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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

Puppetry, an age-old art form, has long transcended boundaries—geographical, served as a bridge between fantasy and linguistic, and even generational. A simple reality, captivating audiences across puppet, animated by a skilled performer, generations. From shadow puppets can evoke profound emotions, narrate flickering against ancient temple walls to complex tales, and communicate universal marionettes dancing on grand stages, truths. Whether it's the traditional Wayang this timeless craft continues to evolve Kulit of Indonesia, the vibrant Kathputli of while preserving its intrinsic magic. In Rajasthan, or the whimsical Muppet this issue, we celebrate the artistry, creations of Jim Henson, puppetry remains history, and cultural significance of a powerful storytelling medium that puppetry, delving into its various reflects the soul of a culture. Beyond manifestations around the world. The entertainment, puppetry has found its way beauty of puppetry lies in its ability to into education, therapy, and social



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activism. Teachers use puppets to engage young minds, therapists employ them to help individuals express emotions, and activists bring awareness to pressing societal issues through compelling puppet performances. This dynamic art form not only delights but also informs, heals, and inspires. As we explore the enchanting world of puppetry in this issue, we invite you to

rediscover its charm, its depth, and its relevance in today's fast-paced digital era. In a world increasingly dominated by screens, the tactile and tangible magic of puppets serves as a reminder of the joy found in handcrafted artistry and human connection. Let us celebrate puppetry—where strings, hands, and shadows bring imagination to life.

Indian Puppetry:

One Man Show Performer "Bomma Thatha"-M Sreenivasan

Padmini Rangarajan

Seventy-year-old retired government school headmaster **M. Sreenivasan** has spent his entire surrounded by classrooms, students, and education. He continues to visit schools to impart his wisdom. Now he engages with them not in the capacity of a teacher, but rather as a puppeteer and singer, imparting lessons and fostering awareness regarding a range of issues. Having been appointed as a teacher in 1973, Sreenivasan subsequently took on the responsibilities of headmaster in 1993. In that year, the state launched the project '**Kattralin Inimai**' meaning '**playful learning**' initiative, designed to impart lessons to students through the integration of song and dance. "I underwent training as part of the project," he states. In 2000, a friend introduced Sreenivasan to the art of puppetry and proposed utilising this medium to engage with students. Following the same, in 2000, District Education Officer-DEO of Namakkal District engaged in the practice of '**Kattralin Inimai**' -Joyful Learning on a monthly basis. Then Sreenivasan was designated as an instructor in the Namakkal district. He facilitated this training once a month, with the objective of educating a



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greater number of teachers. M. Sreenivasan employs the art of puppetry as a medium to enhance public consciousness regarding 'hygiene, the importance of small savings, and the prevention of diseases such as dengue'. Upon his retirement in 2007, the elementary school where he commenced his career had evolved into a high school. Subsequently, Sreenivasan embarked on the creation of his own puppets, utilising discarded garments, cotton, and wire as his primary materials. He engaged musicians in Coimbatore to create and perform compositions and verses derived from English and Tamil textbooks, meticulously recording these works for his performances. *"In addition to this, I have composed songs inspired by government initiatives, hygiene practices, small savings, and eye donation, which I have conveyed through the medium of puppetry,"* remarks Sreenivasan who is affectionately referred to as **'Bomma Thatha'** by the students. He has conducted visits to 500 educational



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institutions in Namakkal and 230 in Coimbatore. "I engage in performances lasting approximately one and a half hours at each educational institution. I meticulously prepare the environment, organise the audio equipment, and present a solo performance" –states Sreenivasan. Sreenivasan transports approximately 30 puppets and makes his way to schools in an autorickshaw. "I conducted voter awareness campaigns utilising puppetry techniques in Perur and Madukkarai a week prior to the general elections. "I do not impose any charges for my services," he states. In addition to educational institutions, Sreenivasan engages in performances for the general audience. A lecturer from a city college subsequently contacted him to express that his shows to other private schools and organizations which motivated him to introduce new concepts in storytelling with puppets. He is currently engaged in the process of recording songs and rhymes derived from the newly published state board textbooks. He indicates his intention to obtain permission from the school education department and commence visits to schools beginning in July. The puppeteer asserts that with state support for his transportation, he would be able to extend his outreach to a greater number of schools. "I shall remain



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consistently accessible to engage in performances at educational institutions or any alternative venue," he states.

Bomma Thatha Sreenivasan comes from the Namakal District, Taluk-Veluru Varavatti, which is close to Ramadevam in the village of Vaduga Payalam. For his parents, Shri Murthy Naidu and Alameluammal, he is the only child. His progenitor engaged in agricultural pursuits. He experienced the loss of his father at the tender age of 10. His maternal uncle provided substantial assistance for his educational pursuits. His maternal uncle, an esteemed headmaster, encouraged him to pursue a teacher training course. The son of Mr. Sreenivasan works as a farmer. His son has two girls, one of which is eleven years old and the other is ten.

Sreenivasan is a Solo Puppet Performer. His spouse, Mrs. S. Selvi, provides her support. The performance features a total of 200 puppets, including representations of a man, a woman, Thiruvalluvar, Nehru, Gandhi, Netaji, Buddha, a doctor, a policeman, a buffoon, a father, a mother, a grandfather, a grandmother, and children. Dimensions include a length of 1 and ½ feet, a weight of



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M Sreenivasan Bomma Thatha (Retd. Headmaster)
Thiruchsgode Namakkal
District Tamil Nadu+91 97502 04042

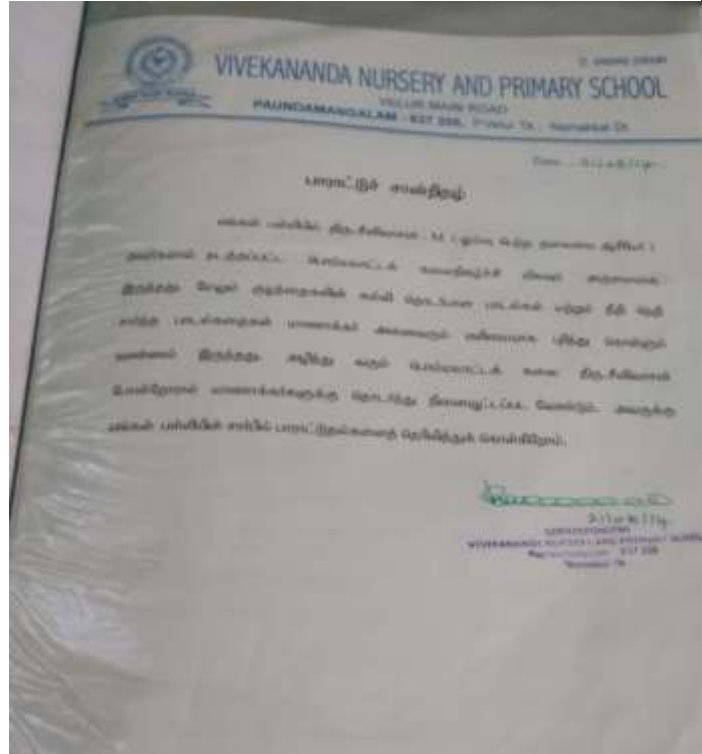


Indian Puppetry:

One Man Show Performer "Bomma Thatha"-M Sreenivasan

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500 grammes, a stage height of 4 feet, an additional length of 2 feet, and a width of 2 feet. Puppets are constructed entirely from fabric, reminiscent of the traditional rag doll aesthetic. Levels 1 through 5: Tamil Curriculum: Musical Compositions, Narratives, and Presentations. Following his retirement, he dedicates a month to visiting two schools each day, totalling 10 to 15 schools, alongside orphanages, senior care facilities, and various other institutions.



Many private educational establishments and organisations have recognised Bomma

Thatha Sreenivasan for his outstanding achievements. Sreenivasan remarks that the Tamil Nadu government has refrained from bestowing any honours upon him, as it necessitates a proposal of considerable strength that borders on the implausible. Notwithstanding the extensive coverage of his works in both English and Tamil newspapers, his acknowledgement continues to be confined to just three districts within Tamil Nadu. Sreenivasan's latest performance took place in 2023; nevertheless, he has yet to receive any correspondence or notification from the DEO's office since that time. He received yet another directive to proceed to the Chennai Educational Office Head Office and submit his application; subsequent to this, a determination would be made regarding the continuation of his service. It is our aspiration that this article captures the attention of the authorities and motivates fellow art aficionados to engage with Bomma Thatha, as such interactions would prove advantageous for both him and the artistic discipline.

Festival of the Month:

Dhaatu International Puppet Festival-2025

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The Dhaatu International Puppet Festival occurred in Bengaluru, Karnataka, India, from January 3 to January 5, 2025. We have been invited to present at this festival for the third occasion. We express heartfelt gratitude to the organisers of the Dhaatu Puppet Theatre Festival, particularly Director Padma Shri Smt. Anupama Hoskere. On this occasion, we delved into narratives derived from the Shiva Purana—specifically, “One Ganesha—the elephant-headed” and “Ganesha-Karthikeya—the tale of the fruit of wisdom.” Another fascinating development is the growth of puppetry training within educational institutions. Approximately fifteen students, which was certainly inconsistent with the figure provided by the festival director. The visibility of puppetry training sessions conducted in schools in Hyderabad is on the rise, prompting other educational institutions to express interest in integrating puppet-based teaching methods and puppetry courses into their curricula for students. Students from four educational institutions, specifically Oxford Grammar School (CBSE) Hyderabad,

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Oxford Grammar School (SSC) Hyderabad, Aarunya Montessori School, and a representative from Pallavi International School, Attapur Hyderabad, underwent training and took part in the Dhaatu International Puppet Festival 2025. The festival's highlight was undoubtedly the organisation of a Puppetry Conference, aptly titled "Puppets and Materials." The esteemed speakers included Padma Shri Smt. Anupama Hoskere, who addressed the challenges associated with materials used in Karnataka puppets; Ms. Cordula Nossek, who discussed the materials commonly employed in Austrian puppetry; Shri Sudip Gupta, who presented on the materials and techniques involved in crafting West Bengal puppets; Ms. Parkruti Koskere, who provided a recap of the DIPF workshop focussing on materials for Pava kathakali puppets; Shri Mansingh Zala, who explored the materials utilised in Blacklight puppet theatre; and finally, Shri Chelliahn Bennet, who elaborated on the innovative use of 3D printing for puppet parts at Hindustan Petroleum Green and R&D Centre. In the winter months, it

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is observed that trains originating from North India frequently arrive in South India with considerable delay. While the Sphoorthi theatre team journeyed aboard the Rajdhani Express from New Delhi to Bengaluru, an unexpected delay allowed us to hear the final three speakers. Our team was particularly intrigued by the discussion on 3D printing puppets, as it introduced a novel lesson on technology. Once more, our students demonstrated their intellectual curiosity by posing questions and interacting with the speaker to deepen their comprehension.

On January 3, 2025, the event known as "Puppet Parade" was conducted, during which we, as representatives of Telangana State, brought along the cultural symbol of "Bathukamma." In this location, we have the opportunity to convene with all the artists and proceed a distance of one kilometre to the left of the Mandala cultural centre, accompanied by puppets and placards. It is a profound enthusiasm to embody one's state at an international festival. Subsequently, we convened around

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the stepwell tank and lit up lamps in gratitude to the universe for granting us this exquisite art form and gathering. Dhaatu Puppet Theatre commenced the event with a presentation of "Giridhar Naagar Ki Meera" in Hindi for 50 minutes duration exploring the life of Sant Meerabai through a sophisticated blend of dance and puppetry, a hallmark of Dhaatu's artistic expression. The entire presentation transported us to the 16th century. Meera Bai, a Hindu mystic poet and devoted follower of Krishna, is wed to the prince of Mewar. She is a revered figure within the Bhakti movement, especially prominent in the North Indian Hindu tradition. Numerous accounts of Mirabai highlight her audacious defiance of societal and familial norms, her unwavering devotion to Krishna, and the persecution she faced

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from her in-laws due to her religious fervour. Her in-laws consistently disapproved of her fervour for music, a medium through which she articulated her devotion, perceiving it as a slight against the upper caste individuals. It is observed that within her extended family, her spouse was the sole individual who offered love and support for her devotion, despite some holding the belief that he had opposed it. She has inspired a multitude of folk tales and hagiographic legends, which often present inconsistencies or significant variations in their details. A legend recounts that when her in-laws sought to end her life with poison, Mirabai secured a thread around Krishna's idol, placing her faith in his divine safeguarding, which ultimately led to her salvation through divine intervention by Krishna. This legend is occasionally referenced as the source of the ritual of tying rakhi, known as raksha band, which involves a band being affixed to the wrist of the saver or rescuer, in homage to the idol of God. Even in contemporary times, the curricula of both Carnatic and Hindustani music encompass her compositions.

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On the subsequent day, January 4, 2025, at 10:30 am, Sphoorthi Theatre presented a presentation of the "Ganesha" series of puppet plays, organised by Educational Puppetry, Art and Craft-STEPARC. Initially, the Rod Puppet play features 'Ganesha—the Elephant-headed one,' which is subsequently complemented by 'Ganesha and Karthikeya'—Rod & Shadow Puppet. The performance is conducted in



the English language and spans a duration of 60 minutes. On each occasion, our team engages in exploration and experimentation with innovative methods of presenting shadow puppetry. This time, we faced the formidable task of illustrating the revolution around the Brahmanda, which proved to be a significant challenge. Nonetheless, Sphoorthi Young Brigades facilitated the endeavour for our performance. Concerning the integration of special effects through lighting and the use of smoke to enhance the atmosphere of the performance. Each of the performances Both theatrical puppet plays are derived from the Shiva Purana and the Skanda Purana. The inaugural puppet performance, "Ganesha - The Elephant-Headed One," recounts the tale of how Ganesha acquires his distinctive elephant

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head. The second play, "Ganesha and Karthikeya: The Wisdom of the Fruit Story," highlights the significance of valuing wisdom and familial bonds above the allure of material gains. The tale of Lord Ganesha and the Fruit of Knowledge stands as a profound reminder that true understanding lies in grasping what is fundamentally important in life. As is customary, we commenced with the prayer segment followed by the performance. The performance garnered positive reception, and the venue was filled to capacity. We express our profound gratitude to the organisers of the Dhaatu International Puppet Festival, particularly Padma Shri Smt. Anupama Hoskere, for their trust and for providing us with this exceptional platform to showcase our performance.

The subsequent event featured 'The Great Indian Circus' Dhaatu Puppet Paathashaala in Bengaluru, directed by the esteemed Padma Shri Smt. Anupama Hoskere, and is suitable for children aged 3 years and above. In this setting, one could

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observe the adept handling of string puppets that captivated the audience thoroughly. The event was subsequently marked by "Ramjanmutsav" —Kalsutri, a string puppet show presented by Dayati Lokakala Savardhan Academy and Thakarwadi Museum from Pinguli, Maharashtra. This performance, directed by the esteemed Sangeet Natak Academi awardee Shri Ganpath Sakaram Masage, is suitable for audiences of all ages and is conducted in the Marathi language, lasting for a total of 60 minutes. The performance began with a reverent invocation to Shri Ganesha, serving as a prayerful homage. The narrative centred on Ravana, who,

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apprehensive of his foretold demise at the hands of Ram, dispatched a demon to eliminate King Dashratha and commanded his sister, Asia, to appropriate the sacrificial offerings intended to facilitate Ram's birth. In light of these endeavours, King Dashratha triumphs over the demon yet confronts the notable absence of sages in Ayodhya, a consequence of his childless condition. Sage Vasishtha counsels him to pursue the wisdom of Shringi Rishi, culminating in the execution of the Putra Kameshti Yajna, with its offerings allocated among Dashratha's queens. Nevertheless, a bird originating from Asia endeavours to appropriate the prasad, yet in the end, it is the queens who obtain it, culminating in the birth of Ram, Lakshman, Bharat, and Shatrughna. The entire portrayal was profoundly moving, as one could observe the emergence of Lord Rama and his brothers, accompanied by the distribution of sweets among the audience to commemorate this significant event in accordance with our cultural traditions.

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In the evening, the inaugural performance showcased a traditional hand puppet show from Uttar Pradesh entitled "Gulabo Sitabo," under the direction of Shri Pradeep Nath Tripathi, appealing to a diverse audience across generations. The performance unfolded over a succinct 15 minutes, during which the puppets were skilfully manipulated with both hands, conveying the narrative of a dispute among two of the Nawab's 55 wives. The distinguished puppeteer of Lucknow upholds the rich legacy of the Gulabo-Sitabo puppets, an artistic manifestation that has served as an essential

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element of Lucknow's cultural milieu for over a century. Passed down through generations, this unique style of glove puppetry conveys the astute tale of two dynamic women, Gulabo and Sitabo, whose entertaining dialogues illuminate various social, moral, and often political themes. The practitioners, Shri Pardeep Nath Tripathi and Shri K K Rai, are skilfully manipulating the Gulabo Sitabo puppets, holding them in a perpendicular position to the ground, a task that demands considerable strength and energy. The creators of this art form are dedicated to preserving a craft that intricately intertwines elements of satire, folklore, and tradition. The skilful handling

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of the puppets, along with masterful storytelling, breathes life into these timeless characters and offers a true test of ability. Each performance goes beyond simple entertainment; it represents a deep connection to the heritage of Lucknow, acting as a significant reminder of the city's rich cultural foundations. The practice of glove puppet theatre has been a notable aspect of cultural expression in Lucknow and several areas of Uttar Pradesh since the seventeenth century. Historically, Gulabo-Sitabo has been esteemed by the affluent, who would invite puppeteers to perform within the confines of their homes. During festivals, it was a tradition for puppeteers to journey across different regions, presenting their performances to large audiences.

The Dolls Theatre in Kolkata, West Bengal presented a rendition of "Taming of the Wild." The script, design, and direction were all executed by Shri Sudip Gupta. Suitable for individuals aged 5 and above. Among the individuals who participated in the process were Sudip Gupta, Shreeparna Bhanja Gupta, Santanu Kundu, Tunak Bandopadhyay, Pinky Biswa, Souparno Gupta, and Sandip Dey. The performance articulates compelling narratives that underscore the impact of human intervention on the natural environment, while simultaneously celebrating the inherent beauty of nature. Amidst the



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harmonious existence of a vibrant aquatic family, the arrival of a fisherman's haul incites a notable disruption. A voracious woodcutter presents a significant danger to a tree that holds a sense of pride in its esteemed position, revered by avian creatures and pollinators alike. Within the forest, the auditory expressions of fauna and the natural world resemble a harmonious symphony. The arrival of a hunter presents a significant disturbance to the serene seashells and exuberant cranes that are congregating by the water's edge. Movements in Wilderness, the spider and the birds served as a capstone of ice. The entire arrangement piques the curiosity of all, prompting enquiries into what lies ahead and the purpose of the spider's presence, as well as the intriguing spectacle of its weaving and web-building challenge. The entirety of the

play hinged upon the harmonious interplay of sound, light, and movement, elements that are crucial in puppet theatre, all of which were executed with remarkable finesse by the Doll's theatre. These narratives extol the equilibrium inherent in the natural world, while also highlighting its struggle against human avarice. Considering all



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factors, it was a remarkable performance in which the art of puppetry was more readily understood than the spoken word. The performance was imbued with a captivating synergy of coordination, illumination, and auditory effects, leaving the audience profoundly moved by its intensity.

'Veer Savarkar' - a Shadow Puppet Show presented by Dayati Lokakala Savardhan Academy and Thakarwadi Museum, Pinguli, Maharashtra, under the esteemed direction of Sangeet Natak Academi awardee Shri Ganpath Sakharam Masage, suitable for audiences aged 10 and above, performed in the Hindi language. This was a 60-minute performance that ingeniously combined elements of Sting and shadow puppetry. The team has made a daring choice to showcase a puppet play centred

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around a widely discussed and contentious subject concerning Veer Savarkar. This audacious theatrical endeavour, situated in colonial India, represents a groundbreaking contribution from Maharashtra, drawing inspiration from the life and experiences of Veer Savarkar during his incarceration in the Cellular Jail of the Andaman Islands. This is an extraordinary work in nearly every regard that contributes to the essence of what constitutes 'good theatre.' It initiates the long-anticipated endeavour — one that seeks to secure a narrative concerning political dimensions that are as relevant to 1911 as they resonate in 2025 through the use of puppetry. The narrative unfolds in 1943, as Subhash Chandra Bose embarked on a visit to the Andaman Islands, notably the notorious Cellular Jail. The sight of the jail conjured reflections on Veer Savarkar, a monumental personality in the narrative of India's quest for independence. At the age of 14, Savarkar committed himself to the cause of India's independence. He established Abhinav Bharat, a society dedicated to

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the revolutionary endeavour of dismantling British rule. During his time at the India House in England, Savarkar authored *The First War of Indian Independence*, a treatise on the 1857 uprising, which was subsequently prohibited by the British government. His groundbreaking endeavours culminated in his apprehension and subsequent exile to the Andaman Islands. During his incarceration, Savarkar engaged in the education of his fellow prisoners and endeavoured to foster unity between Hindu and Muslim inmates. He crafted literary masterpieces such as the epic *Kamala*, inscribing verses upon the prison walls. Following his release, Savarkar established the Hindu Mahasabha, promoting social reforms such as the construction of temples accessible to Dalits. His aspiration for a cohesive and sovereign India persisted resolutely until the very end of his life. Veer Savarkar's existence exemplifies his unwavering resolve and significant contributions to the quest for India's independence. The representation of elements such as water, incarceration,

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and the act of a door opening was executed with finesse, adding a profound layer to the artistry of shadow puppetry.

DOG FLEA CIRCUS - BAROQUE SHOW: Finally, we could watch the 50-minute English-language film "Dog Flea circus" which is suggested for all ages by Dachtheater, Austria, and directed by Cordula Nossek. Rodriguez, an endearing elderly English Pointer, a canine of distinguished lineage, is gracefully navigating his later years alongside his esteemed companion, Madame L'Amour. In recent years, he has unearthed a profound appreciation for the circus, and due to his innate ability to perceive the minute and nuanced aspects of existence, he forms connections with the fleas residing in his fur. The numerous generations of fleas, experiencing ennui post-meal and grappling with significant weight issues, seized this moment to engage in daily training aimed at honing their inherent artistic talents. Rodriguez, a dedicated and meticulous trainer, established a distinctive dog flea artist collective that stands

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Gauri Madhavrao Perumahanty, Pallavi International School, Hyderabad



unparalleled in Europe, showcasing an extraordinary array of acrobatic performances. Observe for yourself! The program for circus enthusiasts of all ages features an array of captivating performances, including high wire acrobatics, rodeo displays, carousel rides, pyramid formations, slingshot board acts, juggling feats and a daring leap through a hoop of fire. Children derived considerable enjoyment from the storytelling of the invisible flies, surpassing even that of the adults.



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Gauri Madhavrao Perumahanty, Pallavi International School, Hyderabad

Arrival and Rehearsals (3.1.2025)

I arrived at the festival venue, eager to meet puppeteers from around the world. We spent the morning rehearsing, refining our timing and coordination. In the afternoon, I visited a puppet museum, mesmerized by the diverse collection of puppets

(4.1.2025)

Today was a thrilling day! Our team presented a captivating shadow puppetry and rod puppet show, receiving wonderful feedback from the audience. Many praised our unique storytelling style. After the show, I attended a workshop on Indian Kathputli puppetry, learning about traditional string puppetry techniques and their significance in Indian culture. In the evening, I watched a stunning hand puppet show from Lucknow, Uttar Pradesh, marvelling at the intricate puppet designs and skilled manipulation

(5.1.2025)

The final day of the festival was bittersweet. I spent the morning networking with fellow puppeteers, exchanging stories and tips. We discussed the challenges of creating engaging puppet shows, sharing our experiences with different materials and techniques. In the afternoon, I attended a puppet show from Maharashtra, featuring the story of Veer Savarkar. I was fascinated by the evolution of puppetry across cultures and centuries. As I left the festival, I felt inspired to experiment with new puppetry techniques and collaborate with fellow artists to create innovative shows.

This experience has not only refined my skills as a puppeteer but also broadened my understanding of the diverse world of puppetry.



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| | |
|------------------|---------------|
| Name : Meera Ram | Total Marks |
| Class : | Sub : |
| Roll No.: | Date : 3/1/25 |

Dhaatu International festival feedback - Meera Ram

The Dhaatu International puppet festival 2025 was a great experience. We were welcomed warmly by everybody and the things that I have learnt from there are just countless. There were people from all corners of India and a wonderful group from Austria too. The esteemed artists gave us; artists from Hyderabad) and all the audience a wonderful performance. There was even a museum there which gave me a lot of information about all the puppets from around the world. Over all this was a very informative and great experience.



-Meera Ram - Artist from Hyderabad

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| | | |
|---------------|--------|-------------|
| Name : Vihasa | | Total Marks |
| Class : | Sub : | |
| Roll No.: | Date : | |

Dhaatu International Puppet Festival

I, Vihasa Kothari an artist from Hyderabad Telangana who got a chance to perform puppetry at The Dhaatu International Puppet Festival 2025 which was the 14 edition organized at Marigala Bangalore by Dhaatu puppet theatre. I had a wonderful experience there as an artist and also a spectator also tasted authentic Karnataka food we participated in the puppet parade which started with beautiful song attended seminars on materials used to make puppets we visited Dhaatu puppet museum which had many colourful puppets from all around the world and most importantly performed 'the story of Ganesha' with 13 more puppeteers and experienced the magic of puppetry by watching shows by puppeteers from different states of India and abroad few of them were 'Taring of the wild' from West Bengal, Veer Sureshkar from Maharashtra and many more

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| | | | |
|-----------|-------------------|-----------------|-------------|
| Name : | Ananya Khandelwal | | Total Marks |
| Class : | 7th | Sub : English | 100 |
| Roll No.: | 2 | Date : 30/11/25 | ∞ |

We and kids from Oxford Grammar School went to Dhaatu Puppet International puppet festival 2025 to perform. This to get this opportunity at such a young age is a very big thing. I am so grateful to get an opportunity to perform at DIPF 2025, performing a show that taught us about patience, teamwork and more details about our Indian mythology. Apart from this we learnt about how to make puppets, type of puppets and most important is how to operate a puppet. Giving life to a puppet is very hard but I am so grateful to ~~learn~~ learn how to operate puppets. We saw different puppets and puppets from abroad which showed us their culture and heritage. Performing and the DIPF 2025 taught and showed us a lot, and to get this knowledge I find myself blessed.

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| | | |
|-----------|-----------------|----------------|
| Name : | Abhinav Karthik | Total Marks |
| Class : | 7 | Sub : English |
| Roll No.: | 4 | Date : 30/1/25 |

Puppetry feedback

My Name is Abhinav Karthik, and I have been doing puppetry for a month. I am grateful to have such a wonderful opportunity of learning something new. I have learnt so much about puppetry, made new friends, and I also learnt how to teamwork, hand-eye-coordination and new stories. Puppetry is not just enacting on for the puppet but also pouring life into the puppet. This time for puppetry, going to Dhaatu international puppet festival in Bangalore. I saw other wonderful performances and different types of puppet artforms. For getting such an amazing opportunity, I thank, Ms. Padmini Rangarajan, Ms. Mahesh anna, and my school Aranya Montessori.

~~Puppetry is an~~

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Dhaatu International Puppet Festival-2025

Padmini Rangarajan

I am going to share my experience at Dhaatu International puppet festival, it was my first visit to Bengaluru and as well as to a puppet festival, I experienced a lot of situations and learned many new things about puppets and puppet making etc. It's a wonderful trip making it a memorable visit to Dhaatu International Puppet festival. And I would like to thank my puppet teacher for giving me this opportunity.

Festival of the Month:

Dhaatu International Puppet Festival-2025

Padmini Rangarajan



Festival of the Month:

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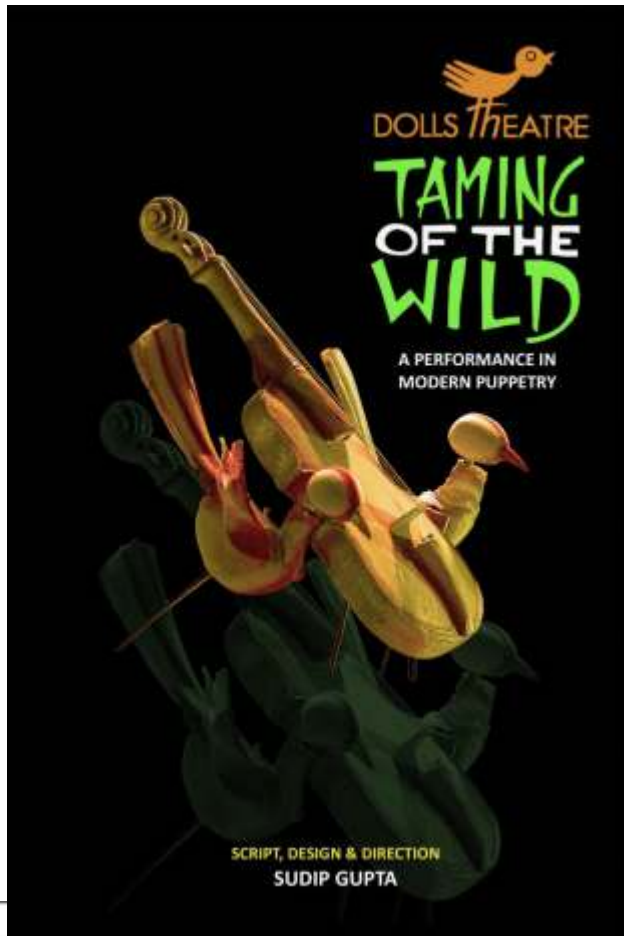
Padmini Rangarajan



Festival of the Month:

Dhaatu International Puppet Festival-2025

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DOLLS *THEATRE*



Festival of the Month:

TETEREMX

Padmini Rangarajan



TÍTERES LORMIGA AC is the most renowned puppet company in the Sonoran Desert in Mexico. They have maintained a continuous tradition of being the representation of puppet theatre in Sonora, making them the most prominent puppet company in the nation. My original encounter with Ms. Ailin Ruiz, a puppeteer friend, took place on the virtual platform, and it was a pleasure to finally sit down with her. The original connection was what brought us together as a group. This year, she, along with two of her team members, Ms. Sarina and Mr. Judy, have travelled to New Delhi in order to play at the 21st Ishara International Puppet Festival. It came as a pleasant surprise to be given a copy of the puppetry magazine known as Revista Mexicana de Titeres "TETEREMX," which is issued twice a year. They have written about Puthalika Patrika, which is a puppetry magazine that is published by Sphoorthi Theatre-STEPARC, in the first edition.



About Puppets:

Puppetry as an art form

Dr. Arun Bansal

Puppetry is a multifaceted and dynamic art form that encompasses a wide range of creative expressions, techniques, and traditions. As an art form, puppetry offers unique opportunities for artistic innovation, storytelling, cultural expression, and interdisciplinary collaboration. Here are some key aspects of puppetry as an art form:

1. Expressive Medium: Puppetry allows artists to express themselves and communicate ideas, emotions, and narratives through the manipulation of puppets. Whether through movement, gesture, voice, or visual design, puppeteers use their skills and creativity to bring characters and stories to life in compelling and evocative ways.

2. Visual and Performing Arts: Puppetry bridges the worlds of visual arts and performing arts, combining elements of sculpture, design, theater, dance, music, and

storytelling. Puppetry artists may work with a variety of materials and techniques, including carving, sculpting, painting, sewing, welding, and digital media, to create puppets, sets, props, and visual effects for performances.



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3. Narrative Exploration: Puppetry provides a unique platform for exploring and interpreting diverse narratives, myths, legends, and cultural traditions. Through puppetry, artists can reimagine classic stories, create original narratives, and address contemporary issues, themes, and social commentary in innovative and thought-provoking ways.

4. Cultural Heritage: Puppetry is deeply rooted in cultural heritage and tradition, with distinct puppetry styles, techniques, and performances found in cultures around the world. Each culture brings its own unique storytelling, symbolism, aesthetics, and performance conventions to puppetry, enriching the global tapestry of artistic expression and cultural diversity.

5. Experimental and Avant-Garde: Puppetry is a fertile ground for experimentation, exploration, and boundary-pushing in the arts. Puppetry artists often push the boundaries of the medium, experimenting with new materials, technologies, and interdisciplinary approaches to create innovative and provocative works of art that challenge conventions and expand the possibilities of puppetry as an art form.

6. Audience Engagement: Puppetry engages audiences of all ages and backgrounds in immersive and participatory experiences that captivate the imagination and evoke



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emotional responses. Whether through live performances, interactive installations, or digital media, puppetry artists seek to connect with audiences on a visceral and emotional level, inviting them to experience the magic and wonder of puppetry firsthand.

- 7. Education and Advocacy:** Puppetry plays an important role in education, advocacy, and cultural preservation, serving as a powerful tool for teaching, storytelling, and community engagement. Puppetry artists often use their art form to educate audiences about social issues, environmental concerns, and cultural heritage, as well as to promote empathy, understanding, and social change.

Overall, puppetry is a rich and dynamic art form that continues to evolve and adapt to the changing needs and interests of artists, audiences, and society. As a versatile and multidisciplinary medium, puppetry offers endless possibilities for artistic expression, innovation, and exploration, making it a cherished and enduring form of artistic expression and cultural heritage.



Article of the Month

Puppets in Indian Cinema: An Analysis

Padmini Rangarajan



Purandara Dasa (1484–1564) was a Haridasa, a devoted servant of Lord Hari (Vishnu), renowned for his deep devotion to Lord Krishna and Lord Rama, who is an incarnation of Sriman Narayana-Maha Vishnu, and is recognised as a saint. He was a follower of the esteemed philosopher-saint Madhwacharyar, Vysasaraja Thirtharu, and a contemporary of another notable Haridasa, Sri Kanakadasa. His esteemed contributions to the realm of song compositions, referred to as Dasara padagalu or keertanas, include notable references to puppets, termed as "Bombe" in his lyrical works. This Kannada song continues to enjoy considerable popularity to this day. "Bombeyata Vaiya, BrahmandaveAa Devanadauva, Bombeyata Vaiya" In this context, it suggests that the entirety of the universe operates as a meticulously orchestrated performance. The Supreme Being is orchestrating it. Thus spoke William Shakespeare: "All the world's a stage, and all the men and women merely players; they have their exits and their entrances, and one man in his time plays many parts, his acts being seven ages." Initially, the infant was emitting soft cries and

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regurgitating in the nurse's embrace. The entirety of existence can be likened to a grand performance, wherein individuals assume various roles; they navigate their entrances and exits, and throughout their lives, one individual embodies numerous characters, each representing the distinct phases of human development. Initially, the newborn was emitting soft cries and regurgitating in the caregiver's embrace. William Shakespeare (1564-1616) was an English poet, playwright, and actor, esteemed as the preeminent writer in the English language and the most distinguished dramatist in the world. I participated in "Bharath Scouts and Guides" and also engaged in the 10th National-International Jamboree held in Bangalore in 1985. The collective chose me for the "Puppet Dance." The complete performance unfolded in the manner of a puppet show, accompanied by a Hindi musical composition. Regrettably, I find myself unable to recall the specific wording, the lyrics, or the melody of the song. Had I been aware that puppetry would become a



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lifelong pursuit, I might have taken greater care to remember it. This evokes memories of the renowned song "Junior Junior" from the film *Avargal* (1977)—a Tamil cinematic work that was subsequently remade in Telugu—which was among my preferred selections on a radio shortwave program titled "Madhuraageetam." Renowned actor Kamal Hassan employs a conversational doll-puppet known as Junior in this musical piece. K. Balachandran, the director, employed a technique reminiscent of puppet ventriloquism. Before this, the renowned song performed by India's Nightingale, Lata Mangeshkar, titled "Bol Ri Kathputli Dori Kaun Sang Baandhi," originates from the film "Kathputli" (1957), featuring Vyjayanthimala. The term "Kathputli" translates to "puppet/s." In 1971, a film of identical nomenclature showcased Jeetendra and Mumtaz in the principal roles. I find myself pondering the precise role that puppets play within the context of this film. The song from the film *Kasauti* (1974), titled "Hum Bolega To Bolege ke Bolta Hai," features the



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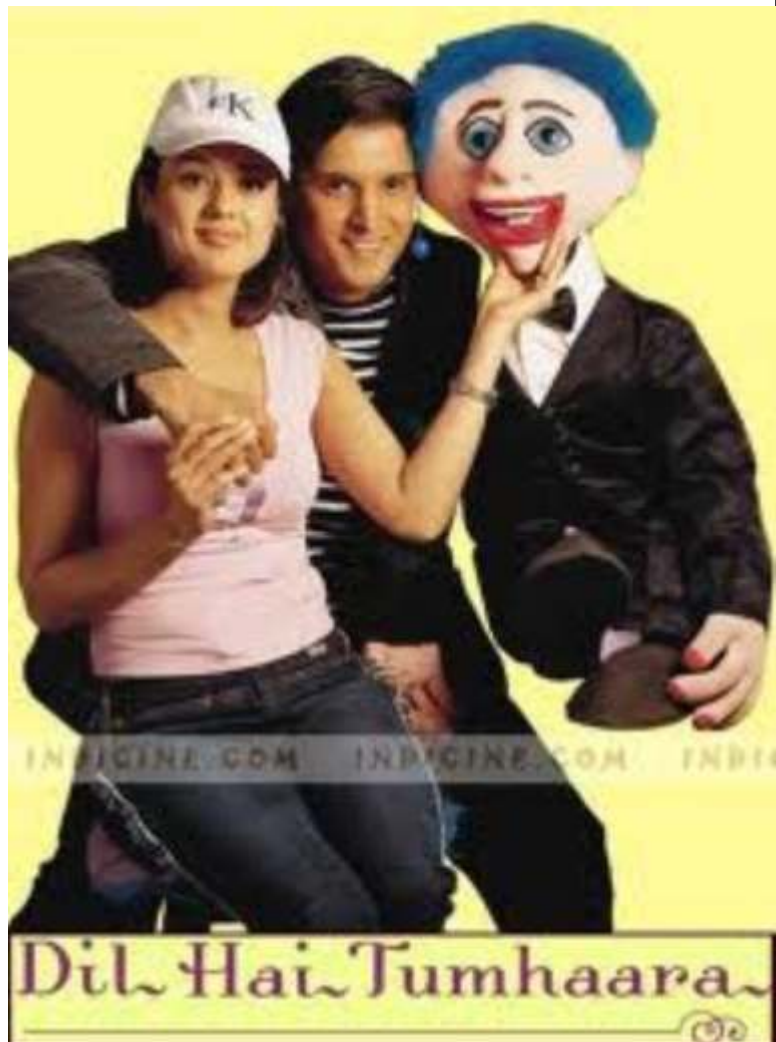
esteemed actor Pran, alongside notable appearances by Amitabh Bachchan and Hema Malini. In the composition, the performer Pran employs "Finger Puppets" consistently throughout the piece.

In 1983, the film *Mahaan* features Amitabh Bachchan in triple roles and incorporates the use of a talking doll puppet. Recently, Aamir Khan engaged in the study of ventriloquism for a Tata Sky advertisement.

The puppet "Rangeela" featured in the Hindi film "Dil Hai Tumhaara," which stars Jimmy Shergill and Preity Zinta, and is directed by Kundan Shah.

The marionette featured in the cinematic work "Zapatlela," helmed by Mahesh Kothare. The marionette featured in the cinematic work "Ammo Bomma," which is the Telugu adaptation of "Zapatela."

NEE ENGEY, a film by R.V. Ramani, with a runtime of 2 hours and 38 minutes, delves into the intricate performing and technical dimensions of shadow



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puppetry. Simultaneously, please provide us with details regarding the time records of the shadow puppeteers. It aims to discern valuable parallels and shared domains of interest between shadow puppetry and cinema.

The movements of the puppets bore a resemblance to the song "Phir Raat Kati" from the film "Paheli" (2006), featuring Shahrukh Khan and Rani Mukherjee, under the direction of Amol Palekar. The film is conveyed through the perspectives of two puppets.

In the song "Maine Payal Hai Chhankai," Falguni Pathak employs puppets as a medium to express love, creating a remarkable and poignant experience.

Another renowned composition from the Telugu cinematic work Khaidi No 786 features the illustrious Chiranjeevi and the captivating Bhanupriya in the piece "Guvva Gorinka to adindile bommalata." Upon careful examination, one can discern that the song is orchestrated in a manner reminiscent of a puppet dance style. In this scenario, they both move as if manipulated by unseen strings,



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akin to marionettes in a theatrical performance. Below is the link to the song provided:

https://www.youtube.com/watch?v=gW_L9EDh2C4&list=RDfF9pcuWQ4rc&index=9

In a particular scene from the Tamil film "Chandramukhi," the esteemed Superstar Rajnikanth employs a sock puppet as a means to instill fear in his romantic interest, Durga, portrayed by Nayanthara.

The recent application of puppetry in the film Dashavataram (2010) is exemplified in a song that showcases shadow puppetry, utilising innovative materials in the "Mukhunda Mukhunda song."

https://www.youtube.com/watch?v=IfHnOxw_N0w

Eleven highly acclaimed Kannada film songs centred around Bombe or Gombe can be found here:

https://www.youtube.com/watch?v=OTG_yrz9Pkg&list=PLadQPDa0Zg_N7TxJTUThHg4IeM9DHPy4j

Commencing with "Akashadinda Daregilida Rambe," followed by "Samayada Gombe Film Title Song-Chinnada Gombe Alla," and continuing in this manner.



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Last evening, I had the opportunity to view the Telugu film *S/O Satyamurthy*, released in 2015 on the MAA TV channel, featuring prominent actors such as Allu Arjun, Prakash Raj, Rajendra Prasad, Upendra Rao, Samantha, and Nitya Menon in leading roles. The director of this film is Trivikram Srinivas. It is quite delightful to witness a glimpse of the Shadow Puppet play "Tholu Bommlata" from Andhra Pradesh.

A performance was staged from the Ramayana accompanied by the song "Chal Chalo Chalo.". An exquisite and inspiring composition featuring commendable music by Shri Devi Sri Prasad garu. I was elated and rose from my seat with enthusiasm. Nonetheless, I found myself equally disheartened by the sight of the puppeteers adorned in North Indian garments. The director might have opted to incorporate the native traditional puppeteers adorned in their authentic costumes.

The song is accessible through the following link: <https://youtu.be/FRTUZZ-djxQ>
The recent Telugu film "Rangasthalam" features the song "Ranga Ranga Rangasthalaana," which references "Aata bommalam" and "Tolu Bommalum." The film features Ram Charan and Samantha in the principal roles. The composition showcases the renowned Tolu Bommalu of Andhra Pradesh—shadow puppets crafted



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from leather. Sri. Chinnadalawai, whom I endearingly call "Mama" or "uncle," crafted these leather puppets. He is a conventional shadow puppeteer hailing from the Anathpur district in the state of Andhra Pradesh, India.

Below is the link to the musical composition:

<https://www.youtube.com/watch?v=8A h 6 8 m j W O D E>

Recently, I had the opportunity to view "Changatham," a 1983 Indian Malayalam-language film directed by Bhadrán, featuring performances by Mammooty, Mohanlal, Madhavi, and Captain Raju. At the commencement of the film, as the title and the cast are presented, one observes puppets—though it remains uncertain whether they are rod or string puppets, they are undeniably charming.



Art Around the World

Renaissance Art and Artists: Michelangelo's Pietà

Aparjeet S Nakai

Continuing our journey into the world of Renaissance art, we now turn our gaze to one of Michelangelo's most exquisite masterpieces, the *Pietà*. Created between 1498 and 1499, this breathtaking sculpture, housed in St. Peter's Basilica in Vatican City, is a testament to the genius of a young Michelangelo, who was just 24 years old when he carved it.

The *Pietà* was commissioned by Cardinal Jean de Bilhères, a French envoy in Rome, for his funeral monument. Standing 1.74 meters (5 feet 8 inches) tall and 1.95 meters (6 feet 5 inches) wide, the *Pietà* is carved from a single block of Carrara marble. It depicts the Virgin Mary cradling the lifeless body of Jesus after his crucifixion. Michelangelo's extraordinary attention to detail is evident in Mary's youthful and serene beauty—an intentional contrast to the tragedy of the scene.

Her left hand, open and raised, conveys perplexity, as if silently questioning the divine purpose behind her son's suffering. In contrast, her right hand firmly grips Jesus' body, its strength palpable as it presses into his flesh. This juxtaposition captures Mary's duality: her maternal grief and her unwavering resolve. Mary's flowing robes, though undeniably elegant, appear crumpled and disheveled, as if reflecting her inability to care about appearances in the face of such



Art Around the World

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overwhelming sorrow. Michelangelo works his magic in the intricate folds of her garments, making the marble seem as fluid and soft as fabric.

Shifting our focus from Mary to the lifeless form of Jesus, Michelangelo's profound understanding of human anatomy is striking. His limp right arm hangs loosely, the hand resting lifelessly on Mary's lap, its veins and tendons rendered with exquisite precision. His legs, especially the subtly slackened right leg, bear the weight of death in their unnatural stillness. These details transform the marble into a narrative of loss, accentuating the tragedy and humanity of the scene.

Michelangelo's profound knowledge of human anatomy, acquired through the dissection of cadavers during his studies in Florence, enabled him to render the human

form with unmatched precision. This anatomical mastery brought an extraordinary lifelikeness to both Mary and Jesus, elevating the sculpture to an unparalleled level of realism.



Art Around the World

Renaissance Art and Artists: Michelangelo's Pietà

Aparjeet S Nakai

Michelangelo considered himself a sculptor first and foremost, often claiming that painting was secondary to his true calling. The *Pietà* was a declaration of his belief that sculpture, through its tactile connection to form, could best capture the essence of life.

Tragedy Strikes

Over the centuries, the *Pietà* has remained in St. Peter's Basilica, drawing millions of visitors each year. However, it suffered a devastating attack in 1972 when a mentally disturbed geologist, Laszlo Toth, attacked the sculpture with a hammer, shouting, "I am Jesus Christ." The assault left Mary's face and arm severely damaged.

Toth was declared mentally unfit to stand trial and was institutionalized for two years. The painstaking restoration of the *Pietà* involved reattaching fragments, some of which were recovered from visitors who had taken pieces as souvenirs. An exact replica of the sculpture, created earlier, proved invaluable in guiding the restoration process.

Visiting the Pietà Today

Today, the *Pietà* is displayed behind bulletproof glass to protect it from further harm. Despite the crowd of millions who flock to St. Peter's Basilica annually to see it, the best times to visit are early mornings on weekdays, particularly during the low tourist seasons of late fall and winter.

Michelangelo's *Pietà* is not just a sculpture; it is a narrative of faith, grief, and divine artistry frozen in time. Its beauty continues to inspire awe, reminding us of the transcendent power of Renaissance art. If I were to declare the greatest sculpture ever created, my choice would undoubtedly be the *Pietà*.

Award of the Month

Bayalata Academy Prestigious Award

Padmini Rangarajan

Prof. S.A. Krishnaiah, a distinguished member of UNIMA Puppeteers Trust-India, received the esteemed Bayalata Academy Prestigious Award for the year 2021, an honour conferred on February 10, 2025, in Bagalkot, Karnataka State India. It is essential for any scholar examining Indian puppetry on a global scale to incorporate the works of Prof. S.A. Krishnaiah as significant contributions. Prof. S.A. Krishnaiah has made significant contributions to the field of puppetry since 1978, and his History Book on Karnataka Puppetry, published in 1988, is commendable. The odyssey of the internationally esteemed art historian Prof. S. A. Krishnaiah holds significance that parallels the art form of puppetry itself. He is a man with a distinct purpose: to create a puppetry institution that not only preserves and supports traditional Indian puppetry but also encourages the evolution of contemporary puppetry. His work is marked by a profound articulation of concepts. A person has made a noteworthy impact in the realm of puppetry through extensive expeditions and rigorous studies alongside esteemed scholars, thinkers, and traditional puppeteers across South India and various regions of India. Although his writings and publications serve as significant resources for those engaged in theatre, puppetry, and folklore, he remains relatively unknown on a personal level to most people.





Art Teacher in School



Art in School Education

Ms. Puneet Madan

Events of the Month

Mentor: Subhasis Neogi

24 से टैगोर थिएटर में रोजाना दो स्लाट में देख सकेंगे पपेट शो

बेहतर अनुभव के लिए प्लान्ज्मा टीवी पर भी दिखेगा पपेट शो

पपेट शो को देखने के साथ-साथ सीखने का भी मौका



चंडीगढ़ : सेक्टर 18 स्थित टैगोर थिएटर में आयोजित होने वाले इंटरनेशनल पपेट शो की जानकारी देते आयोजक उषैट तेज तुल

जागरण संवाददाता, चंडीगढ़ : 24 फरवरी से टैगोर थिएटर सेक्टर-18 में शुरू हो रहे फेस्टिवल में शो देखने के साथ पपेट बनाना भी सीख सकेंगे शहरवासियों। संस्कृति विभाग चंडीगढ़ की तरफ से टैगोर थिएटर सेक्टर-18 में आयोजित किए जाने वाले 12वें पपेट शो फेस्टिवल में इटली, मैक्सिको, रशिया और स्पेन के पपेट ग्रुप आ रहे हैं। पपेट ग्रुप सुबह 10.30 बजे और शाम 6.30 बजे दो शो पेश करते हुए बच्चों के साथ शहरवासियों का मनोरंजन करेंगे। लोगों को पपेट से जोड़ने के लिए संस्कृति विभाग पपेट शो दिखाने के साथ-साथ सीखने के लिए कार्यशाला आयोजित करने का निर्णय लिया है। कार्यशाला का संचालन शहर के पपेट शो कलाकार शुभाशीष नियोगी करेंगे। टैगोर थिएटर सोसायटी के निदेशक

विभिन्न देशों के ग्रुप दिखाएंगे पपेट शो

| डेट | शो का नाम | देश |
|----------|--------------------|----------|
| 24 फरवरी | पे अटैशन टू वीज टू | इटली |
| 25 फरवरी | वोलर वोलर टू फले | मैक्सिको |
| 26 फरवरी | थिएटर इन थैकेट | रशिया |
| 27 फरवरी | लाइफ वेदा | स्पेन |

अभिषेक शर्मा ने बताया कि हमारा प्रयास शहरवासियों को पपेट से जोड़ना है। पपेट सिर्फ मनोरंजन का नहीं, बल्कि बच्चों को खेल-खेल में

कई चीजें सिखाने का मौका है। शहरवासियों के लिए शो में निशुल्क प्रवेश रखा गया है। इसी प्रकार से दर्शकों को पपेट को बेहतर

अनुभव देने के लिए प्लान्ज्मा टीवी का भी इस्तेमाल कर रहे हैं, ताकि दर्शकों को बड़ी स्क्रीन पर शो दिख सके।

शुभाशीष नियोगी सिखाएंगे कठपुतली बनाना

चंडीगढ़ में पपेट शो करने वाले शुभाशीष नियोगी एकमात्र कलाकार हैं। अभिषेक ने बताया कि शुभाशीष अपनी टीम के साथ टैगोर थिएटर में मौजूद रहेंगे, जो भी दर्शक शो शुरू होने से पहले या बाद में पपेट बनाना सीखना चाहेंगे, तो उन्हें सिखाया जाएगा। कार्यशाला के दौरान सीखने की प्रक्रिया भी निशुल्क रहेगी।

Puppet Show at Chandigarh



सिटी लाइफ 22-02-2025

citylife

CHANDI GEDI

इटली, मैक्सिको, स्पेन और रशिया के पपेट आर्टिस्ट दिखाएंगे अपनी कला

Puppet Show

12वां इंटरनेशनल पपेट फेस्टिवल 24 से 27 फरवरी तक चलेगा। एंटी फ्री है।

कितने रिपेटर/कंडीगढ़

कठपुतली की कला बेजान गुड्डे-गुडिया में भी जान डाल देती है। समय के साथ यह कला कम हो रही है क्योंकि मनोरंजन के डिजिटल साधन होने से इन कलाकारों का काम खत्म हो रहा है। इसे फिर से जीवंत करने की कोशिश कर रहा है चंडीगढ़ का डिपार्टमेंट ऑफ कल्चरल अफेयर्स और टैगोर थिएटर सोसायटी। 2011 से इंटरनेशनल पपेट फेस्टिवल आयोजित करा रहा है। इस बार फेस्टिवल का 12वां एडिशन 24 से 27 फरवरी तक चलेगा। इसकी जानकारी शुरुवार को चंडीगढ़ सेक्टर-18 के टैगोर थिएटर में हुई प्रेस कॉन्फ्रेंस के दौरान दी गई। टैगोर थिएटर के डायरेक्टर अभिषेक शर्मा ने बताया - इसमें स्पेन, रशिया, मैक्सिको और इटली से पपेट ग्रुप परफॉर्म करेंगे। एंटी फ्री रहेगी। इस बार बड़ी एलर्डी छोटे-छोटे पपेट्स को भी ऑडियंस देख पाएगी। समय - शाम 6.30 बजे एंटी - फ्री



सीख सकते हैं

पपेट्री | चारों दिन रोजाना शाम 5.30 बजे टैगोर में ही पपेट्री वर्कशॉप होगी। इसमें पपेट एक्सपर्ट सुभाशीष नियोगी वेस्ट सामान से पपेट्स को बनाना सिखाएंगे। सुभाशीष ने बताया - इस दौरान साथ जुड़ने वालों को पपेट्री का इतिहास भी बताया जाएगा और पपेट्स को अलग-अलग फॉर्म से रूबरू करवाया जाएगा। बच्चों के साथ बड़े भी इसे सीख सकते हैं। सीखने की चाह होनी चाहिए, उम्र चाहे कितनी भी हो।

इन देशों के पपेट आर्टिस्ट करेंगे परफॉर्म

24 फरवरी - इटली (पे अटेशन टू दोब टू पपेट शो)

टीम - कॉम्पिनिया ला फेबियोला
डायरेक्टर - नइन्स वालमेशो और गायनकाली काससती।
समय - चालीस मिनट
मीडियम - स्ट्रिंग पपेट्स
कहानी - यह अंग्रेजी भाषा में म्यूजिकल शो होगा, जो गीलियो और फेबियोला की कहानी दर्शाएगा। गीलियो सुस्त कुत्ता और फेबियोला नटखट बच्ची है।

25 फरवरी - मैक्सिको (बोल्स वॉल्स पपेट शो)

टीम - लॉर्मिंगा तीत्र ग्रुप
डायरेक्टर - एलिन रुइजी सरिना पेडरोला।
मीडियम - पपेट्स, एक्टर्स
समय - 40 मिनट
कहानी - यह इंग्लिश में होगा। इसमें बच्चों की जिज्ञासा को बढ़ते हुए दिखाया जाएगा। जो बच्चे इसे देखेंगे, उनमें सवाल पूछने की क्षमता विकसित होगी। यह म्यूजिकल फॉर्म में होगा। कई किस्से सुनने को मिलेंगे।

26 फरवरी - रशिया (थिएटर इन द पकिट शो)

टीम - रशियन ग्रुप मैजिक हैट डायरेक्टर - मारिया अरिलोवा।
मीडियम - पपेट्स, एक्टर्स
समय - 45 मिनट
कहानी - इसमें कोई डायलॉग नहीं है। केवल संगीत और पपेट्स के जरिए बात कही जाएगी। शो में रंग-बिरंगे पपेट्स होंगे। यह रशिया के स्ट्रीट थिएटर का एक रूप है, जिसे टीम स्टेज पर जीवंत करेगी। सुंदर बैलेरीना, उस्का पार्टनर डांस करते हुए मैजिकल ट्रिक्स दिखाएंगे।

27 फरवरी - स्पेन (लाइफ पपेट शो)

टीम - ग्रुप कॉपिनिया जेक्वियर अरांडा तियाट्रो दे तीत्र
डायरेक्टर - जेक्वियर अरांडा
समय - 55 मिनट
मीडियम - ग्लव पपेट्स और ऑब्जेक्ट्स
कहानी - इस शो में कोई डायलॉग नहीं होगा। इसे 6 साल के ऊपर के बच्चे ही देखने आएंगे। इसमें ऑडियंस को तुभाया जाएगा कि जीवन जीने का नाम है और हमें अंग्रे बड़ना होगा। पीछे मुड़कर नहीं देखना।

Puppet Show at Chandigarh



Mentor: Subhasis Neogi

PNA theatre events

Preparation for Republic Day

देश की यूनिटी को दिखाया ह्यूमन पिरामिड बनाकर



Mentor: Nandita Neogi

PNA theatre events

Creativity

Street Play

सेक्टर-34 के बीओटी ग्राउंड चल रहे 'खादी ग्रामोद्योग महोत्सव' में शॉर्ट प्ले हुआ।

सिटी रिपोर्टर | चंडीगढ़

ऋदम ऋदम बढ़ाए जा, खुशी के गीत गाए जा, ये ज़िंदगी है क़ौम की, तू क़ौम पे लुटाए जा... वंशीधर शुक्ल की लिखी इन पंक्तियां को गीत के रूप में लगभग सभी ने सुना होगा। देशभक्ति के इस गीत की धुन से सराबोर माहौल मिला 'खादी ग्रामोद्योग महोत्सव' में। सेक्टर-34 के बीओटी ग्राउंड में भारत

सरकार के मिनिस्ट्री ऑफ माइक्रो, स्माल एंड मीडियम एंटरप्राइजेज और एमा डॉट कम्युनिकेशन का दस दिवसीय महोत्सव चल रहा है। इस महोत्सव में वीरवार शाम शॉर्ट प्ले "कदम कदम बढ़ाए जा" का मंचन हुआ। आनंदम कल्चरल ग्रुप के 12 बच्चों ने इसमें एक्ट किया। यह विजुअल प्रेजेंटेशन रही, जिससे देशभक्ति गीत पर बच्चों ने ह्यूमन पिरामिड बनाते हुए एक्ट किया। उन्होंने एक तरह बेल्लेसिंग को दिखाया और दूसरी तरफ देश की अखंडता का सिंबोलिक रूप। नाटक में ऋषभ, अर्पित, आशु, नासिर, मनोज कुमार, लखपति सिंह, जयकिरण, इलमुदीन, लक्ष्मण पासी, वर्षा, सुरभि, राहुल, राजवीर पासी, दीपांशी ने एक्ट किया।

PNA theatre events

Events of the Month





Bhai Ghanaiya Ji Institute of Health
Panjab University

Social Substance Events

Events of the Month

Sexually Transmitted Diseases

Awareness Talk

Art Therapy

For Staff of
Bhai Ghanaiya Ji Institute of Health
Panjab University

12 PM

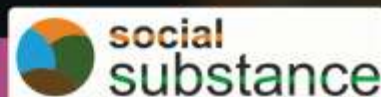
Tuesday
Feb 18, 2025

Dr Bharti Sharma

Assistant Professor
HPGDC Shimla (H.P)

Dr. Rupinder Kaur
CMO, PU

facebook.com/groups/socialsubstance





PATRIKA

Department of Chemistry with
Bhai Ghanaiya Ji Institute of Health
Panjab University

Events of the Month

Social Substance Events

Drug Abuse

Awareness Talk

Art Therapy

For Students of
Panjab University

2:30 PM

Friday
Feb 28, 2025



Dr. Satinder Kaur
CBT, Practitioner

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Events of the Month



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

With Nexus Elante & Social Substance

for girls only

Awareness Session on Menstrual Health and Hygiene

Distribution of Sanitary Napkins

Age Group: 13-35



Expert lecture

9:30 PM

Feb 21, 2025

For Students of
Government High School
Mauli Baidwan, Chandigarh

Dr Bharti Sharma | Dr. Ritika

Assistant Professor | Coordinator

HPGDC Shimla (H.P) | State NSS Open Unit, Chandigarh

KK Saini
Chairman

884 759 2491



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



Events of the Month

facebook.com/groups/puhorticulture

Natural BIODIVERSITY 



Natural Biodiversity EXHIBITION

Feb 7-8-9, 2025

Anil Thakur: 94170 13484
 Navtej Singh: 81466 65582
 Anupreet Mavi: 97808 27044
 Parveen Nain: 98722 73332
 Arun Bansal: 8360188121



52 Participants about 200 photographs
 Horticulture Division, Panjab University, Chandigarh

facebook.com/groups/socialsubstance

facebook.com/groups/naturalbiodiversity



Upcoming Events of the Month

Katkatha Puppet Arts Trust
announces

Shadow Puppet Masterclass

a residential workshop



Workshop will focus on:

- Building shadow puppet shows using the Overhead projector, Camera and different light sources.
- Making of puppets with paper and plastic.
- Narrative building, dramaturgy and performance.

Conducted by: Anurupa Roy and Asha

Deadline:
01/03/2025

Dates: 13th-26th April, 2025
Venue: Savitri Villa, Mussoorie

Fee: INR 30,000/-
Thirty thousand only

For queries and form, email:
katkathapuppet@gmail.com

The workshop fee includes the stay, meals, and materials only. Participants will have to take care of their travel.



Website: katkatha.org

    : [katkathapuppetry](https://www.youtube.com/katkathapuppetry)

Upcoming Events of the Month



dhaatu
CREATIVE

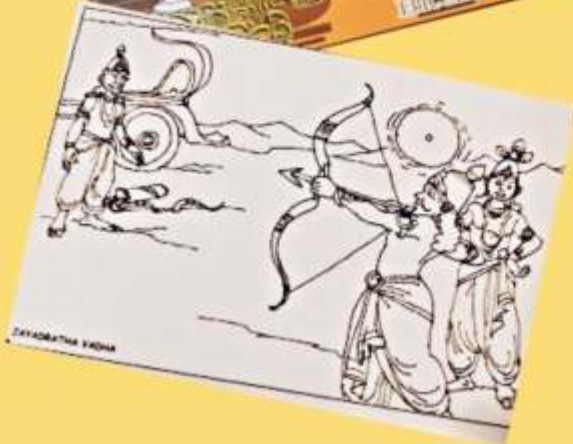
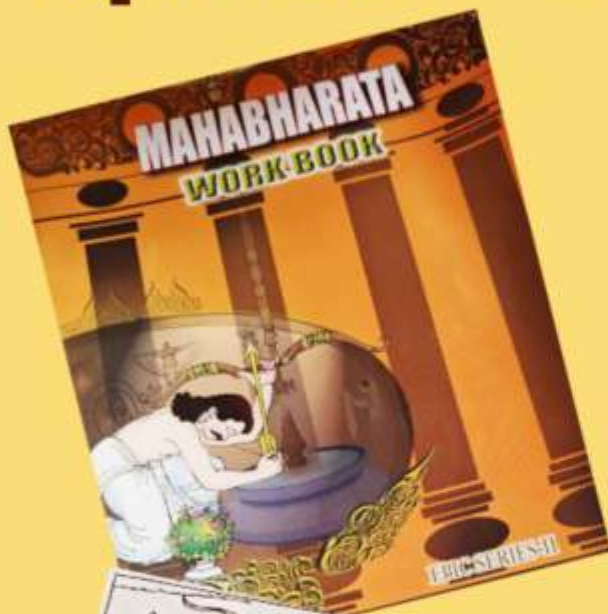


Dhaatu Presents MAHABHARATA WORKSHOP 2025

April 7th – 13th

EPIC SERIES

AGES
9 TO 14
₹7000



Workshop Includes

- Storytelling of Maharshi Vedavyasa's Mahabharata
- Mahabharata and Bhagavad Gita shlokas
- Workbook Activities
- Colouring Activities
- Dance-drama of scenes from the Mahabharata
- Puppet show from the Mahabharata

Venue

Mandala Cultural Centre,
Kanakapura Rd, Next to Silk
Institute Metro Stn, Talaghattapura,
Bengaluru

For registrations contact +91 9886193999



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: Mar 22, 2025



Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



facebook.com/groups/naturalbiodiversity

Cam Art

Dr. Arun Bansal



Social Substance

42750 kg so far

WASTE TO WEALTH INITIATIVE



WASTE TO WEALTH TIPS

Spoon Puppet

Parikansh

Class 5 Vivek High School
Chandigarh

Materials Required:

- Spoon (1 pc)
- Shoe-less (1 pc)
- Colours
- Art paper (According to size of Spoon)
- Glue/Fevibond
- Permanent Marker (Black & Red)
- Scissor

Step 1

Draw a face of an animal or Human on a spoon with Permanent Marker.

Step 2

Paste Wool/Jute or Shoe-less on the spoon for HAIR

Step 3

Draw the Costume on an art paper & colour it with sketch-pens according to your Character & SIZE of the spoon...

Step 4

Now your spoon puppet is ready. Hold it from Spoon's Handle. Give it a name, decide it's liking & dislikes.

Enjoy!



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, visual arts and folk arts are welcome to
contribute articles for Puthalika Patrika Puppetry
News Magazine

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