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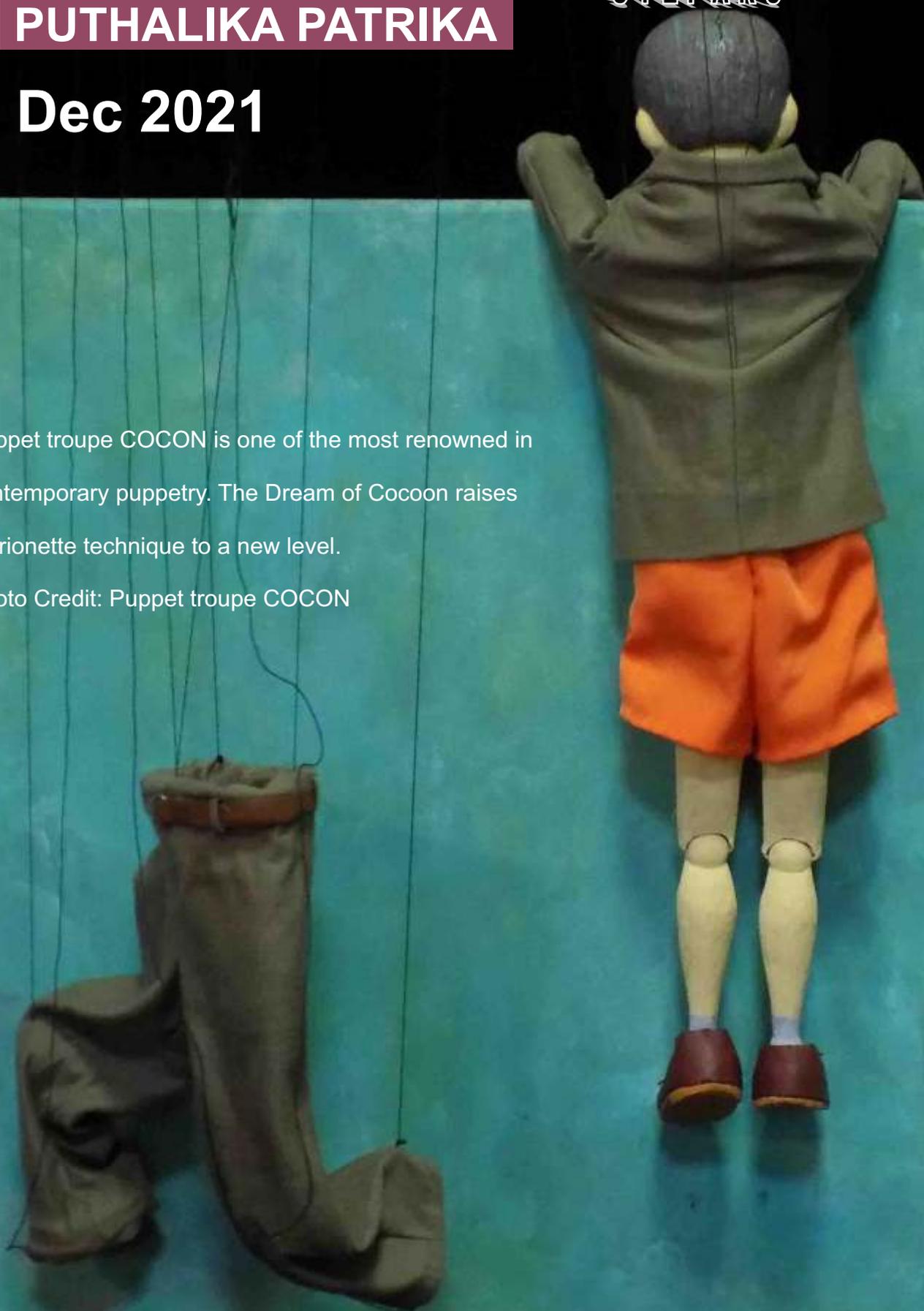
PUTHALIKA PATRIKA

Dec 2021



Puppet troupe COCON is one of the most renowned in contemporary puppetry. The Dream of Cocoon raises marionette technique to a new level.

Photo Credit: Puppet troupe COCON



You will fall in love with Puppetry



PUTHALIKA PATRIKA

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Editorial Column

Does luxury in life speak about individual persona caliber, achievements and status or it is the rich cultural heritage that's backing up an individual's life journey? This is a question I stumbled upon when I meet people all around the worlds both physically and virtually? This indeed pushed me towards bountiful virtual works, meet up and research about two years in Puppetry and Storytelling has opened up doors to explore much more worldwide. This has established new connection, re-established lost connection, and strengthened the old ones. In this edition we are taking a journey to an island country in East Asia, located in the northwest Pacific Ocean-Japan. jōruri, in Japanese literature and music, a type of chanting recitative that came to be used as a script in bunraku puppet drama. Bunraku is the one of the world well know form of Puppetry and so is Kamishibai-Art of Storytelling. In ancient times in Japan, people believed the deities resided in the mountains, so for village festivals they set up trees, cut from mountain forests, to be temporary abodes of the gods honoured at the ceremonies. Most of the folktale stories of Japan are of mountains, streams, trees and flowers- in total the whole nature. There is a wide range of analogy when one looks from Indian culture and traditions, especially the regional folktales narratives, tribal narratives are focused on nature, conserving nature, protecting nature through various art forms. For instance, Manjhi, an ethnic group of eastern India is also known as Santhal tribes concentrated in the states of Bihar, Jharkhand, West Bengal, and Orissa, India have a unique culture and more so unique form of Puppetry.

I would end the editorial with a quote "Art enables us to find ourselves and lose ourselves at the same time"----Thomas Merton, the renowned American writer, theologian, poet, social activist and Trappist Monk

Padmini Rangarajan



“Puppets teaching Math”

Role of Puppetry in Education

In my 20 years of experience of teaching art education to high school children, I have always felt that children's are more eager and enthusiastic to learn or introduce themselves to different forms of art.

Integrating art to teach subjects like Math, Science, Social Science and different languages like Kannada, English and Hindi is a different art in itself. According to me art integrated learning is a "mesmerizing

journey" for all those who visualize it, conceptualize it , perform it and for those who watch it as a spectator gives unique and exceptional experience to each and everyone.

District institute of education and training (DIET) Shimoga ,organized a workshop for craft teachers to guide them to integrate art and math in a unique and interesting way for easy classroom teaching.

I am a teacher teaching at “Karnataka public school, Anandapuram, Sagara taluk, Shimoga district, Karnataka State, India, we organized an "Art integrated math learning” program for high school students. We tried to involve different art forms like music, dance, puppet show, drama, paper craft and Rangoli to teach Math in a new interesting and artistic way. Among all these puppet show was the most appreciated art form by the children. A puppet show is a combination of story, music, songs and the manipulation of puppets with interesting dialogue make them more appealing to children. We made the simple rod puppets using paper



mache technique and by using newspaper rolls and sticks.

“As a teacher I found that it is difficult for children to imagine the shape of cone, cylinder and sphere and to understand their properties. So I thought of making the colourful puppets of cone cylinder and sphere shape and decorated them with bright eyes, nose and mouth. This will help the children's to visualize the shapes of solids like cone, cylinder and sphere forever”—says Sameena.

The puppeteer manipulating the puppet speaks about their properties, areas and their use in our daily life in an interesting way .This will give them the complete knowledge of shapes and the properties of solids.

Two cute puppets named “Sabeeha” and “Tarun” introduced the viewers’ cylinder, cone and sphere shaped puppets. Puppets of different shapes like- cylinder and cone speaks about their shapes, properties, area and their uses. Puppets of different shapes and sizes are an interesting way of telling the difficult concepts of math easily.

The stage setup ambience, stunning puppets, interesting story, dialogues and complimenting music, creates a dramatic experience and joyful environment for learning.



SAMEENA ANJUM

Craft Teacher.

Karnataka public school. Anandapuram.Sagara Taluk.

Shimoga district. Karnataka



Artist of the Month

Educational Puppetry: Teaching with Puppets

मैं सीता कुशवाह कला शिक्षिका (TGT fine art) सरकारी स्कूल 8b Chandigarh. मैंने मास्टर ड्राइंग एंड पेंटिंग और हिंदी में की। मैंने अपनी कला को हमेशा जीवित रखने का प्रयास किया और यही कोशिश रही कला का सदुपयोग होता रहे। मेरा प्रयास होता है कि मैं अपनी कविता और पेंटिंग के माध्यम से समाज के सामने ऐसा संदेश दूँ जो समाज हित में हो। मेरा मानना है प्रत्येक व्यक्ति की समाज के प्रति जिम्मेदारी होनी चाहिए सिर्फ हम अपने अधिकार की बात ही ना करें। मुझे प्रसन्नता है इस बात की अपने संदेश को दूसरों तक पहुंचाने में सफल भी होती हूँ किसी ने सच ही कहा है कोशिश करने वालों की कभी हार नहीं होती।

मेरी कविता और पेंटिंग में महिलाओं और बेटियों का चित्रण अक्सर होता है मेरा प्रयास होता है कि यह संदेश में प्रत्येक व्यक्ति तक पहुंचा पाऊं बेटियों की शिक्षा पर अधिक से अधिक जोर दिया जाए। अगर बेटियों के बचपन की जड़ों को मजबूत करते हैं तो उनके जीवन रूपी वृक्ष को हम अवश्य मजबूत कर पाते हैं। यही शिक्षा में अपने स्कूल की छात्राओं को भी देती हूँ जो यह संदेश है कि

"बेटी बचाओ बेटी पढ़ाओ" मैं आगे जरूर कहती हूँ कि बेटियों को स्वावलंबी बनाएं आत्मनिर्भर जरूर बनाएं। मैं स्वयं का उदाहरण देकर





भी कहती हूँ कि मेरे माता-पिता ने मुझे पढ़ाया आत्मनिर्भर बनाया तभी मैं 60 फीसदी की विकलांगता के साथ भी किसी पर निर्भर नहीं हूँ।

अक्सर मेरी पेंटिंग के साथ कविता भी होती है।

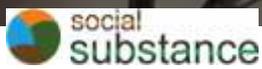
मैं अपने विद्यार्थियों को भी सिर्फ कला ही नहीं सिखाती हूँ बल्कि कला के साथ उनको एक जिम्मेदार नागरिक बनाने की कोशिश करती हूँ। मेरा प्रयास होता है कि मेरे विद्यार्थी और कोई भी व्यक्ति जो मेरे संदेश को पेंटिंग कविता या वीडियो के माध्यम से देखता है वह पर्यावरण के प्रति अपना प्रेम अवश्य रखे। मेरी कोशिश रहती है कचरे को कम से कम कूड़ेदान में डाला जाए उस सामान को सिर्फ एक सजावटी सामान ही ना बनाया जाए बल्कि उसमें पौधे लगाकर आप प्रकृति प्रेमी भी बने। मैंने अपने घर के गार्डन में ज्यादा से ज्यादा ऐसी चीजों में ही पौधे लगाए हैं जैसे कि माइक्रोवेव के पुराने बर्तन, टूटा हुआ पति का हेलमेट, थर्मिकोल, प्लास्टिक की बोतल, टूटी बाल्टी और घर में पुराने जूते

जो किसी के उपयोग में नहीं आ सकते थे। अपने विद्यार्थियों को भी मैंने बेकार चीजों को किस प्रकार हम उपयोगी बना सकते हैं सिखाया बच्चों ने आनंद भी लिया प्रकृति से भी जुड़े। बेकार पेपर से पेपर मेसी के माध्यम से सुंदर चीजें बनाई जा सकती हैं पुराने कपड़ों से पोट बनाया जा सकता है।





Artist of the Month

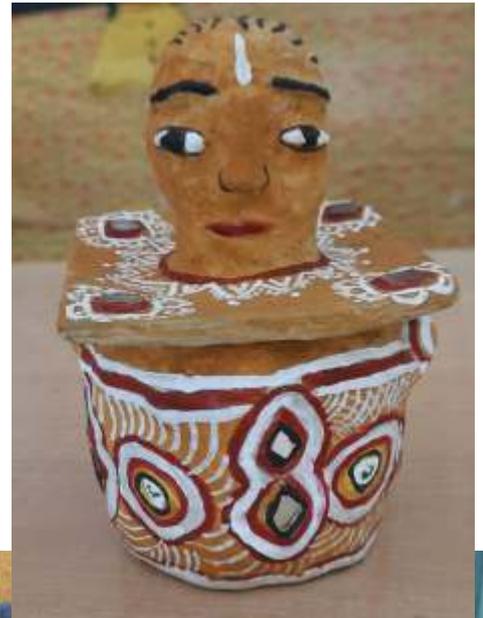




लॉक डाउन टाइम में इस प्रकार के उपयोगी कार्य कर कर मैंने विद्यार्थियों को व्यस्त रखने का प्रयास किया। कला एक ऐसा माध्यम है जो आपको अपनी संस्कृति से जोड़ती है सकारात्मक सोच रखती है प्रकृति से प्रेम सिखाती है। मेरा यही प्रयास होता है प्रत्येक व्यक्ति कला से जुड़े प्रकृति से जुड़े और एक जिम्मेदार नागरिक बने। मेरी पेंटिंग देश के कई प्राइवेट और सरकारी कलेक्शन में है। मैं कई पेंटिंग प्रदर्शनी और वर्कशॉप में भाग ले चुकी हूँ और मेरी कविताएं भी प्रकाशित हो चुकी हैं।

सीता कुशवाह

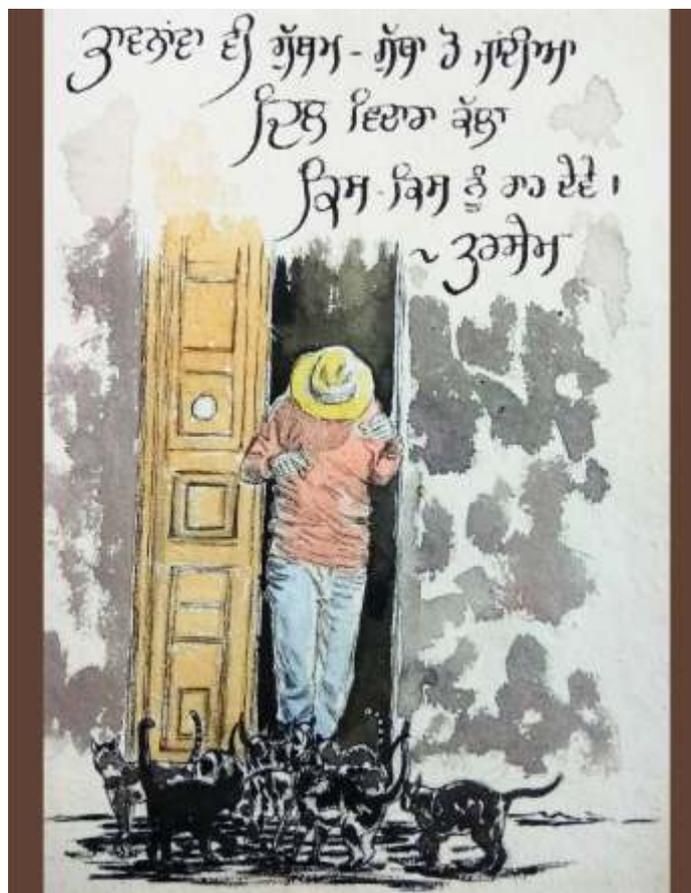
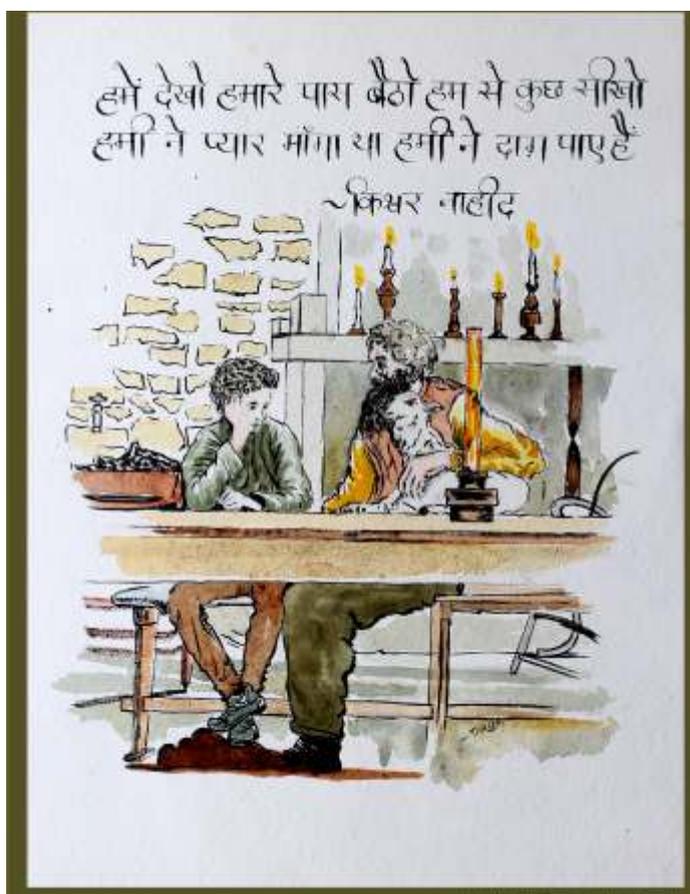
कला शिक्षिका, GMSSS 8B, Chandigarh



An Artist

Tarsem Singh Sidhu

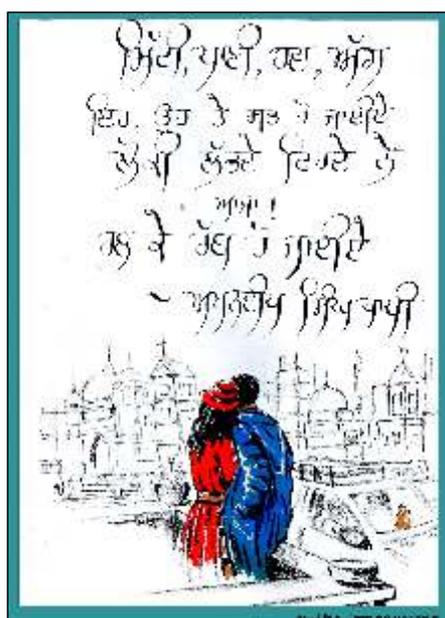
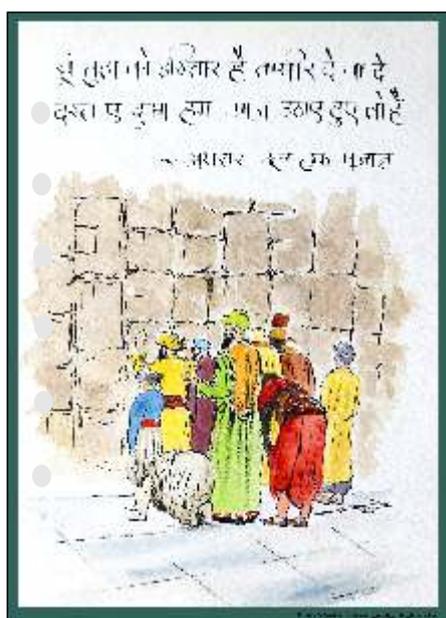
It has not been a long time since I have been first intrigued by the concept of making of "short films". If I have to trace the initiation, I will have to revisit the places and time when I was still at Shantiniketan for my masters in fine arts in the batch of 2010-2012. It was a wonderful time and had induced me with much knowledge and experience. There was the first time when I was moved towards the direction of making informative motion pictures. At first, I was willing to make short narrative or introductory videos about my art pieces, describing the thought and inspiration which lead to that particular creation. I could still remember an incidence which baffled me to the core and directed me to this particular direction. As we all have been familiar with the state of West Bengal, it is filled with colors, food, and festivals. Durga pooja being the most important festival of the year, people start off with the preparations a month before the actual auspicious time comes. You can well imagine the whole enthusiasm behind this particular function and it



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Tarsem Singh Sidhu

was interesting and somewhat absurd to listen to Panjabi songs on the days of the procession. People dancing on the beats of 'angrezi beat' while Durga maa had been taken out for the purpose of pooja and other related rituals. It somewhere hit me weird, I asked around about the whole idea of Panjabi music. People answered me with utmost honesty and innocence that they were unfamiliar with the language and hence with the lyrics. Probably their music was inappropriate for the dancing purpose; hence, the beats of Panjabi songs came along to save the day. I was still brooding over the very confusion I



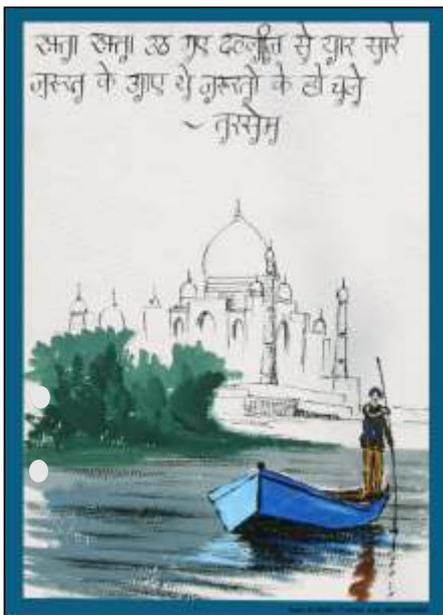
carried from there when I spoke with a friend of mine who was proud of Panjab being an established music industry, but to his guilty confession, he added that these songs would not have been this popular if they were supported with accurate subtitles. Being a curious being and a person inclined towards both aesthetic and artistic sensibilities, I was doing loads of research on similar topics, I was exploring through several interviews, interactions, short films and almost everything at my disposal. At first, I was inclined towards the thought of 'artistic films', which changed with time.

I was back in Chandigarh by now. It was by the end of 2012, when I got into a fascinating interaction with an ambitious singer friend of mine, trying to find a stable foot in the music industry and earn all the glory. He was thorough with the working of the industry, he explained to me the well tried 'funda's' to fame in Panjabi industry and that was to my shock, songs on the topics related to 'daaru'(liquor), hathiyaar(weaponry) and

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Tarsem Singh Sidhu

ladkiyan(girls). As we were conversing about this over a cup of coffee in a good café, the manager declined the request of my friend to put up Panjabi music on the station, my friend got into an argument with the manager as he declined his request and said it out rightly that Panjabi music is nothing but pure nonsense wrapped in good covers. By now I was sure about the very first thing I would want to start with as a film- maker. It took me another couple of months to go about the idea and find the perfect storyline. In the year 2014, I shot my first short film "Brand new song". It wasn't a journey I accomplished



overnight; it has not been easy to find an inspiration, explore the idea and to depict it as you would want to convey it. I had my share of difficulties when I sat with various lyricists who were behind the politics of the momentary charm of the new spiced songs. It was to my sheer disappointment, to find true talent being wasted away in serving the public with bitter gourd dipped in sweet caramel. We become what we take from our surroundings. The people we interact with, the conversations that we have, the kind of things we love to read, watch and listen to. They informed me that they have been paid beforehand to write about the above-mentioned topics and good poetry stays inside the books and reach to the minimum amount of audience. This astounded me and made me wonder about the poetry that has been ignored because of the triviality of the publishers and the lack of exposure. I took it as my moral and ethical duty, as both an artist and human being, to do the least about this dire situation. In the world of innumerable shattered ideas and misleading conceptions, I was craving to feed the minds with something which was

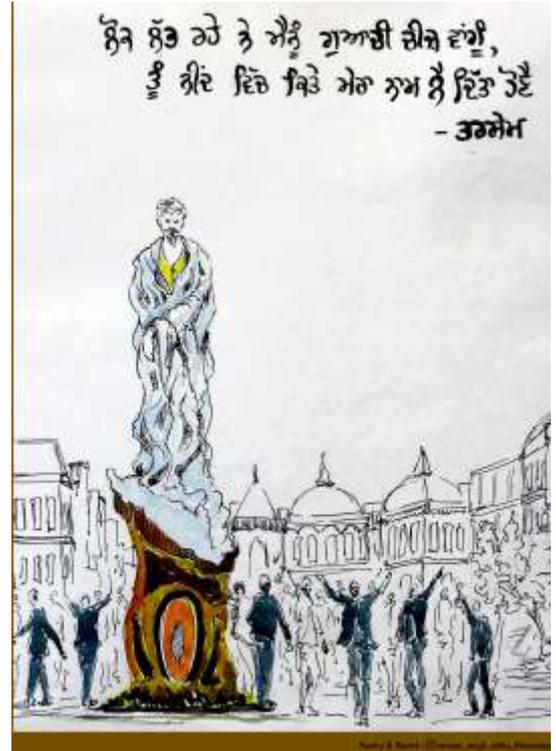
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countable as genuine work. We are the generation who resides in the times of speed and images, movies have started to become the prime source of information.

Poetry has both been the fighter and the survivor. All the legendary works and scriptures had been written in the poetic diction and it had been considered as both sacred and most suitable for nurturing the philosophical minds. We had known poets from Kalidas to Shakespeare, Milton to Keats, Premchand to Nirala, although we have always been spoon fed with the 'considered' bests of the era, nobody spoke of the legends that were either hidden behind the veils or were never brought to fame. Poetry has been the resort to which everyone visits in the times of despair or love, hope or surrender, metaphorical heaven or hell. I intend on collecting such valuable poetry and shaping it in suitable visuals which could reach the deepest core of the audience's heart and steer an emotion which would enable their sensibilities to reason and discover.

There is yet another Shakespeare craving to be recognized or at least get his work considered. People have stereotyped and compartmentalized poetry into the set notions of either highly artistic or something which is easily assessable yet means nothing to the real world. To them poetry only provides with the philosophy of life, it doesn't add to the means of production. The thought which keeps me going is what possible changes good poetry could bring if it joined its hands with suitable visuals. How many people can it reach out to with one click? How many lives could it affect? These particular questions and ideas all the more encourage me to continue my work with utmost



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sincerity and passion.

I am always looking forward to work with as many artists and on as many projects as I can and I would like to continue to do the same for my entire life. I would be more than obliged to encounter the slightest possible change among the audience after watching the movies that I am adamant on making. This idea of creating short films on poetry may succeed and can influence many other creative brains to work in this direction too.

During our times, we have been blessed with the resources of information and technology which helps us to reach the hundreds to millions at one time. It is entirely in our hands, how we use our means and regulate the information and ideas

that we hold. I am looking forward to encounter this idea being taken and exhausted to its maximum. It is still a budding idea and it may take many more years to accomplish its deserved destiny. Every idea is revolutionary if people come together to work together and spread the word. If they open their minds to let the untold be recited and influence their lives. I think this would be a well-debated topic and would win many hearts in no time, only if we all will be willing to put our bids in; to let art flourish. In this age of mechanical reproduction, we are facing the real artistic crisis, it has been an honor for me to receive this much attention and be able to voice myself and being heard.

- Tarsem Singh Sidhu



World Puppetry: Japan

From Ancient to Modern

Japanese puppetry is the unique amalgam of foreign influences and local characteristics with other art forms, religious beliefs and socialistic realizations.

As with other puppetry traditions in the world, Japanese puppets and puppetry eveloped around religious settings. Some relics of puppets have been excavated in ancient city of Nara. Those puppets, which have carved heads with sticks, are ancestors of Bunraku style puppets. Those "Kugutsu" – ancient Japanese for puppetry, generally known today as Ningyo-geki, denotes not just puppetry but also performers and troupes - still can be seen today, such as Oshirasama in Tohoku area, which Shermans use to give oracles, or "Kami zumo (Sumo wrestling with deity)" play in Fukuoka, Kyushu area.



Over the years Japanese puppetry developed in various directions. In 17th century, Bunraku, one of the most renowned Japanese performing art, formed itself. CHIKAMATSU Monzaemon (1653-1724) was and still is the backbone of its artistic accomplishment and popularity, with his books that revolutionized Japanese theatrical writings. At the same time, unique Sanninzukai (manipulate a puppet with three actors) technique was born and have been exercised still today.

Shadowed by Bunraku but no less important Japanese traditional puppetry includes Karakuri (mechanical puppets), Ito Ayatsuri (Japanese marionettes), KurumaNingyo (a technique to perform Bunraku style puppets on a wheelchair), and so on. Even though they had and have been facing numerous hardships, such as drastic changes of society during the course of their existence, today there are still over 200 traditional puppetry troupes, including 10 professional



organizations.

From Modern to Contemporary

After the Meiji Restoration in 1868, with the introduction of Western style puppetry by foreign groups and artists, poets and theater students learned abroad, Japan quickly adopted and developed new forms of puppetry. Some of those theatrical



movements linked with socialistic awareness, and some puppeteers or troupes had to be disbanded or even arrested by the then authoritarian and totalistic regime until the end of the World War II

After the World War II, many modern puppet troupes were born and started to perform various forms of puppetry on a regular basis all over Japan. With the introduction of TV in 1953, puppetry was once a main feature on screens with productions such as now legendary (and even synonym of puppetry in Japan) "HyokkoriHyotanjima". This led to the notion still dominant in Japanese society today that puppetry is solely an entertainment for children, which sometimes restricts puppetry from revealing various facets of this art form.

In 2010, there were approximately 100 professional modern puppetry troupes and over 2000 to 3000 amateur groups, with 200 festivals held each year. Japanese puppetry has been a firm presence in today's theatrical and artistic scene.

Modern to Future

Then the Covid 19 outbreak. Never have Japanese puppetry and other theatrical performances ceased its heartbeat for such a long time. Even today many of the performances have to be cancelled or postponed. With limited governmental and public aid, Japanese puppetry is still struggling to overcome this grim time, with streamings, virtual tourings and even fund raisings. The situation today is still precarious, but Japanese puppetry is beginning to get their strings attached again for a better future.

Author and Photo Credits



ISHIKAWA Mikihiro joined Puppet Theatre Kyougei in 2010 and has been active as playwright and producer since. His works include "OmoshiroGekijo"(producer), "Here, There, Savannah"(writer, producer).He is also a member of International Department of UNIMA JAPAN.



Photo Credits

1. Kami-zumo (Sumo wrestling with deity) has been performed every 4 years in Kohyo Jinja shrine. Photo Credit: KITABAYASHI Katsumi.
2. Bunraku is one of the most renowned art forms of Japanese theatre. Here, KIRITAKE Kanjuro, designated as Living National Treasure of Japan, manipulates Yugiri from "Yugiri Awa no Naruto" by CHIKAMATSU. Photo Credit: OGAWA Tomoko.
3. Puppet Theater PUK has been a major presence in modern puppetry scene since its organization in 1929 as a Ningyo Club. "The Story of a Seagull and the Cat Who Taught Her to Fly" is their latest international collaboration with Sofia Puppet Theatre. Photo Credit: AGATA Seiji.
4. Established in 1949, Puppet Theatre Kyougei's productions are highly regarded by both professionals and aficionados. "Here, There, Savannah" is produced to celebrate 70 years of its history. Photo Credit: Puppet Theatre Kyougei.
5. Toramaru Puppet Land is the only puppetry themed park in Japan. It has theaters, museum, and many other facilities for enhancing puppetry in Japan. Photo Credit: Toramaru Puppet Land.

This article was written with the help of "Ventana al titerejapones (Window to Japanese puppetry)", a guidebook for Titirijai 2010, Festival internacional de marionetas (International Puppet Festival) Tolosa, 27. 11. – 8. 12. 2010.

Indian Puppetry

Puppets are mainly of four types largely known to all in the world. They are: Glove Puppets, String Puppets, Shadow Puppets and, Rod Puppets. Most of the puppets existing around the world come under either of them. Some vary in sizes too and some adopt a combination of two or more. Chadar Badar does not fall under any of them. It is yet another type of unique puppetry called Chadar Badar of puppetry practiced by Santhal Adivasis of West Bengal and Jharkhand regions of India. Adivasis means Tribes. It is a distinct from the common forms of puppets that are prevalent in the other parts of India. The puppets are seven to nine inches long, and some are even five to eight inches carved out in wood





and their movements are guided by a wonderful mechanism, supported by many levers. The puppeteer tugs the main cord which pulls the main lever, which in turn pushes a few small sticks upward and some downward; the limbs of the miniature puppets are attached with these sticks to make the puppets move. The puppeteer follows the beat of the drum and makes the puppets dance in unison.

Chadar badar is a much less known puppetry prevailing among the santhali tribes. It is neglected to the point of near extinction, hardly one or two tribal puppeteers are alive today. There is a central bamboo rod (stuck in a earth or held by one hand), which has a circular wooden platform on the top, carrying a number of puppets on it. There is a leader puppet-maiden and a youth in various dancing poses who face each other and execute a series of movements, apart from playing drums and flutes.

The puppeteer performs in the open with fully covered by a red cloth, accompanied by santhali songs and dance dolls. The puppets are simply clothed with painted facial features and often carry turban or bird-father on the head. It is to be believed that these simple puppet dances represents the first primate form of puppetry, before the story telling in the epic tradition came into vogue.

Mr. Ravi Dwivedi from New Delhi has made an intensive study on this art form. In his



own words, "I first saw a dismantled set of Chadar Badar puppets tucked into the thatched roof of a tribal house in a remote village of Dumka district of Jharkhand. It was then (1985) trekking for documentation of tribal/folk art, in the interior of Santhal Pargana area, and was soon to find out that Chadar Badar is a unique form of puppetry practiced only by Sathal adivasis".

Sadly, there is no printed material available on such decaying art forms in India and Chadar Badar is no exception. Even Anthropologists, Folklorists, Crafts and Puppetry Experts have failed to record, gather and note the information about this tribal group, their art and culture and about the Chadar Badar puppetry.

Is Modernization, present Economic scenario and unreasonable growth of other forms of entertainment responsible for the decaying of this art form?

Photo Credits: Dhaatu International Puppet festival 2018 & Padmini Rangarajan



Creative Corner:



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



Deeksha Jain

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

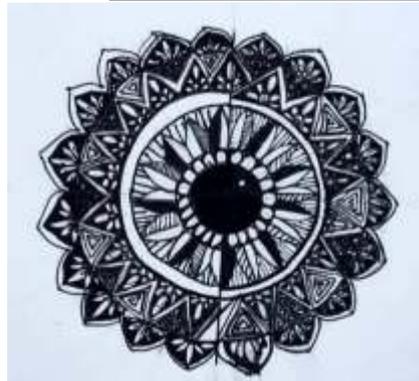
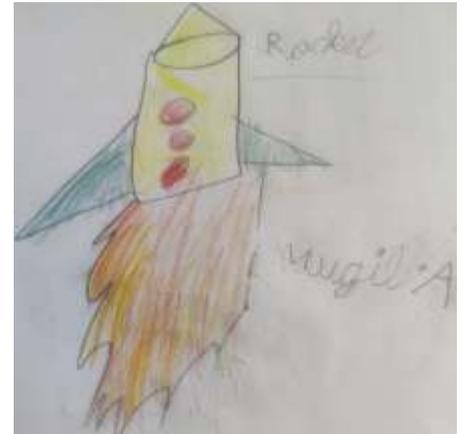
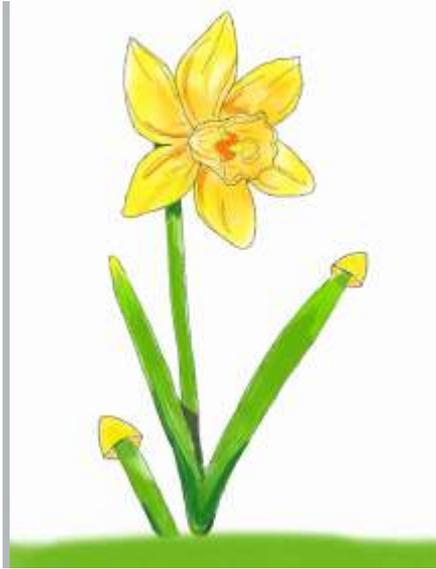
The participants will be issued e-Certificates.

Final Submission Date: Jan 25, 2022

(Oct 2021) Previous Edition's Hint



Creative Corner:



Mention of Commendation

- 🏆 Eshit Bansal, Age:12, Ankur School, Panjab University, Chandigarh
- 🏆 Samya Chowdhury, Age: 11, St. Mary's Senior Secondary School, Guwahati, Assam
- 🏆 Mishty Gupta, Age: 6, Carmel Convent School, Chandigarh
- 🏆 A.V.K. KUSHI Age: 5, St Joseph's public school king kothi
- 🏆 Chittimalla Shrishik, Age: 5 Yrs, S.R. Digi High School, Telangana
- 🏆 Mugil. A, Age:4, Shishya BEML Public School, Bengaluru, Karnataka
- 🏆 P.Sreenidhi, Class 5, St. Paul's High School, Hyderabad
- 🏆 Dishant Bansal, Age 10 Yrs, Ankur School, Chandigarh

Art of Rangoli-Indulging with colours



The month of Margazhi in Tamil also known as Margashirsh in Sanskrit a, Hindi and other Indian languages. This month is considered more auspicious as Sri Andal -Godha Devi-the female Alwar saint sung thirty Thiruppavaai Pasuram-songs which is an amalgamation of essence all four Vedas in beautiful Tamil language. As Sri Krishna says in Bhagavat Gita Chapter 10 verses 35 as-

॥ बृहत्साम तथा साम्नां गायत्री छन्दसामहम् । मासानां मार्गशीर्षोऽहमृतनां कस्माकरः ॥ 35॥

Thus, during this month from Dec15-16 to January 15-16 every year in South India especially in Tamil Nadu, Andhra Pradesh as it is pretty cold with 10 degrees Celsius in South India temple worshipping is in the early hours. Again, for women to exhibit their



creativity. Women come out with splendid display of varieties of "kolam or Moggu" the names in Tamil and Telugu for Rangoli. There would be competitions also conducted. Interestingly, this Rangoli drawing is a wonderful brain exercise and improves memory power as one has to remember the number of dots, lines, sequence, and symmetry and so on.

Art of Rangoli-Indulging with colours

In this journey it was pleasure to encounter on Facebook little Anannaya Sri Ram from Coimbatore and her Mother Manjula Narasimhan who come out with theme based Rangoli during this month.

“For the past 3 years, Anannaya and self are indulging in theme based kolams. 1st Year was Thiruppavai, 2nd Year was Avatars of Vishnu. This year we are on uncommon stories from Bhagavatham”- says Manjula.

Manjula is a Chartered Accountant based out of Coimbatore. She lives in a

large joint family set up. For her, teaching her child about Cultural aspects has to be fun-based and not rule-based. Anannaya is a regular child studying in grade 5 who likes to learn if explained logically. So she uses Kolams as a means to teach her. Social media came handy for her to get more encouragement from outside persons.

Both mother and daughter do read a lot of information from books, internet and prepare a small story to go along with the kolam. The kolam outline is given usually by Manjula and colouring by Anannaya. This year Anannaya is handling 100% herself. The story she publishes in Facebook and Whatsapp status. So it is knowledge gaining and sharing by us. “We do this theme based Kolams during Marghazhi and Navarathri.. other than that we also do special kolams (Non-theme based) during New Year, Pongal, Tamil New Year.”—says Manjula. In addition, she finds this as a way to spend some quality time with her child. “I got her hooked on to Amar Chitra Katha, taught her Thiruppavai, Vishnu Sahasranamam.. all with some better understanding of the meaning of words used... so her inclination to learn, discover is slightly higher”--- says Manjula with a smile.



Announcement



Chicago fest

The 4th edition of The Chicago International Puppet JANUARY 20-30, 2022. Over 100 performances and events will Astonish & Delight you at dozens of venues, neighborhoods and civic collaborators all around Chicago. From bunraku, to shadow, to crankie scroll, pageant-style puppets and more, puppets take over for an 10 amazing days and nights of inspiration and invention.

Contact: info@chicagopuppetfest.org

DIY Hack by Mr. Subhasis Neogi



Branches from a tree converted into beautiful master piece at an educational institute of Chandigarh

Kamishibai- Art of Storytelling

The World Kamishibai Forum

The World Kamishibai Forum celebrates the diversity of kamishibai performance styles, venues, and applications around the world today. Join us to explore kamishibai creativity in Japan, South America, Mexico, Slovenia, and Australia in a series of videos and webinars.

Write Out Loud is a non-profit theatre company in San Diego, California that uses kamishibai to serve schools, libraries and special events. WOL has created 6 original kamishibai stories. We thank the Center for Global Partnership of the Japan Foundation for their support of the World Kamishibai Forum.

The World Kamishibai Forum is curated by Tara McGowan, Donna Tamaki, and Walter Ritter. It is produced by Write Out Loud.

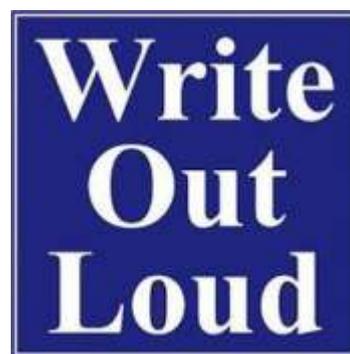
Walter Ritter is Co-Founder of Write Out Loud. It is a unique theatre company in San Diego. He is an advent presenter and Performer of Kamishibai for about a decade.

On September 19, 2020-May 29, 2021 Tara McGowan welcomed everyone via video. All videos and webinars will be archived for your viewing at your convenience. We hope you will enjoy this FREE journey around the world of kamishibai!

"I accidentally discovered Kamishibai one day on internet search. It is the other way to read out stories to children with a picture"-says Walter.

Donna Tamaki is a Co-Founder for Kamishibai for Kids, publisher of Kamishibai stories translated from Japanese to English. "The wonderful thing about Kamishibai is that anybody can be a storyteller with it"-says Donna.

The beauty of this forum is it gives an opportunity to introduce Storytellers from



Japan to the World audience. "Kamishibai has taken up all around the world and we are going to travel all around the world in our forum"-smiles Donna

The Kamishibai Classroom: Engaging Multiple Literacies Through the Art of "Paper Theater" –is one of the books authored by Tara McGowan. "Many have contacted me even from US and Non-English speaking countries to share about the storytelling form of Japan and also the varieties developing from other parts of the world. This allows us to celebrated the diversity and also to learn from each other and think about the way we practice Kamishibai in our own schools or other events"—Tara shares with pride

The World kamishibai Forum focus on to give ideas to school and to the teachers especially on to how best they can introduce Kamishibai to the students with exciting materials like reading, writing, art, presentation, all of the fields of learning areas put together in this one way of presenting story. Twice a month video is published on Kamishibai and once a month a webinar is held where the participants can actually meet on virtual platform, there is a free way for interactions, questions and conversation about different styles of presentations

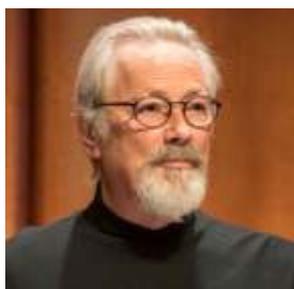
Author: Walter Rittler, Donna Tamaki & Tara Mc Gowan

<https://writeoutloudeducation.weebly.com/world-kamishibai-forum.html>

Tara McGowan is an artist, kamishibai storyteller, and author of The Kamishibai Classroom and Performing Kamishibai: An Emerging New Literacy for a Global Audience. She has been active in literacy work and kamishibai for more than 20 years.



Donna Tamaki is a co-founder of Kamishibai for Kids and a translator of numerous Kamishibai stories from Japanese into English. She has been active with kamishibai for more than 30 years.



Walter Ritter is an actor, singer, narrator and, for the past 10 years, a very busy kamishibai storyteller. He is the Executive Director and co-founder of Write Out Loud.



Kamishibai- Art of Storytelling

Let's open a Japanese Story-Box: Kamishibai

On 4th December 2021, we (Géraldine Enjelvin, Yumi Nixon, Ulrike Wray (three lecturers from the University of York, England) and Holly Williams (a secondary school teacher of English)

We took our online participants on a journey from the Japanese etoki (pictorial storytelling) culture in the tenth century, to today's Kamishibai - from kami, meaning paper + shibai, meaning play or theatre.

Who we are

I (Géraldine Enjelvin) attended my first kamishibai training course in 2015, in France. In 2016, I ran two kamishibai workshops in York- one for 14-year-old pupils and one for adults. In November 2017, 2018, 2019 and 2021, via 2-hour workshops, I introduced final year students from the Education department at the University of York to kamishibai. I have also written a few articles about kamishibai and, in June 2019, with a Japanese colleague, Megumi Bailey, I ran a York Festival of Ideas workshop entitled The Wonderful World of Kamishibai.

I (Yumi Nixon) had my first encounter with kamishibai when I was at nursery school in Japan. Kamishibai captivated me and made me feel happy because the ultimate aim of this Japanese art form is to create kyokan (a feeling of empathy, inclusion, togetherness) between performer(s) and participants. I have been using Japanese folk stories in my teaching at the University of York since 2018. Between 2008 and 2013, I also engaged in



Japanese story reading activities with children from the York Japanese Families association.

I (Ulrike Wray) told stories via Zoom to the children in my village during lockdown in 2020, using PowerPoint presentations with images. I have been teaching German at the University of York since the mid-1990s and, in the last few years, I have been using short stories in class as well as poems to illustrate grammar and facilitate cultural literacy as many German proverbs stem from stories and are still commonly used today.

When Géraldine and I talked about storytelling as a learning tool at the beginning of the academic year, she told me about kamishibai, and I was immediately hooked- as I hope you will be.

In September 2021, Géraldine, Yumi and I put together a "Storytelling with Kamishibai" community project. The aim is for 6 undergraduate students from the University of York to deliver, in the coming months, a kamishibai storytelling workshop in a local nursery. These volunteers will be given training and support by the 3 of us.

I (Holly Williams) had my first encounter with kamishibai in 2019, during the interactive workshop run by both Géraldine and Megumi. We (the students) were



provided with the opportunity to create our own stories then to present them to

our peers after some rehearsal time.

The adaptability of this method of storytelling inspired me to explore this further and apply this to my dissertation topic. In 2020, Géraldine, Megumi and I delivered a talk entitled *Our own Special Ks: Kamishibai and its “kyoiku” (educational) power* at the University of York Teaching and Learning Conference. In 2020-21, during my teacher training year, I further explored the potential of kamishibai, especially its applicability for Special Educational Needs (SEN) students

Why this online presentation and why now, on 4th December?

7th December is identified as World Kamishibai Day. It is known as Pearl Harbor Day, the day the Japanese attacked the United States Navy. The International Kamishibai Association of Japan chose that day because the Japanese people’s wish for peace and unity has, understandably, remained prominent.

We also felt that, given the continuing hardships and social isolation caused by the Covid-19 pandemic, creating kyokan remains ever more relevant. Society is seeking out more ways of coming together and working as a collective, which kamishibai does naturally.

At present, kamishibai is hardly known or practised within the UK, hence our wish to raise awareness of this versatile method of communication and highlight the flexibility of this tool for telling stories and bringing communities together.

So, what is kamishibai and what are its origins?

Kamishibai is a form of storytelling using large picture cards, which are inserted into a wooden stage known as a butai and performers read narrations & dialogues, which are written at the back of the audience-facing picture cards.

Unlike a picture book, designed to be enjoyed by an individual, kamishibai is a group activity.

Kamishibai is thought to have originated from etoki which first appeared around the 10th century in Japan. Etoki is Japanese pictorial story-telling using hand-painted scrolls called emakimono (or simply emaki) or performed in halls with pictures painted on the walls to explain Buddhist principles. Originally, a monk explained the tenets of Buddhism while pointing to pictures, deciphering the complex images of Buddhist paradise and hell and the legends of eminent

monks.

Initially, etoki was only performed to a small group of the ruling class, and only upon special request. It became more of a public performance around the 11th century and music began to accompany picture telling. Monks used to perform on bridges and in the streets for easy access to the public.

Emaki was also applied within the context of literature. In the 10th century, it was developed in the imperial courts, especially by aristocratic ladies who devoted themselves to arts, poetry, painting, calligraphy and literature.

During the Meiji period (1868-1912), various forms of street performance became popular: for example, Nozoki-karakuri which is a magnified picture show viewed through a small lense. Children could view pictures through small holes, while listening to accompanying music and explanations or stories.

Tachie (meaning stand-up pictures) was another type of street performance; it was a form of

storytelling using flat paper cut-out figures attached to wooden sticks. Tachie is often described as the forerunner of kamishibai.

Kamishibai per se developed and became a street story-telling business during the Great Depression of the 1930s. It provided job opportunities for many unemployed people. In 1933, there were about 2,500 gaito kamishibaiya (street storytellers) in Tokyo. Gaito kamishibaiya affixed their butai to the back of their bicycles. They banged together their hyoshigi (clapping wooden sticks) to announce their arrival. To earn a living, kamishibaiya sold sweets and savoury snacks to their audience.

There were numerous kamishibai themes, including those seen in contemporary manga or anime. Some had crude and sensationalistic stories with gaudy coloured pictures and were not, as a result, regarded as educational.

However, on the other hand, Yone Imai did see the pedagogical potential of



kamishibai. In 1932, she started using kamishibai for the teaching of Christian belief in her Sunday school and she also preached openly on the street; in 1933, she published Gospel kamishibai. In 1935, Gozan Takahashi founded the kamishibai publishing firm, Zenkosha to disseminate educational and artistic stories for kindergarten and nursery children.

Admittedly, initially, street kamishibai was not regarded as educational; however, in 1938, the association of Japanese Educational Kamishibai was established.

Not unsurprisingly, the popularity and communicative power of kamishibai was made use of during the war. During World War II, kamishibai was used in Japan as a pro-war propaganda tool. National policy kamishibai stories were often targeted at adults, focusing on family, nation, glorifying self-sacrifice to the nation. These also included more practical stories explaining how to put out fire and build air raid shelters etc. Kamishibai for children were more cartoony and less realistic, but they made use of story characters and animals to glorify war efforts.

Street kamishibai continued to be popular after the war. During the early post war period, 5 million children and adults were said to be entertained daily. However, due to the introduction of television in 1953, originally called denki kamishibai (electric kamishibai), street storytelling gradually declined in popularity.

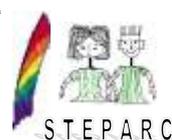
To be continued in next edition ...

Authors:

Géraldine Enjelvin, Dr. Yumi Nixon, Ulrike Wray
lecturers from the University of York, England

& Holly Williams, a secondary school teacher of English

Contact via email (Geraldine.Enjelvin@york.ac.uk) if you are interested.



Kamishibai- Art of Storytelling

INDIAN KAMISHIBAI ASSOCIATION (IKA)

Indian Kamishibai Association is a cohesive group of like minded storytellers who are passionate about sharing stories in the KAMISHIBAI style. It was founded by Ramya Srinidhi in December 2021. Launched on December 7th on World Kamishibai Day, IKA has been the brainchild of Ramya who

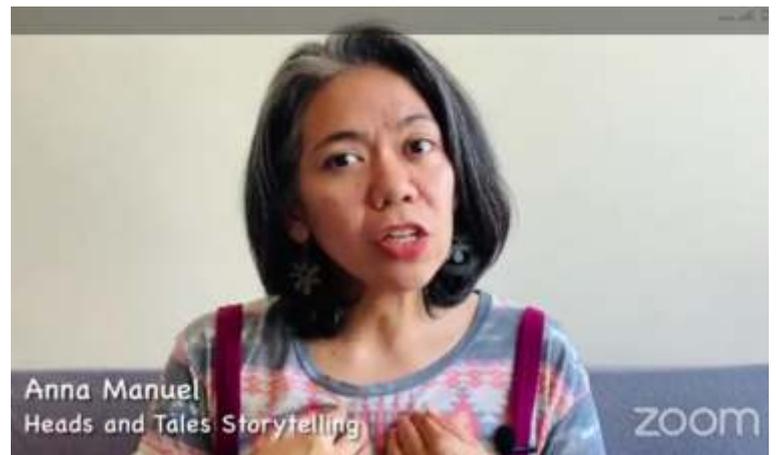


was inspired by the magic of Kamishibai in the year 2018 when she learnt this art form from Jackie Karen and Anna Manuel from the Australian Kamishibai Association.

As an ardent practitioner of this style she believes that the unique play of picture cards makes the experience interactive and holistic for the audience. IKA was created under the guidance of Tara McGowan, Jackie Karen, Walter Ritter and Anna Manuel. Currently IKA has over 120 members on its Facebook group.

The quaint logo of IKA, designed by Rohit Bhasi celebrates the theme of IKA. This overtly tribal mural has many meanings and stories hidden in it. Kamishibai style as we know is all about the movement of the cards and revealing the story, the surprise element in the logo unwraps when the female half of the images turns to a male. It signifies the Yin/Yang contrasting yet complementary forces always radiating in all directions depicted by pointed rays of the sun.

“I have been a Kamishibai performer since 2018; however I



Kamishibai- Art of Storytelling

INDIAN KAMISHIBAI ASSOCIATION (IKA)

was wondering why we don't have an Indian association for this form. Hence I put this together as we have very few Storytellers in India who use this format. Hoping to increase that number"—says Ramya Srinidhi with a smile.

On Dec7, 2021 on the launch of IKA, there were four storytellers. Among them, two of them did their very first maiden Kamishibai performances. It was Ms. Renu Narayan and Ms. Lakshmi V.

IKA as a collective strives to encourage and nurture this format of storytelling in India, creating opportunities for those who would like to experiment with this style. IKA was solely put together by me under the guidance of Jackie Karen, Anna Walter and Tara.

IKA will be working ambitiously towards integrating indigenous art forms of India like Warli, Madhubani etc with Kamishibai story cards, explore Indian folk and mythological stories in this format. Going forward it will be collaborating with folk artists to create vibrant picture cards and make them available for those interested.

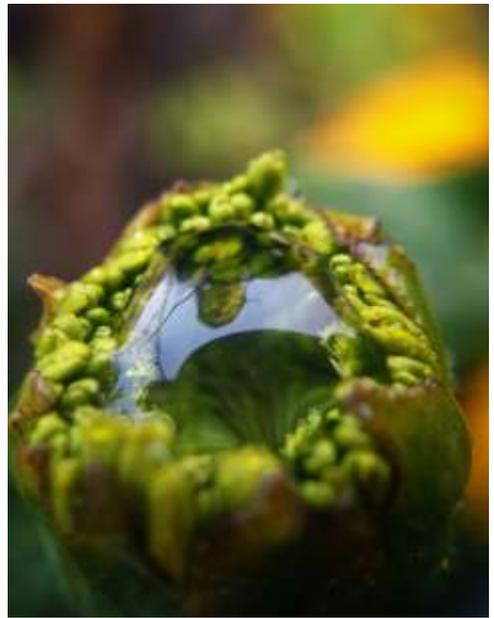
The overarching idea of IKA is to shine brightly and grow towards and peaceful world full of stories.

---Ms. Ramya Srinidhi

Founder, Indian Kamishibai Association



Nature's Lap



Let us come out in cozy sunshine and watch these beauties.

For more of such amazing stories of nature, join us at
<https://www.facebook.com/groups/naturalbiodiversity>

Dr. Arun Bansal



WASTE TO WEALTH TIPS



Step 1: collect a basket, few old cups/ tin cans, bottle caps, rope, beads, acrylic paint, lace, mirrors or any other decorative material you can find in your house 21:02



Step 2: Paint the tin cans, bottle caps 21:02



Step 3: collect some pista shells and stick them with the help of feviquick to make any pattern of your choice. You can also paint the pista shells if u like



Step 4: with the help of rope tie them with the bottle caps. Make holes in the bottle caps to hold the rope 21:06



Step 5: tie cups/ tin cans or any other material which you wish to hang with the help of rope. Add beads to make them look nice. 21:07



Step 6: take any other decorative material and stick them on the bottle caps. If you don't have bottle caps you can also take cardboard as a base and decorate it. 21:09



Step 6: let it dry completely 21:10

Deeksha Jain
Class Prep, Age 5 Years
Delhi Public School, Chandigarh

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