

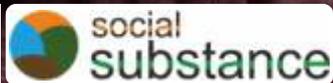
Monthly Publication

Puthalika Patrika

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STEPARC



STEPARC and SOCIAL SUBSTANCE

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PUTHALIKA PATRIKA

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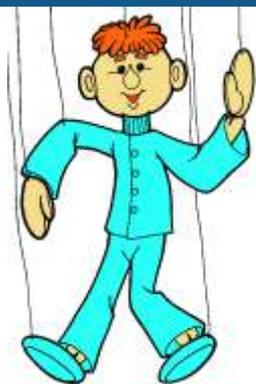
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We are changing the nomenclature for edition's month. From hereon Month of Publishing

Date would be Month of Edition of Puthalika Patrika

facebook.com/groups/socialsubstance

Editorial Column

Padmini Rangarajan

Puthalika Patrika's mission to spotlight intercultural puppetry voices

Puthalika Patrika's vision is to highlight the voices of intercultural puppetry by establishing a platform where customs can freely exchange ideas and thoughts across national boundaries. In this context, we honour the shadow puppeteers of India, who embody centuries of narrative tradition through their leather figures, alongside modern European artists who explore digital projection and hybrid mediums. We revere the insights of Bangarakka and Silakyatha in Tholubommalata of Telugu speaking states. While appreciating the whimsical improvisations of African hand-puppet ensembles and the lyrical finesse of Japanese Bunraku. By enhancing these many viewpoints—from local narrators to international theatre creators—we validate puppetry as a dynamic art form that connects cultures, fosters empathy, and honours the collective human experience. Each edition will present instances of how puppetry serves as a



universal language: a classroom in Connecticut where marionettes promote inclusiveness, a Mahabharat Festival organized by Veer Bharata Nyas, at Bharata Bhavan, Bhopal Department of

Editorial Column

Padmini Rangarajan

Culture, Govt of Madhya Pradesh where Ithihaasa and humour converge, or a workshop in Latin America where youngsters create puppets to narrate their own experiences. Puthalika Patrika transcends mere documentation of puppetry, emerging as a vivid intercultural discourse infused with humour, insight, and optimism.

Along the same lines, we acknowledge that puppetry is an effective method of both educating and healing. During classroom instruction, puppets serve as partners for language acquisition, assisting youngsters in acquiring Hindi or English via the use of play and conversation. For both children and adults, they provide a secure environment in which they can express their feelings, address their concerns, and develop the ability to bounce back from adversity. Events that take place all around the world, such as Puppet festivals, Guild gatherings, serve to remind us that puppetry is not only an art form but also a community, a place where many traditions come together to

celebrate and exchange ideas. This reinforces puppetry as a living art that spans cultures, cultivates empathy, and celebrates the shared human spirit. Puthalika Patrika does this by elevating these perspectives, which range from village storytellers to therapists, from educators to festival organisers. A classroom where marionettes teach inclusion, a therapy workshop where hand-puppets release suppressed sentiments, or a festival stage where myth and humour meet are some instances of how puppetry can become a worldwide language. Each issue will bring to light examples of how puppetry can become a universal language. As a result of these voices, Puthalika Patrika transforms into more than just a record of puppetry; rather, it becomes a cry to recognise puppetry as a vital intercultural discussion that is alive with humour, knowledge, and encouragement.



World Puppetry

Tom Sarver's Puppetry

Sphoorthi Theatre STEPARC

Tom Sarver's Puppetry: "Playful Dialogues with Community and Culture"

Puppetry has long been a medium that bridges imagination and reality, tradition and innovation. Among contemporary artists, **Tom Sarver**, based in Pittsburgh, Pennsylvania, stands out for his ability to weave puppetry into visual art, community engagement, and intercultural dialogue. His work, showcased on tomsarver.com, demonstrates how puppets can move beyond entertainment to become tools of reflection, education, and social connection.



World Puppetry

Tom Sarver's Puppetry

Sphoorthi Theatre STEPARC



Puppets as Social Storytellers

Sarver's puppets are not simply characters on a stage—they are **vehicles for storytelling that engage with everyday life and pressing social themes**. His performances often unfold in public spaces, inviting audiences to interact directly with the puppets and, by extension, with the ideas they embody. This participatory quality makes his work resonate with diverse communities, from children discovering the joy of puppetry to adults reflecting on cultural and social issues.

World Puppetry

Tom Sarver's Puppetry

Sphoorthi Theatre STEPARC



Innovation During the Pandemic

In 2020–21, when the world was isolated by the pandemic, Sarver organized the **Virtual International Puppet Residency (VIPR)**. This initiative connected artists across borders, sustaining creative exchange at a time when physical gatherings were impossible. It highlighted puppetry's adaptability and its power to foster intercultural dialogue even in moments of global crisis.

World Puppetry

Tom Sarver's Puppetry

Sphoorthi Theatre STEPARC

A Personal Connection: VIPR-2

During **VIPR-2**, I had the privilege of presenting my puppet play "Foolish Learned Scholar." The residency was a vibrant space for exchange, and Tom's warm appreciation of my performance—especially noting my mimicking voice—remains a cherished moment. It reflected the spirit of puppetry as a bridge across cultures, where artists from different traditions could learn from and inspire one another.

From Tom Saver's words:

It was a great honour to work with amazing people from around the world in the Virtual Puppetry Residency (VPR). I was fortunate to have the experience and resources to make the program a success. Before developing VPR, I was a college professor. I organized a puppetry festival in Pittsburgh. I made educational puppet shows to perform at museums. I taught art programs for children. I also created big public art projects like The Tom Museum and Art Olympics.

When the Covid pandemic happened, I was working with the Pittsburgh Center for Arts & Media to develop school projects for their Artists in Schools and Communities program. When all school programs were cancelled, the director of the program, Mary Brenholts, suggested that I develop an online program. I set up a Zoom studio in my house and created a format for the program. I advertised on Facebook and soon



World Puppetry

Tom Sarver's Puppetry

Sphoorthi Theatre STEPARC



started getting applications from around the world. The pilot season of the program allowed me to figure out the technology and how to create a nurturing online community.

In the three seasons that followed, people joined from all over the world. There were participants of all skill levels, from beginner to expert. A key component of the program was that everyone was equally important. We took time to critique each person's work. Feedback from everyone was encouraged. Along with puppetry lessons, we also learned about each other, our cultures and how we were all dealing

World Puppetry

Tom Sarver's Puppetry

Sphoorthi Theatre STEPARC

with the pandemic. There was a great sense of love and community within each group.

After the fourth season, I needed to take a break. I miss everyone! I have dreams of trying to meet all of the VPR participants in person. For now, it is very exciting when people make a post online about a puppetry project they are working on.

Puppetry as Art and Craft

Sarver's puppets often draw on **found materials and inventive construction techniques**, blurring the line between visual art and performance. His installations and puppet shows reflect a playful yet thoughtful approach, where humour and artistry combine to spark conversations about community, environment, and identity.

Why His Work Matters

For readers of *Puthalika Patrika*, Sarver's practice offers inspiration in several ways:

- **Educational Value:** Puppets as tools for teaching and awareness.



World Puppetry

Tom Sarver's Puppetry

Sphoorthi Theatre STEPARC

- **Therapeutic Potential:** Puppetry as a medium for expression and healing.
- **Cultural Exchange:** His residencies and collaborations foster global dialogue.
- **Sustainability:** Creative use of materials reflects ecological responsibility.

A Shared Vision

Sarver's puppetry aligns beautifully with STEPARC's mission of using puppets for teaching, therapeutic study, and cultural awareness. His work reminds us that puppetry is not only about tradition but also about **innovation, inclusivity, and community empowerment.**

In celebrating Tom Sarver's puppetry, *Puthalika Patrika* honours an artist who continues to expand the boundaries of the craft—making puppets speak not just to audiences, but to the world.

Credits: Photos credit to Julie Kahlbaugh & <https://tomsarver.com/>



Indian Puppetry

“Ithihaasa Journeys in Puppetry: Bheem aur Bakasur and Mahabharata Samagaman Across States”

Padmini Rangarajan



Introduction

From **January 22–24, 2026**, the **Mahabharata Samagaman Festival** was organized by *Bharath Veer Nyas* at **Bharata Bhavan, Bhopal**, under the aegis of the **Department of Culture, Government of Madhya Pradesh, India**. This three-day international festival celebrated the *Mahabharata* through multiple art forms — puppetry, theatre, dance ballads, music, folk traditions, and visual exhibits — performed in diverse languages, including Japanese.

Indian Puppetry

“Ithihaasa Journeys in Puppetry: Bheem aur Bakasur and Mahabharata Samagaman Across States”

Padmini Rangarajan



The festival was not only a stage for puppetry but a living archive of epic traditions. Audiences experienced **Pandavani folk theatre, mask performances, music concerts, and dance dramas**, alongside a **Mahabharata museum** displaying replicas of ancient armours, models of battle formations (*Vyuh*s such as *Chakra Vyuh* and *Garuda Vyuh*), and statues of characters in regional styles like **Yakshagana** and **Kathakali**. An exclusive **puppet museum** showcased the diversity of India's puppetry heritage.

Indian Puppetry

“Ithihaasa Journeys in Puppetry: Bheem aur Bakasur and Mahabharata Samagaman Across States”

Padmini Rangarajan



Telangana's Representation

Representing **Telangana**, *Sphoorthi Theatre for Educational Puppetry Art & Craft (STEPARC)* staged the gripping episode of *Bheem aur Bakasur* from the *Adi Parva*. Using **big-size rod puppets and masks**, the performance depicted Bhima's confrontation with the demon Bakasura, symbolizing the triumph of courage and justice over tyranny. The towering figures, expressive masks, narration, and musical rhythm created a multi-sensory experience that resonated deeply with audiences.

Indian Puppetry

“Ithihaasa Journeys in Puppetry: Bheem aur Bakasur and Mahabharata Samagaman Across States”

Padmini Rangarajan



Why Bheem aur Bakasur Was Chosen

The *Mahabharata* is a vast ocean of stories and sub-stories, where each character, when studied individually, is “right” in their own way. It remains the greatest *Ithihaasa* to learn about **human psychology**, with aspects still debated to this day. As *Sphoorthi Theatre* works closely with children, the troupe sought to offer them a **taste bite of the Mahabharata** through an episode that is humorous yet meaningful, rather than beginning with a heavy or serious issue. Bhima's character and his episodes often carry wit and playfulness, making them accessible and

Indian Puppetry

“Ithihaasa Journeys in Puppetry: Bheem aur Bakasur and Mahabharata Samagaman Across States”

Padmini Rangarajan



engaging for young audiences. Thus, *Bheem aur Bakasur* was chosen — a story that entertains while introducing children to the moral and psychological layers of the epic.

Puppetry Across States

The puppetry segment of the festival was enriched by diverse performances from across India:

- **Kerala** – *Sri Krishna Leela* and *Duryodana Vadam* through **Thol Pava Koothu** shadow puppetry.

Indian Puppetry

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- **Karnataka** – *Ashtavakra* episode in **string puppetry**, exploring philosophical dilemmas.
- **Gujarat (Ahmedabad)** – *Attavan – Ashwathama* in **glove puppetry**, retelling Ashwathama's role.
- **West Bengal** – Narratives of **Veda Vyasa and Ganesha** (on writing the epic) and *Ekalavya* in **rod and shadow puppetry**.
- **Maharashtra** – *Vatsala Haran* in **string puppetry**, dramatizing love and valor.

Together, these performances created a mosaic of India's puppetry traditions, each state contributing its own artistic lens to the epic.

Production Credits: Telangana's Contribution

Group: *Sphoorthi Theatre for Educational Puppetry, Art & Craft (STEPARC), Hyderabad, Telangana*

Play: *Bheem aur Bakasur (Mahabharata Adi Parva)*

Directed by: Ms. Padmini Rangarajan

Genre: Big-size Rod Puppets and Masks

Duration: 45 minutes

Language: Hindi



Indian Puppetry

"Ithihaasa Journeys in Puppetry: Bheem aur Bakasur and Mahabharata Samagaman Across States"

Padmini Rangarajan



Synopsis:

"In the quiet village of Ekachakra, the Pandavas lived in disguise after escaping danger. But peace was short-lived—an enormous demon, Bakasura, demanded food and lives from the villagers every week. Fear gripped every home, until one family's turn arrived... and a surprising decision was made. What followed was not just a test of courage, but a clash that would change the fate of the village forever. Who would face Bakasura, and how would the terror end? The puppet play unfolds this thrilling moment..."

Indian Puppetry

“Ithihaasa Journeys in Puppetry: Bheem aur Bakasur and Mahabharata Samagaman Across States”

Padmini Rangarajan



Credits:

- **Puppeteers:** Sphoorthi Theatre Youth Brigade students of Oxford Grammar School, Hyderabad
- **Script:** Shri T. Rangarajan
- **Screenplay:** Padmini Rangarajan & Dr. Anirudh Srinivasan
- **Music:** Sound Engineer – Ms. G. Sai Poojita; Music Director – Shri B. Srinivas (*Ananya Media Studio, Hyderabad*)

Indian Puppetry

“Ithihaasa Journeys in Puppetry: Bheem aur Bakasur and Mahabharata Samagaman Across States”

Padmini Rangarajan

- **Dialogues:** Youth Brigade students of Oxford Grammar School, trained by Ms. Lakshmi Garg
- **Puppets crafted by:** Mr. Mahesha B. R. & Padmini Rangarajan
- **Technical Assistant:** Mr. Puttaraju C

Production: A *Sphoorthi Theatre – STEPARC Production*

Closing Reflection

The *Mahabharata Samagaman Festival* demonstrated how the epic continues to inspire across generations and geographies. Puppetry stood proudly alongside theatre, dance, and music, reaffirming its role as both a **folk art and a pedagogical tool**. For Telangana, *Bheem aur Bakasur* was not only a performance but a reaffirmation of puppetry's power to educate, inspire, and connect communities. In the larger mosaic of *Ithihaasa Journeys*, puppetry stood tall as both tradition and innovation — a living art that bridges the past with the present.



Guest Artist of the Month

Neha Kaushik: House of Amrantha!!!

Neha Kaushik

Some stories don't begin with a plan. Ours began with a feeling.

It all started during a phase when everything seemed full, yet something felt missing. Life was moving as it should — work, family, responsibilities — but the days lacked stillness. What we were searching for wasn't more, but less. Less noise. Less hurry. More moments that felt real.

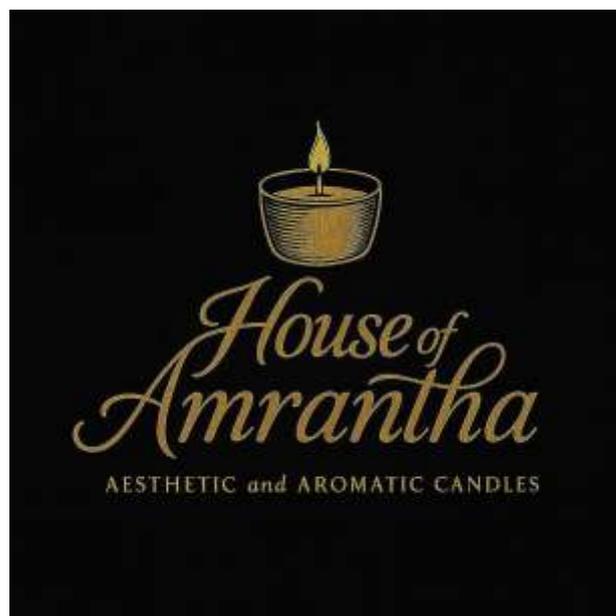
Me (Neha Kaushik) and Amrita met as mothers, as working women, and as individuals constantly balancing responsibilities. Somewhere along the way, both of us felt the same quiet need — to do something that felt more meaningful, something that allowed us to reconnect with ourselves.

We both decided to take a candle making workshop to relax and make best use of our weekend. During a candle-making workshop, something quietly shifted within us. As we worked with wax, blended fragrances, and watched a simple flame come alive, we felt something we hadn't experienced in a long time — calm. There was no rush, no pressure, just presence. In that moment, we realised this was more than a craft. It was a feeling we wanted to hold onto and share.

That moment became the beginning of House of Amrantha!!!

What motivated and gave us confidence was that the process of making a candle is slow. It cannot be rushed. You wait, you watch, you feel. And in that slowness, we found peace. That is

why every candle we create carries intention, patience, and care. This venture is dear to us because it reflects who we are — women who believe that even the smallest rituals can bring profound change. Each fragrance we choose, each jar we pour into,



Guest Artist of the Month

Neha Kaushik: House of Amrantha!!!

Neha Kaushik

each wick we place — it is all done with the hope that when someone lights our candle, they feel held, calm, and at ease.

House of Amrantha stands for intentional living. We believe homes should not just look beautiful, but feel comforting. We believe luxury is not loud — it is gentle, calm, and meaningful. Our candles are an invitation — to slow down, to reconnect, to create a cozy corner where time feels kinder. Because sometimes, all you need to improve your lifestyle is not something big.

Sometimes, all you need is a flame!!!



Guest Artist of the Month

Pallavi's Art Work

Pallavi

I am Pallavi, a self-taught artist who balances life as a software developer by day and an artist by night. My creative practice is deeply inspired by imperfections and organic patterns found in nature. Through observation and intuition, I allow my art to flow naturally rather than forcing form. Each artwork reflects a dialogue between structure and spontaneity. Everything I create is the result of self-learning, curiosity, and consistent practice. My art celebrates the beauty of imperfection and quiet exploration.



Guest Artist of the Month

Pallavi's Art Work

Pallavi

About the artwork:

Size: 51 CMs diameter

Medium: Acrylics on canvas, also used some old electricity bill cut-out, some junk brown packing paper and textures over the canvas

Artist price: 35,000/-

Description: Title of the painting is yet to be decided.

A-lot of thought process went into this artwork. I chose red to show power, wanted to make the eyes pop up and some weird combination that people don't usually use for skin and eyes combination. I really wanted to show the curvy lines, no sharp jaws, nothing symmetrical, no sense of perfection and straight lines but still everything makes sense and looks complete and beautiful. That's how a human being is, different from one another but still perfect on its own. You don't have to be perfect to be beautiful. When you are not like others, it means you are more than ordinary. Being different is the best thing happens to anybody.



Art of the Month

Winter Tomatoes in the Garden

Veena Seethepalli

'There are no gardening mistakes, only experiments'...Janet Kilburn

And that is exactly that thrills us as we get our hands in the soil, plant seeds, sweat in the sun and wait...for that first leaf to sprout! Gardening is a healthy exercise – best for mind and a supple body.

Let me NOT tell you about how many plants turned yellow due to overwatering, how the butterfly eggs damaged leaves, add a surprise element of a street dog that crawled into the garden digging up many young shoots and how the birds FIRST eat away our fresh coriander or that the bulbul's nest was raided by the cat, and the eggs fell on our young *Chilli* plants! Nature has its own way to teach.

No mistakes, just keep learning!

After many a trial of pot size or garden soil, sun or shade, this year our tomato plants yielded a better crop. Our Experience:

1. Choose the type of fruit – bunches, single, large or medium size.
2. Planting the seedlings where they get full sun.
3. It takes about 60- 80 days for the tomato plant to grow to full size.
4. The soil needs good watering, but not too soggy.
5. Good home manure or fertilizer gives better fruiting.
6. Once plant grows tall, it needs stick support or trailers.
7. Choose the place and planting time, correctly.
8. Check the leaves, if turning whitish - for pests and aphids.



Art of the Month

Winter Tomatoes in the Garden

Veena Seethepalli

Our first tomato flowers appeared in bunches on the plant. Excited, we watched the growth from pollination to turning into small fruit. The calyx turned green, petals fell and a small light green tomato appeared in few months. Well fed plant, soon produced bunches.

This winter in Hyderabad, has been colder, so ripening time longer!

From Garden to Kitchen counter is another learning!

I could hardly wait for the green tomatoes to ripen, the red ones were easier to make Tomato Rasam, tomato chutney /salsa, tomato salad or in sandwich and tomato rice/pulao. Being a retired teacher, storyteller, I also like to draw botanical drawings plants and often invite children. Keep busy with Vegetable Art!



Art of the Month

Winter Tomatoes in the Garden

Veena Seethepalli

Here is a simple Green / Raw Tomato Chutney recipe:

Ingredients – as shown in picture. Use of salt, chilli, nuts according to taste and diet /allergy.

Wash and chop tomatoes and *Kadipatta*/curry leaves. Prepare *kadhai* with 2-3 tablespoons oil for the *tadka*/tempering. Add few mustard seeds, *haldi* powder, split chillies, curry leaves and quick stir fry the peanuts in this hot oil mixture. (Peanuts add protein and crunchy taste) Add the chopped tomatoes, cook for few minutes, but retain the crunchy texture. Cool. Transfer to Grinder bowl. Grind for few mins till ALMOST paste.



Enjoy tangy-sweet chutney with hot rice, idli or dosa.

What is growing in your garden? How do you use it?



About Puppets:

Active Puppeteers of the world

Dr. Arun Bansal

While it's difficult to provide an exhaustive list of all active puppeteers worldwide, here are several contemporary puppeteers who are currently active and making notable contributions to the field of puppetry:

- 1. Aitor Basauri (Spain)** - Co-founder of the puppetry company "Clownidoscopio" and known for his innovative approach to puppetry and physical theater.
- 2. Bassem Ibrahim (Egypt)** - Puppeteer known for his work with shadow puppetry and his efforts to revive traditional Egyptian puppetry forms.
- 3. Bassem Youssef (Egypt)** - Puppeteer and political satirist known as the "Jon Stewart of Egypt" for his puppet-based comedy show "El Bernameg," which gained international attention during the Arab Spring.
- 4. Brian Henson (United States)** - Son of Jim Henson and chairman of The Jim Henson Company, Brian Henson is a puppeteer, director, and producer known for his work with the Muppets and his contributions to puppetry in film and television.



About Puppets:

Active Puppeteers of the world

Dr. Arun Bansal

5. **Frank Oz (United States)** - Puppeteer, filmmaker, and actor known for his work with the Muppets, including characters like Miss Piggy and Fozzie Bear, as well as for his directorial work on films such as "Little Shop of Horrors" and "The Dark Crystal."
6. **Heather Henson (United States)** - Daughter of Jim Henson and founder of IBEX Puppetry, Heather Henson is a puppeteer and environmental activist known for her innovative puppetry performances and her work in using puppetry as a tool for conservation education.
7. **Hermes Gaido (Argentina)** - Puppeteer and director known for his experimental puppetry performances and his work with puppetry education and outreach.
8. **Kevin Clash (United States)** - Puppeteer and voice actor known for his work as the original performer of Elmo on "Sesame Street" and for his contributions to puppetry and children's entertainment.
9. **Luma Creations (Brazil)** - Puppetry collective known for their innovative puppetry performances and collaborations with artists from diverse disciplines.



About Puppets:

Active Puppeteers of the world

Dr. Arun Bansal

10. **Mark Down (United Kingdom)** - Co-founder of the puppetry company "Blind Summit" and known for his work in puppetry, particularly bunraku-style puppetry.
11. **Matthias Kuchta (Germany)** - Puppeteer known for his work with marionettes and his contributions to contemporary puppetry performances and festivals.
12. **Nina Conti (United Kingdom)** - Ventriloquist and comedian known for her unique blend of puppetry and stand-up comedy, incorporating characters such as Monkey and Granny into her performances.
13. **Paul Zaloom (United States)** - Puppeteer, actor, and comedian known for his satirical puppetry performances, including the character Beakman from the TV show "Beakman's World."
14. **Sergei Obraztsov Jr. (Russia)** - Son of Sergei Obraztsov, Sergei Obraztsov Jr. is a puppeteer and director continuing the legacy of his father's puppet theater, the Obraztsov Puppet Theater in Moscow.
15. **Sergey Prokofiev (Russia)** - Puppeteer known for his work with puppet theater companies in Russia and his contributions to the development of puppetry as an art form.
16. **Sue Buckmaster (United Kingdom)** - Artistic director of the puppetry company "Theatre-Rites" known for her innovative puppetry productions for young audiences.
17. **Warwick Brownlow-Pike (United Kingdom)** - Co-founder of Blind Summit Theatre, Warwick Brownlow-Pike is a puppeteer and theater artist known for his innovative puppetry designs and performances, including work with the National Theatre in London.

These are just a few examples of the many talented puppeteers who are actively practicing and contributing to the vibrant and diverse world of puppetry today.

Art Teacher in School



Art in School Education



Ms. Puneet Madan

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



PNA theatre events

Creativity





Mentor: Subhasis Neogi

PNA theatre events

Creativity

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



PNA events

Events of the Month

Mentor: Subhasis Neogi



सिटी लाइफ 22-01-2026

इंटरनेशनल पपेट फेस्टिवल में परफॉर्म करेंगे शहर के कलाकार

Puppet Fest

पीएनए पपेट थिएटर ग्रुप 22वें इशारा इंटरनेशनल पपेट थिएटर फेस्टिवल (दिल्ली) में नाटक द रेनबो फिश प्रस्तुत करेंगे।

सिटी रिपोर्टर | चंडीगढ़

इशारा इंटरनेशनल पपेट थिएटर फेस्टिवल का 22वां एडिशन दिल्ली के हैबिटेड सेंटर में 13 से 22 फरवरी और चंडीगढ़ में 16 से 20 फरवरी तक होगा। इस बार फेस्ट में कोरिया, इटली, अल्बानिया, भूटान और तुर्की के कलाकार हिस्सा ले रहे हैं। साथ ही शहर का पपेट थिएटर ग्रुप पुतुल नाचेर अशोर भी दिल्ली में होने वाले फेस्ट में हिस्सा लेगा। इसके

आईटी जॉब छोड़ पपेट की दुनिया से जुड़ा



शुभाशीष ने कहा- मैं आईटी जॉब में था। वर्ष 2003 में दादी पद्मजी की एक वर्कशॉप अटेंड की। इसके बाद कला को लेकर कई वर्कशॉप अटेंड की। वर्ष 2008 में जॉब छोड़कर पूरी तरह से पपेट की दुनिया में आ गया।

तहत ग्रुप 17 फरवरी को दिल्ली में 'द रेनबो फिश' का मंचन करेगा। ग्रुप के संस्थापक शुभाशीष नियोगी इन दिनों नाटक की तैयारी कर रहे हैं और पपेट्स को डिजाइन भी कर रहे हैं। उन्होंने बताया- नाटक द रेनबो फिश को दो वर्ष पहले चंडीगढ़ में परफॉर्म किया था। इसके बाद इसकी रिकॉर्डिंग दादी पद्मजी को भेजी तो उन्होंने इस नाटक को फेस्टिवल के लिए आमंत्रित किया। इससे पहले नाटक

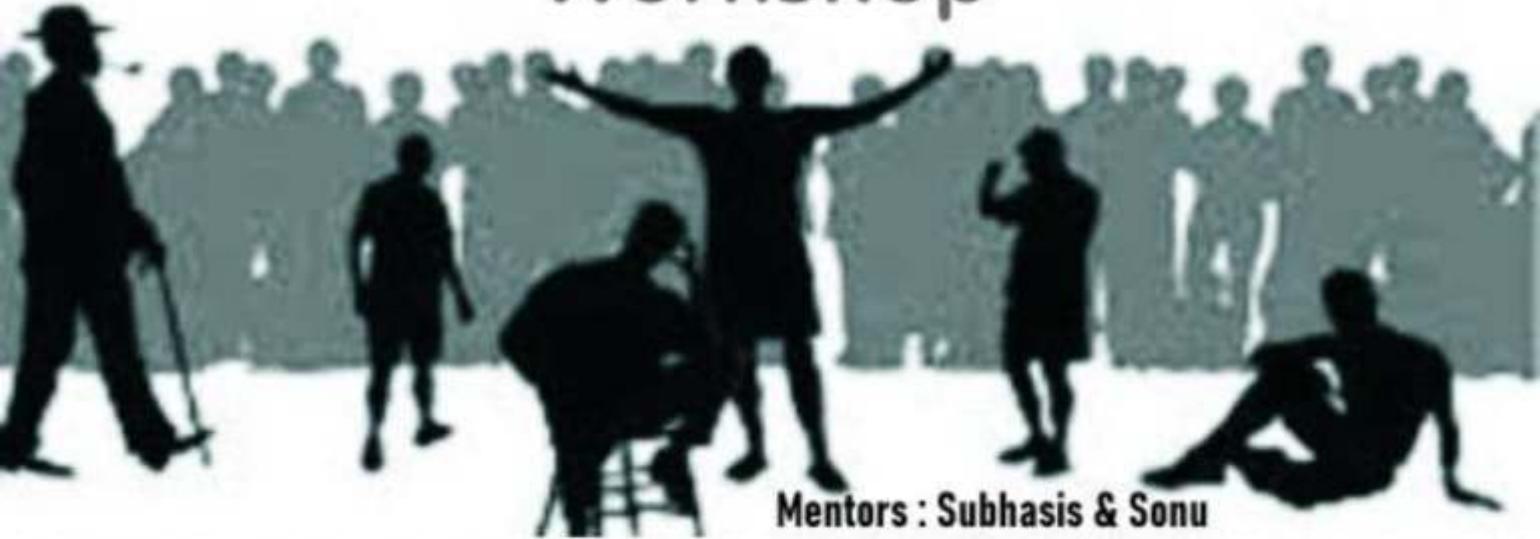
स्केयरक्रो को भी फेस्टिवल के लिए भेजा गया। मगर इसमें लगभग 25 आर्टिस्ट चाहिए होते हैं, जिसके लिए दिल्ली जाने का बजट नहीं बन पाया। ऐसे में द रेनबो फिश को 12 कलाकारों के साथ ले जा रहे हैं, जिसमें 50 पपेट्स शामिल हैं। यह स्विट्जरलैंड के लेखक मार्क्स पफिस्टर की लिखी कहानी है, जिसमें सबसे अलग होते हुए भी खुद को अपनाने और प्यार करने से जुड़ा संदेश है।

Seven Days Special NSS (Day-Night) Camp 2025-2026

Upskilling Youth And Vikshit Bharat @ 2047

NUKKAD NATAK

Workshop



Mentors : Subhasis & Sonu

On 6th January, 2026 at 5pm at Government Model Sr Sec School, Sector 37-D, Chandigarh
Organized by NSS Open Unit, State NSS Cell, UT, Chandigarh



सिटी लाइफ 07-01-2026

छुट्टियों में स्टूडेंट्स को रचनात्मक गतिविधि से जोड़ा जा सके

Theatre Workshop

सेक्टर-37 में सात दिवसीय नुक्कड़ नाटक वर्कशॉप कराई जा रही है।

सिटी रिपोर्टर | चंडीगढ़



किसी भी पब्लिक प्लेस या सड़क को मंच बनाकर किया जाने वाला नुक्कड़ नाटक अपने रियल, रॉ और डायरेक्ट अंदाज़ के कारण सामाजिक बदलाव का सशक्त माध्यम माना जाता है। इसी उद्देश्य से अपस्किंग यूथ एंड विकसित भारत @2047

कार्यक्रम के तहत सेक्टर-37 स्थित जीएमएसएसएस में एनएसएस यूनिट द्वारा सात दिवसीय नुक्कड़ नाटक वर्कशॉप का आयोजन किया गया है। यह वर्कशॉप शाम के समय होगी, ताकि सर्दियों की छुट्टियों में बच्चों को रचनात्मक गतिविधियों से जोड़ा जा

सके। वर्कशॉप का संचालन थिएटर आर्टिस्ट सोनू और शुभ गुहा ने किया। इसमें करीब 30 छात्र-छात्राएं हिस्सा बने। वर्कशॉप के दौरान बच्चों को थिएटर से जुड़ी विभिन्न कसरतों और अभ्यासों के माध्यम से खुद को एक्सप्लोर करना सिखाया गया।

सोनू ने बताया - प्रतिभागियों को स्क्रिप्ट राइटिंग, फिजिकल ट्रेनिंग और अभिनय की बुनियादी तकनीकों की ट्रेनिंग दी जा रही है, जिससे उनमें आत्मविश्वास, टीमवर्क और क्रिएटिविटी का विकास हो सके। इसका उद्देश्य बच्चों को स्वास्थ्य, पर्यावरण, संस्कृति और सामाजिक मुद्दों पर नुक्कड़ नाटक के माध्यम से जागरूकता फैलाने के लिए तैयार करना है। आयोजकों का मानना है कि इस तरह की वर्कशॉप न केवल बच्चों की कला को निखारती हैं, बल्कि उन्हें समाज से जोड़कर जिम्मेदार नागरिक बनने की दिशा में भी प्रेरित करती हैं।

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Natural BIODIVERSITY social substance



LIVE ART DEMONSTRATIONS AND INFORMATIVE SESSIONS

Feb 6-7, 2026

You are cordially invited

Art Therapy



Inauguration
Feb 6, 2026
2 PM

Dr. Rupinder Kaur, Chairperson
Dr. Arun Bansal, Coordinator
Er. Aman Singla, Organizer

Kalanidhi Foundation for Art and Artists



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Natural BIODIVERSITY social substance



You are invited

Feb 6-7-8, 2026
Panjab University
Chandigarh

Inauguration 2 PM
Feb 6, 2026

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



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Horticulture Division

Bhai Ghanaiya Ji
Institute of Health
With **Social Substance**

First Aid Training Session

Dr. Rupinder Kaur, CMO, PU

Art Therapy

Feb 6 and 8, 2026 : 3-5 pm

Feb 7, 2026 : 2-4 pm

Rose Garden
Panjab University

Er. Aman Singla, Coordinator

Dr. Arun Bansal, Coordinator



Waste to Wealth 57200 kg so far
Events of the Month



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

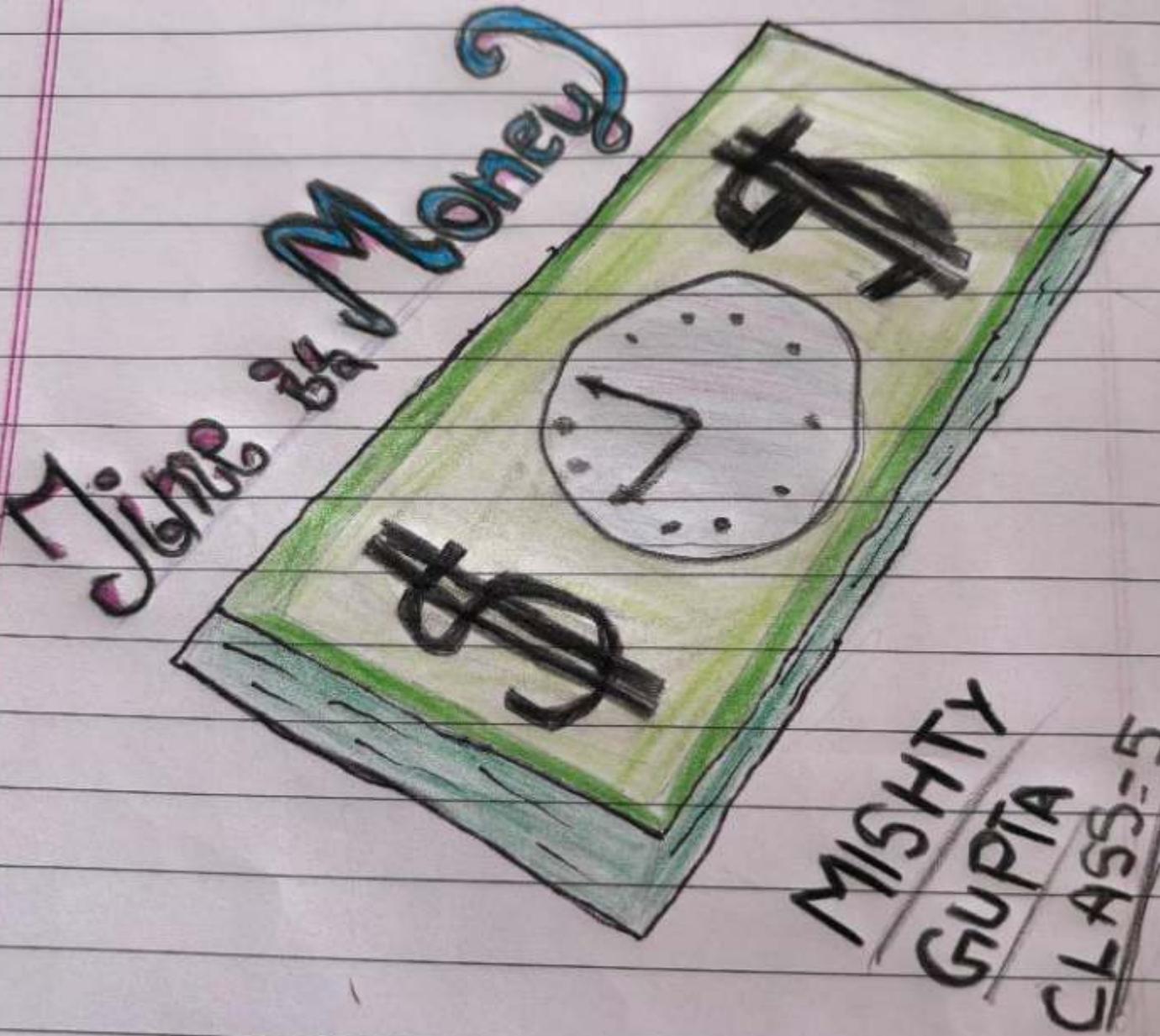
Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Feb 27, 2026





Name - Mishty Gupta
Parent's name - Vikas Gupta/Upasana Gupta
Age - 10 yrs
Class - 5th
School - Carmel Convent School, Chandigarh
Place/ State - Chandigarh

Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal





Cam Art

Dr. Arun Bansal

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Cam Art

Dr. Arun Bansal



Pattern Making

WASTE TO WEALTH TIPS

Harlene Ahluwalia
Class 7th B
Ashiana Public School
Sector 46 A

Materials Needed for Pattern making

- Sketch Pens
- Fevicol or Cello Tape (1/2 Or 1 Inch)
- Scissor
- Color Sheet A4 for small Sketch Pens
- A3 sheet for Big Sketch Pens



Step 1:

Mark a Dot in the CENTRE of the Page and create a design with 6 Sketch Pens. Fix Each sketch pen with fevicol or cello tape on paper.

Step 2:

With 6 sketch pens you can create a star. If you want more challenge. Let's add few more sketch pens

Step 3:

Add 1 sketch pen in between 2 sketch pens, which you already fixed previously.

Step 4:

Now your pattern is complete. Try some more. Think out of box. I know u can create few more.

All the best



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

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towards traditional arts, visual arts and folk arts are welcome to
contribute articles for Puthalika Patrika Puppetry
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[**puthalikapatrika@gmail.com**](mailto:puthalikapatrika@gmail.com)

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