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# Puthalika Patrika

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## PUTHALIKA PATRIKA

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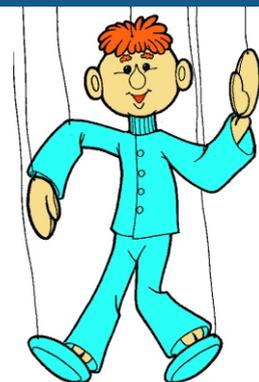
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# Editorial Column

Padmini Rangarajan

When India Post released its commemorative series "Puppets of India" on **13 February 2026**, it was more than a philatelic gesture. It was a cultural statement. Eight stamps, each carrying a denomination of ₹500, now travel across envelopes and collections, carrying with them centuries of storytelling, craftsmanship, and imagination.

The series is a vibrant mosaic: the flamboyant **Yakshagana Sutrada Gombeyatta** string puppets of Karnataka, the iconic **Kathputli** of Rajasthan, the sturdy **Daanger Putul** of Bengal and **Kathi Kundhei** of Odisha, the luminous shadow forms of **Tolu Bommalatta** from Andhra Pradesh and **Ravanachhaya** from Odisha, and the glove puppets—**Benir Putul** of Bengal and **Pavakathakali** of Kerala. Each stamp is a miniature stage, alive with color and tradition.

## Puppets of India: Heritage Finds a Stamp



### A Selection, Not a Catalogue

Yet, as striking as this collection is, it is not exhaustive. Puppetry thrives across India in forms equally deserving of recognition. Telangana's **Chekka Bommalata**, performed with wooden figures that clatter rhythmically, is absent. Tamil Nadu's **string puppetry** and its shadow tradition *Thol Bommalattam* remain outside the frame. Maharashtra's **Kalasutri Bahulya**, Gujarat's regional **Kathputli variants**, Manipur's ritual puppetry, and Assam's **traditional string puppetry** are missing too.

# Editorial Column

Padmini Rangarajan



This absence is not a dismissal but a reminder: no single stamp sheet can capture the full expanse of India's puppetry heritage. Choices had to be made, and India Post has offered a representative glimpse rather than a comprehensive catalogue. In fact, the omissions create an opportunity—they

invite us to reflect on the diversity still waiting for recognition and challenge cultural institutions, puppeteers, and editors like us to continue documenting and amplifying the voices of traditions that remain outside the philatelic frame.

# Editorial Column

Padmini Rangarajan



## More Than Collectibles

In her release address, Vandita Kaul, Secretary (Posts), called stamps "miniature ambassadors of our nation's heritage." That phrase lingers. These stamps are not just collectibles; they are affirmations. They remind us that

puppetry is not a relic but a living art, capable of shaping empathy, imagination, and identity.

## Closing Thought

In a time when communication is increasingly digital, these stamps offer something tactile and enduring. Each

# Editorial Column

Padmini Rangarajan



letter that bears them carries more than a message—it carries memory. It carries the artistry of generations who carved, stitched, painted, and animated figures to tell stories of gods, heroes, and ordinary lives.

For *Puthalika Patrika*, this release is both celebration and provocation. It

celebrates the traditions honoured, and it provokes us to ask: which puppets will be next to find their place on a stamp? Until then, the *Puppets of India* series stands as a vivid reminder that puppetry is heritage, pedagogy, and imagination made visible.

# Museu da Marioneta in Lisbon, Portugal

Subhasis Neogi

### Museu da Marioneta: Lisbon's Living Stage of Puppetry

In the heart of Lisbon, inside the historic **Convento das Bernardas**, stands a museum where puppets speak every language—the **Museu da Marioneta**. Established in 2001, it is Portugal's only museum dedicated exclusively to puppetry, and it has become a vibrant hub for tradition, innovation, and international dialogue.

### A Global Collection

The museum's galleries are alive with figures from across the world. Portugal's own **Bonecos de Santo Aleixo**, rustic glove puppets from Alentejo, share space with Italy's **Pupi Siciliani**, England's comic **Punch & Judy**, and shadow puppets from Asia. Each puppet is more than an artifact—it is a storyteller, carrying myths, satire, and emotion across borders.

### Exhibitions That Move

Unlike static displays, the museum's exhibitions pulse with performance. Temporary showcases often highlight contemporary puppet theatre and animation. A recent highlight celebrated **60 years of Latvian animation puppets**, revealing the meticulous artistry behind Animācijas Brigāde studio. Collaborations with festivals such as **MONSTRA – Lisbon Animation Festival** ensure the museum remains a dynamic stage for global puppetry.

### Education at Its Core

The **Serviço Educativo** (Educational Service) is central to the museum's mission. Workshops invite children, families, and schools to make puppets, explore storytelling, and experiment with animation. Programs like **Ciclo de Expressões** foster collaboration between artists and educators, echoing the values of social-emotional learning that puppetry naturally embodies.

## Museu da Marioneta in Lisbon, Portugal

Subhasis Neogi

### Puppetry Without Borders

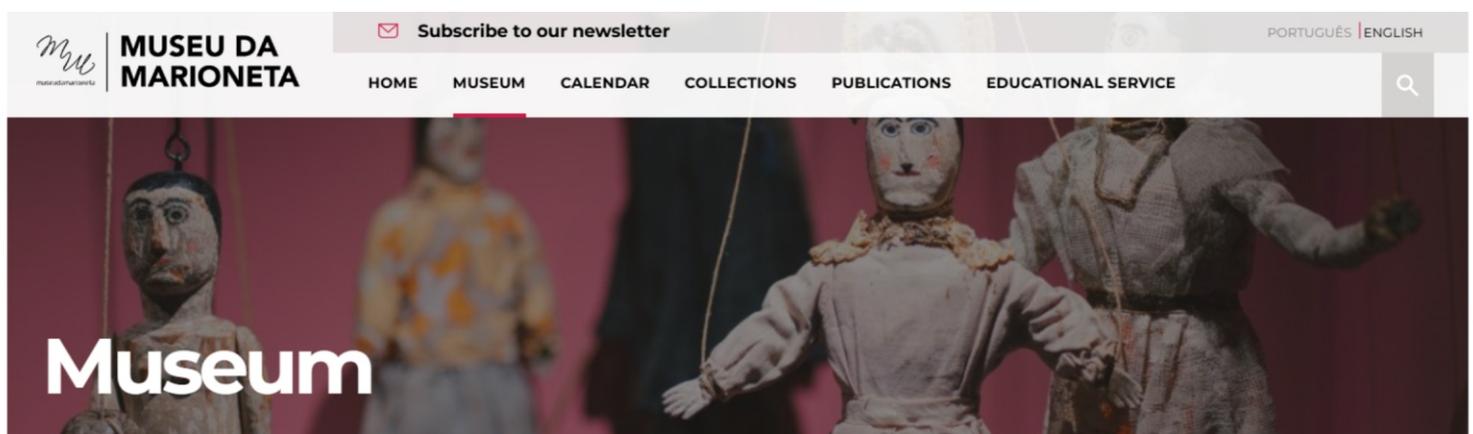
What makes Museu da Marioneta exceptional is its vision of puppetry as a **universal language**. Whether it is a leather shadow puppet from Java or a contemporary foam character from Portugal's Companhia de S. Lourenço, each figure is treated not just as an object but as a voice—a voice that once moved, spoke, and connected.

### Why It Matters

For puppeteers and educators in India, the museum offers both inspiration and invitation. It reminds us that puppetry is not confined to local stages—it belongs to the world. And it nudges us to ask: how might *Chekka Bommalata*, *Tolu Bommalatta*, or *Kathputli* find their place in such global conversations?

As *Puthalika Patrika* continues to document and amplify puppetry's educational and emotional power, the Museu da Marioneta stands as a vital ally. It shows us that puppetry is not just heritage—it is a living, breathing art that transcends language, borders, and time.

Reference- <https://www.museudamarioneta.pt/en/>



- > Mission
- > History
- > Location
- > Visit
- > Virtual Tour

In November 2001 Museu da Marioneta relocated at the Convento das Bernardas. It is the first and only Portuguese museum solely dedicated to the interpretation and dissemination of the history of puppets and puppet theatres, featuring the history of this utmost fascinating art throughout the world, the different types of puppets and the various approaches they allow, focusing on the Portuguese puppets.

The museum's collection has evolved progressively, depicting the different theatrical forms that derive from ancient traditions or from modern artistic pursuits, exploring new forms, new materials, and new techniques. This development was possible due to the help and support of various people, authors, collectors and puppeteers who joined us in this project, giving their inestimable contribution and assets. The Museum wishes to acknowledge their outstanding support.

In the beginning our focus was put upon the national universe, and we are deeply proud to feature one of the most significant and complete collections of Portuguese traditional puppets.

SHARE



# Indian Puppetry

## Kathputli and the Question of Representation

Padmini Rangarajan



When people think of “Indian puppetry,” the image that most often comes to mind is the brightly dressed marionette of Rajasthan—the **Kathputli**. Over time, Kathputli has become shorthand for the entire puppetry heritage of India. But this is a myth. India's puppetry is far richer, more diverse, and more regionally rooted than the single string of Rajasthan.

### Why Kathputli Became the Face

Kathputli's dominance has historical reasons:

- **Mobility of the Bhats:** The hereditary puppeteers traveled widely, performing in village squares, fairs, and later tourist circuits.
- **Visual appeal:** Bright costumes, painted faces, and dramatic movements made Kathputli instantly memorable.

# Indian Puppetry

## Kathputli and the Question of Representation

Padmini Rangarajan



- **Tourism promotion:** Rajasthan's strong tourism industry showcased Kathputli as a cultural symbol, while other states did not invest equally in promoting their puppetry traditions.

### Pros of Kathputli's Popularity

- Keeps puppetry visible in public imagination.
- Provides livelihood for Bhats, especially with new adaptations like **giant Kathputlis** for weddings and parties.
- Serves as an accessible entry point for audiences unfamiliar with puppetry.

### Cons and Criticism

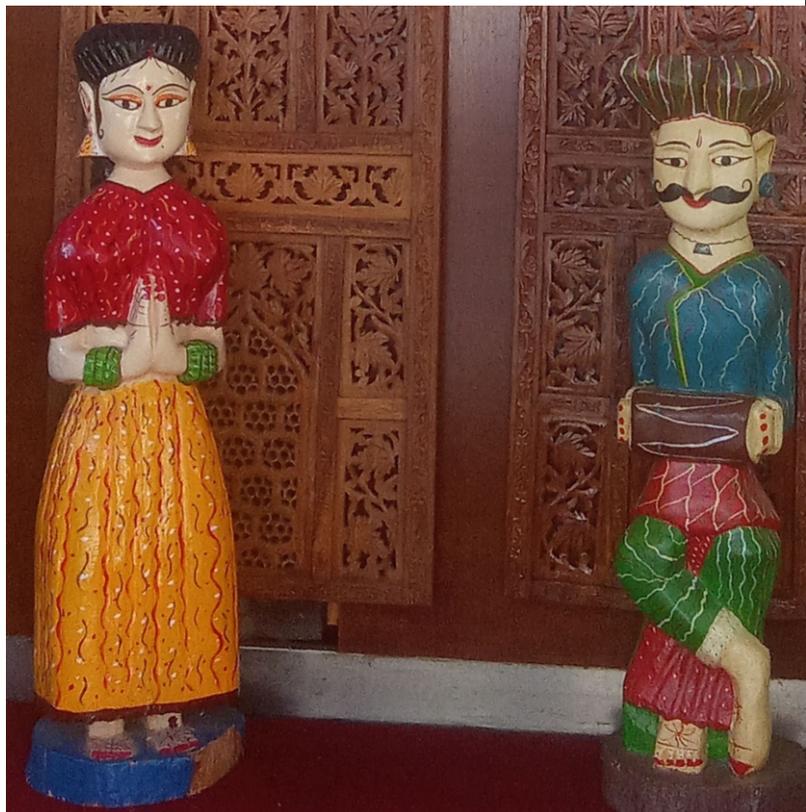
- **Spectacle over storytelling:** Giant Kathputlis at weddings entertains pure filmy style but rarely narrate folk tales or social satire.

# Indian Puppetry

## Kathputli and the Question of Representation

Padmini Rangarajan

- **Overshadowing diversity:** Other traditions—Telangana's *Chekka Bommalata*, Tamil Nadu's string puppetry and *Thol Bommalattam*, Maharashtra's *Kalasuktri Bahulya*, Assam's marionettes, Manipur's ritual puppetry—remain overlooked.
- **Cultural imbalance:** Equating Kathputli with “Indian puppetry” erases the richness of regional forms.



### The Beauty of Other Traditions

- **Chekka Bommalata (Telangana):** Wooden puppets that clatter rhythmically, embodying rustic energy.
- **String Puppetry (Tamil Nadu & Assam):** Marionettes tied to temple traditions and folk storytelling.
- **Kalasuktri Bahulya (Maharashtra):** Puppets manipulated with a single thread, performed in village fairs.
- **Thol Bommalattam (Tamil Nadu):** Shadow puppetry blending ritual and performance.
- **Manipur's Ritual Puppetry:** Puppets used in ceremonial contexts, blending spirituality with artistry.

# Indian Puppetry

## Kathputli and the Question of Representation

Padmini Rangarajan



Each of these forms carries unique aesthetics, rhythms, and cultural meanings. Together, they form the true mosaic of Indian puppetry.

### Looking Ahead

Kathputli's visibility is both strength and limitation. It has kept puppetry alive in the public eye, but it has also narrowed the perception of what Indian puppetry is. Tourism has played a decisive role in promoting Kathputli, and this is a lesson: **other states must invest in showcasing their puppetry traditions** through festivals, museums, and cultural tourism. Kathputli may be the most recognized face of Indian puppetry, but it is not the only voice. To honour India's puppetry heritage, we must celebrate the diversity beyond Rajasthan's strings.

Photo Credits: Kalpana Theatres Jaipur



## Guest Artist of the Month

### Waste to Wonder: A Masterpiece

#### Mrs. Sushma Sanwal

This remarkable artwork, created by **Mrs. Sushma Sanwal**, beautifully demonstrates how creativity can transform the ordinary into something extraordinary. Mrs. Sanwal holds a special place in the world of recycled art as the **first Indian woman student of Nek Chand**, the visionary artist and creator of the famous Rock Garden of Chandigarh. Inspired by his philosophy of turning discarded materials into meaningful art, she continues to carry forward the spirit of sustainability through her own unique creations.

The piece titled **"Waste to Wonder"** is a vibrant decorative display that celebrates the idea that nothing is truly

useless when seen through the lens of imagination. Every component of this artwork has been thoughtfully crafted from **waste, recycled, and discarded materials**, proving that beauty can emerge from the most unexpected sources.

At the heart of the artwork lies a **circular base**, ingeniously made from a **reused dry fruits tray**, giving the structure both stability and an elegant frame. The **decorative borders** surrounding the base are formed using **old embellishments and recycled decorative elements**, which add texture, color, and charm to the composition.

The delightful **birds** featured in the design are **handcrafted from broken items and waste materials**, carefully shaped and arranged to bring life and movement to



## Guest Artist of the Month

### Waste to Wonder: A Masterpiece

**Mrs. Sushma Sanwal**

the artwork. Adding to the visual appeal are the graceful **peacocks**, creatively designed using **discarded cups and scrap pieces**. Each piece has been meticulously painted and detailed, turning simple waste into vibrant figures full of character.

To enhance the overall beauty, **feathers, beads, and leftover craft materials** have been artistically repurposed, creating intricate patterns and delicate highlights throughout the piece. These small details demonstrate the thoughtful craftsmanship and patience involved in bringing the artwork to life.

What makes this creation truly special is the philosophy behind it. **Objects that would normally be thrown away have been given a second life**, transformed into something artistic, meaningful, and inspiring.

This masterpiece perfectly embodies the spirit of **"Best Out of Waste,"** showing that with creativity, care, and imagination, even the simplest discarded objects can become works of art.

It stands as a beautiful reminder that **art and sustainability can go hand in hand**, turning waste into wonder and inspiring others to see possibilities where they once saw nothing.



# Puppetry news March 2026

Sphoorthi Theatre



### **Shadow puppetry reflects lessons on human nature**

The Borneo Post (Sarawak)

8 Mar 2026

KUALA LUMPUR: Beyond the silhouettes of puppets moving across a white screen and the casual dialogue that draws laughter, the art of 'wayang kulit' carries profound lessons about human nature. According to expert Che Mohd Nasir Yusoff, every character in Kelantan wayang kulit is created with its own meaning, representing the many facets of human behaviour closely tied to everyday life. "These characters are not merely there to bring stories to life. They reflect wisdom, arrogance, weakness and the conflicts we experience daily," he said. Che Mohd Nasir was speaking to Bernama after the 'Animation Character Design Masterclass: Reimagining Kelantan Wayang Kulit Characters', held in conjunction with the 'Titih Pusaka Festival 2026'

# Puppetry news March 2026

### Sphoorthi Theatre

organised by the National Academy of Arts, Culture and Heritage (Aswara) here recently. Better known as 'Pak Nasir', he said the narrative structure of Kelantan wayang kulit was built around key characters such as 'Sri Rama', 'Siti Dewi', 'Laksamana' and 'Rawana', which formed the foundation of the storytelling. He said the arrangement of these characters would ensure that the story could be conveyed clearly to the audience. "This structure keeps the narrative balanced. It helps the storyteller deliver conflicts and messages without needing direct explanations," he said. Pak Nasir, also a lecturer and wayang kulit 'adiguru' (grandmaster) at Aswara's Centre for Traditional Performing Arts, said that through these portrayals, audiences were able to grasp the wide range of emotions and human traits presented throughout the performance. "Audiences learn to understand emotions such as anger, patience, greed or compassion through the characters. It is subtle education," said Pak Nasir, who was exposed to traditional Malay arts from a young age. He added that the role of the 'dalang' (puppet master) went beyond manipulating puppets and delivering dialogues, encompassing the structuring of the storyline and the conveyance of messages to the audience. "The 'dalang' is not merely an entertainer. He arranges the story and offers advice, but in a relaxed manner so that audiences reflect without feeling pressured," he said.

A former student of National Arts Laureate, the late Hamzah Awang Hamat, Pak Nasir said wayang kulit had long functioned as a form of entertainment that could also impart messages and moral lessons to society. Addressing current challenges, he said the art form might risk losing valuable knowledge if transmission was not carried out systematically, and if it continued to rely solely on memorisation and oral delivery. "If it is not recorded and organised, much knowledge can be lost. "That is why knowledge transfer must be done systematically," said Pak Nasir, who had performed overseas in countries including China, Spain, Indonesia, the US, Singapore, Geneva, Japan, Canada, Germany and Australia. — Bernama

Link: <https://www.pressreader.com/malaysia/the-borneo-post/20260308/281908779641881>

# Puppetry news March 2026

Sphoorthi Theatre



### **Women's Day 2026: Chhattisgarh's First Woman Ventriloquist Wants To Wean Children Away From Mobile Phone Addiction**

*Dr Mitali Khodiyar has been reaching out to the children, telling stories through her Ventrilo doll Chhakku*

By [ETV Bharat English Team](#)

Published : March 8, 2026 at 6:08 AM IST

**Raipur:** Besides her contributions in the field of education and art, Dr Mitali Khodiyar stands out as Chhattisgarh's first female ventriloquist. She has been working to raise awareness amongst her students through the artform of puppetry.

Apart from teaching the children at the Brighton International School, Dr. Mitali also holds online classes in Hindi for foreigners that are eager to learn about India. She has also been featured in radio programmes abroad.

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### Sphoorthi Theatre

She related that her art is a tool that is proving to be effective in weaning the children away from the addiction of mobile phones. She disclosed that puppetry is very popular abroad.

Talking to ETV Bharat, she said, "I help those working in the hotel industry as well as some bloggers and filmmakers who want their work promoted in Hindi. Many foreign YouTubers come to India and want to learn about, talk to and meet Indian people. Foreigners are quite aware of Indian culture and want to learn Hindi. I've been involved in this for the last eight years besides being a Hindi teacher in school."

Talking about her response to the mobile addiction of children she said, "I noticed that they listened to stories very attentively when I taught. I found out that they spent five to six hours on their phones."

Feeling that she should work on getting them away from mobile phones, she learnt storytelling skills offline from North America becoming a certified storyteller.

"After learning the nuances of storytelling, I started telling stories to the children in the villages through my puppets," she disclosed while stating that her emphasis is to rekindle imagination among the children.

She has been using a Ventro doll named Chhakku which was her nickname as a child. "I wanted to see my childhood through the doll. When I tell a story, Chhakku also tells it with me. Chhakku advises children to stay away from mobile phones. Children often don't listen to their parents or their teachers but they look up to the doll with which they have been playing since childhood. I have found that children believe what Chhakku is saying," she explained.

She related that puppetry became a tool of instruction for her when she was taking online classes and found that the children would mute their devices and move away.

"I wondered what to do to attract their attention, and I made eyes and a nose on a

# Puppetry news March 2026

### Sphoorthi Theatre

small purse and used it as a medium to reach out to the children who became attentive," she shared while stating that the school Principal was impressed with the innovation. She started practicing with puppets and ordered a puppet from the US to reach out to the children.

Sharing her broadcast on Mix Cloud London Radio some years ago, Dr. Mitali said that the radio station solicited stories and sent one about the forests of Chhattisgarh which was accepted and aired.

When asked about the puppetry and ventriloquism practiced by her, she shared, "People teach puppetry through small puppets. We see string puppets in Rajasthan all the time. But this art of ventriloquism is more popular abroad. None exists in Chhattisgarh. Ventriloquism is more popular abroad and is related to magic. Magicians used to do this for entertainment in the past. I felt this art should be introduced in Chhattisgarh as well."

She said that giving sound to the Ventro doll is challenging because sounds are made from human throats. "We don't move our lips, making it seem as if we're not speaking. The puppet is completely inanimate. We have to bring it to life. Whenever the puppet speaks, we have to imitate it in perfect harmony. What we're saying, how the puppet moves its hands, is a very difficult task. To master this art, we need four to five hours of practice," she shared.

Her message for the women on the occasion of the International Women's Day is to be bold and have the courage to call out whatever is wrong. "Have the courage to showcase your talent. The one who is more courageous has a better destiny," she underlined.

<https://www.etvbharat.com/en/state/first-woman-ventriloquist-of-chhattisgarh-wants-to-wean-children-away-from-mobile-phone-addiction-enn26030502368>

Puppetry news March 2026

Sphoorthi Theatre

Deccan Herald - 06/03/2026

# Strings attached: Puppet theatre is seeing a revival

**Seasoned puppeteers in Bengaluru are reporting an increase in demand for shows and workshops**

RASHMI RAJAGOPAL  
TEAM METROLIFE

The artform of puppetry is seeing a resurgence in Bengaluru. Puppeteers who have been practising the art for decades note that demand for shows and workshops has increased, as has the number of artistes taking it up.

In January this year, Dhaatu Puppet Theatre held their annual Dhaatu International Puppet Festival at Mandala Cultural Centre, Talaghattapura. Anupama Hoskere, director, shares that about 16 teams from across Karnataka participated in the event. "Earlier, we were lucky to get even five teams together," she explains.

M R Srinivas, director of Rangaputhali Puppeteers, Banashankari has also witnessed an increase in the number of shows his troupe does. "We have also been training more students. About 80 students are trained every year. Ten to 15 years ago, we would get less than 30 enrolments," he shares.

Rangaputhali also does experimental performances, where the stories are not based on epics. "We have done performances based on Ambedkar in the past," he says.

Traditional rod and string puppets made with wood are 2.5 to 3 feet in height and weigh 10-12 kg. Contemporary puppets, made with paper mache or sawdust weigh about 6-7 kg, and are easier to handle.

This has made it more appealing for schoolchildren to take up the art, he notes, and adds that they conduct puppet workshops in multiple schools. "Until five years ago, we were making 20 puppets a year. Now we make about 60-70 of the paper mache puppets



A string puppet performance at the Dhaatu International Puppet Festival which concluded in January.

based on demand," he tells *Metrolife*.

### Shorter courses

Anupama points out that there is a lot more awareness about puppetry and its various forms these days. "Sometimes we get called to malls to perform and we always draw a crowd. Bengalureans lap up all cultural events," she says. While one had to finish a 6- to 7-year course earlier, now courses are for a one-year duration. "I am not sure if one year of training is enough. So I am pushing for at least an 18-month course," she explains.

Currently Bengaluru has about five puppet troupes, who specialise in rod and string puppets. Shadow puppets, tammayya bombe (finger puppets), chinni aata (hand puppets), keelu bombe (jointed puppets) and Yakshagana bombe are some of the other forms popular across Karnataka. "Each puppet is used for a different purpose. Finger puppets are used for entertainment and epic stories, for instance. Rod and string puppets, on the other hand, are used for a full theatre performance and involve

dance, music and dialogues," she shares.

### Contemporary themes

Puppetree was started by theatre artiste Anvitha Prasad in 2017. Her troupe performs about 4-5 shows a month. Puppetree specialises in marionette (string puppets) and bunraku. Bunraku is a form of Japanese puppetry where one puppet is controlled by three people and is performed over a tabletop. "We typically tackle contemporary issues like anxiety, stress or the importance of kindness towards animals. I felt Bengaluru needed a puppet theatre that focused on subjects that were not epics," shares Anvitha, who also conducts daily puppetry classes at a university.

Both Anvitha and Anupama have seen wider acceptance of the art-

form. However, Anupama believes that there is a need for a state-funded puppet theatre performance space in Bengaluru. "I think the city deserves a space dedicated solely to puppet theatre," she says.

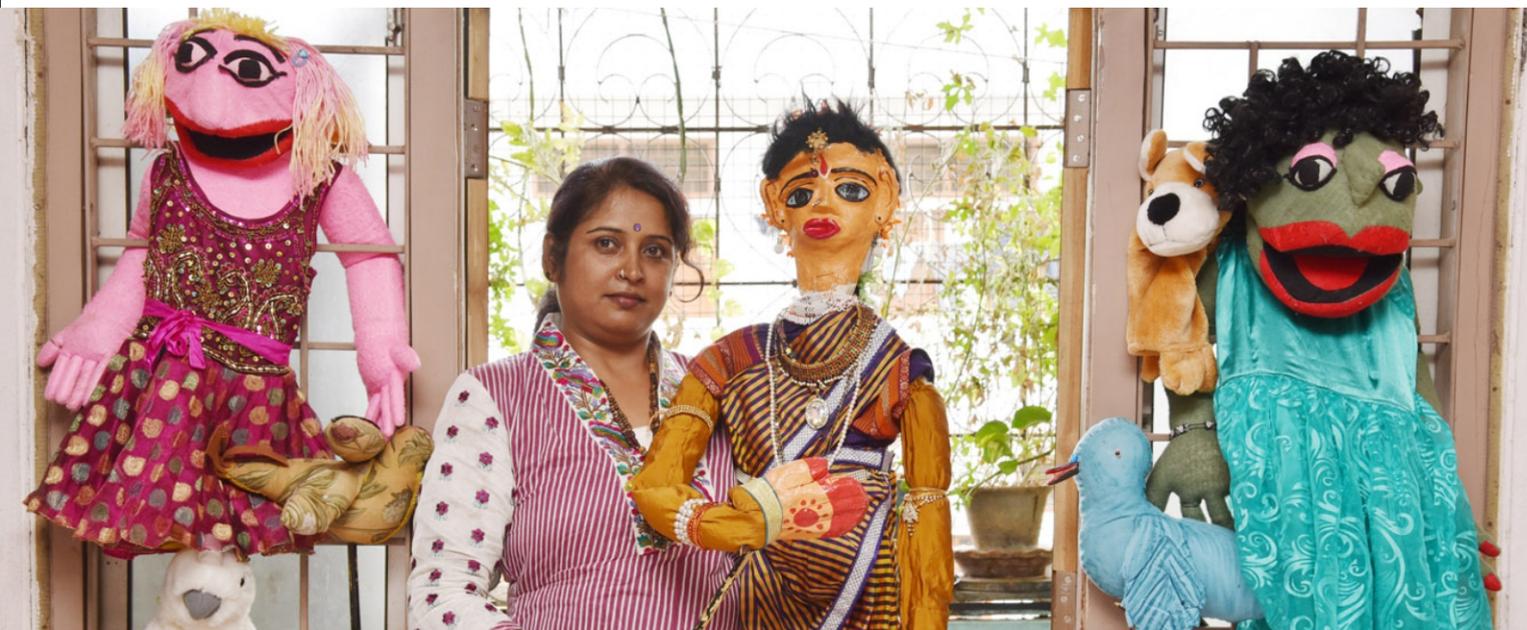
### WHERE TO LEARN

Dhaatu Puppet Theatre:  
98861 93999  
Rangaputhali  
Puppeteers: 99001 14664  
Puppetree: 91136 09785

## About Puppets:

# Active Puppeteers of India

Dr. Arun Bansal



India has a rich tradition of puppetry, and there are several active puppeteers who continue to contribute to the art form in the country. Here are a few notable contemporary puppeteers from India:

1. **Dadi Pudumjee:** Dadi Pudumjee is a renowned puppeteer and founder of The Ishara Puppet Theatre Trust in New Delhi. He is known for his innovative puppetry productions that blend traditional Indian puppetry styles with contemporary themes.
2. **Anurupa Roy:** Anurupa Roy is a puppeteer and founder of the Katkatha Puppet Arts Trust in New Delhi. She is known for her socially relevant puppetry performances that address issues such as gender inequality, environmental conservation, and human rights.
3. **Purva Naresh:** Purva Naresh is a playwright, director, and puppeteer known for her work with puppetry and theater. She has created and directed puppetry productions for both children and adults, exploring themes of mythology, folklore, and contemporary society.
4. **Sudip Gupta:** Sudip Gupta is a puppeteer and founder of The Puppet Studio in Kolkata. He specializes in traditional Indian puppetry forms such as string puppetry (Kathputli) and shadow puppetry (Tholpavakoothu), and he has performed extensively both in India and internationally.

## About Puppets:

# Active Puppeteers of India

Dr. Arun Bansal



5. **Pervez Siddiqui:** Pervez Siddiqui is a puppeteer and founder of the Ishara Puppet Theatre Dastangoi in Mumbai. He is known for his innovative approach to puppetry, combining traditional puppetry techniques with multimedia elements to create visually stunning performances.
6. **Varun Narain:** Varun Narain is a puppeteer and founder of the Puppetica Puppet Theatre in Bengaluru. He specializes in hand puppetry (Glove Puppetry) and has created numerous puppetry productions for children that entertain and educate audiences about Indian culture and heritage.

## About Puppets:

# Active Puppeteers of India

### Dr. Arun Bansal

7. **Rajiv Krishnan:** Rajiv Krishnan is a puppeteer and founder of the Visual Respiration Puppet Company in Chennai. He is known for his visually striking puppetry performances that explore themes of identity, memory, and storytelling.
8. **Meena Naik:** Meena Naik is a puppeteer and puppet maker based in Mumbai. She is known for her intricate and expressive puppet designs, as well as her work in using puppetry as a tool for education and empowerment.
9. **Ramdas Padhye:** Ramdas Padhye is a veteran ventriloquist and puppeteer known for his entertaining puppetry performances on stage and television. He has been instrumental in popularizing ventriloquism and puppetry as forms of entertainment in India.
10. **Perun Devi:** Perun Devi is a traditional puppeteer from Rajasthan, known for her expertise in the ancient art of Kathputli puppetry. She continues to perform and preserve this traditional puppetry form, which has been passed down through generations in her family.

### 11. **Subhasis Guha Neogi:**

A Nek Chand Awardee in 2015 & SODEFA S Sobha Singh Awardee 2022. An animator and Professor by profession but a passionate Puppeteer. He has been mentored by Big Names of the World of Theatre and Puppetry.

His mentors of Puppetry are Padmashree Dadi Pudumjee, Padmashree Suresh Dutta, Sampa Ghosh, Anurupa Roy & Ranjana Pande.

His mentors of various forms of Theatre are Padmashree Jogesh Dutta, Padmashree Niranjana Goswami, Mahesh Janve, Dipendra Sengupta and K D Chatterjee.

He along with his wife Anupama Neogi founded Putul Nacher Ashor (PNA) The Puppet Theatre Chandigarh. Being the President of the organisation, he feels it's the responsibility of every artist to do something for the society.

### 12. **Padmini Rangarajan**

Veteran of decades, Ms Padmini is a puppeteer, storyteller, lecturer, presenter,

## About Puppets:

# Active Puppeteers of India

### Dr. Arun Bansal

therapeutic puppeteer, and educator in the field of academia. She holds an M.Phil. in Sociology from Dr. B.R. Ambedkar Open University in Hyderabad, a postgraduate degree in social work from Karnatak University in Dharwad, and a postgraduate diploma in women's studies from the same institution. Postgraduate Diploma in Puppet Therapy. Her speciality includes puppetry, storytelling, folklore, sociology, and education, and she does independent study in these fields.

From 2005 to March 2010, she taught at the Vivekananda Institute of Languages in Ramakrishna Math, Hyderabad, where she lectured in basic Chinese Mandarin and conversational English. From 2003 until 2010, she acted as a resource individual for The Hindu's Newspaper in Education (NIE) program. She has provided extensive technical help to numerous voluntary organisations and NGOs engaged in the fields of education, girl child advocacy, and human rights.

She has a passion, a vision, and a commitment to initiating radical changes in educational processes, aimed at conveying our cultural heritage to future generations. She is a director and a key figure in the organization's founding, having played a crucial role in its efforts to achieve its goals through the collaborative use of theatrical techniques, narrative storytelling, and puppetry in educational contexts, collectively termed "educational puppetry."

These are just a few examples of active puppeteers who are contributing to the vibrant puppetry scene in India. There are many more talented puppeteers across the country, each bringing their own unique perspective and creativity to the art form.



# Puppetry in the Age of Reels

Dr Anirudh Srinivasan



## Puppetry in the Age of Reels

Once upon a time, audiences gathered under the stars, waiting patiently for the puppet stage to light up. Stories unfolded slowly—comic narrators teased, shadows danced, morals revealed themselves only after long arcs of dialogue. Today, the curtain rises with a swipe of a finger. A reel begins, lasts thirty seconds, and vanishes into the scroll.

## The Merits: A Wider Stage

For puppeteers, this new stage is both surprising and generous. A short clip of a Tholubommatala comic scene can travel from Telangana to Tokyo in an instant. A glove puppet's witty gesture can amuse a teenager in Berlin who has never seen a live show.

In India, **Maharashtra's leather shadow puppeteers**, **Tripura's rod puppet artists**, and even **Sphoorthi Theatre in Telangana** have begun using Instagram reels to share educational puppet performances. These clips introduce folk traditions to urban audiences who may never attend a live show, while also sparking curiosity among children and educators. Globally, companies like **Figli d'Arte Cuticchio** in

# Puppetry in the Age of Reels

**Dr Anirudh Srinivasan**

Italy condense marionette battles into bite-sized reels, and **Katkatha Puppet Arts Trust** in Delhi posts behind-the-scenes glimpses of puppet-making, drawing young followers into workshops.

### **The Demerits: Depth Lost in the Scroll**

But brevity has its price. Puppetry is not only about laughter—it is about patience, suspense, and the slow weaving of wisdom. A reel cannot hold the layered humour of a Koyya Bommalata narrator or the moral journey of a wayang kulit epic. Algorithms reward quick laughs, not lingering silences. Puppeteers risk trimming their art to fit trends, losing the richness of tradition in the chase for visibility.

In Indonesia, **wayang kulit masters** have posted short clips of shadow fights, but many lament that audiences only watch the “action moments” and skip the philosophical dialogues that are the soul of the tradition.

### **The Time Factor: Why Long Plays Struggle**

Audiences today are conditioned by the attention economy. They multitask, scroll, and consume content in fragments. The two-hour puppet play feels daunting when a thirty-second clip promises instant amusement. This is not a failure of puppetry—it is a shift in viewing habits.

Yet, puppeteers can adapt. In Kerala, **Pavakathakali performers** have begun releasing serialized reels—each clip a bead in a necklace, together forming a digital epic. In Maharashtra and Tripura, artists experiment with short educational skits, while Sphoorthi Theatre uses reels to highlight puppetry's role in classrooms, blending tradition with pedagogy. Globally, the **Chicago International Puppet Theater Festival** experimented with “micro-performances” online, and announcements from UNIMA show how reels can serve both as performance teasers and as gateways to deeper engagement offering audiences a taste of diverse traditions in short bursts, while inviting them to attend longer shows in person.

## Education of the Month

# Puppetry in the Age of Reels

Dr Anirudh Srinivasan



### **A Benefit for Traditional Puppeteers**

For Indian puppeteers, reels offer a lifeline. A shadow puppet performance once confined to temple courtyards can now find admirers in urban living rooms. For global artists—from Japanese bunraku masters to African string puppeteers—short clips showcase craftsmanship, backstage artistry, and comic improvisations, drawing new audiences and even new patrons. Visibility brings workshops, collaborations, and financial support. In this way, reels do not replace tradition—they extend it.

### **Closing Reflection**

The puppet stage has always adapted: from village squares to proscenium theatres, from oil lamps to electric lights. Now, it adapts again—to glowing screens in our palms. Reels may be short, but they carry echoes of long traditions. In every swipe, a curtain rises; in every clip, a story survives. Puppetry, ancient yet agile, proves once more that it belongs wherever audiences gather—even in the fleeting theatre of social media.

Art Teacher in School



Art in School Education



Ms. Puneet Madan

PNA theatre events

# Events of the Month

Mentor: Subhasis Neogi



The Ishara Puppet Theatre Trust



TEAMWORK  
CELEBRATING THE ARTS

PNA theatre events

## Events of the Month

Mentor: Subhasis Neogi

# THE RAINBOW FISH

Written by: Marcus Pfister

Directed by: Subhasis Neogi

On 17th Feb 2026 at 7:30 PM at  
Amphitheatre, India Habitat Center, Delhi  
at

# ISHARA

22<sup>nd</sup> INTERNATIONAL PUPPET THEATRE FESTIVAL

PNA theatre events

## Creativity



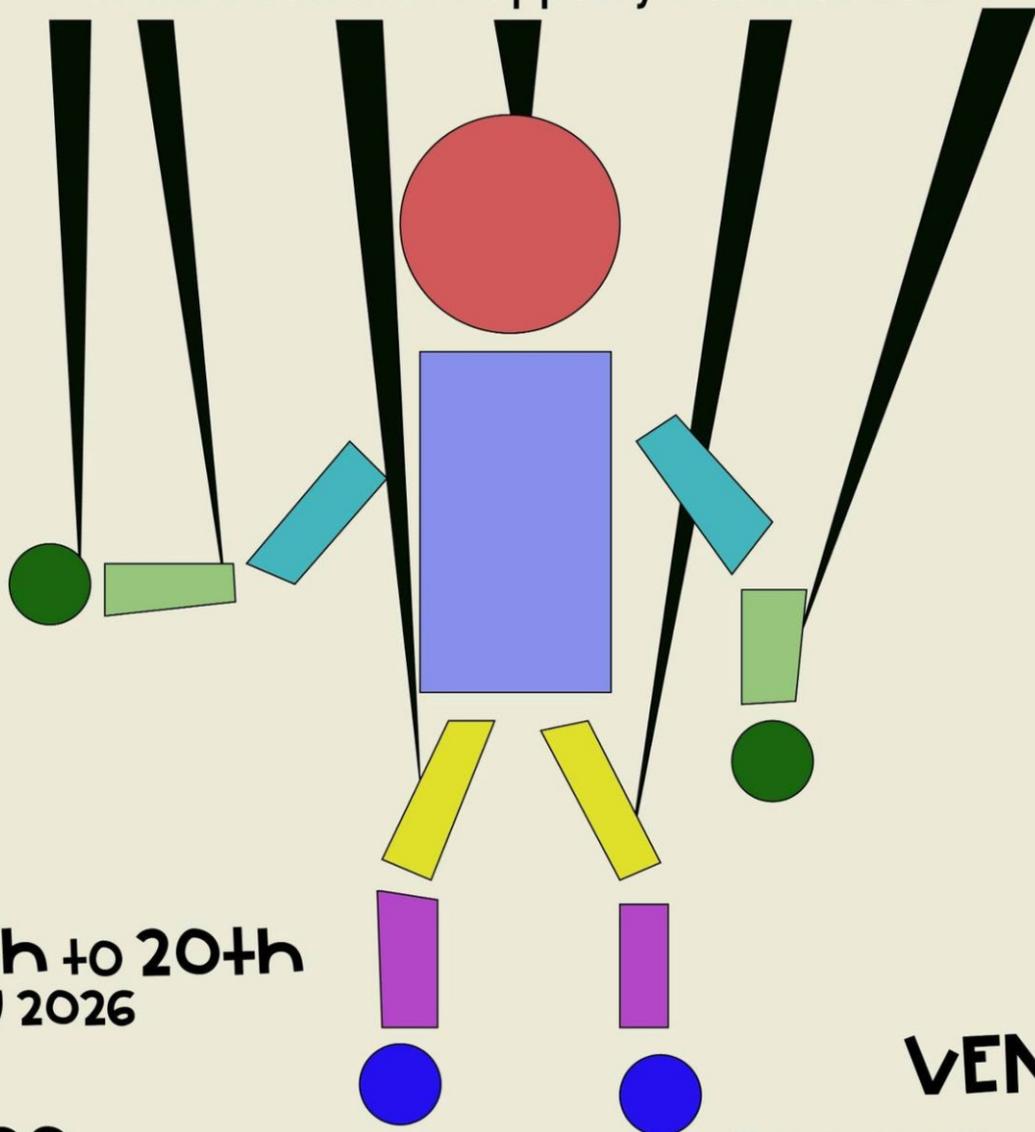


Department Of Cultural Affairs  
Chandigarh Administration



# puppet making **WORKSHOP & GIANT** puppet exhibition

at International Puppetry Festival 2026



from 16th to 20th  
February 2026

**TIMINGS:**

9 AM & 5 PM

Mentor: Subhasis Neogi

**VENUE:**

Tagore Theatre,  
Sector - 18,  
Chandigarh

PNA theatre events

**Creativity**



PNA theatre events

# Events of the Month

Mentor: Subhasis Neogi

TAKE THE  
CHANGING  
PUS

ROUTERS  
MOVING FORWARD  
ONE STEP UP FASHION LEADER  
MOVING FORWARD NEVER LOOK BACK  
BRONX USA

# Events of the Month

Mentor: Subhasis Neogi

SOCIETY FOR THE PROMOTION OF INDIAN CLASSICAL MUSIC AND CULTURE AMONGST YOUTH



## SPIC MACAY

49 years of excellence



### Intensives



**Kavita Dwibedi**  
(Odissi)  
11th Feb - 15th Feb  
6:30 pm - 8:00 pm  
(LH7)



**Subhasis Neogi**  
(Puppetry)  
11th Feb - 15th Feb  
6:30 pm - 8:00 pm  
(LH5)

### IISER Mohali Heritage Club

## Virasat 2026

### Heritage Walk



**Le Corbusier Centre**  
15th Feb

### Intensives



**Abdesh Kumar**  
(Madhubani Painting)  
12th Feb - 16th Feb  
6:30 pm - 8:00 pm  
(LH6)



**Ust. Wasifuddin Dagar**  
(Padma Shri)  
(Dhrupad)  
18th Feb - 22nd Feb  
6:30 pm - 8:00 pm  
(Music Room)

### Concerts



**Tarapada Rajak**  
(Purulia Chhau)  
17th Feb | 6:30 pm | LH7



**Abhishek Raghuram**  
(Carnatic Vocal)  
18th Feb | 6:30 pm | LH7



**Pt. Ronu Majumder**  
(Padma Shri)  
(Flute)  
19th Feb | 6:30 pm | LH7



**Ust. Wasifuddin Dagar**  
(Padma Shri)  
(Dhrupad)  
23rd Feb | 6:30 pm | LH7



**Pt. Rajendra Gangani**  
(Kathak)  
24th Feb | 6:30 pm | LH7

CONTACT: DEEP SEHGAL - +91 88602 26888 UDAY PRATAP SINGH - +91 89706 86524 VEDANSH GUPTA - +91 81759 44293



## Events of the Month

Mentor: Subhasis Neogi



# सिटी लाइफ 13-02-2026

## पपेट वर्कशॉप में सीखी पेपर कटिंग स्किल्स



### Workshop

चंडीगढ़ | सोसायटी फॉर द प्रमोशन ऑफ इंडियन क्लासिकल म्यूजिक एंड कल्चर अमंगस्ट यूथ (स्पिक मैके) द्वारा आईआईएसईआर, मोहाली हैरिटेज क्लब में आयोजित विरासत 2026 के तहत पपेट्री वर्कशॉप का आयोजन किया गया। जिसमें स्कूली बच्चों और उनके पेरेंट्स को पेपर कटिंग स्किल्स से जोड़ा गया। ये पांच दिवसीय वर्कशॉप है। इसमें प्रतिभागियों को पेपर कटिंग के बाद मास्क मेकिंग और पपेट मेकिंग के टिप्स दिए जाएंगे। इस वर्कशॉप को पीएनए पपेट थिएटर कंडक्ट कर रहा है। ये वर्कशॉप रोजाना शाम 6.30 बजे से 8.00 बजे तक होती है। एंट्री फ्री है।

### आयोजित होंगे ये कार्यक्रम भी

विरासत 2026 के तहत स्पिक मैके 15 फरवरी को ली कार्बूजिए सेंटर-19 में हैरिटेज वॉक, 15 फरवरी को ओडीसी नृत्यांगना कविता द्विवेदी की प्रस्तुति, 16 फरवरी तक मधुबनी पेंटिंग वर्कशॉप, 18 फरवरी को शास्त्रीय गायक अभिषेक रघुराम की प्रस्तुति, 19 फरवरी को पंडित रोणू मजूमदार, 23 फरवरी को उस्ताद वासिफुद्दीन डागर और 24 फरवरी को पंडित राजेंद्र गंगानी की कथक प्रस्तुति का आयोजन करेगा।



# पहला सीएसएनए अवार्ड कला और कलाकारों के नाम



विनोद पंवार ।



सुचित्रा मित्रा ।



रिंकू कालिया ।



डा. सुखमिंदर कौर



उमेश कांत ।

स्पाइस रिपोर्टर, चंडीगढ़ :  
चंडीगढ़ संगीत नाटक अकादमी  
की ओर से पहला सीएसएनए  
अवार्ड समारोह होने जा रहा है ।  
इसके बारे में सोमवार को  
सेक्टर-38 स्थित रानी लक्ष्मी  
बाई भवन में जानकारी दी  
अकादमी की चेयरपर्सन डा.  
सुखमिंदर कौर बराड़ ने अपनी  
टीम के साथ । इसके लिए चुना  
गया है कला के क्षेत्र में योगदान  
देने वालों को । सुखी बराड़ ने  
बताया कि पंजाब के राज्यपाल  
और चंडीगढ़ के प्रशासक गुलाब  
चंद कटारिया कलाकारों को  
अवार्ड देंगे । यह आयोजन इसी  
महीने होगा । लेकिन अभी  
तारीख और जगह का चयन  
नहीं हुआ है । पहला चंडीगढ़  
संगीत नाटक अकादमी कला  
प्रतिभा पुरस्कार-2024 के  
लिए 11 पुरस्कार दिए जाएंगे ।  
जो अलग- अलग कैटेगरी में  
है ।

## सीएसएनए कला प्रतिभा पुरस्कार इन्हें मिलेगा

● शास्त्रीय नृत्य के लिए सुचित्रा  
मित्रा, लोकनृत्य के लिए स्वर्ण सिंह  
चन्नी और कौरियोग्राफी के लिए  
तरसेम चंद कलहेरी को चुना गया  
है ।

● संगीत में लोकगीत के लिए डा  
सुखमिंदर कौर बराड़, शास्त्रीय  
गायन के लिए पंडित विनोद पंवार  
और लाइट म्यूजिक के लिए रिंकू  
कालिया को पुरस्कार मिलेगा ।

● रंगमंच के लिए उमेश कांत,  
अभिनय के लिए अभिषेक शर्मा और  
अलाइड एक्टिविटी के लिए शुभाशीष  
को चुना गया है ।

सीएसएनए कला विभूति और कला  
पारखी पुरस्कार के लिए इन्हें चुना

● कला विभूति पुरस्कार के लिए  
एसडी शर्मा को चुना गया । इन्हें  
लाइफ टाइम अचीवमेंट पुरस्कार  
मिलेगा ।

● कला पारखी पुरस्कार में आर्ट  
प्रमोटर अवार्ड प्राचीन कला केंद्र  
चंडीगढ़ को मिलेगा ।



अभिषेक शर्मा ।



शुभाशीष ।



एसडी शर्मा ।



स्वर्ण सिंह चन्नी ।



तरसेम चंद कलहेरी ।

**Congratulations and Celebrations**



**Annual Exhibition by Social Substance**



**Waste to Wealth 58300 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](mailto:puthalikapatrika@gmail.com)

The best six will be issued e-Certificate

**Final Submission Date: Mar 25, 2026**





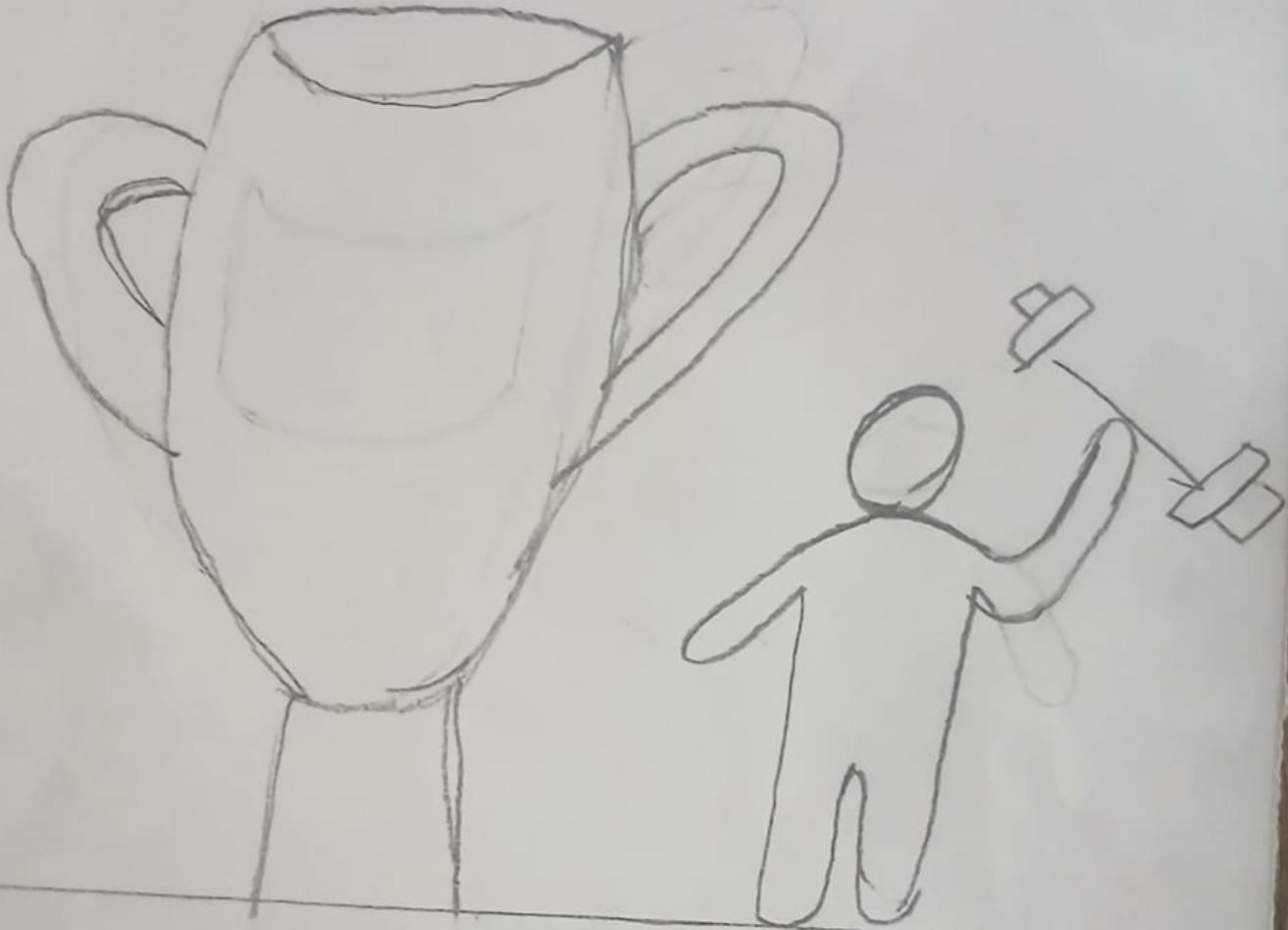
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**Parent's name - Vikas Gupta/Upasana Gupta**  
**Age - 10 yrs**  
**Class - 5th**  
**School - Carmel Convent School, Chandigarh**  
**Place/ State - Chandigarh**



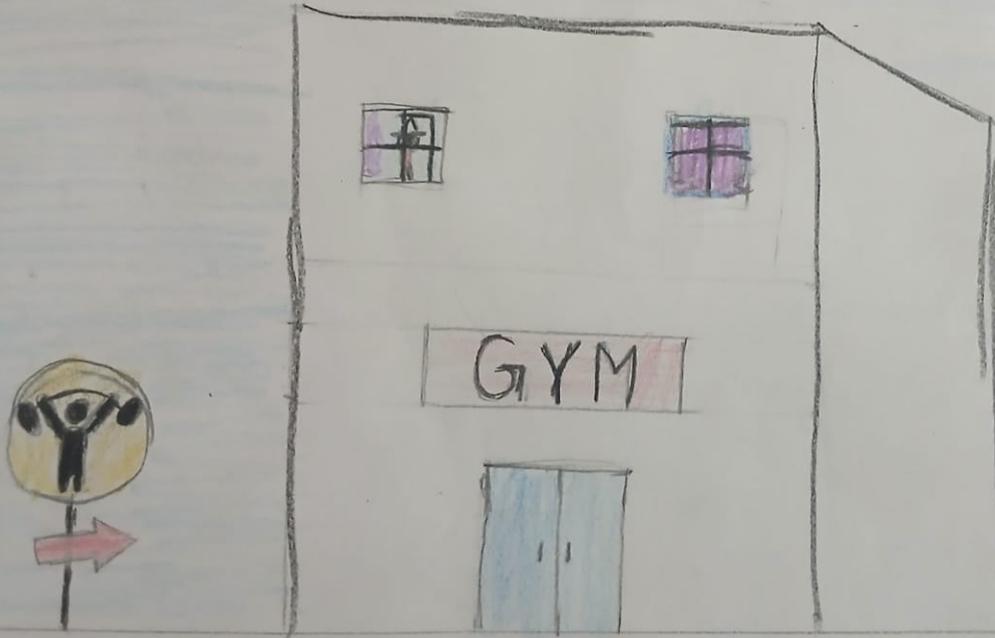
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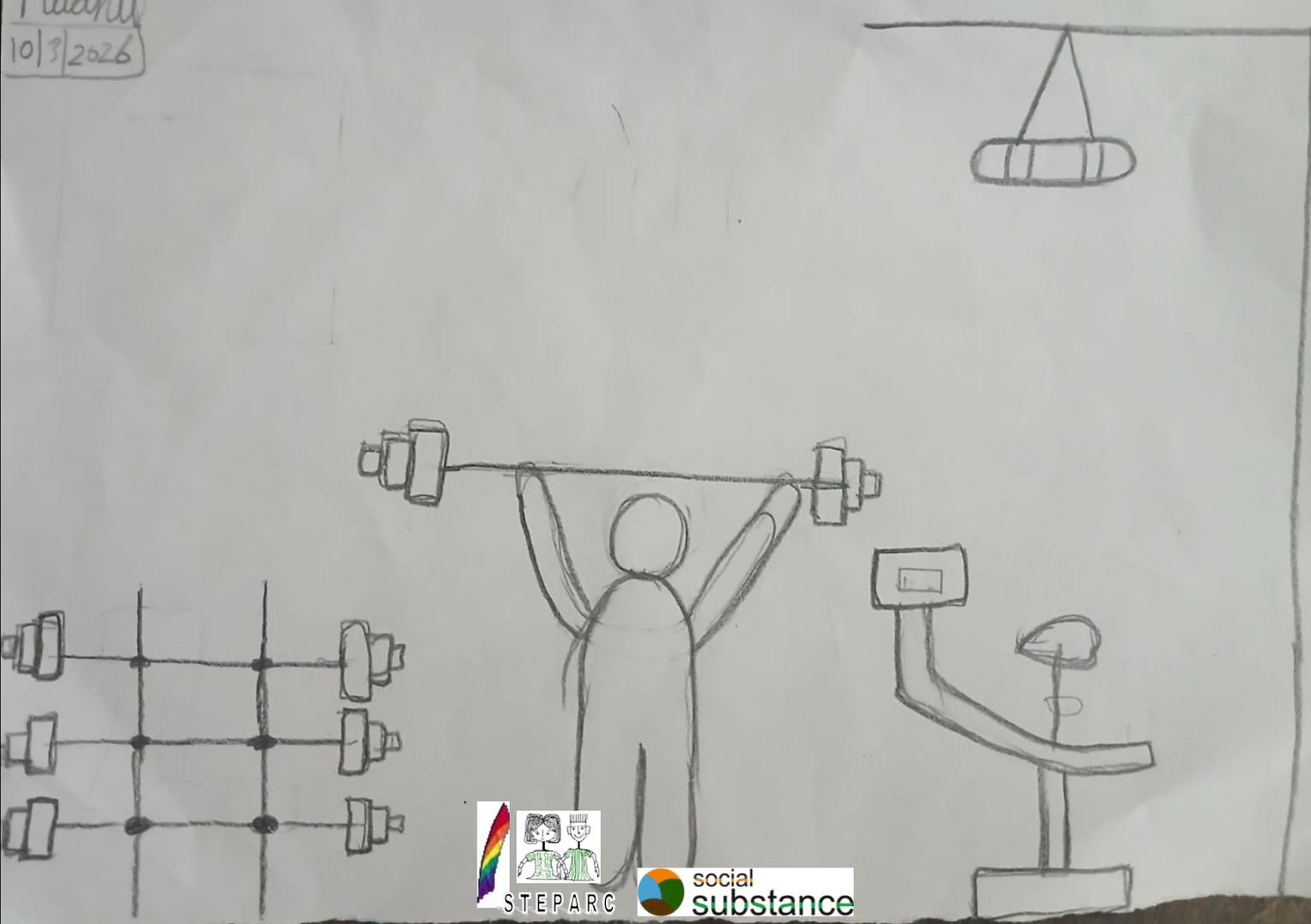
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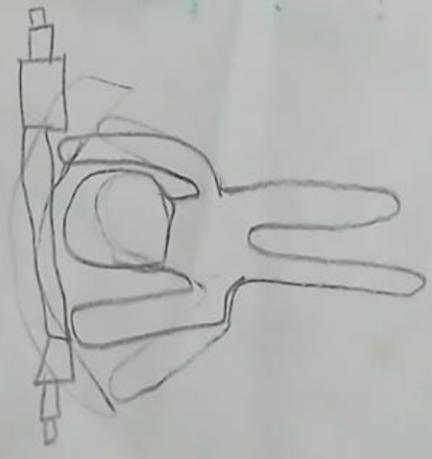
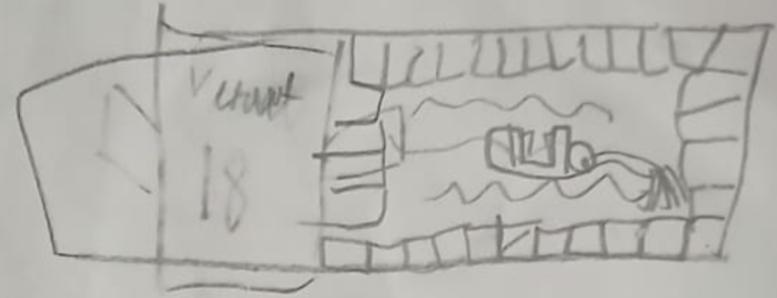
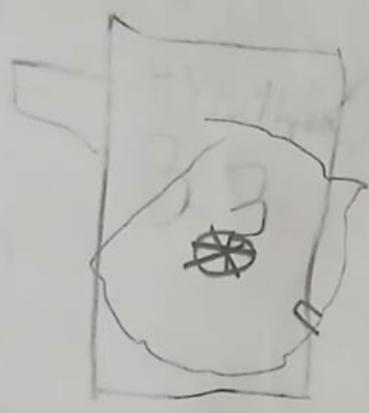
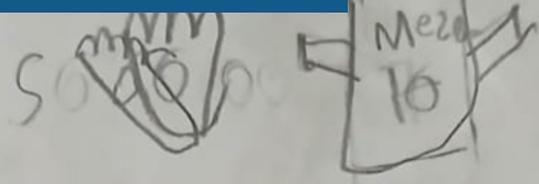
Avyuktha



Madhu  
10/3/2026

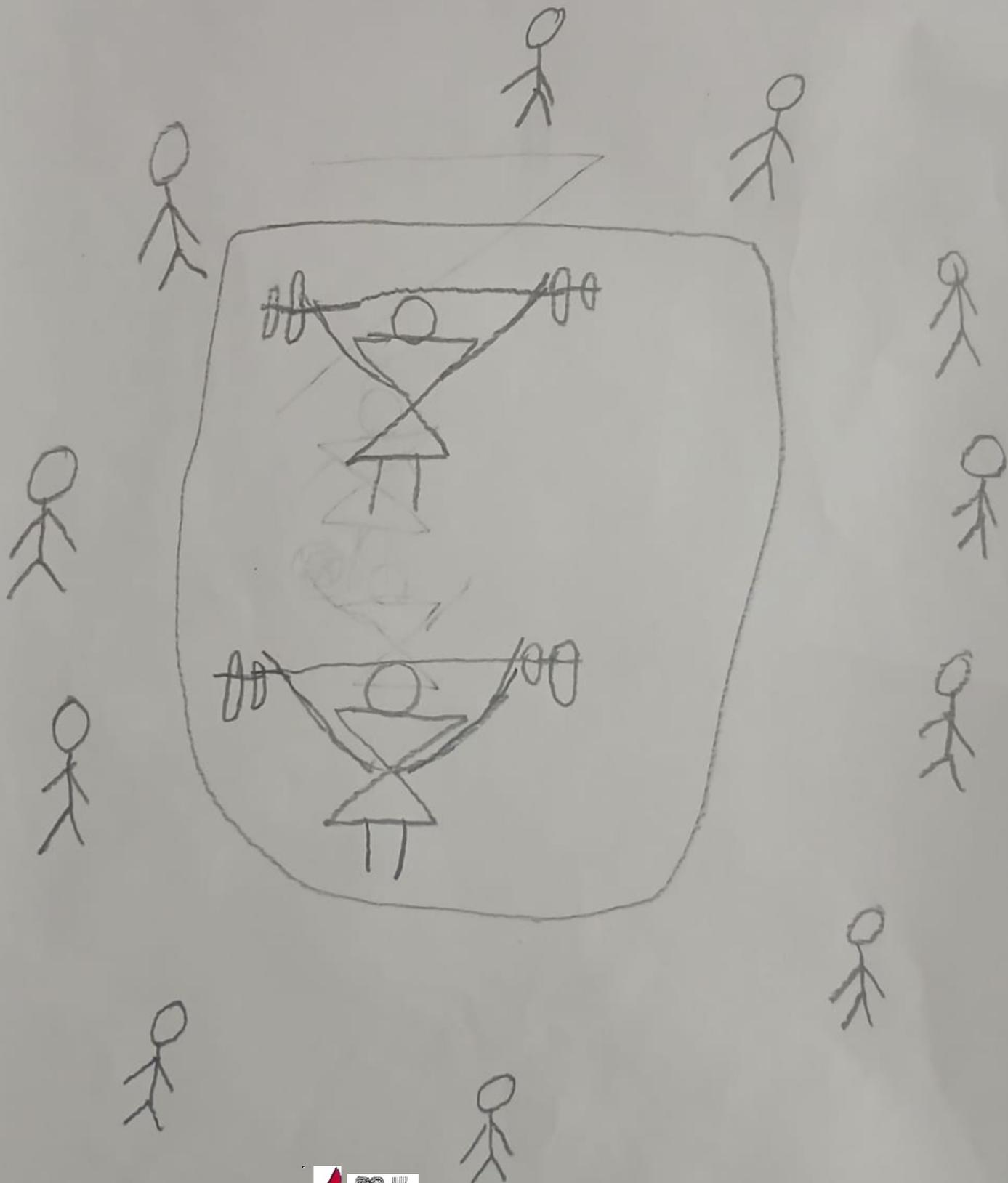


YUVAN



KEYAAN

10.03.20



abi

10/31



Date: 10/21/2026

REDAVISHA .NAME





name

Ali  
Shahid

Date

10/12/26

1<sup>st</sup> place

India

Second  
place

AUS

3<sup>rd</sup> place

New  
zealand  
-d.

Sports  
day

2026  
World  
cup

Sports Day

T20 World Cup 2026 Shraman

INDIA

The Player of the Series

WON

The best batter

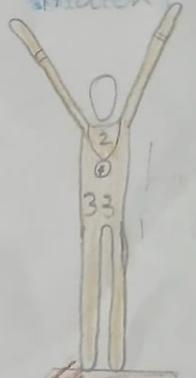


Ishan Kishan



Sanju Samson

Player of the Match



Harjiv Pandiya

Peemesh

10/3/2026



Krishak

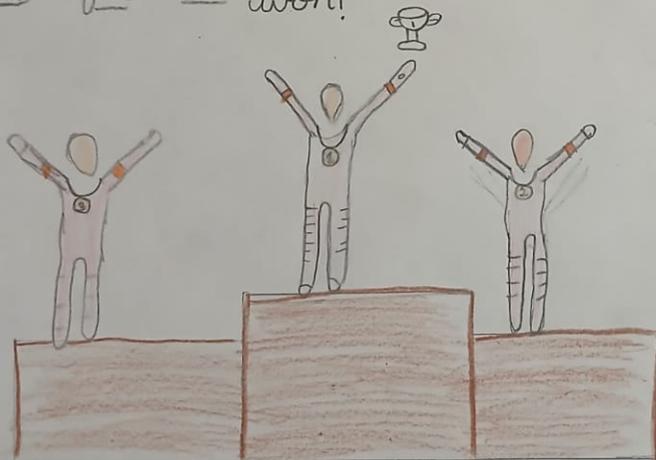
Never give up your hope!

It is not about losing or winning  
it is about to have fun.

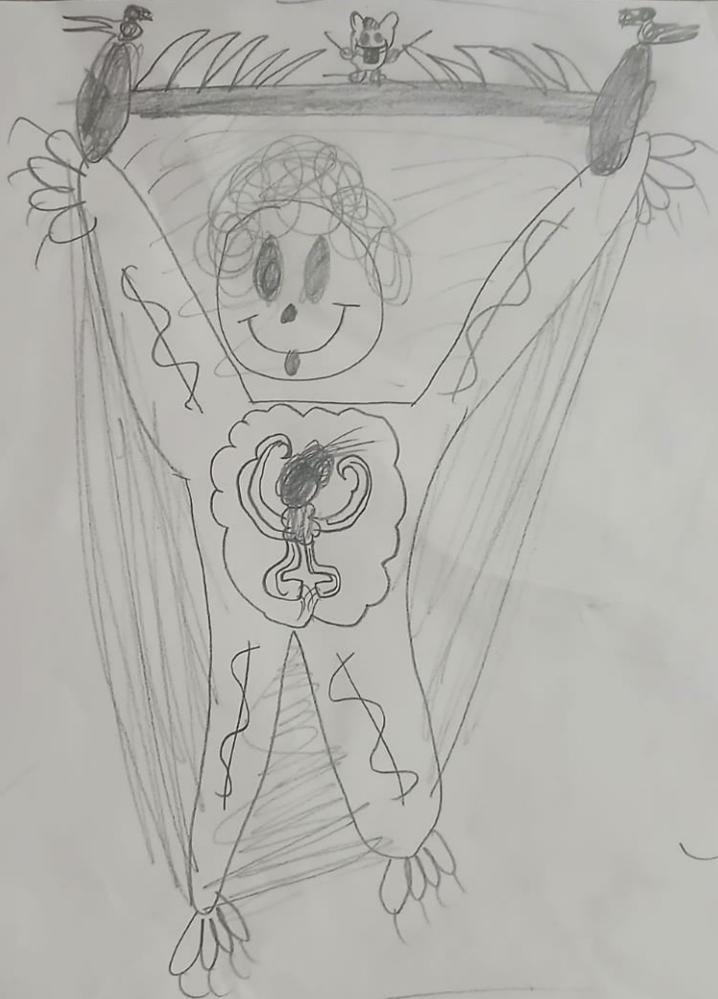
Always try to win!

do what make's you happy!

Never feel bad won!



Ayaz



10-3-26

Krishna'n

Date: 10/3/2026



Abhiram Konda Abhiram Reddy

10/3/26/Tue



Name Jatina

Date 10/3/2026



march-10-2026-Ishanvi



Akshara  
10/3/2020



Jyosna  
10/3/26



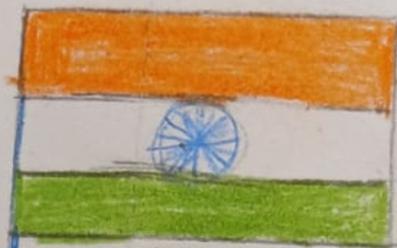
1. Dhruv  
Karthik

3/2026



Pasnika.K  
MOM: Gayatri  
DAD: Kiran  
Age: 10  
10-3-2026 ✓





Play it my  
Way

Date: 11/03/2026

Name: Adil Shaikh

Dad name: Asim Shaikh

Mom's name: Rushda

Age: 12 years

Class: 7th

School: Cremon Montessori  
life school

Hyderabad, Tebingana

Save plants



Name: Kishanraj  
Dad Name: Dhanu  
Mom Name: Sornitha  
Age: 10  
Class: 5  
School: Canara  
Class: 1st, State: Karnataka

Soudamini  
Madhavi: Mom  
Prasun: Dad  
Age- 11 Class-6  
Mehdipatnam



Save  
the  
planet  
Earth

Chinmayi

MOM - Gayathri

DAD - Uday Kiran

5<sup>th</sup> (10 years)

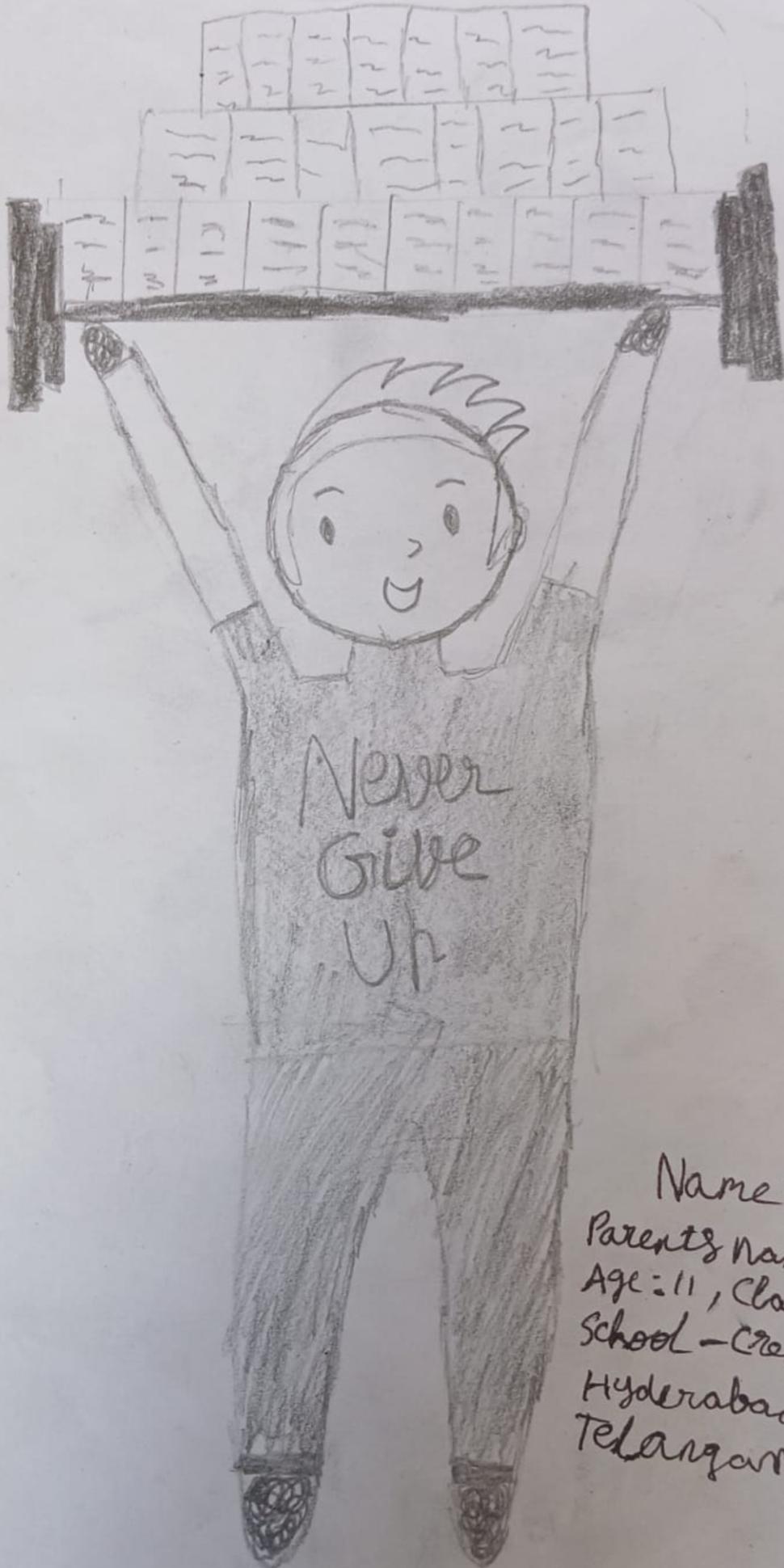
Cremon Montessori

Life School

Hyd, Telengana.



Five elements



Name: Pardha M  
Parents name: Prashanth  
Age: 11, Class: 6th  
School - Cremona Montessori  
Hyderabad,  
Telangana.

Don't judge a book by its cover



C. Akshara

11-3-2026

MOM -: Manogna

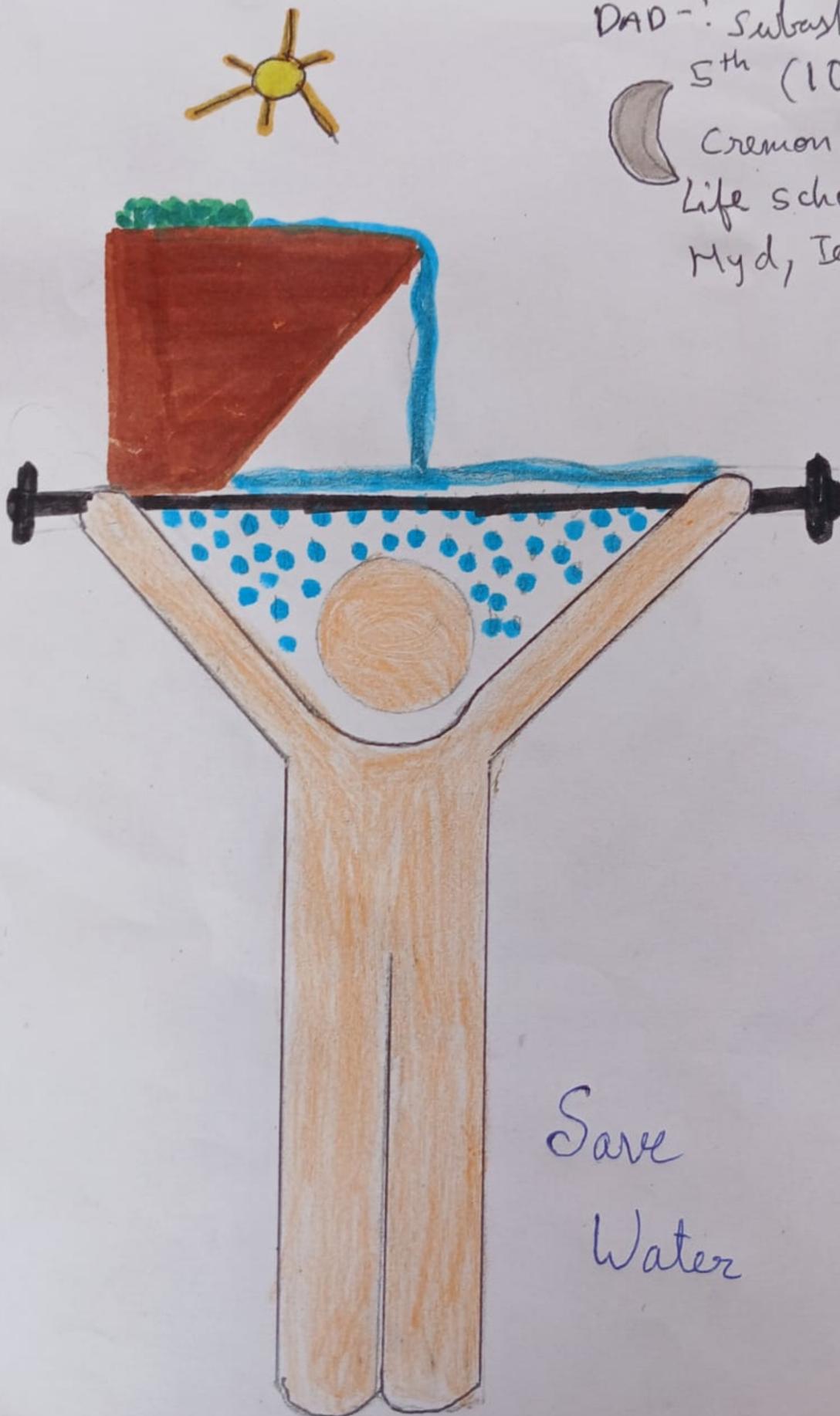
DAD -: Subash

5<sup>th</sup> (10 years)



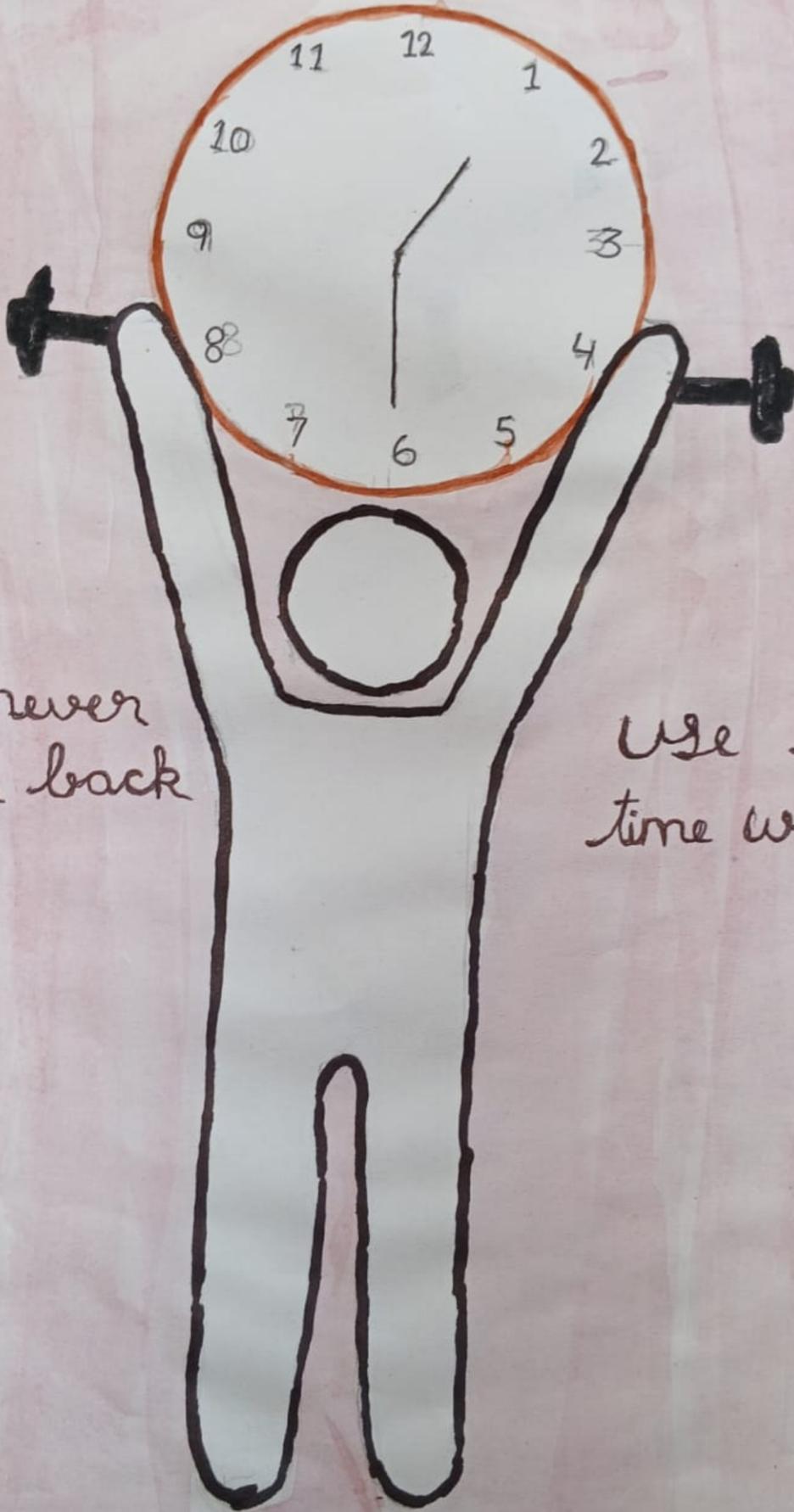
Cremona montesori  
Life school

Myd, Telangana



Save  
Water

Simra  
Mom - Shameer  
Dad - Reyaz  
6<sup>th</sup> Grade  
11 years  
11/3/2026



Time never  
comes back

use the  
time wisely

11.3.2026



Tanani Ch  
Dad: Venkat  
MOM: Sravanthi  
8<sup>th</sup> 13 years  
Cremor montessori I.P  
School  
Hyd  
Telangana

Tanani.ch

Hard work is the formula of success!



Name: Koushik  
Mom's name - Gayathri  
Father's name - Uday Kiran  
Class - 7th

Date - 12-3-2026

School - Clemon Montessori Life School, Mehidi Patnam, Hyderabad, Telangana

## Creative Corner



# Nature's Lap

[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

Dr. Arun Bansal





# Cam Art

Dr. Arun Bansal

# Cam Art

Dr. Arun Bansal

[facebook.com/groups/naturalbiodiversity](https://www.facebook.com/groups/naturalbiodiversity)



[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

# Cam Art

Dr. Arun Bansal



[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

# Cam Art

Dr. Arun Bansal



[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

# Cam Art

Eshit Bansal



[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

# Cam Art

Dr. Arun Bansal



# Pattern Making

## WASTE TO WEALTH TIPS

Sashank

### Materials Required:

Colour Sheets, Scissor, Glue, Stick File's Plastic Stick

**Step 1:** Cut the colour paper in any shape, 5-6 Pcs.

**Step 2:** Assemble 5-6 pcs together and paste each piece with Glue to make the flower

**Step 3:** Cut a pc of paper (any light colour) in circular shape and paste it in the Centre of the Flower.

**Step 4:** Paste the Plastic Stick File's Holder backside of the Flower you made.

Now, your Stick Puppet is ready.. Give it a name..



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