Reflecting Society Through Playwriting: A Mirror to Social Challenges



New Delhi, August 31
The monthly symposium at the Central Office of *Sanskar Bharati* once again emerged as a vibrant confluence of art, literature, and culture. This gathering witnessed a rare harmony of music and theatrical literature, leaving the audience deeply moved and inspired.

The evening commenced with a soulful performance by young vocalist **Suhani Kaushik** and flutist **Sumit Sharma**, whose melodious notes transported the audience into a realm of devotion and artistic grace, setting the perfect tone for the sessions ahead.

The highlight of the symposium was the intellectual discourse

on *“Playwriting from a Social Perspective: Possibilities and Challenges”*, led by **Prof. Rajnish Kumar Mishra** of Jawaharlal Nehru University and **Prof. Chandan Chaubey** of Delhi University.

Prof. Mishra emphasized that no art can achieve true meaning without immersing itself in the life of the people. He observed that even today, society often feels uneasy when confronted with literature that dares to mirror its realities. Prof. Chaubey, on the other hand, highlighted how devotional traditions found their widest expression through performing arts, which have carried culture directly into the hearts of the masses. He further reflected on the responsibility of playwrights, noting that their craft contributes to shaping the cultural and historical dimensions of character creation.

The thought-provoking addresses inspired the audience towards deeper reflection and dialogue. The session was skillfully moderated by **Raj Upadhyay**, Stage Arts Coordinator of Delhi Province.

More than just a platform for artistic expression, *Sanskar Bharati’s* monthly symposium reaffirmed its role as a forum for meaningful intellectual engagement on art, society, and culture. Once again, the event underscored the timeless truth that art, literature, and society together shape the cultural personality of the nation.

The program was graced by eminent Mohan Veena artist **Ajay Kumar**, Sanskar Bharati Delhi Province Minister **Dr. Prashant Upadhyay**, along with distinguished professors, research scholars, and students of Delhi University.

The success of the symposium was made possible through the dedicated efforts of Program Coordinator **Kuldeep Sharma**, Symposium Coordinators **Shruti Sinha, Bharti Dang, Garima Rani, Sneha Mukherjee**, **Harshit Goyal, Saurabh Tripathi, Vijender Kumar, Sushank, Brijesh** and team members. A special

appreciation goes to **Vishwadeep**, who not only played a vital role as co-coordinator but also skillfully conducted the stage proceedings with grace and excellence.

Yugpurush: The Soul of the Guru–Disciple Tradition and the Splendour of the Stage



On 18th August, the historic Kamani Auditorium in New Delhi witnessed a theatrical evening that transcended performance and turned into a soulful experience. “**Yugpurush**”, written and directed by **Jayvardhan (J.P. Singh)**, offered precisely such a rare journey. Through this play, the director dared to bring to the stage the confluence of the guru–disciple tradition,

spirituality, and human inquiry—and this daring vision succeeded on every level.

The performance began with the grand worship of Goddess Kali. The resounding beats of the dhak, the echo of conch shells, and the chanting of priests transformed the stage into a sacred temple. This was not just a religious tableau, but a conscious theatrical choice, transporting the audience to the spiritual ground where the journeys of Vivekananda and Ramakrishna began. Here, the culture of Bengal does not remain a mere backdrop but emerges as an inseparable part of the narrative. Costumes, music, and dance brought the stage alive—red-bordered saris, traditional dhotis, the melodic flow of kirtans, and classical gestures combined to transcend time and space, carrying the audience to nineteenth-century Calcutta.

One of J.P. Singh's greatest strengths lies in his ability to balance tradition with modern theatrical technique. Stage design and lighting were not confined to creating atmosphere; they actively deepened the play's philosophical resonance. Whether it was the steps of the Dakshineswar temple or the historic moment of the Chicago Parliament of Religions, projections and scene transitions provided not only dramatic flair but also symbolic depth. Light at times expressed Vivekananda's inner turbulence, and at other times lingered on the compassionate smile of Ramakrishna.

The soul of the production was carried by its performances. **Vipin Kumar**, as Ramakrishna Paramhansa, infused the role with simplicity and spiritual radiance, making the presence of divinity palpable on stage. His compassionate gaze and subtle smile did not merely represent the character—they embodied it. **Sudheer Rikhari**, as Swami Vivekananda, brought to life the disciple's inquisitive, logical, and energetic spirit. His voice and body language rekindled the memory of that historic moment when Vivekananda introduced Indian philosophy and spirituality to the world in Chicago. Together, their

performances created the heartbeat of the play—the tender assurance of the guru alongside the restless questioning of the disciple, ultimately merging into a profound philosophy of life.

The greatest strength of Yugpurush is that it is not a simple dramatic recreation of historical or mythological figures. It is, at its core, a philosophical journey. Vivekananda's scientific rationality and Ramakrishna's devotional fervor converge to remind us that even today the true path of life lies in balancing these two poles.

A special note must be made of Jayvardhan (J.P. Singh). As both playwright and director, he proves that theatre for him is not merely an art form but a medium to bring life-philosophy to society. His writing lends depth to the dialogues, while his direction renders them alive both visually and aurally. For him, theatre is not simply "entertainment" but a path to "self-realization"—and this is the play's greatest achievement.

In the end, **"Yugpurush"** is not just a stage production; it is a call of the soul. It demonstrates that the union of devotion and reason is the true essence of life. Even after the curtain falls, the experience resonates within the mind for long—and that is the hallmark of truly great theatre.

Antaryatra – When Art Becomes a Journey Within





An evocative evening of imagination, meditation, and Indian aesthetics at Kala Sankul

New Delhi, July 27
There are evenings that entertain, and then there are evenings that elevate. The recent **Monthly Art Symposium** hosted at **Sanskar Bharati's central office, Kala Sankul**, was undoubtedly the latter. With the theme **"Antaryatra: Imagination, Art and Meditation,"** the gathering blossomed into an intimate and deeply reflective cultural experience – one that resonated with the soul.

Anchoring this vibrant dialogue was **Smt. Vaishali Gahlyan**, Assistant Professor of Philosophy at Miranda House, University of Delhi. In a keynote address that seamlessly wove aesthetics with spirituality, Dr. Gahlyan explored the essence of Indian art as a form of **inner sadhana** (spiritual practice), stating:

> *"Indian art is not merely a display of beauty, but a meditative discipline – a trinity of imagination, creation, and contemplation that draws the artist closer to self-realization."*

Her thoughts echoed through the hall, reaffirming the ancient Indian perspective of art not just as expression, but as **realization** – a means to connect the microcosm with the macrocosm.

The event commenced with a traditional **lamp-lighting ceremony**, presided over by **Smt . Vaishali Gahlyan** along with symposium convenor **Smt. Shruti Sinha**, co-convenor **Sh. Vishwadeep**, Delhi Prant's stage art convenor **Sh. Raj Upadhyay**, and programme director **Sh. Shyam Kumar** – each a dedicated torchbearer of India's living art traditions.

🌧️ *Monsoon Melodies & Cultural Echoes*

As the gentle drizzle of **Sawan** graced the capital, the atmosphere inside Kala Sankul mirrored the rhythm of the rains. A soulful **Kajri recital** swept through the venue, filling hearts with seasonal nostalgia. Led by **Sneha Mukherjee**, along with young vocalists **Lavanya Sinha, Manya Narang**, and **Ruhi**, the performance paid homage to the **folk spirit**, evoking memories of lush fields and festive homes.

Amit Sridhar's deft touch on the synthesizer and **Tushar Goyal's** crisp tabla beats added texture and depth, making the musical interlude a celebration of India's rich rural music heritage.

🕉️ *Dance as Devotion*

What followed was nothing short of poetry in motion. **Kathak dancer Neelakshi Khandekar Saxena** transported the audience with a presentation that captured the grace, strength, and rhythmic prowess of Indian womanhood. Her recital was a vivid tapestry of *bhava*, *laya*, and *gati* — a visual meditation that perfectly embodied the evening's theme of **"Antaryatra."**

🎭 *Presence of Stalwarts & Artistic Solidarity*

The event drew an impressive gathering of eminent personalities from Delhi's cultural milieu. Among those in attendance were **Kathak legend Pandit Rajendra Gangani**, noted flautist **Pandit Chetan Joshi**, and **National School of Drama Registrar Shri Pradeep Mohanty**. Their presence lent gravity and warmth to the event, as did the attendance of various scholars, researchers, young artists, and art lovers.

Adding to the smooth flow of the evening was the poised anchoring by **Sh. Kuldeep Sharma**, whose narration stitched the various segments with thoughtfulness and flair.

🌟 Behind Every Great Evening…

Behind the artistic grace of the evening lay the quiet dedication of many. **Pradeep Pathak (tabla), Shraboni Saha, Garima Rani, Harshit Goyal, Saurabh Tripathi, Brijesh, Shivam, Vijendra, Mrityunjay, Sushank, Sakshi Sharma, Priyanka**, and **Kala Sankul's devoted manager Shri Digvijay ji** – each played a vital role in ensuring a seamless, dignified, and heartfelt celebration of Indian arts.

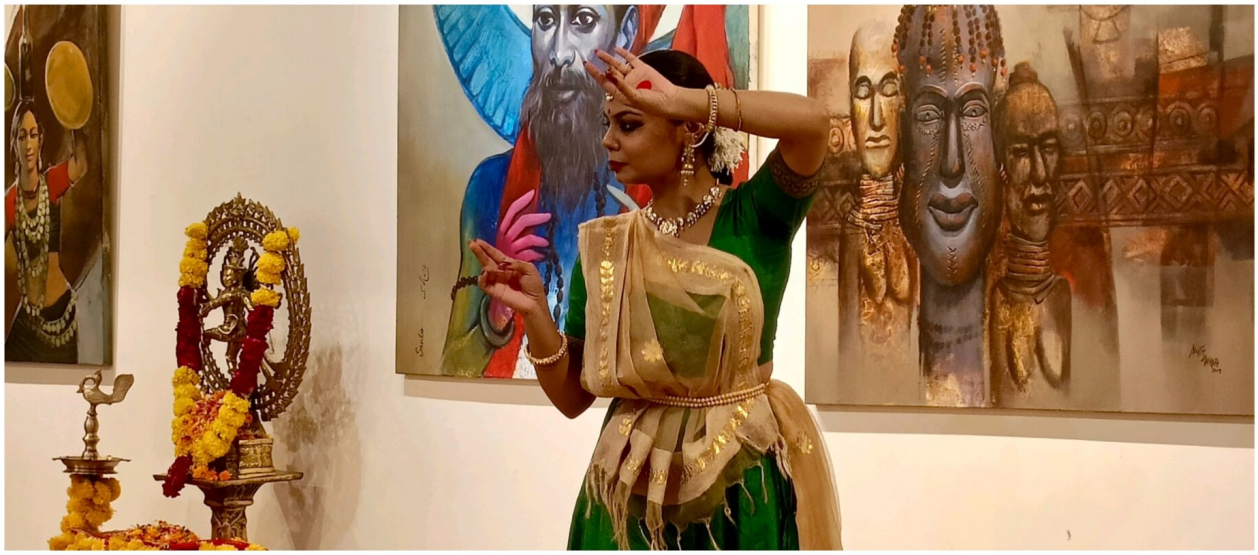
🌱 *A Living Space for Thought & Tradition*

With each passing month, **Sanskar Bharati's Monthly Art Symposiums** are evolving into a sacred space for **dialogue, tradition, and creative introspection.** More than a platform for performances, they are becoming vibrant forums where **Indian art finds contemporary voice**, where **aesthetic experience meets spiritual insight**, and where the **soul of Bharat breathes freely** in brushstrokes, rhythms, and reflections.

Guru Purnima Celebration at Sanskar Bharati, Delhi – A Sacred Confluence of Art, Devotion, and Tradition







On the auspicious day of 10th July 2025, the Guru Purnima Celebration held at the Kala Sankul premises of Sanskar Bharati, New Delhi, transformed into a vibrant cultural

expression of India’s eternal guru-shishya tradition – not just in words, but through the language of dance, music, and soul.

The program began with Nataraja worship and Guru Vandana, infusing the atmosphere with a rare spiritual luminosity. The sacred invocation was not merely a ritual—it became a journey of surrender, discipline, and artistic elevation.
To confine Nataraja merely as the “Lord of Dance” would be to overlook His cosmic magnificence. This deeper essence came alive in the words of Chief Guest, Sh. Murari Sharan Shukla, who eloquently remarked that Nataraja is not a symbol bound to art alone, but the embodiment of motion and universal consciousness itself. His reflection echoed through the hearts of the audience:

“The posture of Nataraja resonates with the movement of the cosmos—it is the rhythmic expression of Shiva’s creative power.”

Though Sh. Shukla’s address came at the culmination of the event, its philosophical resonance permeated every segment of the evening.

The musical trio that followed offered a melodic glimpse into the richness of Indian ragas. Yagyata Gaba’s performance reflected youthful innocence intertwined with musical maturity. Then came Urja Akshara, who rendered a composition in Raga Desh, evoking the musical aroma of the monsoon. Finally, the ensemble presentation by disciples of Sneha Mukherjee – Manya Narang, Ruhi Jaiswal, Lavanya Sinha, and Siddh Jaiswal – stood as a living testimony to the bond between guru and disciple.

Their collective performance glowed not only with technical finesse but with grace, harmony, and discipline. It was an offering, filled with sweetness and reverence, a melody wrapped in devotion.

The sequence of dance performances that followed created a visual symphony for the soul. Nandini’s Kathak recital, a tribute to her guru Smt. Shruti Sinha, was a dance of devotion – an artistic pranam. Through the rhythm, expression, and precision of Kathak, she sculpted an unspoken homage to her teacher. The event was anchored gracefully by Garima Rani, whose poised compering added charm to the proceedings.

This celebration was far more than an annual ritual – it emerged as a sacred yajna, where each disciple offered their art in heartfelt tribute to their guru. Every act on stage was not just a performance, but a living sentiment – of respect, surrender, and the continuation of a timeless legacy.

This Guru Purnima will be remembered not only for its artistic brilliance, but because it upheld a profound truth:

That the Guru is the light of life, and Art is the language of that light.

Sanskar Bharati must be lauded for keeping this flame alive – not just on stage, but in the spirit of every participant. In honoring the guru, they honored the very soul of Indian cultural heritage.

From Gita to Natyashastra: Dr. Sachchidanand Joshi Illuminates India’s Cultural

Legacy



New Delhi – The monthly symposium held at *Kala Sankul*, the central office of Sanskar Bharati, became a resplendent celebration of Indian classical heritage and cultural contemplation. Designed to merge the profound legacy of India's traditional arts with contemporary discourse, the event stood as a testament to the enduring relevance of our civilizational ethos.

At the core of the symposium was an enchanting performance of *Sattriya*—the classical dance form rooted in the 15th-century Vaishnavite devotional movement of Assam, pioneered by the great saint Srimanta Sankardev through his *Ankiya Naat*. In a performance that stirred both the senses and the spirit, dancers Sukanya Barua and Sumanya Kashyap brought the divine art form to life. Their presentation, steeped in rigorous training, aesthetic sensitivity, and rhythmic precision, unveiled the spiritual depth and narrative beauty intrinsic to Sattriya.

Complementing the artistic experience was an intellectually enriching keynote address by **Dr. Sachchidanand Joshi**, Member Secretary of the Indira Gandhi National Centre for the Arts (IGNCA), Delhi. In his address, he eloquently advocated for the inclusion of the *Bhagavad Gita* and the *Natyashastra* in UNESCO's World Heritage List. "The Gita is not merely a religious scripture," he emphasized, "but a timeless philosophy of life; and the Natyashastra, the scientific foundation of Indian artistic consciousness." His words resonated deeply, drawing attention to the unfortunate irony that many of India's priceless spiritual texts remain better preserved abroad than within our own institutions.

Shri Joshi also raised a critical concern regarding the preservation of India's manuscript wealth—while India houses the largest number of ancient manuscripts globally, the number of scholars actively studying and interpreting them remains alarmingly low. His reflections served not just as commentary, but as a call to action—urging institutions, artists, and scholars toward research and revival.

The symposium saw the gracious presence of distinguished personalities from the cultural and academic domains. Among them were **Dr. Vinod Narayan Indurkar**, Chairman of CCRT; **Sh. Rahul Kumar**, Deputy Director, CCRT; renowned Odissi exponent **Kasturi Patnaik**; **Sh. Jitendra Kumar**, Convenor of the Visual Arts Department, Sanskar Bharati Delhi; **Shri Raj Upadhyay**, Performing Arts Convenor; playwright **Sh. Alok Shukla**; art critic **Shashi Prabha Tiwari**, along with many other senior artists, scholars, and cultural connoisseurs.

A large team of dedicated volunteers played an integral role in the successful execution of the event. Key contributors included Convenor **Garima Rani**, Co-convenor **Vishwadeep**, **Sneha Mukherjee**, Eminent Theatre Director **Shyam Kumar**, **Shraboni Saha**, **Saurabh Triathi**, **Harshit Goyal**, **Pradeep Pathak**, **Muskan**, **Khushi**, **Kriti**, **Sakshi Sharma**, and **Tarushi**, whose behind-the-scenes efforts were deeply appreciated.

The proceedings were elegantly compered by senior anchor **Bharati Dang**, whose poise and eloquence added grace to the evening. The formal vote of thanks was delivered by **Sh. Kuldeep Sharma**, convenor of the theatrical wing, and the event concluded on a tranquil note with the chanting of the *Shanti Mantra*.

More than just a cultural evening, this symposium served as a meaningful reminder of India’s vast artistic and philosophical legacy. It illustrated how, even in an age of rapid modernization, there remains a deep well of tradition from which we continue to draw inspiration. It reaffirmed that tradition and progress are not opposing forces—but vital companions on the journey of cultural continuity.

Theatrical Brilliance at Rabindranath Tagore University: A Journey from Chekhov’s Irony to Bhasa’s Tragedy



On **June 14 and 16, 2025,** the Faculty of Humanities and Liberal Arts at Rabindranath Tagore University, Bhopal, witnessed the powerful staging of two stylistically diverse plays – "Chekhov Ki Duniya" and "Urubhanga". These productions were presented by the students of the MPA (Drama) and PG Diploma in Natyashastra as part of a national theatre workshop held from May 7 to 16, marking the culmination of their second semester curriculum. Through these performances, the students skillfully bridged classical Indian theatrical traditions with modern experimental aesthetics.

The two productions stood as compelling contrasts. While one portrayed the ironic absurdities of modern Western society through humour, the other breathed life into the deep emotional undercurrents of Indian mythology through poignant tragedy.

"Chekhov Ki Duniya" – A Humorous Reflection of Social Irony

Staged on June 14, "Chekhov Ki Duniya" was based on three comic one-act plays by Russian literary master Anton Chekhov – Cheeenk, The Bank Manager, and Surgery. Under the seasoned direction of Shyam Kumar and co-direction of Shraboni Saha, the play brought forth the complexities hidden in seemingly trivial incidents. From the social awkwardness triggered by a

simple sneeze, to the oppressive nature of bureaucratic banking systems, and the cold commercialization of healthcare – each vignette was rendered with biting humour and subtle irony.

The ensemble cast brought these stories to life with remarkable authenticity. Sehej Harjai served as the narrator, with Ankit Chaudhary (Pyare Mohan), Tanshree Rane (Pyare Mohan's wife), Sainand Valvaikar (General), and Oindrila Goswami (General's wife) portraying Chekhovian characters with flair. Supporting roles by Santosh Rajput (Bank Manager), Sauptik Bhattacharya (Assistant Manager), Pooja Kewat (Woman), Praveen Namdev (Compounder), Davinder Singh Grover (Patient), and Deepak Bhardwaj (Audience Member) were met with hearty applause from both guests and viewers.

The backstage team worked with admirable precision. Stage management was handled by Davinder Singh Grover and Sehej Harjai. Costumes were designed by Deepak Bhardwaj, Santosh Grover coordinated props, lighting by Praveen Namdev, and musical direction was led by Vansh Rathore.

"Urubhanga" – A Mythological Tragedy That Stirred the Soul

Performed on June 16, "Urubhanga" is a poignant classical tragedy written by the Sanskrit playwright Bhasa. The play explores the psychological turmoil, remorse, and transformation of a wounded Duryodhana on the eighteenth day of the Mahabharata war. Under the direction of Dr. Sheetanshu Tripathi, the production delved into the devastating aftermath of war and internal conflict, deeply moving the audience.

Shubham Srivastava's sensitive and intense portrayal of Duryodhana left an indelible mark. As the narrator, Pankaj Diwan effectively connected the audience with both the intellectual and emotional threads of the narrative. Supporting roles were performed by Adeeb Ansari, Sanjay Singh Negi (Ashwatthama), Prateek Chauhan (Dhritarashtra), Neeraj

(Krishna), Richa Kalra (Gandhari), Shikha (Pauravi), Nisha Kudaikar (Malavi), Shubham Shivalikar (Durjaya), Unnish Pratap Singh (Baladeva), and the younger characters – Rahul Gupta, Prashant Kumar (Harshit), and Kartik Namdev – all delivering memorable performances.

The scenic design and costuming, supervised by Deepak Bhardwaj with active involvement from Kartik Namdev, enriched the stage with symbolic depth and aesthetic elegance.

Both performances were graced by distinguished guests – Chancellor Shri Santosh Choubey, Vice-Chancellor Prof. R. P. Dubey, and Dr. Prasad Bhide from Central Sanskrit University, Bhopal. After witnessing "Chekhov Ki Duniya", the Chancellor lauded it as a sharp portrayal of social reality and commended both cast and crew. Regarding "Urubhanga", Dr. Bhide praised its seamless fusion of ancient dramaturgy with modern theatrical techniques. Vice-Chancellor Prof. Dubey described both plays as commendable and emphasized the importance of sustaining such creative academic endeavours at the university.

The entire event was coordinated under the guidance of Dr. Sanjay Kumar Dubey, Dr. Savitri Singh Parihar, and Sh. Abhishek Deshmukh, whose leadership transformed this semester-end production into a rich academic and cultural experience.

"Chekhov Ki Duniya" and "Urubhanga" stand as testaments to the theatrical acumen, emotional insight, and creative potential of the students at Rabindranath Tagore University. These productions point towards a promising future – where tradition meets innovation, theory meets experience, and Indian roots engage meaningfully with global perspectives.

Natsamrat’s Theatrical Showcase: A Vibrant Tapestry of Emotion, Satire, and Humour



On May 24, 31, and June 1, Delhi’s L.T.G. Auditorium at Mandi House came alive with a rich blend of theatre as Natsamrat, a prominent performing arts group, presented a trio of compelling plays. Each piece offered a distinct flavour—ranging from heartfelt drama to sharp satire and uproarious comedy—beautifully reflecting the artistic breadth and emotional depth of contemporary Indian theatre.

Tender Reflections: Kambakht Ishq

Staged on May 31 at 3:00 PM, Kambakht Ishq, penned by Satyaprakash, offered a poignant look into the emotional needs of the elderly. Through the lives of two aging individuals coping with loneliness, the play delicately unraveled themes of companionship, vulnerability, and the quiet ache of growing old. With subtle dialogue and restrained yet powerful performances, the production struck a deep emotional chord with its audience, rendering it one of the most moving

performances of the festival.

Comic Wit and Social Satire: The Proposal

Staged twice—on May 24 at 11:30 AM and again on June 1 at 3:00 PM—Anton Chekhov's iconic one-act play The Proposal was brought to life with remarkable flair. What begins as a simple marriage proposal spirals hilariously into a heated argument over land and pets. The actors' crisp comic timing, expressive body language, and fluid stage presence transformed the absurdity into biting social satire. It was a delightful reminder that laughter, when layered with irony, becomes a powerful mirror to societal quirks.

Laughter with a Message: Kallu Nai MBBS

Inspired by Molière's classic farce and performed on May 24 at 12:30 PM, May 31 and June 1 at 4:15 PM, Kallu Nai MBBS followed the misadventures of a drunk barber who is forcibly made to act as a doctor. Behind the laugh-out-loud moments lay darker undertones of domestic abuse and the systemic marginalization of women. The fast-paced narrative, witty dialogues, and exaggerated characters created a comic spectacle that managed to entertain while prompting deeper thought.

Direction and Technical Excellence

All three plays were skillfully directed by **Shyam Kumar**, whose vision and theatrical sensibility were evident in the seamless staging. The ensemble cast—Vishwajeet, Munmun, Shivangi, Aman Kumar, Dhananjay, Raman Kumar, Rajan, and Saumya—delivered heartfelt and dynamic performances. Behind the scenes, the production team added immense value: Sunil Rathore and Suraj Singh (stage management), Himanshu and Nisha (assistant stage managers), Payal and Raj Rani (makeup), Rohit Prasad and Rekha Devi (costumes), and Vansh Rathore (music coordination).

Natsamrat's theatrical offering was more than a cultural

event—it was a celebration of theatre's power to evoke, provoke, and connect. Through humour, emotion, and satire, the festival reminded us that the stage is not just a space for performance, but a living, breathing dialogue with society itself.

Three Days of Percussion Magic: Kala Chaitanya's Tabla-Dholak Workshop in Priyadarshini Vihar

New Delhi, Priyadarshini Vihar –From May 27th to 29th, **Kala Chaitanya Society** organized a grand three-day Tabla and Dholak workshop at the *Priyadarshini Vihar Club*. The workshop was conducted by **Dr. Shrikant Shukla**, an awardee of the Uttar Pradesh Sangeet Natak Akademi and a distinguished expert in Tabla and Dholak. Art enthusiasts from Delhi-NCR and nearby regions participated with great enthusiasm.

The workshop was completely free of cost and open to individuals of all age groups. Participants received intensive training in the fundamentals of Tabla and Dholak, including basic techniques, understanding of rhythmic cycles (taals), hand coordination, and practical aspects of rhythm and tempo.

Sh. Vishavdeep, the President of Kala Chaitanya Society and an internationally acclaimed Kathak artist, shared that the objective of this workshop was not only to impart training but also to preserve and pass on vanishing art forms to future generations. He remarked,"Just as ancient languages like Prakrit and Pali faded away due to lack of preservation, many

art forms are also nearing extinction. It is our collective responsibility to ensure that cultural conservation does not remain confined to words, but is practiced at a grassroots level".

The Society's Secretary, **Sh. Pradeep Kumar Pathak**, emphasized that the initiative aimed to connect people from all walks of life with music. He believes that engagement with the arts positively influences one's mindset, sensitivity, and social behavior.

The workshop commenced with a ceremonial welcome by **Sh. Ashok Tiwari, Secretary of Sanskar Bharati** – Kala Sankul, who felicitated **Dr. Shrikant Shukla** with a traditional angavastram. The event was graced by several esteemed personalities, including senior Kathak guru **Sh. Subhash Chandra**, renowned theatre artist and Head of the Theatre Department at Modern School, Delhi, **Sh. Raj Upadhyay**, Secretary of Priyadarshini Vihar Club, **Smt. Shikha Sobti,** and Head of Dance at Mata Gujri School**, Smt. Ruchika Bagga.**

Over the course of three days, the workshop fostered an atmosphere of inspiration and deep emotional engagement. Participants described the experience as invaluable and expressed a keen desire for more such initiatives in the future.

Grace and Glory: Padma Shri Nalini-Kamalini Illuminate

Kala Sankul Symposium



The monthly cultural symposium held at Sanskar Bharati's central office, *Kala Sankul*, has blossomed into a vibrant celebration of Indian art and heritage, where the essence of tradition comes alive in its most graceful form. This month's gathering was made truly special by the **presence of the Chief Guest, Padma Shri Smt. Nalini-Kamalini**, the renowned Kathak duo, whose distinguished contribution to Indian classical dance brought gravitas and inspiration to the evening.

The program began with the **auspicious lighting of the ceremonial lamp**, symbolizing the light of knowledge and culture. The ceremony was conducted by **Padma Shri Shrimati Nalini-Kamalini**, **Sh. Vijay Kumar** (Regional Organizational Secretary, Sanskar Bharati), **Sh. Ashok Tiwari** (President, Kala Sankul), **Smt. Shruti Sinha**, and **Sh. Raj Upadhyay** (Coordinator, Performing Arts, Delhi Region).

The cultural performances commenced with a mesmerizing Kathak

recital by **Ms. Anjali Munjal**, who beautifully portrayed the depth of classical dance through an elegant blend of *laya*, *taal*, and expressive *bhaav*. She was followed by **Ms. Damini Bisht**, whose powerful Kathak performance, enriched with emotive expressions and rhythmic finesse, captivated the audience.

The evening reached a deeper resonance when the **Chief Guest, Padma Shri Shrimati Nalini-Kamalini**, took to the stage to address the gathering. Kamalini ji shared,

> *"Art is not merely an expression—it is the beauty of the soul, shaped by years of devotion and discipline. It refines the individual and uplifts society."*

She emphasized the value of consistency, purity, and dedication in artistic practice, highlighting art's transformative power as a tool for national development.

> *"In today's world," she said, "art awakens inner consciousness, fosters social unity, and becomes a powerful medium for cultural resurgence."*

The symposium was gracefully anchored by **Garima Rani** and **Shri Vishwadeep**, who maintained a seamless flow and upheld the dignity of the evening. The event was enriched by the presence of many eminent personalities from the cultural sphere, including **Sh. Pradeep Mohanty** (Registrar, National School of Drama), **Kathak Guru Subhash Ji**, **Chhau exponent Sapan Acharya Ji**, renowned Kathak artist **Anu Sinha**, **Deepali Sinha**, and the duo **Vikash-Aparna**, among others.

The success of the event was the result of sincere efforts by a committed team of volunteers: **Shraboni Saha, Sneha Mukherjee, Sakshi Sharma, Bharti Dang, Priyanka, Nandini, Aanchal, Ayushi, Sakshi, Tarushi**, Senior Theatre Artist **Shyam Kumar**, **Kuldeep Sharma**, **O.P.Sagar**, **Saurabh Tripathi, Raman,**

Harshit, Digvijay Pandey, Brijesh, Shivam, Satyam, and **Mrityunjay**—whose dedication brought vitality to the entire celebration.

Toward the end, Smt. Shruti Sinha delivered a heartfelt vote of thanks, expressing gratitude to all artists, dignitaries, and organizers. The symposium concluded with the **collective chanting of the Shanti Mantra**, a sacred moment that left an everlasting impression of the divinity and elegance of Indian art and culture in the hearts of all present.

“□□□□□□”: A Vivid Exploration of Identity Through the Art of Uttarakhand



Held from **May 19 to 22, 2025**, at **Kala Sankul**, Sanskar Bharati’s esteemed cultural centre in **New Delhi**, the group art exhibition “□□□□□□” (meaning *identity*) is a compelling tribute to the artistic spirit of **Uttarakhand**. Organized by the

Rangeet Art Centre, Haldwani (Nainital), the exhibition aims to give national visibility to the region's artists—both emerging and established.

This thoughtfully curated event showcases contemporary artworks that are deeply rooted in the cultural soil of Uttarakhand. It presents a striking fusion of folk traditions and modern expression, offering viewers a fresh perspective on the region's identity, struggles, and everyday beauty.

The **inaugural event** was attended by notable figures including **Shri Ashok Tiwari** (Central Executive Member & Secretary, Sanskar Bharati), **Shri Digvijay Pandey** (Manager, Kala Sankul), **Shri Himanshu Dabral** (Programme Coordinator, Lalit Kala Akademi), and senior artists **Naval Kishore** and **Ajay Sameer**, who lent their support and presence to the cause of regional art.

The artworks featured in □□□□□□ reflect the landscapes, lifestyles, and layered emotions of mountain life. From the role of women in society to the quiet resilience of remote communities, each canvas tells a story with nuance and sincerity. In some works, traditional folk art forms like *Aipan* are reimagined through a contemporary lens—bridging past and present in powerful visual narratives.

The exhibition includes works by a diverse group of artists:
Tshering Negi, Priyoum Talukdar, Kusum Pandey, Papil Manna, Maninder Singh, Shanu Sharma, Chetan Joshi, Kaveesh Nabiyal, Ritika Bhatt, Dipanshu Dugtal, Khasti Palari, Riya Kabdal, and Archita Padiyar.
Despite their varied techniques and themes, what unites them is a shared commitment to giving voice to Uttarakhand's cultural heritage.

Located in the heart of Delhi, **Kala Sankul** is more than just a gallery—it is a dynamic space for artistic exchange rooted in Indian knowledge traditions. The venue regularly hosts panel

discussions, performances, and cultural programs, making it an ideal platform for showcasing regional creativity on a national stage.

In essence,□□□□□□ is not merely an art exhibition—it is a cultural statement. It reaffirms the idea that art, when grounded in identity and tradition, can transcend regional boundaries and speak to a larger collective consciousness.