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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

Throughout the years, India has engaged in the celebration of storytelling through a multitude of expressions. Narrative construction is a fundamental aspect of human existence, deeply rooted in our history. Prior to the advent of writing, the art of storytelling prevailed. It manifests across all cultures and throughout every stage of life. It has been created to engage, enlighten, and uphold cultural traditions and values. Oral storytelling encompasses the art of conveying a narrative through vocal expression and physical movements. The oral tradition manifests in various forms, encompassing epic poems, chants, rhymes, songs, and beyond. Not all of these narratives are grounded in historical accuracy or veracity. The significance of truth pales in comparison to the necessity of fostering cultural unity. It may include narratives, folklore, moral tales, spiritual beliefs, invocations, aphorisms, and guidelines.



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Folktales fulfill numerous functions, encompassing both the instruction and entertainment of diverse cultures. Folklorists gather folktales from the community rather than creating them themselves. Categories are numerical designations allocated by folklorists to narratives characterized by a prevailing theme. Contemporary social media is replete with narratives, manifesting through various formats such as reels, shorts, TikToks, and videos, among others.

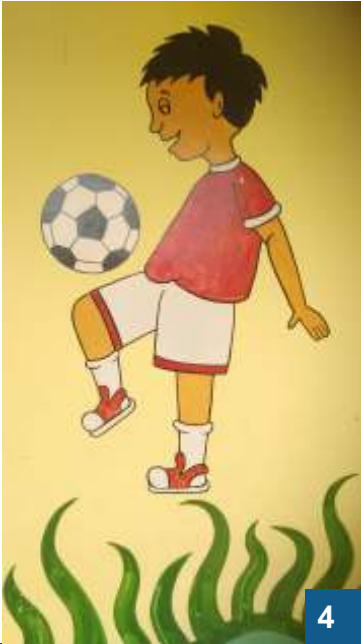
The act of storytelling to children represents a prevalent social practice across various societies. Research indicates that the frequency with which parents engage in storytelling during the preschool years correlates positively with children's language development and academic advancement. Nevertheless, what is the purpose of narrating a tale? What is the importance, and what is the true objective?

Throughout history, the art of storytelling has undeniably stood as one of humanity's most profound endeavors.

Throughout the ages, societies have intricately crafted narratives that explore themes of suffering, existential dread, and profound insight. The narratives of one generation have steered humanity towards enlightenment, whereas another has profoundly influenced the creation of an enduring spiritual journey.

The ancient Gurukula system, the pedagogical strategies of the Panchatantra in governance, the philosophical insights of the Upanishads, and the comprehensive framework that underpinned our historical traditions and wisdom through narrative.

The challenge faced by the guru-teacher was to enlighten his disciples on the complexities of evil and good, as well as the nuances of anger, lust, jealousy, and the importance of harnessing nature for the benefit of humanity. These narratives function as foundational tenets for a person over the course of their existence, ensuring that they remain steadfast in their commitment to the



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cause of humanity, rather than succumbing to the forces that seek to undermine both humanity and the natural world at large.

We are now introducing integrated learning, a fundamental educational instrument, in an innovative manner, which is advantageous as it not only rejuvenates the instrument but also validates its effectiveness in the realm of education. We currently employ storytelling to engage various forms of intelligence and to weave concepts into the fabric of elementary education. To preserve the essence of spontaneity in narrative construction it is essential to maintain simplicity and confidence, coupled with enthusiasm for articulating the narrative in a manner that safeguards young minds from the pervasive influences that are proliferating globally.

Each action, each circumstance, each event serves as a foundation for narratives—whether they pertain to esteemed freedom fighters, the complexities of colonial governance, or



the intricacies of ancient, mediaeval, or contemporary eras... This can be articulated through various forms of narrative expression. The tumultuous events unfolding across the globe today, whether pertaining to matters of faith, conflict, or individual security, collectively shape the narrative that will be passed down to future generations. The focus extends beyond mere communication; it encompasses the imperative of imparting knowledge regarding the ethics of norms and codes, thereby fostering a collective existence in harmony. Regrettably, we are witnessing a decline not only in these remarkable artistic expressions of narrative but also in the foundational principles of ethics and values.

World Puppetry:

The Putali Nach of Nepal

Subhasis Neogi



The Putali Nach of Nepal: A Reflection of Cultural Heritage and Narrative Tradition

The Federal Democratic Republic of Nepal (Sanghiya Loktāntrik Ganatantra Nepāl) is a landlocked mountainous country in South Asia bordered by China to the north, India to the south, east, and west. Bhutan and Bangladesh are neighbours. Kathmandu Valley culture incorporates Hindu and Buddhist imagery and concepts; hence this talk will focus on figures. Nepalis of Tibetan Buddhist descent, whose mask and visual culture covers the Himalayas, may utilize limited huge figures and masks. Within the Newar culture, the significance of masks surpasses that of puppetry itself, with representations of Narasimha (Vishnu in his lion form), the goddess Kumari, and

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various others being showcased or performed during prominent festivals. The utilisation of puppet figures frequently aligns with the imagery of these masks, which resonate with the artistic representations of the same Newar deities: the visual iconography remains coherent across various mediums, be it a painting, a danced mask, or a diminutive puppet. The most renowned puppets of Nepal, known as **PUTALI** represent a form of marionette, or string puppet, traditionally utilised by the Newars of the Kathmandu Valley. The creation of these puppets primarily occurs on the periphery of the historic city of Bhaktapur, specifically in the village of Thimi, where the traditional crafts of woodcarving and pottery continue to thrive. The putali are delicately suspended from wooden manipulation slats by robust thread, meticulously secured through the headdress or crown, the back, and the hands. Each figure is adorned in a lengthy, vibrant skirt crafted from traditional fabric and, intriguingly, is equipped with two masks. By manipulating the puppet in a particular direction, the audience perceives one character; as that character turns away, the



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visage of an alternate character is unveiled, thereby enabling a single puppeteer to adeptly and swiftly portray multiple personas.

In Nepal, puppet shows referred to as Putali Nach animate classic narratives through vibrant performances that captivate audiences across generations. These plays illuminate the nation's profound cultural heritage through the integration of traditional folktales and exquisite craftsmanship alongside ancient mythology. Putali Nach offers a unique and engaging method for delving into the art of storytelling through its meticulously crafted puppets, vibrant music, and skilled puppeteers. This tradition serves not merely as a source of entertainment but also as a custodian of cultural values and historical narratives, effectively connecting the past with the present in a captivating and dramatic fashion.

The puppet heads are crafted from papier-mâché or clay, adorned with paint to resemble the masks utilized in various theatrical rituals, which also feature distinctive costumes and dance elements. This pertains to the vibrant mask culture of the



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Newars, as elaborated upon by Toffin. The faces of the puppets, resembling masks, do not exhibit human or realistic features; instead, they are crafted and adorned to embody well-known deities, including the elephant god Ganesh, the fierce tantric god Bhairab, the goddess Durga, and various other figures from the Hindu or Buddhist pantheon. The puppets, with their hands extended, grasp symbolic props that are intricately linked to the deity depicted by the mask. The puppets serve a pedagogical purpose, conveying narratives that are enacted by masked dancers at specific intervals across Newar Nepal, particularly during events like the Baara Baarsa Naach, a ceremonial performance occurring in Newar villages once every twelve years. Through the medium of puppetry, elders convey to children vital narratives of belief, ensuring that these images remain vibrant and relevant even during the intervening years of performance. Nonetheless, a significant portion of the Newar putali is marketed to tourists as authentic handicrafts originating from this region. Shadow puppets are relatively rare. The researcher Toffin Gerard has noted that during the



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Newar's annual Indra Jatra Festival, an ancient, annual shadow puppet tradition was discovered, though it exists solely in Lalitpur. Significant figures are similarly observed in a multitude of contexts. He additionally notes that wooden puppet figures referred to as jhyalinca or putali were utilised in the annual Indra Jatra Festival to signify a symbolic confrontation. A statue of a warrior is to be placed outside the palace in Kathmandu. Following a span of eight days, a dance shall be performed, accompanied by the ritual of an animal sacrifice. In a street adjacent to the palace, this figure engaged in combat with representations from various districts of the city, a struggle intricately connected to the narratives of the Mahabharata and potentially emblematic of the Newars' subjugation by the dynasty that subsequently assumed

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control of the valley. During the Gai Jatra or Cow Festival in the village of Harisiddhi, Toffin encountered a unique form of giant puppet specific to this locale, known as doko pyakhan, which is employed solely for entertainment purposes, featuring a manipulator concealed within its imposing structure. These figures typically exist in pairs of male and female.

Artistry and Efficacy

Historically, these performances employ meticulously crafted puppets constructed from fabric and wood. Artisans meticulously sculpt and embellish them to reflect the vivid personas they embody, including heroes, devils, and deities. However, they also use paper amche technique to sculpt the puppet heads. Expert puppeteers

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meticulously craft each puppet, imbuing it with vitality through deliberate and calculated motions. The integration of traditional music and language into the narrative crafts a compelling theatrical experience.

The importance of culture

Puppet shows in Nepal serve a purpose beyond mere entertainment; they play a crucial role in preserving and conveying traditional narratives and cultural values. These performances function as a conduit for enlightenment and cultural consciousness, as they often encompass social messages and values. Puppet shows serve as a tangible connection to Nepal's historical narrative in an era increasingly dominated by digital media, safeguarding the art of storytelling.

Engaging with Puppet Performances in Nepal

While puppet plays are traditionally performed in villages during holidays and festivals, urban centres such as Kathmandu and Pokhara have also adopted this form



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of artistic expression. Puppet shows serve as a prevalent feature within cultural centres and festivals, providing an opportunity for both residents and visitors to engage with this distinctive facet of Nepali culture.

For individuals journeying to Nepal, experiencing a puppet show presents an enriching chance to engage with the country's artistic heritage. Beyond offering a glimpse into history, it underscores the enduring importance of narrative in preserving cultural identity.

To Conclude

Nepal's puppet plays present a fascinating exploration of traditional storytelling, engaging those with an appreciation for history and art, as well as anyone in search of an enjoyable experience. In homage to the ingenuity of Nepali culture, these performances guarantee that audiences will consistently uncover profound insights and fresh perspectives within the historical narratives.

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Indian Puppetry:

Indian Puppetry-Dolls Festival-1

Padmini Rangarajan



Kondapalli is an industrial town situated in proximity to the city of Vijayawada in Andhra Pradesh, India. The distance is roughly 20 kilometres by automobile from Vijayawada, following National Highway 221 and the railway route connecting Hyderabad and Vijayawada.

Emerging from the lush, verdant hills is a formidable fortress and palace. Enveloped in an enigmatic atmosphere and a sense of wonder, the grand ruins evoked a narrative reminiscent of a fairy tale. The principal entrance, rising to a height of 15 feet and spanning 12 feet in width, intricately sculpted from a singular block of granite,

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ushered us into the imposing fortification. The mediaeval castle, constructed in the 14th century by the Reddy kings, served as the residence for various dynasties, including the Nawabs, and ultimately came under the influence of colonial powers. The 'Bommala Koluvu' or 'Kollu', a significant aspect of the Dusshera and Sankranthi festivities, encompasses the gathering and ritualistic exhibition of toys, wherein numerous children and women vie to showcase the most magnificent and intricate assemblage.

The word Kondapalli consists of two elements: "Konda," which refers to a hill or mountain, and "Palli," which indicates a settlement, hamlet, or village. The name 'Kondapalli' finds its roots in the shepherd 'Kondadu,' who directed King Kondaveedu Reddy to the location, resulting in its appellation as Kondapalli. The town is notable for two principal attractions: the historic Kondapalli Fort and its traditional craftsmanship of indigenous toys, known as Kondapalli bommalu (Kondapalli toys). Kondapalli Fort, a three-tiered edifice, was constructed at this location during the rule of King

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Anavema Reddy in the year 1360 A.D. Kondapalli emerged as a significant and esteemed hill fortification during the era of the Qutab Shahi dynasty. The 37 Sultans appointed it Mustafanagar. Consequently, the British East India Company recognised it as a site of considerable importance, and a military academy operated in this locale until 1859, as documented in the historical records of Andhra Pradesh, specifically Vijayawada.

The Kondapalli toys, referred to as Tella Poniki, are crafted from the soft wood sourced from the adjacent Kondapalli Hills. Every component is meticulously sculpted in

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isolation. Subsequently, makku—a composite of tamarind seed powder and sawdust—is employed to unite components, enhance intricacies, and finalize the toys. The subsequent phase, contingent upon the nature of the toys, entails the application of colour using either oil and watercolours or vegetable dyes and enamel paints.

Kondapalli Bommalu, a traditional craft originating from Andhra Pradesh, has a rich history spanning 400 years. Despite the formidable challenges faced, the community of artisans has continued to diligently create its revered Kondapalli toys. For generations, artisans have engaged in the creation of toys and the intricate craft of

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wood carving. The Aryakhastriyas, referred to as Nakarshalu, are the skilled artisans responsible for the creation of Kondapalli toys, having migrated to Kondapalli from Rajasthan during the sixteenth century.

These individuals claim lineage from Muktharishi, a sage who was bestowed with artistic and craft skills by Lord Shiva. Every inhabitant of the "Toy Colony" in Kondapalli partakes in the time-honoured tradition of creating wooden toys from the very beginning. The craftsmen create a variety of knives in numerous forms and dimensions, employing some of the most time-honoured and efficient tools available.

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The producers of Kondapalli toys received a Geographical Indication (GI) designation in the years 2006–07, recognizing the uniqueness of their Kondapalli Bommalu. Kondapalli handicrafts are characterized by their unique softwood, Tella Poniki, sourced from the nearby hills. They possess a remarkable visual appeal and are notably lightweight, which has contributed to their renown not only in Andhra Pradesh but across the entire country.

The themes of the toys draw inspiration from the everyday realities of rural existence, featuring elements such as bullock carts, women drawing water from wells, village

leaders, and other related motifs.

Furthermore, the esteemed Kondapalli toys showcase mythological depictions, such as Ambari elephants and Dashavatara. The

demand for Kondapalli bommalu toys remains consistently high in neighbouring states such

as Tamil Nadu, Kerala, and various other regions across India. The Dussehra festival in



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Mysore significantly enhances demand. The distinctive softwood is exclusively produced in the Kondapalli forest regions. Skilled artisans adeptly shape the pliable wood into a variety of forms, each telling intricate tales of the Andhra region and its people. These toys are completely biodegradable and environmentally sustainable, crafted from natural materials free of chemicals. The environmentally conscious hues of the toys, which make them appropriate for children, represent another noteworthy characteristic. The production of Kondapalli handicrafts involves a series of meticulous steps: Selecting Softwood.

In pursuit of a more profound engagement with existence, they have broadened their efforts to encompass the development of toys. In the tapestry of daily existence, one can discern a multitude of elements, including vendors offering balloons, pani puri,

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and ice cream, tea stalls, educational establishments, agricultural endeavours, and domestic rituals such as bathing infants, nourishing young children, and intricately braiding hair. Furthermore, one might observe snake charmers, weddings, baby showers, flag hoisting ceremonies, and vendors of dosa and idly, alongside tailors and carpenters, among various others.

Selection of Wood, Cutting and Seasoning

The initial phase involves selecting healthy and mature 'Tella Poniki' trees, with a minimum height of 10–15 feet and a bark diameter of 2-3 feet, from the adjacent woods of Kondapalli. The chosen tree is felled or cut into manageable segments. The freshly cut timber typically possesses considerable weight. It is permissible to sun-dry for approximately 20 days to one month. This is referred to as seasoning. During this period, the cut wood loses adequate moisture, resulting in a lightweight and

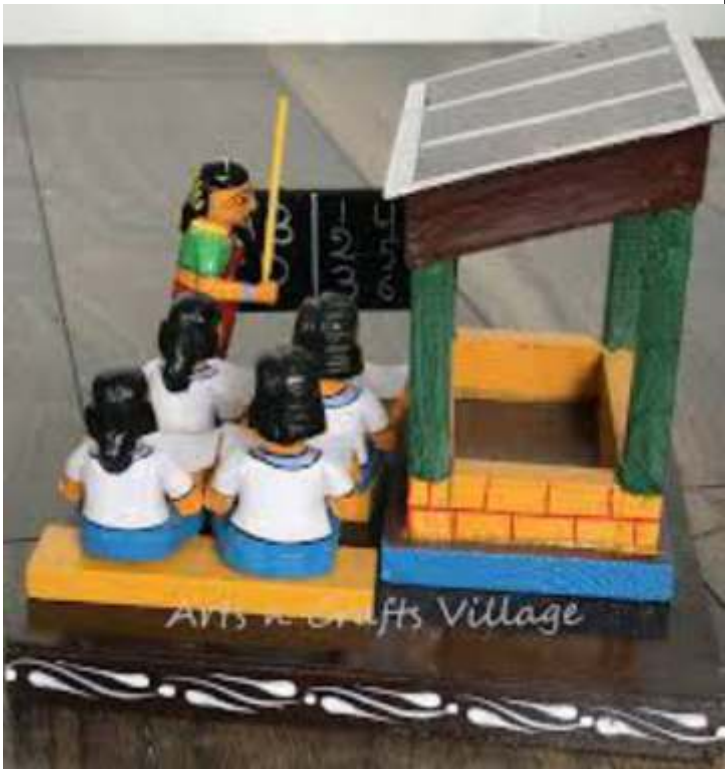
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pliable state, allowing for effortless cutting. This renders it appropriate for the creation of intricate figures (i.e., for artistic wood carving).

The proper seasoning of wood is crucial. Improperly seasoned or inadequately aged wood becomes infected with worms and unsuitable for toy manufacturing. No external pest control measures are implemented. The components are positioned on a framework above a bowl containing ignited sawdust to facilitate warmth and ease of carving.



Cutting, Carving, Filing and Joining

The desiccated wood is subsequently severed into segments based on the requisite dimensions of the intended toy, use an axe. Subsequently, bahudara is employed to sculpt the intended form of the toy. It is an instrument employed to sculpt softwood into the desired form. This tool is distinctive in the creation of Kondapalli Bommalu. The Kondapalli toys undergo a gradual heating treatment on a framework at all stages of cutting to eliminate moisture. The sculpted softwood is further refined with **aakrai** to enhance its shape and achieve a polished surface.

Additional body components (hands, pots, musical instruments, etc.) are individually carved and heated before to their assembly with the primary sculpted body using a locally sourced adhesive known as **temma jiguru** (acacia gum). It is the adhesive gum produced using traditional processes. White PVA glue in India popularly known as 'Fevicol' an adhesive of Pidilite company is now being utilized to minimize expenses. Consequently, the external appearance of the toy has been finalized.

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Makku

Makku is produced by boiling a combination of finely powdered tamarind seed powder and sawdust in water until it attains a smooth paste consistency. It is administered with a device known as palapu chekka. This instrument is a slender and sleek object that fits easily in the hand, crafted by molding a cow's horn into a smooth oval form. This tool's utilization is a distinctive aspect of the production process. Brown paper, newspaper, or fabric is affixed to the cracked regions with a Maida (all purpose flour) solution to enhance the toy's durability. Upon drying, it is refined using sandpaper.

Pre-coating

Upon complete drying of the makku, the toy, characterised by its smooth edges and fundamental components, assumes its final form. The initial finish is achieved by expertly applying a coat of sudda (lime) combined with temma jiguru using a brush.

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Colouring Sections

Following the shaping of the softwood as per the design, tamarind seed powder and sawdust are combined to create a paste known as makku. This paste is coated in an array of vibrant hues to unite the components. Colours such as yellow, red, green, and blue are derived from naturally sourced materials, including indigo, marigold, pomegranate, and palm leaves. Additional hues are generated using plant-based dyes. Colouring is accomplished with oil, vegetable dyes, enamel paints, or watercolors, depending on the type of toy.

Finishing

The toy's skeleton, post-carving, exhibits rough and angular edges are rounded to create a smooth body for the toy through the application of makku. This imparts the definitive form to the toy. This also obscures any indications and connections

Final Enhancement for Toys

Once the painted colours have dried on the figure, artisans apply the final touches to their artwork. During this procedure, they may additionally emphasize certain elements to improve the overall aesthetic. At this point, all chores related to toy creation are often performed by male family members. The female members of the family assume responsibility for painting the toy with brushes.



Photo Credits: Upekshhandicrafts

Deals in Etikoppaka and Kondapalli handmade traditional theme crafts.

Instagram is @upekshhandicraftsFacebook- Upeksh Handicrafts

Craft of the Month

Paper Craft-Flower Art

Shri Nataraj Sonar



The only time that we are able to fully appreciate our creative potential is when we are engaged in activities that are dynamic. It is only when the mind is flooded with words of encouragement and gratitude from it that it is feasible to generate a great deal more of these kinds of fresh discoveries. While teaching children in the classroom and integrating with instructional activities, Ms. Nagarathna H, a well-liked teacher at Asyra Colony School in Gangavati Nagar, Koppal district, has won the affection of the students despite the fact that she draws attention to herself by performing beneficial craft work as part of the **"Nali-Kali"** program. By consistently engaging in one or more of the activities, students are able to integrate the craft art that is ingrained in

Craft of the Month

Paper Craft-Flower Art

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them with the learning and teaching that takes place in the classroom, in addition to these practical art lessons. Nagaratna, who did not go to any craft work classes, taught in the classroom by incorporating the art of crafting flowers and ornamental materials that she saw everyday life. She achieved this by incorporating the art that he observed every day. Being a member of the Kudligi Taluk in the Bellary District, she began my career in the government service as a primary school teacher in 2007. Since that time, she has been working as a resource person in accordance with the directives of the department.

In addition to providing children with training in craft work, she serves as a resource person to Nali Kali Revival, RIE English Training Bangalore, and DIET Munirabad suring teaching workshop and summer camp.

Craft of the Month

Paper Craft-Flower Art

Shri Nataraj Sonar



Activities that include studying and teaching are something that she is really interested in. She managed the class by creating figures from various stones and creating pictures of human parts, attracting everyone's attention. Apart from this, by making teaching materials at a very low cost, they demonstrated the manufacturing of teaching materials at a low cost according to the principle of low cost, no cost.

Awards and Recognitions:

Composing short stories and poetry articles, creating handicrafts, drawing stunning rangolis and photographs, sewing sarees, and preparing mouthwatering dishes are all wonderful activities. In addition, she took part in a number of poetry conferences held at the state level and was awarded a number of prizes.

Among the many prizes that she has been honoured with, she has been presented

Craft of the Month

Paper Craft-Flower Art

Shri Nataraj Sonar



with the Vira Vanitha Award from the Eyes of the World, the Karunada Kavi Award, the Nature Seva Ratna Award, and the National Education Ratna Award, amongst many more.

She makes paper flowers, greeting cards, Akash Kandil (Sky Lantern) called Akash Bhutti in Kannada and many more things as a upccying of waste trash into a useful thing.



Photo Credit to Shri Nataraj Sonar



About Puppets:

History of puppetry

Dr. Arun Bansal

The history of puppetry is a fascinating journey spanning thousands of years and encompassing a wide range of cultures and traditions. While the exact origins of puppetry are difficult to trace, evidence of early puppet-like figures and performances can be found in ancient civilizations around the world. Here's an overview of the history of puppetry:

- 1. Ancient Civilizations:** Puppetry likely has its roots in ancient civilizations such as Egypt, Greece, China, India, and Rome. Archaeological discoveries have uncovered puppet-like artifacts dating back thousands of years, suggesting that puppetry may have been practiced in various forms for ceremonial, religious, and entertainment purposes.
- 2. Classical Antiquity:** Puppetry flourished in classical antiquity, with references to puppet performances found in ancient texts and artworks. In ancient Greece, puppet-like figures were used in religious rituals, theatrical performances, and storytelling. The Greek philosopher Plato even mentioned puppetry in his writings, describing it as a form of imitation or mimesis.
- 3. Medieval Europe:** Puppetry experienced a revival in medieval Europe, where it became a popular form of entertainment at fairs, markets, and festivals. Marionettes, or string puppets, gained popularity during this time, with puppeteers using intricate wooden figures to perform morality plays, biblical stories, and comedic sketches.
- 4. Asian Traditions:** Puppetry has deep roots in Asian cultures, where it has been practiced for thousands of years. Forms such as Chinese shadow puppetry, Indian Kathputli, Japanese Bunraku, and Indonesian Wayang have played significant roles in religious rituals, folk traditions, and storytelling traditions across Asia.
- 5. Renaissance and Baroque Periods:** Puppetry continued to evolve during the Renaissance and Baroque periods in Europe, with marionette theaters becoming popular entertainment venues in cities such as Venice, Prague, and Paris. Elaborate marionette productions featuring intricate puppets, elaborate sets, and live music attracted audiences of all social classes.
- 6. 19th and 20th Centuries:** Puppetry underwent further developments and

About Puppets:

Shadow puppetry

Dr. Arun Bansal

innovations in the 19th and 20th centuries, with the rise of modern puppet theaters, puppetry schools, and puppetry as a form of artistic expression. Puppetry was embraced by avant-garde artists, filmmakers, and theater practitioners who explored new techniques, styles, and themes in puppetry performances.

7. Contemporary Puppetry:

In the modern era, puppetry continues to thrive as a vibrant and diverse art form practiced around the world. Contemporary puppeteers work in a variety of styles and mediums, from traditional handcrafted puppets to digital and multimedia puppetry. Puppetry is used in theater, film, television, education, therapy, and community engagement initiatives, reflecting its enduring appeal and relevance in today's world.

Throughout its long history, puppetry has served as a powerful medium for storytelling, cultural expression, entertainment, and artistic innovation. It remains a beloved and cherished art form that continues to captivate audiences of all ages and cultures.



Special Article

Renaissance, Its Art & Artists: Michelangelo

Aparjeet Nakai

When one speaks of the Renaissance, it is impossible to overlook the towering genius of Michelangelo Buonarroti. Though countless artists contributed to this cultural rebirth, Michelangelo has a special place in my heart, and it's for that reason that I choose to begin our exploration with him. His profound understanding of the human form, his tireless work ethic, and his ability to push the boundaries of art make him one of the most significant figures of this era.

Michelangelo was born in 1475 in Caprese, near Florence. His Florentine roots would remain important to him throughout his life, influencing his work and his deep connection to the city's rich artistic traditions. Despite being a master painter, Michelangelo always considered himself first and foremost a sculptor. He once famously said, "I saw the angel in the marble and carved until I set him free," encapsulating his belief that sculpture was the highest form of artistic expression.

One of the defining aspects of Michelangelo's genius was his unmatched understanding of the human body. He studied anatomy extensively, often dissecting cadavers to understand muscles, bone structures, and how the human form moved. This intimate knowledge allowed him to create sculptures that seemed almost alive, with perfectly rendered muscles and natural postures. His ability to capture the human form in such extraordinary detail set him apart from his contemporaries.

Michelangelo's Reluctant Masterpiece

Though Michelangelo considered himself a sculptor, he is perhaps best known for his monumental work on the ceiling of the Sistine Chapel in the Vatican, a project that



Special Article

Renaissance, Its Art & Artists: Michelangelo

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came to define his career. The irony, of course, is that he initially did not want to take on this commission. Pope Julius II, recognizing Michelangelo's genius, insisted that he paint the ceiling, despite Michelangelo's protests that painting was not his medium.

Working on the ceiling from 1508 to 1512, Michelangelo created one of the greatest masterpieces in the history of art. The frescoes depict scenes from the Book of Genesis, including the iconic image of the Creation of Adam, where God reaches out to impart life to the first human. We will dedicate an entire page to this masterpiece in next month's article. For now, it is enough to say that this powerful scene—marked by its bold colours, dynamic composition, and profound emotional depth—remains one of the most iconic and revered images in the history of Western art. Despite the massive scale and complexity of the Sistine Chapel ceiling, Michelangelo worked largely alone, creating hundreds of figures and intricate details that would inspire generations of artists to come. His understanding of the human form—honed from years of sculpting—infused the figures with a sense of movement and vitality that was unprecedented in painting.

Return to the Sistine Chapel: The Last Judgment

Decades later, Michelangelo returned to the Sistine Chapel to create another masterpiece, this time on the altar wall. The Last Judgment, completed between 1536 and 1541 under the commission of Pope Paul III, is a dramatic portrayal of the Second Coming of Christ and the final judgment of souls. In this work, Michelangelo's figures are even more monumental and expressive, reflecting the artist's evolving style and perhaps a more sombre view of humanity.

In both the ceiling and the altar wall, Michelangelo's genius lies not just in his technical skill but in his ability to convey profound theological and philosophical ideas through the human body. Michelangelo's deep knowledge of the Bible, both the Old and New Testaments, allowed him to bring these biblical stories to life with

Special Article

Renaissance, Its Art & Artists: Michelangelo

Aparjeet Nakai

remarkable clarity and spiritual insight. His figures are not just bodies—they are vehicles for expressing the divine, the struggle of the soul, and the power of faith.

The Sculptor at Heart: Michelangelo's Other Masterpieces

While the Sistine Chapel made Michelangelo a household name, his heart always remained with sculpture. Perhaps his most famous work is the Pietà, housed in St. Peter's Basilica in Rome. Created when Michelangelo was in his early twenties, this marble sculpture of the Virgin Mary cradling the dead Christ is renowned for its delicate beauty and emotional depth. The serene expression on Mary's face, contrasted with the limp body of Christ, speaks volumes about grief, faith, and resignation.

Michelangelo's other iconic sculptures include the towering David, a symbol of Florentine freedom and strength, located in Florence's Galleria dell'Accademia. Carved from a single block of marble, David stands at an imposing 17 feet, his body poised for action, every muscle tense with anticipation. This sculpture, too, showcases Michelangelo's unmatched ability to render the human body with breathtaking realism and grace.

From Sculptor to Architect: Michelangelo's Transformation

As Michelangelo's career progressed, he expanded his talents beyond sculpture and painting, becoming one of the most influential architects of the Renaissance. In his later years, he was tasked with designing the dome of St. Peter's Basilica (See Picture) in the Vatican, a monumental project that took decades to complete. It is said that Michelangelo, out of respect for his Florentine heritage and the great dome of Florence's Cathedral by Brunelleschi, deliberately designed the dome of St. Peter's to be slightly smaller. This gesture was a nod to his loyalty to Florence and the profound influence that Brunelleschi had on Renaissance architecture.

Michelangelo's other architectural works include the redesign of the Capitoline Hill in

Special Article

Renaissance, Its Art & Artists: Michelangelo

Aparjeet Nakai

Rome and the creation of the Laurentian Library in Florence. Both projects reflect his ability to merge classical forms with innovative structures, just as he had done in his sculptures.

Though Michelangelo spent much of his later life in Rome, his ties to Florence remained strong. Michelangelo died in Rome, Italy on February 18, 1564, at the ripe old age of 88. His body was returned to Florence, the city of his birth, in accordance with his wishes. He was buried in the Basilica of Santa Croce in Florence, where a monument in his honour can still be seen today.

In future articles, we will explore Michelangelo's art rather than the artist. His masterpieces that emerged during this period continue to inspire awe to this day. His relentless pursuit of perfection and his profound understanding of the human condition make him not only the quintessential Renaissance artist but also a timeless figure in the history of art.



Educational Puppetry

Training Workshop at CCRT Hyderabad

Padmini Rangarajan

Education possesses an immense capacity to transform the world. The manner in which we evolve, conduct ourselves, and experience love is fundamentally shaped by the knowledge we possess. In addressing both grand global conflicts and the subtle internal struggles we face, education remains the fundamental resource upon which we depend. In the pursuit of acquisition, it is imperative that we ascertain the highest quality available to us. Understanding, much like all phenomena in existence, has undergone

transformations. The advancement of technology has influenced nearly every facet of our existence, and the realm of education is no exception. It is fascinating to observe the transformative impact of technology on education; however, the challenge of



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preserving fundamental values has significantly intensified. In order to uphold essential principles, prominent educators have diligently endeavoured to present us with effective methodologies for delivering quality education to students, with the incorporation of puppetry being a notable example. This blog will delve into the significance of puppetry within the educational sphere.

Puppetry has historically served a significant function in the transmission of knowledge across various regions of the globe. Puppetry encompasses aspects of various artistic disciplines, including literature, painting, sculpture, music, dance, and drama, facilitating the enhancement of students' creative capacities.

Centre for Cultural Research and Training-CCRT an autonomous body under Ministry of Culture offers an extensive and cohesive training program focused on the preparation, manipulation, and production of puppet programs that can be utilized in a range of formal and non-formal educational contexts. To present puppetry as a

Educational Puppetry

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Padmini Rangarajan



valuable tool for educational enhancement. To instruct on the preparation and manipulation of diverse puppet forms.

Puppetry, as a vibrant and multifaceted art form, captivates audiences across various age demographics. Consequently, this medium has been chosen to facilitate educational endeavours within academic institutions. The CCRT offers an extensive

Educational Puppetry

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and cohesive training program focused on the preparation, manipulation, and production of puppet programs, applicable in various formal and non-formal educational contexts. The Workshop on 'Role of Puppetry in Education in accordance with NEP 2020' is conducted for in-service primary school teachers from various regions of the country throughout the year.

Educational Puppetry

Training Workshop at CCRT Hyderabad

Padmini Rangarajan



सांस्कृतिक स्रोत एवं प्रशिक्षण केन्द्र,
(संस्कृति मंत्रालय, भारत सरकार)
द्वारा आयोजित
कार्यशाला
ईपी 2020 के अनुरूप शिक्षा में पुतली कल
दिनांक 28 अगस्त से सितम्बर 11, 2024



In my capacity as a resource person, I facilitated a training session focused on the construction of a talking rod puppet utilizing a plastic water bottle at the Centre for Cultural Research and Training-CCRT Regional Centre in Hyderabad on **September 3, 2024**. Transforming discarded materials into valuable creations necessitates a thoughtful approach to waste management. The insufficiency of funding in the

Educational Puppetry

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Padmini Rangarajan

majority of government schools presents a significant obstacle for educators attempting to incorporate playful learning tools into their teaching methodologies. Consequently, an efficient and straightforward method for constructing puppets as an educational resource using readily accessible materials emerges as a suitable instrument for learning.



Program of the Month

Puppetry: Inter exchange Programme- 2

Dr Anirudh Srinivasan

Nowadays, there is a vast array of entertainment programs available to the general public. Conversely, prior to the establishment of communities, individuals engaged in folk arts to convey messages, share favourable news, and enhance awareness. This genre encompasses songs, puppetry, wooden puppets, street theatre, bhagotas, and various other types of entertainment. In contemporary society, we opt to stay in the comfort of our homes and consume diverse forms of entertainment disseminated through numerous media channels. The yakshagana performances and folk songs served as vehicles for disseminating our culture, historical narratives, heroic tales, and mythology in rural communities before the advent of technology. They served as the conduit via which individuals' attained awareness through their vision. Telangana is home to several renowned art forms, including shadow puppetry and wooden string puppetry. We must revitalize these arts and advance them both nationally and internationally. The STEPARC organization is a puppet theatre that emphasizes the creation of art, crafts, and educational puppetry. Ms. Padmini Rangarajan has conducted workshops on puppetry performance, in addition to training other individuals. Furthermore, they have exhibited their capabilities on both national and international platforms, and they have just conceived an innovative concept known as "Puppetry Interchange Learning." All children today derive enjoyment from viewing the narratives and animations aired on Doordarshan. However, children no longer experience the same exhilaration and pleasure they once felt while playing with toys. Since 2018, Ms. Manikonda Veda Kumar has supported Ms. Rangarajan's initiatives to rejuvenate these artistic disciplines-puppetry and folk art forms. Students in grades six to eight are receiving education at Oxford Grammar School, situated in Himayat Nagar, Hyderabad. During her tenure with the students, Ms. Padmini Rangarajan witnessed several performances. Students of this college were invited to participate in the national and international puppet festivals occurring in 2018. The Shiva Purana and the Skanda Purana influenced the presentation of the

Program of the Month

Puppetry: Inter exchange Programme- 2

Dr Anirudh Srinivasan

narrative "Ganesha, the elephant-headed one," performed by pupils at Oxford Grammar School in 2023. In 2024, Ms. Prardhana Manikonda, Vice Chairman of Oxford Grammar School, advocated for the integration of a Puranic narrative presentation through puppetry. As a result, under the auspices of the Interexchange project, the Oxford Grammar School invited Ms. Shilpa Vadyala, Founder and correspondent of Aarunya Montessori School, to participate in the initiative. Consequently, the students from both institutions collectively presented the narratives "Elephant Headed Ganesha" and "Ganesha—Karthikeya—the Fruit of Wisdom Story," derived from the Shiva Purana and the Skanda Purana.

At the Centre for Cultural Research Training -CCRT Madapur, Hyderabad on September 3, 2024, the Young Sphoorthi Brigade gave a performance as part of the cultural exploration that was taking place at the "Role of Puppetry" training program for government teachers from all around India. Motivating teachers to instruct their students after they had completed the training was the point of the endeavour.

Developments and Benefits

Engaging with puppets can facilitate the development of diverse motor abilities in children, which will be advantageous in their future endeavors'. Moreover, the intricate movements required operating a puppet foster dexterity, and the manipulation of a puppet with one's fingers improves fine motor coordination.

- Cognitive development in students transpires through participation in groups and peer learning.
- A significant change occurred in their exhibited behavioural habits.
- Children are motivated to explore folk arts and forms as curious learners, so enhancing their capacity to interpret narratives and associated information.
- As performers, students acquire the skills to construct narratives, engage with Puranic tales, assimilate and identify characters, discern character traits,

Program of the Month

Puppetry: Inter exchange Programme- 2

Dr Anirudh Srinivasan

understand roles and significance, manipulate puppets, compose scenes in sequential order, deliver dialogues, provide voiceovers, and embody both the character and puppet(s). This initiative promotes students' focus on language acquisition, particularly regarding sentences, grammar, constructions, and articulation, all in a manner and tone that aligns with the character.

- Improves students' focus and involvement in their academic pursuits. The students' understanding of art and their motivation to conserve it develop as they progress through the course.

Feedback - experiences

Name: MEET JAIN

CLASS: 8A

School: Oxford Grammar School

Puppetry is a form of art which I never knew. I have learnt a lot a new form my Padmini Ma'am and enjoyed it a lot. I never knew those faces which doesn't have life can also convey such a beautiful message to everyone. It teaches us a lot and I feel this art should also be part of our schooling. Thank you once again and looking forward to learn more this kind of art



Program of the Month

Puppetry: Inter exchange Programme- 2

Dr Anirudh Srinivasan



Name: Gauri Perumahanty

CLASS: 8 'F'

School: Oxford Grammar School

Performing in the puppet show was an exhilarating experience that I will always treasure. As I held the puppet in my hands, I felt a surge of excitement and nervousness. But as the show began, I forgot all my worries and let the puppet come alive. I was no longer just a puppeteer, but a storyteller, bringing joy and laughter to the audience.

Program of the Month

Puppetry: Inter exchange Programme- 2

Dr Anirudh Srinivasan

What made the experience even more special was sharing it with my friends. We had worked together to create the puppets, rehearsed tirelessly, and finally, we got to perform together. The camaraderie and teamwork made the experience even more enjoyable. We fed off each other's energy, and our puppets seemed to dance in perfect harmony.

As the curtains closed, I felt an overwhelming sense of pride and accomplishment. We had created something truly special, and the applause and smiles from the audience were the icing on the cake. Performing with my friends in the puppet show was a reminder that when we come together, we can create magic.

Name: Tanya Tiwari

CLASS: 7 'F'

School: Oxford Grammar School

Hello, myself Tanya Tiwari from 7th f of oxford grammar school, Himayatnagar. My experience was awesome; puppet play was very fresh and a new experience for me and was great pleasure for me. Lord Ganesha is my best brother and favourite festival too; love to be part of this fine art n puppetry. Thank you.



Art in School Education



Ms. Puneet Madan



Events of the Month

Mentor: Subhasis Neogi



सिटी लाइफ 29-09-2024

थिएटर एक्टर्स के लिए मास्क बनाए

Workshop

ग्रुप पीएनए की ओर से सेक्टर-16 पंचकूला में वर्कशॉप आयोजित की गई। इसमें प्रॉप्स बनाने सिखाए गए।

सिटी रिपोर्टर | चंडीगढ़



कोई चीज सिंबोलिक तरीके से दिखाई जाए तो लोग उससे ज्यादा कनेक्ट करते हैं। इसलिए ग्रुप पीएनए की ओर से प्रॉप्स तैयार किए गए सेक्टर-16 पंचकूला में। इन्हें ट्राईसिटी में लोकल एक्टर्स के लिए इस्तेमाल किया जाएगा। यह पहल कच्ची कदम फाउंडेशन की ओर से की गई। यहां 11 ट्रेनर्स की लर्निंग को एक्सपीरिएंसल बनाने

के लिए पंद्रह दिनों की वर्कशॉप रखी गई। कंटेम्पेरी स्टाइल में पांच प्रॉप्स बनाए। इसमें रौनक, मिथुन, रघुनाथ, देवायन, विदुषी, नंदिता और सोनू ने सहयोग किया। देवायन ने बताया - सामाजिक बुराई को दिखाना है इसलिए उस एलिमेंट को ध्यान में रखा है। सभी मास्क हल्के फुल्के हैं ताकि एक्टर आसानी से करी कर सकें। इसे बनाने में फोम,

कपड़ा, ग्लू, कार्डबोर्ड, बैबू स्टिक इस्तेमाल किया और आइवरी शीट, सेरोलोन से सजाया है। वहीं पीएन ग्रुप के शुभ ने बताया - यह असल में टीचर्स के लिए वर्कशॉप बनाई, ताकि उनकी टीचिंग को एंटरटेनिंग बनाया जा सकता है। बच्चों के सामने अपनी क्रिएटिविटी के साथ विजुलाइजेशन को एक्सप्लोर कर सकें।



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



Mentor: Subhasis Neogi

PNA theatre events

Creativity



Mentor: Subhasis Neogi

PNA theatre events

Creativity



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



Create your own Shadow Puppets

Events of the Month

VIRTUAL SHADOW ART

SEP 30- SEP 1, 2021

🕒 4 pm - 5 pm

Platform: ZOOM



Expert:

Mr. Subhasis Guha Neogi

(Nek Chand Excellence Awardee)

President of PNA-The Puppet Theatre, Chandigarh



Day 1: Explore Different types of lights & shadows with 2-D & 3-D paper cutouts & shadow puppets.

Day 2: Shadows with daily life objects, draw them, creating cartoons with shadows.

Day 3: Explore shadows of multiple 3-D objects.

Registration Fee: Rs 200/-

Register @ www.pgsciencecity.com

Events of the Month

Mentor: Arun Bansal

दिव्य हिमाचल

का भा उनका सुदर कलाकृत क लिए बधाई दा ।
छात्रों के मॉडल्स देख हर कोई दंग



मोहाली । भाई घनयाजी केयर सर्विस एंड वेलफेयर सोसायटी और सोशल सबस्टास चंडीगढ़ के सहयोग से सरकारी सीनियर सकेंडरी स्कूल मटौर, सेंट स्टीफंस स्कूल सेक्टर-45 चंडीगढ़ के छात्रों के लिए विज्ञान परियोजनाएं समन्वयक बंदना सिंह, शिक्षक सुमन मल्होत्रा और सीमा गुप्ता के सहयोग से विद्यार्थियों द्वारा गर्मी की लहरें, जल परिवर्तन, प्रदूषण के कारण, वर्षा जल संरक्षण, अपशिष्ट प्रबंधन मॉडल तैयार किए गए और बच्चों को इस प्रकार के विज्ञान मॉडल की आवश्यकता है । मोहाली के सरकारी स्कूलों के प्रमुखों से अनुरोध है कि वे इस संबंध में सोसायटी से संपर्क करें ।

चैतन्य सचिव के रूप में सहायता दे रही हैं



Events of the Month

**SPHOORTHY THEATRE
FOR EDUCATIONAL PUPPETRY,
ART & CRAFT- STEPARC**

SOCIAL SUBSTANCE

NAVAVIDA BHAKTI

Navaratri Special

Storytelling in Tamil

Oct 3-11, 2024

Timings 5:00- 6:00pm

Language: Tamil



Shri U. ve. Komandur Elayavalli T. Rangarajan

Sri Vaishnava Scholar, Vedantic Discourse Render, Theatre Artist, Storyteller

Google Meet Session

meet.google.com/vgy-asht-rxx

facebook.com/groups/socialsubstance

30
YEARS

SPROUTS

SINCE 1995

Natural
BIODIVERSITY

NATURE DISCOVERY WALK

Events of the Month

Social Substance events

**Saturday
Sep 14, 2024**

**Panjab Univeristy
Herbal garden
Sec 14, Chandigarh**

9:30 AM - 11 AM

Art Therapy Initiative

8360188121

9872312923

Bhai Ghanaiya Ji Institute of Health

Panjab University

in Loving memory of Mr. Jatinder Vijh



Social Substance events

Events of the Month



STEPARC Events

Events of the Month



STEPARC Events

Events of the Month



Upcoming Events

ಧಾತು ನವರಾತ್ರ ಮಹೋತ್ಸವ ೨೦೨೪



Dhaatu Navarātra
Mahotsava 2024

29th year of doll exhibition



Mandala
BENGALURU

www.mandalabengaluru.com

Oct 3rd - 27th | 11 am - 7pm

VENUE Mandala Cultural Centre

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

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

Story-telling of select scenes on display: Oct 4th - 13th | 4-5pm

Main Display: The Blissful Dance of Raas

All are welcome



www.dhaatupuppets.org
[f/dhaatu](https://www.facebook.com/dhaatu) [i@dhaatupuppettheater](https://www.instagram.com/dhaatupuppettheater)

Special hours available for schools & groups
Contact: +91 98861 93999

Supported by:



Upcoming Events



ಧಾತು ನವರಾತ್ರ ಮಹೋತ್ಸವ ೨೦೨೪

Dhaatu Navarātra Mahotsava 2024

29th year of doll exhibition

Oct 3rd - 27th | 11 am - 7pm



Mandala
BENGALURU

www.mandalabengaluru.com

VENUE Mandala Cultural Centre

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

School/Group Visits

Oct 14th - 25th : 9 am to 5 pm

Entry: Rs. 100 per student/group member

Duration: 1 hr per group

Group size: 25 - 200 members per group

Parking available

Main Scene: Lineage of Krishna

www.dhaatupuppets.org

[f/dhaatu](https://www.facebook.com/dhaatu) [@dhaatupuppettheater](https://www.instagram.com/dhaatupuppettheater)

Supported by:



Upcoming Events



ಧಾತು ನವರಾತ್ರ ಮಹೋತ್ಸವ ೨೦೨೪

Dhaatu Navarātra Mahotsava 2024



Oct 3rd - 27th | 11 am - 7pm

VENUE Mandala Cultural Centre

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

SCHEDULE

- **Doll display** | Oct 3rd - 27th | 11 am - 7 pm
- **Story-telling** | Oct 4th - 13th | 4-5 pm
Story-telling of select scenes on display
- **Corridor Shows** | Oct 5th | 5pm onwards
Puppet Shows by students of Dhaatu Puppet Paathashaala
- **Kolaata for all** | Oct 7th | 5pm onwards
Come and learn kolaata and join the festive celebrations
- **Puppet Shows** | Oct 11th - 12th | 6-7:30pm
Puppet shows by Dhaatu Puppet Theater
Oct 11th - 6 pm - **Bhakta Prahlada** | String puppet show
Oct 12th - 6 pm - **Vijayanagara Vaibhava** | String & rod puppet show
- **Kalāmārga Nrityotsava** | Oct 26th - 27th | 5-8 pm
Two day solo thematic classical dance festival featuring renowned artistes

www.dhaatupuppets.org
f/dhaatu @dhaatupuppettheater
www.mandalabengaluru.com

Special hours available for schools & groups |
Contact: +91 98861 93999

Supported by:



Upcoming Events

INTERNATIONAL ONLINE COURSE IN PUPPET THERAPY 2025 – 12th

Puppet Therapy Barcelona calls for applications to the **12th edition** of its International Online Course in Puppet Therapy.

This Online Course created in 2017 is designed and focused on the use of puppets and objects in the expressive and therapeutic dimension; to rescue memory and learnt hopelessness. The Puppet Therapy course invites you to be part of a journey where creativity, and the exchanging of experiences between students and teachers from different fields and places around the globe are combined.

THE COURSE IN PUPPET THERAPY INTEGRATES

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

ONLINE PUPPET THERAPY COURSE 2025



Upcoming Events

- ✓An extensive and current bibliography.
- ✓3 International seminars with experts.
- ✓Support for 8 creative explorations.
- ✓5 Workshops
- ✓Guidance and mentoring for the design and writing of a puppet therapy group intervention model.
- ✓Advice on the creation of a micro-theatre piece with puppets and objects.

GENERAL INFORMATION

Date of classes

JANUARY 23rd, 30th

FEBRUARY 6th, 13th, 20th, 27th

MARCH 6th, 13th and 20th

APRIL 3rd

Schedule: Thursday 17.00 to 21.00 hrs. Hour Spain

Sponsored by: UNIMA Education, Development and Therapy Commission

All classes will be recorded so that students who, for reasons of schedule, work, health, or other situations, are unable to connect have the possibility to review the session.

SEMINARS: In addition to the classes, this version of the program includes the following lectures:

- Matthew Bernier (United States). The psychological functions of puppets and puppetry.
- Cariad Astles (United Kingdom). Puppetry within applied theatre.
- Raven Kaliana (United Kingdom). Puppetry as Public Testimony for Social Change.

Upcoming Events



Application- form link

<https://docs.google.com/forms/d/1Qelay2RY9Eaek7VWTSOEr4qKIIK7p588nuB7eOLukdQ/edit>

Method of payment: transfers via PayPal or Swift/BIC Code

Academic director: Andrea Markovits

puppettherapybcn@gmail.com

Web: www.munecoterapia.cl

Instagram: <https://www.instagram.com/munecoterapia/>



Creative Corner:



Use the given symbol/ figure as a reference and complete a meaningful picture

This is open for kids between the age group of 5 to 14 years.

Use the symbol/ figure as a reference and complete a meaningful picture.

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class, School, Place and State

Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Oct 22, 2024







AWARD



Creative Corner



Nature's Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



PUTHALIKA PATRIKA

facebook.com/groups/naturalbiodiversity

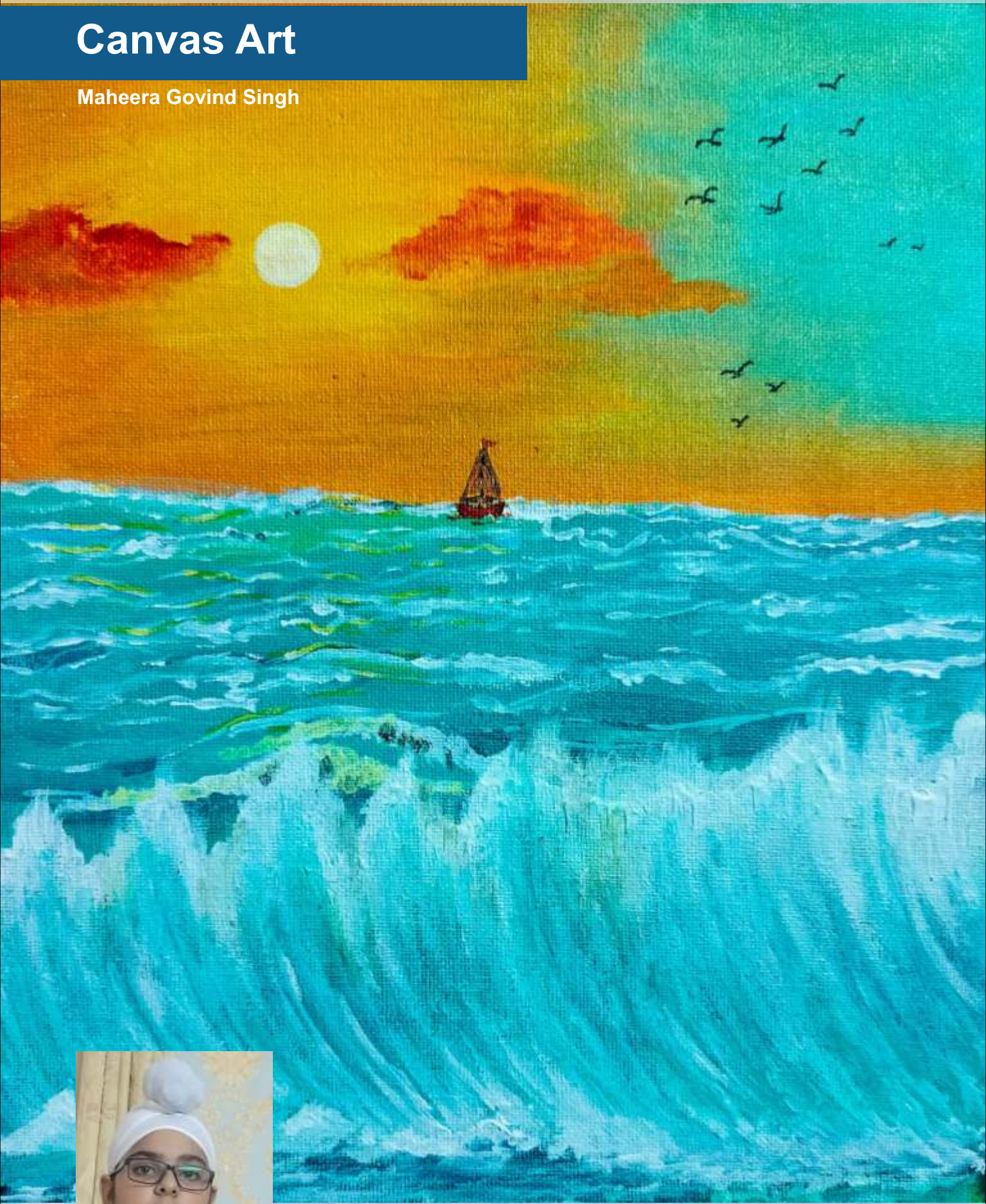
Cam Art

Dr. Arun Bansal



Canvas Art

Maheera Govind Singh



Art by Twinkle



Art by Twinkle



WASTE TO WEALTH TIPS

Saagarika Mukherjee
Class 7th
Bhavan Vidyalaya
Chandigarh

Material Required

- Cardboard Roll
- Cardboard 1 pc 4x4 inch
- Scissor
- Paint & Brush
- Adhesive
- M-Seal 1 pkt

Step 1

Need a Cardboard Roll, paint its base in any Dark color. Cut a cardboard in round shape close Cardboard roll's Bottom.

Step 2

With M-seal create a thin layer for Background. Any texture can be made.

Step 3

Create Flowers & leaves with M-Seal & paint before u stick those on the Cardboard Roll.

Step 4

After paint the Flowers & leaves. Paste those with Adhesive on the Cardboard Roll.

Cardboard Pen Stand is ready...



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

puthalikapatrika@gmail.com

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

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