating with many art forms, including dance, drama, music, and visual arts. Art functions as a means of learning within this educational method, facilitating a more profound understanding of various disciplines in the curriculum. At this establishment, students engage actively in the artistic process of producing and showcasing many art forms, while also establishing connections to abstract concepts.

Art and Education

Art Integrated Learning : Storytelling and Puppetry

Padmini Rangarajan



The integration seeks to optimise the learning process by fostering enjoyment and deepening understanding. Furthermore, it enhances the cultivation of a more profound admiration and understanding of the arts employed to achieve this objective. This is consistent with the experiential learning methodology. A student engages in innovative exploration while establishing correlations among diverse concepts and art forms. Engaging in various forms of art, such as visual arts (drawing, painting, clay modelling, pottery, paper crafts, mask and puppet making, heritage crafts, graphics, animations, slides, etc.) and performing arts (music, dance, theatre,

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puppetry, film making, cinematic arts, etc.), enhances comprehension of diverse concepts, facilitating comprehensive learning. AIL pedagogy can be utilised to address the development of cognitive, socio-emotional, behavioural, and psychomotor domains. Therefore, the arts serve as the main avenue for acquiring knowledge. The incorporation of art is deeply ingrained in the National Education Policy (NEP) of 2020. The benefits of art as pedagogy are described as follows: "Art-integration is an interdisciplinary teaching method that incorporates different elements and expressions of art and culture to facilitate the understanding of concepts across various subjects." In order to promote experiential learning, art-integrated education will be incorporated into classroom activities. This will not only create enjoyable learning environments, but also instill Indian values by integrating Indian art and culture into the teaching and learning process at all levels. This strategy that incorporates art will enhance the connections between education and culture.

Oxford Grammar School in Himayathanagar, Hyderabad, has been implementing Art-based learning from its establishment under the leadership of ***Sri Er. Manikonda VedaKumar***, the Founder Chairman. This school is renowned for its holistic teaching approach, which involves encouraging students to actively participate in seminars, workshops, and



Art and Education

Art Integrated Learning : Storytelling and Puppetry

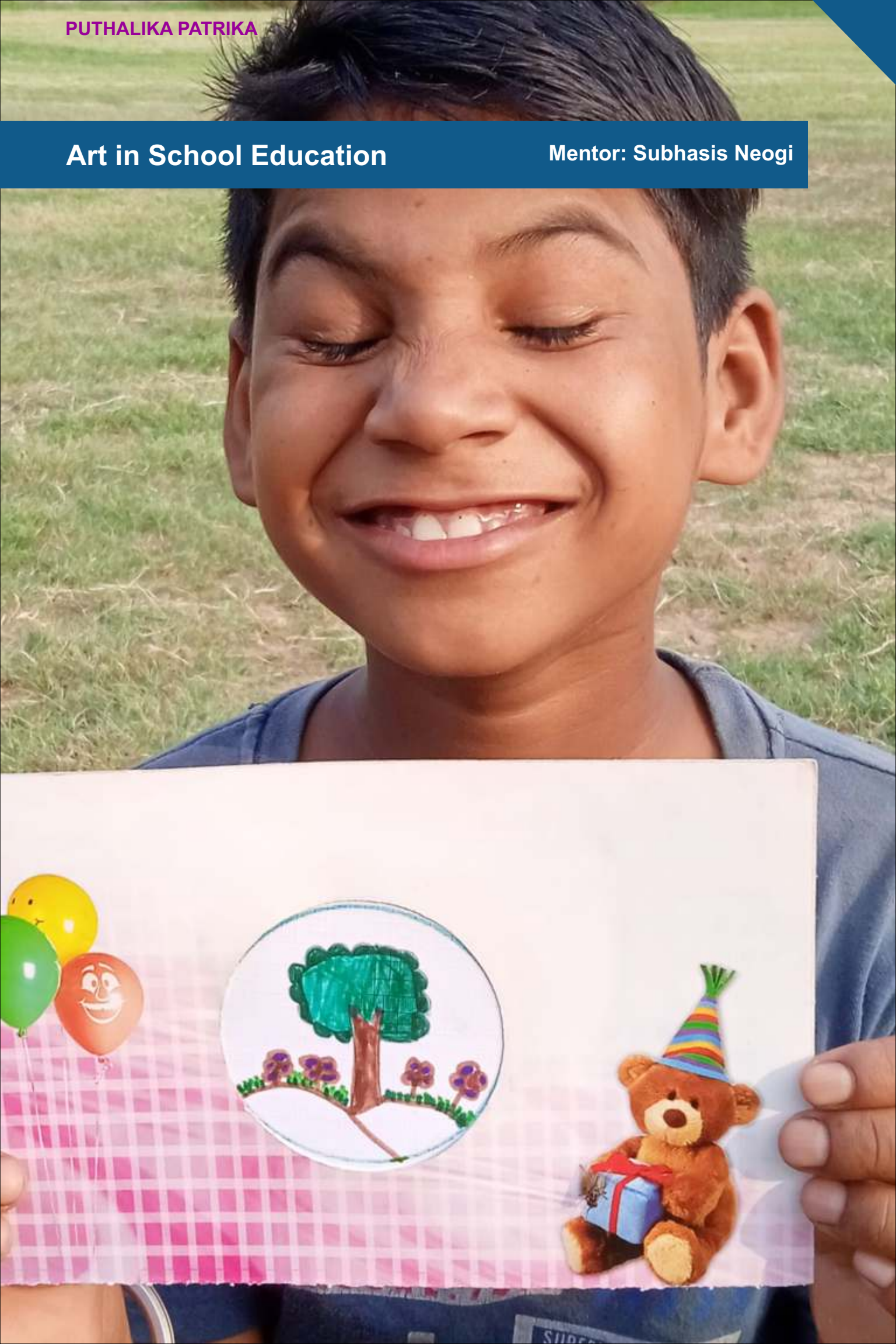
Padmini Rangarajan

activities related to folk arts, folk dance, music, tribal art, painting, puppetry, storytelling, film making, and theatre. In addition to regular sports, the school also organises various competitions such as singing, elocutions, debates, and essay writing.

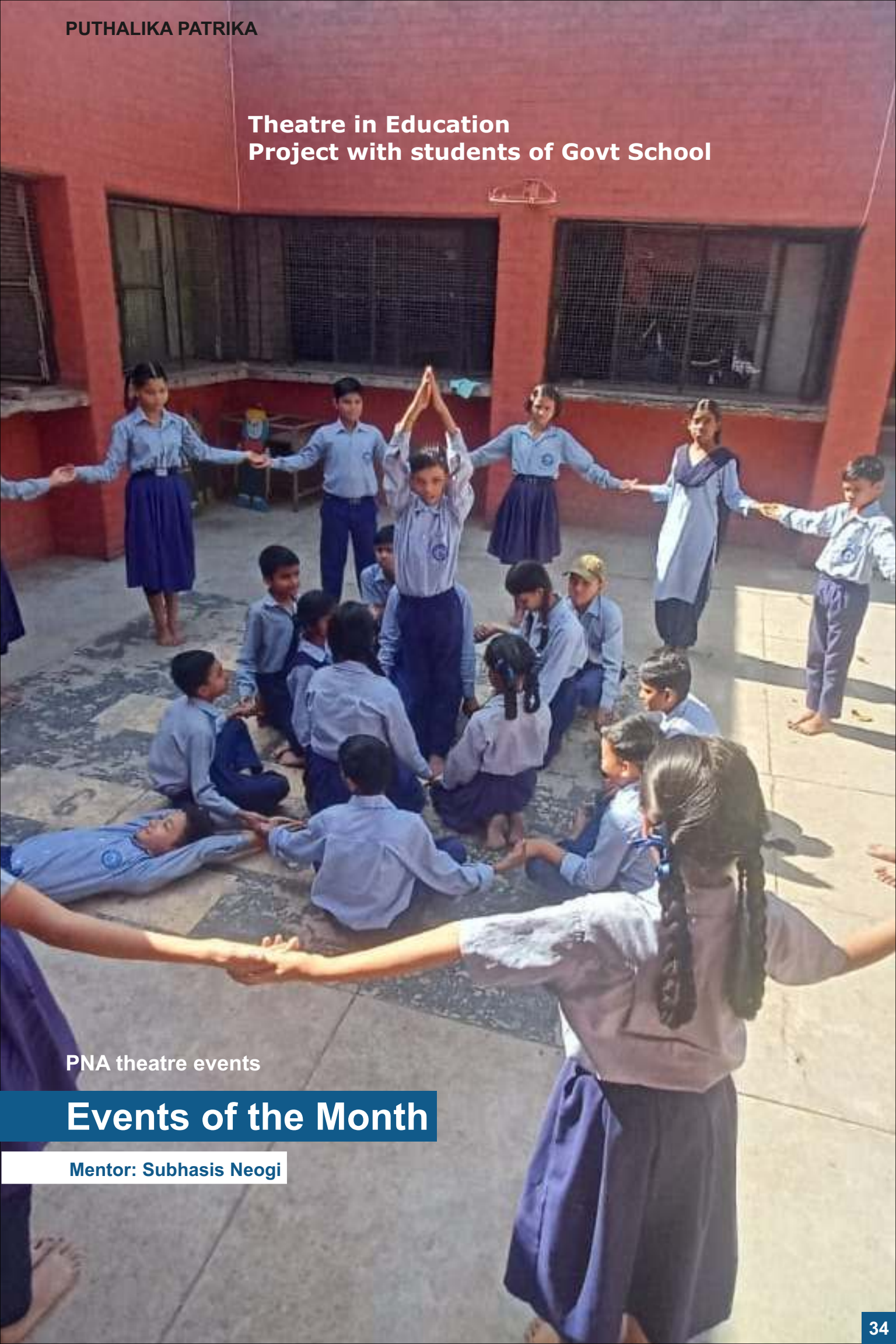
I have been an affiliate of the school since 2006, but my involvement has increased significantly since 2018 when Ms. Prarthana Manikonda assumed the role of Vice-Chairman. She possesses a visionary mindset and is keen on seizing every beneficial chance that arises to enhance the learning experience for her students. Grade 8 students from 2018, as well as some students from lower grades, have participated in storytelling sessions, puppet shows, puppet making, scriptwriting, acting, puppet manipulation, and performing with puppets at various festivals.

Starting in 2022, a recurring storytelling session with puppets has been organised for Pri-Primary and Primary School students. This event serves the purpose of not only providing a respite from regular classroom academics, but also fostering a connection between pupils and the outside world, including different cultures, beliefs, and traditions. Furthermore, this platform provides children with the chance to express themselves, exchange ideas, acquire new knowledge, and foster connections through their imaginations. Such opportunities are few in the current generation.





Theatre in Education
Project with students of Govt School



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi

थिएटर कलाकारों की पौध तैयार करेगी चंडीगढ़ संगीत नाटक अकादमी शहर के 23 स्कूलों में एक साथ चलेगी नाट्य कार्यशाला

चंडीगढ़। चंडीगढ़ संगीत नाटक अकादमी की ओर से ग्रीष्म थिएटर चिल्ड्रन कार्यशाला आयोजित की जाएगी। कार्यशाला 8 जुलाई से शुरू होगी। इसमें शहर के 23 सरकारी स्कूलों के छठी से 11वीं कक्षा तक के विद्यार्थियों को नाटक के बारे में सिखाया जाएगा। कार्यशाला में शहर के प्रसिद्ध रंगकर्मी विद्यार्थियों को नाटक के बारे में सिखाएंगे।

चंडीगढ़ संगीत नाटक अकादमी के चेयरमैन सुदेश शर्मा ने बताया कि कार्यशाला में हिंदी पंजाबी और अंग्रेजी में नाटक तैयार किए जाएंगे। इसमें नृत्य, संगीत और नाटक का प्रशिक्षण दिया जाएगा। हर स्कूल से 20 से 30 बच्चों को शामिल किया जाएगा। कार्यशाला में बच्चों को आत्मविश्वास पैदा करने के साथ ही व्याय, स्पीच पर काम होगा। बॉडी लैंग्वेज, मेमोरी गेम और स्टोरी टेलिंग के काम बच्चों को सिखाया जाएगा। अगस्त के आखिरी सप्ताह में नाटकों का मंचन किया जाएगा। संवाद



अगस्त के आखिरी सप्ताह में होगा मंचन

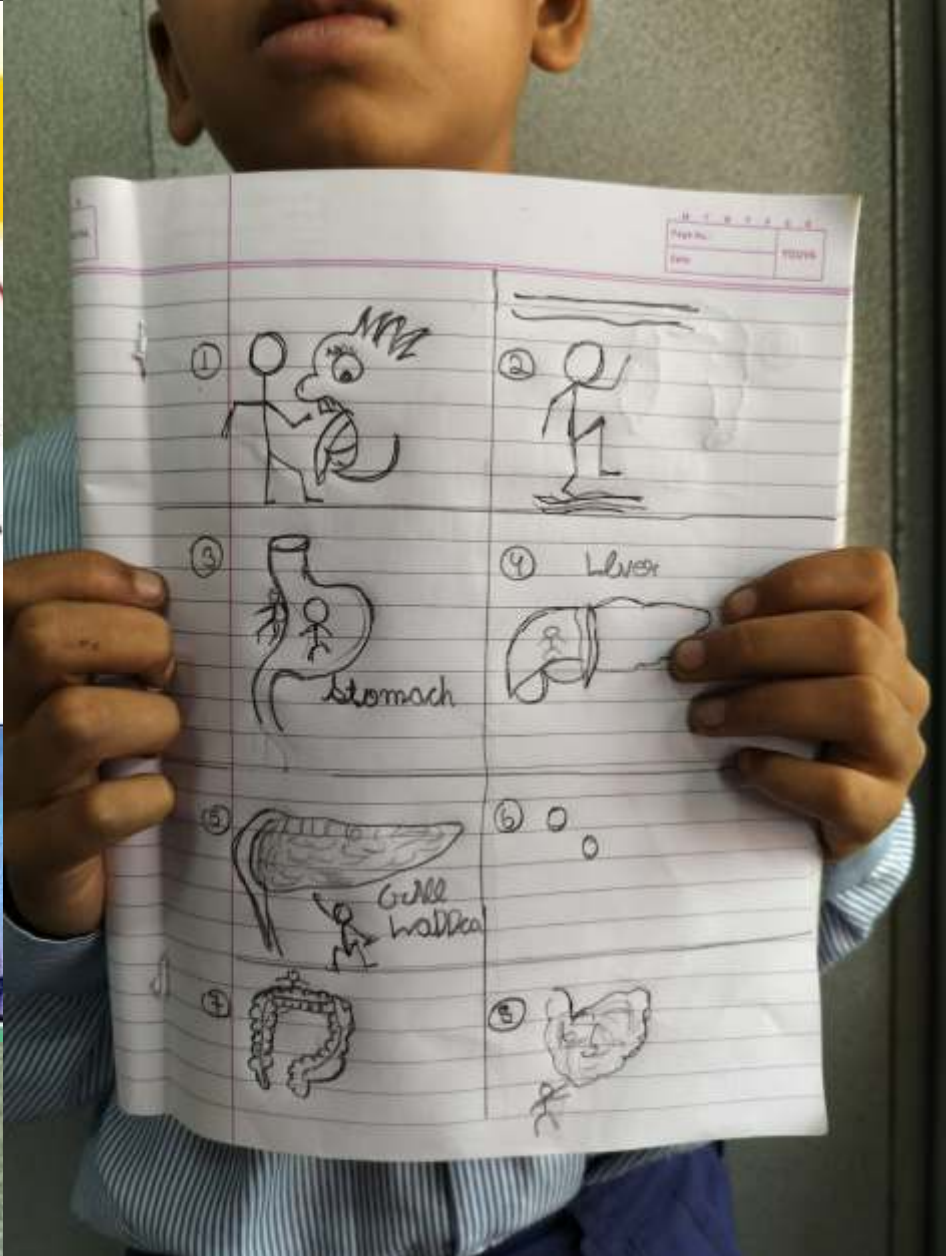
किस स्कूल में कौन देगा प्रशिक्षण

| स्कूल का नाम | प्रशिक्षक का नाम |
|-----------------------------------|-------------------|
| जीएमएसएस सेक्टर-7 बी | चाइनिज गिल |
| जीएसएसएस सेक्टर-8 | रंजीत राय |
| जीएसएसएस सेक्टर-15 | किरणदीप कौर |
| जीएसएसएस सेक्टर-16 | प्रियांशो |
| जीएमएसएसएस सेक्टर-18 | संगीता गुप्ता |
| जीएमएसएसएस सेक्टर-22 ए | रोहित शर्मा |
| जीएमएसएसएस सेक्टर-32 सी | संजना |
| गवर्नमेंट मिडल स्कूल सेक्टर-32 डी | सुनिंदर सैनी |
| गवर्नमेंट मिडल स्कूल सेक्टर-33 बी | सुभाशीष नियोगी |
| जीएमएसएसएस सेक्टर-33 डी | राजा सुब्रह्मण्यम |
| जीएमएसएस सेक्टर-40 ए | प्रोति जैन |
| जीएमएसएस-41 ए | डॉ कुलवीर बिक |
| जीएमएसएस-49 डी | मुनीष कपूर |
| गवर्नमेंट हाईस्कूल सेक्टर 54 | गुरमीत कौर |

Events of the Month

Mentor: Subhasis Neogi

| | |
|-----------------------|--------------------|
| जीएमएसएसएस रायपुरकलां | देवेन्द्र पाल सिंह |
| जीएमएसएस खुड़डा जस्सू | जगदीश तिवारी |
| जीएमएसएसएस कैबवाला | चंद्र शेखर |
| जीएमएसएसएस धनास | आशा सकलानी |



Events of the Month

Mentor: Subhasis Neogi

ਚੰਡੀਗੜ੍ਹ 30, ਜੂਨ (ਸ਼ੀਨਾ) :
ਚੰਡੀਗੜ੍ਹ ਸੰਗੀਤ ਨਾਟਕ ਅਕਾਦਮੀ ਵੱਲੋਂ
ਟੈਗੋਰ ਥੀਏਟਰ ਵਿਖੇ ਚੌਲ ਰੋਡ ਸਮਰ ਵਿਲਮ
ਵੇਸਟਵਿਲ ਦੇ ਆਖਰੀ ਦਿਨ ਚਿੰਗਿਸ
ਐਮਰਾਡੋਰ ਵਲੋਂ ਨਿਖਿਆ ਹੋ ਰਿਹਾ ਯਾਦਵ
ਵਲੋਂ ਨਿਰਦੇਸ਼ਿਤ ਨਾਟਕ 'ਦਿ ਕਸਟਰ ਟੀਚਰ'
ਅਲਿਖਾਬਾ ਥੀਏਟਰ ਗਰੁੱਪ ਚੰਡੀਗੜ੍ਹ ਦੇ
ਕਲਾਯਾਤਾ ਵਲੋਂ ਦਰਸ਼ਕਾਂ ਦੇ ਸੁਭਕੂ
ਕੀਤਾ ਗਿਆ।

ਇਸ ਮੌਕੇ ਪੰਜਾਬ ਰਾਜ ਦੇ ਰਾਜਪਾਲ ਅਤੇ ਚੰਡੀਗੜ੍ਹ ਦੇ ਪ੍ਰਭਾਸਕ ਨਵਜੋਤ ਲਾਲ ਪੁੰਨੂ ਮਹਿਮਾਨ ਵਜੋਂ ਹਾਜ਼ਰ ਹੋਏ। ਵਿਭਿੰਨ ਮਹਿਮਾਨਾਂ 'ਚ ਰਾਜਨੀਤੀ ਵਰਗਾ, ਪ੍ਰਭਾਸਕ ਦੇ ਸਲਾਹਕਾਰ, ਰਹੀ ਗਲੀਬਟ, ਸਕੱਤਰ, ਜੱਥਿਆਂ ਚਾਰਜ ਵਿਭਾਗ, ਚੰਡੀਗੜ੍ਹ ਯੂ.ਟੀ. ਅਤੇ ਚੰਡੀਗੜ੍ਹ ਸਿਰਗਲਾ, ਫਾਇਰਿੰਗ, ਜੱਥਿਆਂ ਚਾਰਜ ਵਿਭਾਗ, ਚੰਡੀਗੜ੍ਹ ਯੂ.ਟੀ. ਮੈਂਬਰ ਸਨ। ਚੰਡੀਗੜ੍ਹ ਸਿਰਗਲਾ ਨਾਟਕ ਅਭਿਆਨੀ ਦੇ ਪ੍ਰਧਾਨ ਸ਼ਰਮਿਸ਼ਠਾ ਨੂੰ ਮੁੱਖ ਮਹਿਮਾਨ ਦੇ ਤੌਰ ਵਿਭਿੰਨ ਮਹਿਮਾਨਾਂ ਦਾ ਸਵਾਗਤ ਕੀਤਾ। ਉਨ੍ਹਾਂ ਆਪਣੇ ਭਾਸ਼ਣ 'ਚ ਕਹਿਦਿਆਂ ਕਿ 'ਅਧਿਕਾਰੀਆਂ' ਅਤੇ 'ਸੇ ਕੋ ਫਲਾਸਕੀ' ਨੂੰ ਇਸ ਸਲਾਸ ਸਮਾਜੀ ਲਈ ਵਾਧੀ ਦਿੰਗੇ।

ਉਨ੍ਹਾਂ ਦੱਸਿਆ ਕਿ ਚੰਡੀਗੜ੍ਹ ਸੰਗਠਿਤ ਨਾਟਕ ਅਭਾਥੀਆਂ ਪਹਿਲਾਂ ਵਾਰ ਸਮਾਨਤਾ ਸਨਾਕਾਰਾਂ ਨੂੰ ਅਭਾਥੀਆਂ ਆਪਣੇ ਆਪ ਸਨਾਨਾਟਿਨ ਬੰਦਨ ਤਾ ਰਹੀ ਹੈ। ਇਨ੍ਹਾਂ ਪੁਸ਼ਕਾਰਾਂ ਨੂੰ ਚੰਡੀਗੜ੍ਹ ਸੰਗਠਿਤ ਨਾਟਕ ਅਭਾਥੀਆਂ ਕਲਾ ਪ੍ਰਿਤਤਾ ਪੁਸ਼ਕਾਰ, ਕਲਾ ਪ੍ਰਿਤਤਾ ਪੁਸ਼ਕਾਰ ਅਤੇ ਕਲਾ ਵਿਦੁਆ ਪੁਸ਼ਕਾਰ ਦੇ ਨਾਂ ਦਿੱਤੇ ਗਏ ਹਨ। ਉਨ੍ਹਾਂ ਕਿਹਾ ਕਿ ਇਹ ਵਿਧਿ ਕਲਾਨਾਟਕ ਉਪਰਾਲਾ ਹੈ ਅਤੇ ਸਮਾਜੀ ਅਭਾਥੀਆਂ ਵਿਚ ਉਪਰਾਲੇ ਲਈ ਭਾਰੀ ਦੀ ਹੱਕਦਾਰ ਹੈ। ਇਸ ਸੇਧੇ ਉਨ੍ਹਾਂ ਨੇ ਅਭਾਥੀ ਪੁਸ਼ਕਾਰਾਂ ਦਾ ਲੋਗੋ ਅਤੇ ਅਭਾਥੀ ਪੁਸ਼ਕਾਰੀ ਭਾਗੀ ਭਾਗੀ ਪਹਿਲਾ ਸੰਗਠਿਤ ਕੀ ਸਾਰੀ ਭਾਗੀ।



ਨਾਟਕ ਦੇ ਮੰਚਨ ਦੌਰਾਨ ਮੌਜੂਦ ਰਾਜਪਾਲ ਬਨਵਾਹੀ ਲਾਲ ਪਰੀਹਿਤ, ਰਾਜੀਵ ਵਰਮਾ ਤੇ ਹੋਰ।

ਰਸੀ ਲੇਖਕ ਚਿੰਗਿਜ਼ ਐਤਮਾਤੋਵ ਦੀ ਪਸਤਕ 'ਤੇ ਆਧਾਰਿਤ ਹੈ ਨਾਟਕ



ਹੋ ਜਾਂਦੀ ਹੈ, ਜਿਸ ਕਾਰਨ ਉਹ ਇਸ ਨੂੰ ਨਹੀਂ ਦੇ ਰਿਕ ਬੁੱਢੇ ਨਾਲ ਵਿਆਹ ਕਰਵਾ ਲੈਂਦੀ ਹੈ। ਅਖਿਆਪਕ ਪ੍ਰਸ਼ਨ ਨੂੰ ਸਮਝਿਆ ਤਾਂ ਬਚਪਤ ਇਹੀ ਸਾਰੀਆਂ ਔਰਤਾਂ ਨਾਲ ਲੜਦਾ ਹੈ। ਫਿਰ ਉਹ ਕੁਝ ਨੂੰ ਪੜ੍ਹਨ ਲਈ ਸ਼ਹਿਰ ਭੇਜਦਾ ਹੈ ਤਾਂ ਜੋ ਉਹ ਚੰਗੀ ਹੋ ਕੇ ਕਾਮਯਾਬ ਹੋ ਸਕੇ। ਇਹ ਨਾਨਕ ਨਾਰੀ ਸ਼ਕਤੀਵਾਨ, ਲੜਕੀਆਂ ਦੀ ਸਿੱਖਿਆ ਅਤੇ ਨਾਜ਼ਜ਼ ਅੰਗਿਆਨਤਾ, ਪਛੜੀਆਂ ਸਮਾਜਿਕਤਾ ਤੇ ਕਿਸ ਸਾਥੇ ਦੇਣ ਦੇ ਕਈ ਸਥਾਨਾਂ 'ਤੇ ਅਜੇ ਵੀ ਸੋਚਦਾ ਹੈ, ਇਕਲਾ ਬਲਕਿ ਦਾ ਮਜ਼ਹੂਰ ਸੰਦੇਹ ਨਹੀਂ ਹੈ। ਨਾਟਕ ਦੀ ਪੇਸ਼ਕਾਰੀ ਦੌਰਾਨ ਚਿਕਿਤਸਕ ਗੁਮਾਸਤ, ਚੰਦਰ ਪ੍ਰਕਾਸ਼, ਰਿਤਿਕਾ ਠਾਕੁਰ, ਰਮਨੀਲ ਸੇਠੀ, ਐਸ਼ਿਨੀਕਾ ਪਿਪਲਾਨੀ, ਸ਼ਿਵਮ ਭੋਜਿਜ, ਜੋਤੀ ਸਾਨੀਆਂ, ਵਿਦਯਾਬੀ ਅੰਬੇਡਾ, ਹਰਮਨ, ਜਨਕ ਰਾਜ ਬੁੱਲ, ਮਿਹਲੂ ਬੇ ਗੋਰਮ, ਲੱਖੀ, ਚਰਨਜੀਤ ਸਿੰਘ ਠਾਠੌਰ, ਸਨਭਤ, ਲਖਵਿੰਦਰ, ਨੇਹਾ, ਕੈਲਸ ਰਥਾ ਅਤੇ ਐਨ੍ਹਜ਼ ਆਦਿ ਸਨ। ਨਾਟਕ ਨੂੰ ਆਪਣੇ ਡਿਰੀਗਰਜ਼ ਕਲਾਕਾਰ ਨਾਲ ਸਹਿਯੋਗ ਨੂੰ ਬੀਨ ਦਿੱਤਾ।



ਨਾਟਕ ਦੇ ਮੰਚਨ ਦੌਰਾਨ ਪੇਸ਼ਕਾਰੀ ਦਿੰਦੇ ਕਲਾਕਾਰ। (ਕੁਸ਼ਟ)

ਅੰਗਲੇ ਮਹੀਨੇ ਕਰਵਾਈ ਜਾ ਰਹੀ ਵਰਕਬਾਪ

ਅਥਾਵਾ ਜੇ ਪ੍ਰਧਾਨ ਸੁਰੇਸ਼ ਬਰਮਾ ਨੂੰ ਦੱਸਿਆ ਕਿ ਅਥਾਵਾ ਵੱਲੋਂ ਅਗਲੇ ਮਹੀਨੇ 'ਚ ਚੋਣੀਯੋਗਤਾ ਲਈ 23 ਸਰਕਾਰੀ ਸਕੂਲਾਂ 'ਚ ਇਕ ਮਹੀਨੇ ਦੀ ਨਾਟਕ ਵਰਕਸ਼ਾਪ ਹੀ ਕਰਵਾ ਦਿੱਤਾ ਜਾ ਰਹੀ ਹੈ ਤਾਂ ਜਿਸ ਦੀ ਮੁੱਢ ਖਰੀਦ ਹੋ ਕਿ ਇਨ੍ਹਾਂ ਵਰਕਸ਼ਾਪਾਂ 'ਚ ਬੋਚਿਆਂ ਨੂੰ ਸਕੂਲੀ ਸਿੱਖਿਅਕ ਪ੍ਰਭਾਵਿਤ/ਅਥਾਵਾ ਸਾਹਿਬਾਂ, ਗਿੱਦੀ, ਅੰਗਰੇਜ਼ੀ, ਗਣਿਤ, ਵਿਗਿਆਨ, ਇਤਿਹਾਸ ਆਦਿ ਦੇ ਇਕ ਇਕ ਪਾਠਾਵਲੀ ਦੇ ਇਕ ਡਰਾਮਾ ਤਿਆਰ ਕੀਤਾ ਜਾਵੇਗਾ। ਇਹ ਨਾ ਸਿਰਫ਼ ਬੋਚਿਆਂ ਨੂੰ ਨਾਟਕ ਰਾਹੀਂ ਉਨ੍ਹਾਂ ਦੇ ਚੈਰਿਟਰਿਜ਼ ਨਾ ਨਿਰਮਾਣ ਕਰਨ 'ਚ ਮਦਦ ਕਰੇਗਾ ਸਗੋਂ ਉਨ੍ਹਾਂ ਨੂੰ ਆਪਣੇ ਸਿੱਖਿਅਕਾਂ, ਸਬਕਾਂ ਵਿਦਿਆਰਥੀਆਂ ਉੱਪਰ ਨਾਸ਼ ਯਾਦ ਕਰਨ 'ਚ ਵੀ ਮਦਦ ਕਰੇਗਾ।

नाटक 'द स्केयर क्रो' : सपनों और जिम्मेदारियों की कश्मकश को है दिखाता

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



चंडीगढ़ (पाल): टैगोर थिएटर में चल रहे थिएटर फेस्टीवल में बुधवार को नाटक द स्केयरक्रो का मंच दिखाया गया। पी.एन.ए. थिएटर ग्रुप की ओर से इसका मंचन किया गया था, जिसका निर्देशन शहर के जाले-माले पपेट कलाकार शुभाशीष नियोगी ने किया। 60 कलाकारों इस नाटक हिस्सा बने। नाटक सुदास्त्व बसु के एक बजरबट्ट का गीत से प्रेरित है, जो द स्केयरक्रो हर इंसान की कहानी है। (राणा)



ਪਾਰਕ ਵਿੱਚ ਪੌਦੇ ਲਗਾਏ



ਐਸ ਏ ਐਸ ਨਗਰ, 13 ਜੁਲਾਈ (ਸ.ਬ.) ਲਾਇਨਸ ਕਲੱਬ ਪੰਚਕੂਲਾ ਸੈਂਟਰਲ ਵੱਲੋਂ ਸਥਾਨਕ ਫੇਜ਼ 5 ਦੇ ਪਾਰਕ ਨੰਬਰ 42 ਵਿੱਚ ਦਵਾਈ ਗੁਣਾਂ ਵਾਲੇ ਪੌਦੇ ਲਗਾਏ ਗਏ। ਪਾਰਕ ਦੀ ਸਾਂਭ ਸੰਭਾਲ ਕਰਨ ਵਾਲੀ ਸੰਸਥਾ ਭਾਈ ਘਨਈਆ ਜੀ ਕੇਅਰ ਸਰਵਿਸ ਅਤੇ ਵੈਲਫੇਅਰ ਸੋਸਾਇਟੀ ਦੇ ਚੇਅਰਮੈਨ ਸ੍ਰੀ ਕੇ ਕੇ ਸੈਨੀ ਨੇ ਦੱਸਿਆ ਕਿ ਕਲੱਬ ਵੱਲੋਂ ਸ਼੍ਰੀਮਤੀ ਸੁਰਿੰਦਰ ਕੌਰ ਗਿੱਲ, ਰਣਜੀਤ ਮਹਿਤਾ, ਡਾਕਟਰ ਹਰਪਾਲ ਕੌਰ ਵਲੋਂ ਸੋਸ਼ਲ ਸਬ ਸਟਾਂਸ ਚੰਡੀਗੜ੍ਹ ਦੇ ਸਹਿਯੋਗ ਨਾਲ ਪੌਦੇ ਲਗਾਏ ਗਏ। ਇਸ ਮੌਕੇ ਸੋਸਾਇਟੀ ਦੇ ਵਲੰਟੀਅਰ ਡਾਕਟਰ ਸੁਸ਼ੋਭਿਤ, ਨੀਰਜ, ਰਜਿੰਦਰ ਕੁਮਾਰ, ਕਿਸ਼ਨ ਸਿੰਘ ਵੀ ਹਾਜ਼ਰ ਸਨ।

Events of the Month





Interactive Bioscope Talk Show Series

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH

SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT

SOCIAL SUBSTANCE



Session Suitable for all age groups

Autism and Parenting

Nature as source of healing

Sunday, July 7, 2024, 11 AM

Google Meet Session

meet.google.com/vgy-asht-rxx

Ms. Ritu Jain
Parenting Advisor

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





Bhai Ghanaiya Ji Care Service & Welfare Society (Regd.) with Social Substance

Events of the Month



J. S. Dolly

Community Centre Behlolpur

Painting July 13, 2024 3 PM
Workshop +91 88475 92491

Events of the Month



Bhai Ghanaiya Ji Care Service
& Welfare Society (Regd.)
with Social Substance



J. S. Dolly

Community Centre Behlolpur

Painting July 20, 2024 3 PM
Workshop +91 88475 92491

**Bhai Ghanaiya Ji Care Service
& Welfare Society (Regd.)**
With Social Substance



Meditation - Yoga - Therapeutical Art

Govt Health Centre, 1st Floor

Matour

Thursday 3:00 PM

Events of the Month



RAKHI SINGH

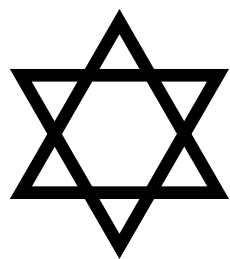
Mrs. Unmani Rakhi Singh

She is a postgraduate in Yoga and Naturopathy. 3rd Level Certified Meditation Expert in Ayush Mantralaya. She has conducted various workshops all across spreading her positivity and charisma in creating an impact in lives of a lot of people through various meditation techniques, healing and cleansing therapies.

88475 92491



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: Aug 22, 2024



शुभा विनोद सुर्वे
Z.P. School Koldhe no.1
Block - Lanja Dis - Ratnagiri



Nature's Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Showcase of Art



Artist : Alka Rana

Subject: Best out of waste

Objective : Recycling

Type of art : Clay work

Location: New Chandigarh



Showcase of Art

Raj Deep & Parampreet Kaur

Showcase of Art Puneet Madan



Puneet Madan

WASTE TO WEALTH TIPS



Aadishree Thakur (5 Yrs)

Stepping Stone

Sector -38

Class - UKG



Materials required:

Art sheet, Black Chart Paper, Pencil, Sketch Pen, Scissors, Glue

Step 1:

Draw any side faced character with Pencil/Sketch Pens & cut it. Paste the cut-out on a Black Paper

Step 2:

Cut out of the character to be paste On Black Chart Paper & cut again .

Step 3:

Paste a stick, pen or pencil at your character's backside with Cello Tape

Now Your Stick Puppet is ready.. N'joy.

We are changing the nomenclature for edition's month. From hereon Month of Publishing

Date would be Month of Edition of Puthalika Patrika

For Subscription please contact at

puthalikapatrika@gmail.com



Participate in **PUTHALIKA PATRIKA**

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

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