

When Objects Spoke, and 'Gareeb Nawaz' Raised a Question: A Moving Theatrical Evening in Katharang



On 27th April 2025, at the Sammukh Auditorium of the National School of Drama, Delhi, the theatrical evening under the "Katharang" program—organized by **Mailorang (Maithili Lok Rang), Delhi**—featured Sambhav's evocative presentation "**Unke Hisse Ka Prem evam Gareeb Nawaz**". The performance offered an experience that touched audiences at their very core.

The direction was helmed by senior theatre practitioner Prof. Devendra Raj Ankur, whose theatrical finesse was evident in every scene and every emotion of the presentation.

The first story viewed love from an unusual yet striking

perspective—where inanimate objects, rather than humans, become witnesses. Set in an office, the hidden layers of a boss’s romantic entanglements are brought to life through the voices of his desk, chair, diary, mirror, and pen. While the concept sounds extraordinary, it was executed on stage with remarkable ease and believability. These lifeless symbols transformed into living characters before the audience’s eyes, each one addressing the viewers—sometimes with sarcasm, at other times with compassion. The director’s choice to turn objects into “characters” was a daring experiment in theatre, and it proved to be a wholly rewarding one.

The second story depicted a contemporary conflict within society, rendered in a simple yet powerful form. The struggle between Vishwamohan—who returns from America to start a BPO—and Riyaz, who opens a modest “Gareeb Nawaz Chicken Shop” next door, is not merely a business rivalry. It becomes a clash of two worldviews. Beneath its humor and wit, the story makes a poignant commentary: in the blind race for development, how many truths are trampled, and how many “Gareeb Nawaz” figures are pushed to the margins?

On stage, Nidhi Mishra, Gauri Dewal, Rachita Verma, Amitabh Srivastava, Amit Saxena, Harikesh Maurya, Sahaj Harjai, and Prakash Jha brought their characters to life with such intensity and nuance that each scene appeared to unfold right before the audience’s eyes. Their performances added soul to the characters, going beyond mere dialogues. Behind the scenes, too, a dedicated creative team worked tirelessly.

Music selection was curated by Rajesh Singh, and technical operation during the performance managed by Unish Yadav and Sahaj Harjai, whose acoustic execution ensured precise alignment of sound with the emotional tone and rhythm of each scene.

Lighting was sensitively designed by Raghav Prakash Mishra, whose balance of light and shadow added both visual clarity

and thematic depth. Every aspect of stage design, management, and visual aesthetics reflected a mature professional sensibility and deep theatrical insight, elevating the performance to a level of artistic completeness.

It would not be an exaggeration to say that this presentation offered more than just two stories—it offered two distinct philosophies of life. One, where love remains forever incomplete; and the other, where in the name of “success,” human relationships and grounded realities are blurred. Prof. Devendra Raj Ankur’s endeavor reaffirmed that theatre does not end at the stage—it becomes an extension of our consciousness.

Sambhav’s performance reminded us that when acting, direction, and thought move in unison, theatre becomes more than performance—it becomes a dialogue that resonates deeply within the viewer, long after the lights have dimmed.

**Sanskar Bharti Kala Sankul
Once Again became the Witness
of a Mesmerizing Journey of
Art, Devotion, and Dialogue**



The monthly symposium began with a heartfelt tribute to the innocent civilians martyred in the recent terrorist attack in Pahalgam. All present members observed two minutes of silence, expressing their emotions in an unspeakable way. The entire atmosphere seemed to be immersed in a silent prayer.

On the auspicious occasion of the lighting of the lamp, all distinguished guests performed the lamp lighting ceremony, illuminating the stage.

Following this, a melodious stream of music began. The soulful singing by Mr. Vijay Rawal and Mr. Veer Mani Trivedi touched the hearts of everyone present. Their mastery of voice filled the atmosphere with unseen compassion and hope.

The main attraction of the symposium was the analytical discussion on the theatrical presentation '**Arey Gadbadī Ho Gayī**', inspired by the Sanskrit play '**Bhagavadjukkam**' by Bodhayan, directed by Raj Upadhyay, and performed by Navras Group.

In this discussion, the depth of the story, authenticity of the acting, the liveliness of the stage arrangement, and the artistic features of the entire presentation were examined in detail. Critics appreciated the dedication and effort of the Navras Group artists, stating that the presentation not only entertained but also sparked deep contemplation.

The Navras Group artists were deeply moved after hearing such a heartfelt and in-depth review of their performance. They expressed that such analytical discussions inspired them to further deepen their theatrical practice. They also expressed their gratitude to Sanskar Bharti for providing such a valuable platform.

To elevate the dignity of the event, the presence of several distinguished guests was noteworthy. Dr. Prashant Upadhyay, Delhi Province Minister, Senior NSD theater artist Mr. Pradeep Mohanty, Mrs. Shashi Prabha Tiwari, educationist Dr. Ruchika,

and Mr. Manish Jha honored the event with their esteemed presence.

The success of the program was greatly aided by the contributions of Delhi Province's stage art coordinator Mr. Raj Upadhyay, senior theater artist Shyam Kumar, Shraboni Saha, Garima Rani, Vishwadeep, Sneha Mukherjee, Raman Kumar, Saurav Tripathi, Pradeep Pathak, Mrityunjay, Brijesh, Shivam, Sushank, and Sakshi.

The event was skillfully and warmly conducted by Bharti Dag, and Mrs. Shruti Sinha concluded the art-filled evening with a heartfelt vote of thanks.

The Intersection of Art and Constitution: A Republic Day Symposium at Kala Sankul



New Delhi, January 26: A special monthly symposium was organized at Sanskar Bharati's central office, 'Kala Sankul,' on the eve of Republic Day. The theme of the symposium was "The Artist's Vision of the Soul of the Indian Constitution," with Shri Lakshmi Narayan Bhala Ji, a senior pracharak of the Rashtriya Swayamsevak Sangh and an expert on the Indian Constitution, as the keynote speaker.

The event began with floral tributes to the portrait of Bharat Mata and a ceremonial worship. During the session, Shri Bhala Ji shed light on the historical and cultural significance of the illustrations created by Nandalal Bose in the original manuscript of the Indian Constitution. He emphasized that these illustrations are not merely decorative but serve as a vivid reflection of Indian civilization, culture, and the soul of the Constitution. Through these artworks, the traditions, glorious history, and values of India's freedom struggle have been effectively conveyed.

Shri Bhala Ji elaborated on the role of these illustrations in each chapter of the Constitution. He highlighted that great artists like Nandalal Bose dedicated their artistic expertise to give each page of the Constitution a unique identity. These

illustrations incorporate significant elements from the Mahabharata, Ramayana, Buddhism, and key events of India's freedom struggle, portraying the Indian Constitution as a living and inspiring document.

The symposium witnessed participation from a large number of art enthusiasts and thinkers, who regarded it as an inspiring opportunity to understand Indian art traditions. The officials of Sanskar Bharati expressed gratitude to everyone involved and resolved to continue organizing such motivational events in the future.

All India Organization Minister Shri Abhijit Gokhale and Area Organization Minister Shri Vijay Kumar were specially present on the occasion. The symposium was skillfully conducted by Garima Rani, while the vote of thanks was delivered by Shri Kuldeep Sharma, the convenor of the drama symposium. The success of the event was supported by significant contributions from Shri Vishwadeep, Pradeep Pathak, Ms. Anchal, Sushank, Shivam Mrityunjay, Saurabh, Harshit, Raman, and Kala Sankul's administration head, Shri Digvijay Pandey.

This symposium was a commendable effort to unveil the depth of the Indian Constitution, and the unique aspects of Indian culture embedded within it. The illustrations by Nandalal Bose not only enhance the aesthetic appeal of the Constitution but also symbolize India's soul and its rich historical heritage. Such events provide an opportunity to connect with Indian traditions and culture while deepening respect for the Constitution.

“Kavi Saptak: A Celebration of Poetry and Creativity at Vanmali Srujan Kendra, Bhopal”



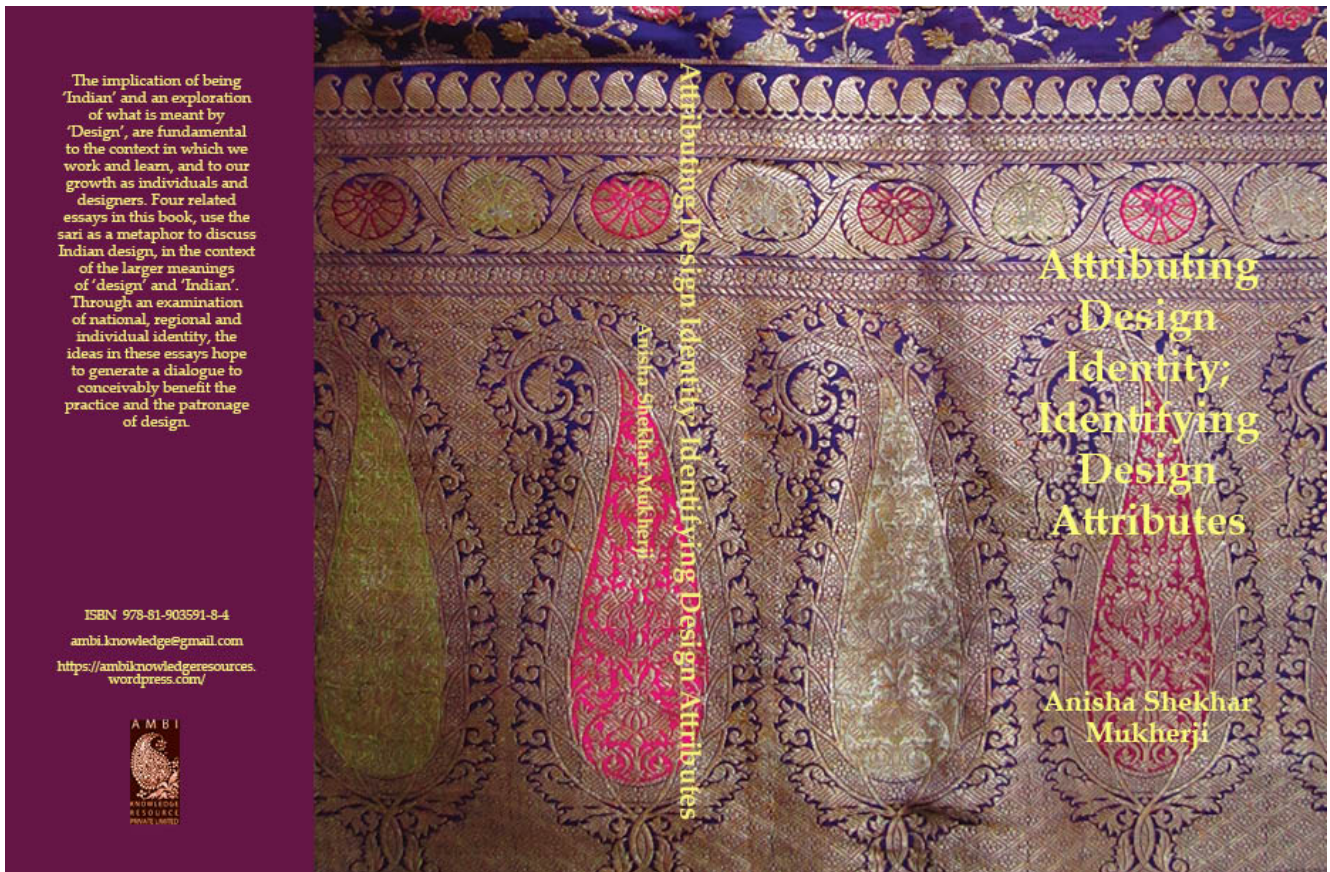
Bhopal. Vanmali Srujan Kendra, Bhopal unit organized a special poetry recitation series called ‘Kavi Saptak’ in the Muktdhara Auditorium of Rabindranath Tagore University on 23 December 2024. In which talented poets of Rabindranath Tagore University and Scope Global Skill University mesmerized the audience with their creations.

In this program, Shashwat Verma, Ashi Dixit, Vikrant Bhatt, Vishakha Rajurkar Raj, Mudit Srivastava and Mausami Parihar recited their poems, which immersed the auditorium in literary essence. Shashwat was seen communicating with his inner self in his poems, while the freshness of language was seen in Ashi’s poems. Vikrant presented his curiosities in poetry. Vishakha scattered the rainbow colors of love in her poems. Mudit worked to bind the events of life and the fine lines of nature in language. Mausami expressed her tender restlessness through poems.

The program was presided over by Dr. Veena Sinha ji, President of Vanmali Srujan Kendra, Bhopal unit. Who congratulated the

poets and shared her views on their poems. Shri Vinay Upadhyay ji also praised the poets and the new experiments done in their creations. At the end of the program, Dr. Savitri Singh Parihar, Coordinator of Sanskrit Oriental Language and Indian Knowledge Tradition Center, expressed her gratitude to everyone. Student Pushpendra, Chairman of Virasat Samiti, conducted the program efficiently, and on this occasion teachers of the Faculty of Humanities and Liberal Arts and students of Natya Vidyalaya were also present as spectators. Due to which the program got a wide and enthusiastic audience. 'Kavi Saptak' not only provided a platform to poetry lovers but also promoted literary dialogue and creativity.

Identity and Design & Identity in Design



Taking off from the previous talk on Design Thinking and Attributes of Identity (see Design Thinking – and the Idea of India) this talk is a continuation of the exploration of the relationship between design and identity.

Through a comparative analysis of the meanings of 'modern' and 'Indian', as seen in contemporary and earlier pieces of architecture and design in India, we see how culture, society and philosophy affect aesthetics and ethics – and thus, the appreciation or articulation of design.

Both these talks were prepared and recorded as part of an online set of public lectures for the students of the School of Architecture, World University of Design in February 2021. For more information on the rest of the talks in the series, please see

<http://anishashekhar.blogspot.com/p/talks-and-videos.html>

https://youtu.be/u3i0y_QnZe0

Folk Arts of India: Madhubani

Madhubani paintings find their origin in the Mithila region of Bihar. The tale of Madhubani paintings goes back to the times of Ramayana where it is said that when King Janaka, the father of Sita, had asked the painters of his kingdom to create paintings for his daughter's wedding, the art form came into existence.

Folk Arts of India: Gond

The Gond art form in contemporary times has reached the global scale with the efforts of modern artists and the steps of the government to preserve the art form.

The General having crossed a Torii boundary – Drawing with a Torii and a figure

The trajectory of my art practice takes on a zigzag path sometimes; and at other times a circuitous one or a U-turn that I didn't expect to take.

The work "The General" is one such. I started off with figure

sculptures and then went on to study life drawing at Boston University.

Abstractionist Prabhakar Kolte's Exhibition, 'The Mind's Eye' opens 9th Oct

The Preview will be followed by wine and cheese

The exhibition will be on view until 10th December, 2021.

Monday-Saturday, 11am-7pm

Folk Theatre Forms of India: Tamasha

Tamasha is considered a major traditional dance form of the Marathi theatre, which includes celebration filled with dancing and singing and is performed mainly by nomadic theatre groups throughout the Maharashtra region. Marathi theatre marked its journey at the beginning of 1843. In the following years, Tamasha primarily consisted of singing and dancing, expanded its range.