

A Living Celebration of Folk Traditions at Kala Sankul on Basant Panchami



At **Kala Sankul**, the art centre of **Sanskriti Bharati**, New Delhi, a monthly symposium dedicated to folk arts and Indian cultural traditions was held on **23rd and 24th January 2026** on the auspicious occasion of **Basant Panchami**. Conducted in a

dignified and emotionally resonant atmosphere, the two-day event emerged as a vibrant celebration of India's folk consciousness, artistic devotion, and cultural memory.

The first day began with the **ceremonial worship of Goddess Saraswati**, invoking wisdom, creativity, and artistic insight. Scholars, artists, and cultural practitioners participated in the ritual, creating an ambience of serenity, contemplation, and spiritual warmth that set the tone for the days ahead.

The cultural evening on the second day, held at **5:30 PM**, unfolded as a memorable showcase of India's rich folk heritage. The programme commenced with the lighting of the ceremonial lamp by **Sh. Ashok Tiwari**, Central Office Secretary; **Sh. Sanjay Kumar Poddar**, Provincial General Secretary (South Bihar); **Shruti Sinha**, Symposium Convener; and **Mrityunjay Kumar**, Monthly Coordinator. Under the gentle glow of the lamps, the stage seemed illuminated by the very spirit of India's folk traditions.

Folk vocalist **Chandni Shukla** captivated the audience with her melodious singing, reflecting the simplicity and sweetness of rural life. Her songs carried the fragrance of the soil and evoked memories of village landscapes. This was followed by a soulful **Saraswati Vandana** presented by renowned artist **Amit Kumar**, which filled the auditorium with devotion and reverence.

The sequence of folk dances presented a vivid tapestry of regional traditions. The *Jhhijhiya* dance, performed by **Akanksha, Nishu, Dipriya, Rinkle, and Aastha** from Purnia, beautifully expressed collective faith and folk spirit. This was followed by the energetic *Jat-Jatin* dance by noted folk dancers **Uday Singh** and **Shruti Mehta**, whose rhythmic vitality held the audience spellbound.

The *Sama-Chakeva* dance, performed by **Shruti, Pratiksha, Rajnandini, and Shambhavi**, conveyed delicate feminine emotions

deeply rooted in folk life. The evening concluded with vibrant presentations of *Jhumar* and *Kajri*, filling the atmosphere with joy and festive exuberance.

These performances were not merely artistic displays but living expressions of traditions passed down through generations. Every rhythm, movement, and melody reflected the depth of India's cultural memory.

The monthly symposium stood as a meaningful initiative towards the **preservation, promotion, and transmission of folk arts to younger generations**. The presence of art lovers, intellectuals, and young audiences added depth and significance to the event.

At the conclusion of the programme, all participating artists were honoured with ceremonial shawls by **Abhijeet Gokhale**, All-India Organisation Secretary, and **Ashok Tiwari**, in appreciation of their dedication and artistic commitment.

The programme was conducted with grace and clarity by **Garima Rani**, while **Shruti Sinha**, Symposium Co-convener, delivered the vote of thanks. The success of the event was made possible through the dedicated efforts of renowned announcer **Bharti Dang**, Programme Coordinator **Mrityunjay Kumar**, **Brijesh Kumar**, **Harshit Goyal**, **Vijender Kumar**, and **Ritambhara**.

This gathering became a cherished cultural memory—where folk art re-emerged with beauty, dignity, and heartfelt warmth.

Kala Sankul Hosts Engaging

Symposium on Indian Art and the Role of CCRT



New Delhi.

The central office “*Kala Sankul*” of Sanskar Bharati hosted a meaningful symposium that brought together artistic perspectives, creative expression and cultural dialogue under

one roof. The event marked *three successful years of the Kala Symposium Series*, making the gathering a moment of both reflection and renewal.

The program commenced with a traditional lamp-lighting ceremony performed by the Chief Guest **Dr. Vinod Narayan Indurkar** (Chairman, CCRT), Symposium Convener **Shruti Sinha**, Co-convener **Vishwadeep Ji**, Program Coordinators **Sakshi Sharma** and **Sneha Mukherjee**.

With the theme "**The Role of CCRT in the World of Art from an Indian Perspective,**"

Dr. Indurkar delivered the keynote address. He emphasized that:

"Indian art is not merely an act of expression – it is a worldview, a way of life. Our responsibility is to carry this consciousness forward to the next generation through structured institutional efforts."

He highlighted CCRT's contribution in preserving India's **folk and classical traditions**, supporting artists, and strengthening cultural awareness at the national level. His address offered a deep insight into how **policy, pedagogy and cultural values** interconnect in shaping India's artistic future.

Artistic Presentations Enrich the Dialogue

The symposium was further elevated by soulful performances.

Ujra Akshara, Prof. (Dr.) Rachna and Sadhit Kaushal presented musical renditions that echoed the cultural spirit of India. **Aparna Sarathe and Aman Pandey** expressed philosophical ideas through **Kathak**, transforming thought into movement and emotion.

These artistic offerings ensured that the gathering was **not**

only intellectually stimulating but also emotionally resonant.

A Gathering of Artists, Scholars and Young Voices

The event witnessed enthusiastic participation from artists, cultural practitioners, scholars, students and young art enthusiasts.

The symposium concluded with a shared resolve to **revitalize cultural awareness and sustain the continuity of Indian artistic heritage.**

Organizing Team and Contributors

The successful execution of the monthly symposium was supported by:

Harshit Goyal, Sneha Mukherjee, Garima Rani, Pradeep Pathak, Priyanka, Nidhi Tiwari, Deepti, Brijesh Kumar, Vijender Kumar, Sushank and Mrityunjay Ji.

Kuldeep Sharma skillfully conducted the proceedings.

Kala Sankul's Commitment

Kala Sankul reaffirmed its mission:

"This platform will continue to recognize and encourage artists and institutions that bring forward the sensitive, meaningful and socially relevant questions of art, culture and the nation with a constructive and courageous vision."

Art, Theatre, and Thought: 'Fireplace' Captivates Kala Sankul Audience"



Delhi's cultural landscape comes alive every month, and the last Sunday at **Kala Sankul** has become a beacon of creativity, where literature, theatre, and thought-provoking dialogue converge. This is not just an event—it is a continuous celebration of artistic consciousness, fostering empathy, conversation, and the resilience of the human spirit. In this ongoing journey, the play "**Fireplace**" took center stage this month 30th November, 2025, leaving an indelible echo in the hearts of its audience.

The event began with a ceremonial lamp lighting, graced by distinguished guests: Sh. Abhijeet Gokhale, Akhil Bhartiya Sangathan Mantri of Sanskar Bharti; Sh. P.K. Mohanti,

Registrar of the National School of Drama; Play Director Rohit Tripathi; and Mr. Raj Upadhyay. Their presence lent both dignity and gravitas to the occasion.

Addressing the audience, Sh. Abhijeet Gokhale ji said, *"We must never forget the pain of Kashmir in 1990, yet we must unite to usher in a new dawn."*

His words perfectly mirrored the spirit of the play—acknowledging historical pain while urging hope and collective resilience.

Some plays are simply watched; others are felt deep within. Upstage Art Group's "*Fireplace*" belongs to the latter. It masterfully evokes the tragedy of 1990s Kashmir, the displacement, and dreams buried under the ashes of broken homes, touching the audience with raw sensitivity.

Dr. Rajiv Mishra's script approaches Kashmir's suffering not with blame, but through the lens of human compassion, truth, and memory. Director Rohit Tripathi's vision avoids melodrama, opting for a precise, measured, and deeply moving performance. The play's message is clear: it is not against any community, but a poignant voice for the innocents scorched by violence.

The cast delivered performances that transcended acting. Tripathi's Baba carried profound grief and hidden fragility; Vipin Jagga as Kaleem Dar embodied calm humanity; Ashutosh Banerjee as Rahul Raina exuded sharp intensity; and Anamika Sagar's Sarita Dutt portrayed heart-wrenching anguish. Moments on stage blurred the line between performance and audience, drawing viewers completely into the story.

Tripathi's direction deserves special acclaim. He wove silence into the narrative as a language itself—a silence that struck deeper than dialogue ever could.

The technical team amplified the play's impact: Parag Sharma's lighting sculpted mood, Tarun Mishra's sets created immersive spaces, Naresh Kumar's music enriched the emotional texture,

and Chandrakanta's costumes added authenticity and depth.

The event's seamless execution owed much to volunteers Shyam Kumar, Mun Mun, Sneha Mukherjee, Harshit Goyal, and Pradeep Pathak, while stage management by Vishwadeep ensured elegance and precision. Raj Upadhyay delivered the vote of thanks, and the evening concluded with a serene chant, marking a dignified and unforgettable cultural experience.

“Fireplace” was more than a play—it was a journey into memory, grief, resilience, and hope, resonating long after the final curtain fell

Kala Sankul Brings Art, Reflection and Devotion Together through “Yugpurush”



New Delhi, October 26, 2025 – A thought-provoking **Theatrical Review Symposium** was organized at **Kala Sankul**, the cultural hub of *Sanskrit Bharati*, on Sunday. The event commenced with the traditional **lighting of the lamp**, symbolizing the illumination of knowledge and creativity. Present on the occasion were **Mr. Ashok Tiwari**, Convenor of Kala Sankul; **Mr. Rajesh Jain “Chetan”**, Chief Guest; **Mr. J.P. Singh**, playwright and director of the featured play; and veteran theatre artist **Mr. Avtar Sahni** and **Mr. Raj Uadhyay**.

Kala Sankul, a vital initiative of *Sanskrit Bharati*, aims to bring together the diverse dimensions of **Indian art and culture** on a shared platform. It is not only a space for artists to engage in dialogue, critical reflection, and self-exploration, but also a medium for the **promotion of Indian life values and creative traditions**.

As part of this ongoing initiative, a **theatrical review session** was held on “*Yugpurush*”, a play presented by **Rangbhoomi Delhi**. The play is based on the lives of **Sri Ramakrishna Paramhansa** and **Swami Vivekananda**, portraying the era when young Narendra had not yet become Vivekananda but was progressing toward self-realization and spiritual awakening.

Before the discussion, select impactful scenes from the play were screened for the audience. This was followed by an engaging interaction with the play's **director Mr. J.P. Singh**, along with **Mr. Vipin Kumar** (as Ramakrishna Paramhansa), **Mr. Sudhir Rikhari** (as Swami Vivekananda), and **Chief Guest Mr. Rajesh Jain “Chetan”**.

During the session, **Mr. Rajesh Jain** recited one of his beautiful poems, which resonated deeply with the spiritual essence of “*Yugpurush*.” The discussion explored how the actors internalized such profound and spiritual roles—how portraying these revered personalities influenced their own perspectives and inner journeys.

Playwright **Mr. Jayvardhan (J.P. Singh)** shared insights into the creative process, explaining that “*Yugpurush*” is rooted in the sacred **guru-disciple relationship**, where both teacher and student act as reflections and complements of one another—together forming a spiritual unity that continues to inspire generations.

Following the review, **Mr. Sudhir Rikhari** rendered a soulful **bhajan** that filled the hall with emotional and devotional serenity, perfectly complementing the theme of the play. The musical moment brought an air of peace and reverence, leaving the audience deeply moved.

The play also featured notable performances by **Arun Sode**, **Tripti Johri**, **Shuddho Banerjee**, **Gaurav Verma**, **Jitendra Chauhan**, **Ravi Parcha**, **Kaustubh Pandey**, **Anurag Malik**, **Sangeeta Suyal**, **Shreya Agarwal**, and **Hari Singh Kholiya**. All the artists were felicitated by the Kala Sankul family with traditional **angavastras** and potted plants as a mark of respect.

The success of the event was made possible through the dedication of many committed contributors, especially **Ms. Bharti Dang**, who served as the **Convenor and gracefully anchored the entire evening**. Special appreciation was also extended to **Shruti Sinha**, **Garima Rani**, **Sneha Mukherjee**, **Raj Upadhyay**, **Shraboni Saha**, and **Harshit Goyal**, whose efforts and enthusiasm ensured the program's memorable success.

With every monthly symposium, **Kala Sankul** strengthens its resolve to celebrate India's artistic heritage and inspire new generations of creative thinkers. It stands as a living testament to the belief that art, when rooted in cultural values, becomes a guiding force for individual and social transformation.

Dance Tribute at Kala Sankul: A Divine Confluence of Navaras and Navadurga



On 28th September, 2025, at the auspicious time of the festive season, the monthly stage art symposium organized under the aegis of Sanskar Bharati transformed the **Kala Sankul** premises in New Delhi into a vibrant cultural celebration. The theme "Navaras and Navadurga: Harmony of Emotion, Devotion and Art" brought together diverse performances and reflections that illuminated the depth and spiritual essence of Indian culture.

The evening commenced with the lighting of the ceremonial lamp by **Padma Shri Shovana Narayan**, whose presence added grace and solemnity to the occasion. The aura was filled with devotion and beauty, as though the blessings of Goddess Durga herself sanctified the gathering.

The first performance came from **Sh. Abdul Khalid**, whose Kuchipudi presentation vividly portrayed the essence of the nine sentiments (navaras). Following this, **Ms. Muskan Nagpal** enthralled the audience with her Kathak recital, embodying the nine divine forms of Goddess Durga. Her mastery of rhythm, expression, and movement captivated the audience, drawing prolonged applause that resonated throughout the auditorium.

In her keynote address, chief guest and veteran Kathak danseuse **Padma Shri Shovana Narayan** remarked:

“Art is not merely a medium of expression; it is a bridge that unites emotion, devotion, and social consciousness. The union of Navaras and Navadurga is a living testimony to the vastness and profundity of Indian culture.”

Her words inspired the gathering to reflect deeply on the spiritual and cultural dimensions of art.

Art connoisseurs, students, and intellectuals in attendance experienced a rare blend of Indian classical dance and the spiritual power of culture. The performances were met with appreciation and admiration, leaving an indelible impression on all.

The Kala Sankul family of Sanskar Bharati expressed gratitude to the participants and guests, affirming that such events would continue to be organized regularly, preserving and promoting the invaluable heritage of Indian art and culture.

The event was successfully coordinated by **Sneha Mukherjee**, with stage comparing by **Garima Rani** and a gracious vote of thanks by **Shruti Sinha**. Valuable contributions were also made by **Raj Upadhyay**, Senior Announcer **Bharti Dang**, tabla maestro **Pradeep Pathak**, **O P Sagar** along with **Harshit Goyal**, **Raman Kumar**, **Mrityunjay**, **Faizy Abdul Kalam**, **Lavanya**, **Brajesh**, **Satyam** and others, whose collective efforts added grandeur to the evening.

Ultimately, the symposium held on 28th September, 2025 emerged

as a spiritual dance offering to Goddess Durga, leaving the audience with a sense of fulfillment and cultural pride.

Reflecting Society Through Playwriting: A Mirror to Social Challenges



New Delhi, August 31

The monthly symposium at the Central Office of *Sanskrit 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, *Sanskari 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.

□ 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 **Sanskrit 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 Symposia** 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.

Sanskrit 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.

Cultural Extravaganza Marks Hindu New Year at Kala Sankul



New Delhi, March 30, 2025- The central office of Sanskar Bharati, 'Kala Sankul,' witnessed a grand celebration on the

auspicious occasion of the Hindu New Year with its Monthly Art Symposium. The event showcased an exquisite array of Indian cultural performances, leaving the audience spellbound.

The program commenced with the ceremonial lighting of the lamp, followed by a mesmerizing Kathak performance by the Alaknanda Cultural Group, which highlighted the grandeur of the Indian classical dance tradition. Subsequently, Kuleshwar Thakur and his group captivated the audience with an enthralling Chhau dance performance, characterized by its unique style and expressive gestures.



Renowned Odissi dancer Kavita Dwivedi, addressing the gathering, emphasized that the Indian New Year is not just a date but a significant representation of cultural identity, natural lifestyle, and deep-rooted traditions.

Vijay Kumar, North Zone Organization Minister of Sanskar Bharati, elaborated on the scientific significance of the Indian New Year, highlighting seasonal transitions, the commencement of new academic sessions, financial year changes,

and the overall transformation in nature. He also underscored India's pioneering role in developing an artistic system of timekeeping, which has influenced the world. Additionally, he detailed the importance of the Indian calendar, lunar dates, and festivals.

The event saw an impressive turnout of artists, culture enthusiasts, and distinguished guests. Among the notable attendees were senior playwright J.P. Singh, theater artist Rohit Tripathi, Chandrakanta Tripathi, dancer Ritu Shree, art critic Shashi Prabha Tiwari, NSD Secretary Pradeep Mohanty, and Kathak dancer Raksha Singh DeWitt, along with several other prominent figures.

Promoting environmental conservation, Mr. Joginder distributed flower seeds and Tulsi saplings, urging attendees to plant them as a symbolic gesture for the New Year and contribute to ecological preservation.

The success of the program was attributed to the collective efforts of Delhi Province Stage Art Coordinator Raj Upadhyay, senior theater artists Shyam Kumar, Shraboni Saha, Garima, Sneha Mukherjee, Raman Kumar, Vishwadeep, Pradeep Pathak, Mrityunjay, Brijesh, Shivam, Sushank, Nandini, Kathak dancer Sakshi Sharma, Priyanka, and Sakshi. The event was expertly hosted by Bharti Dag, while symposium coordinator Shruti Sinha delivered the vote of thanks.

Sanskrit Bharati's 'Kala Sankul' continues to host such events regularly, ensuring the preservation and promotion of Indian art, culture, and traditions.