



Textual Summary
Visual Arts
3D(Solo)
2025



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Note – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.

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Andaman and Nicobar Islands

Name of Participant: Trisha S Balan

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: 3 D Sculpture - The creative presentation titled “Viksit Bharat – A Vision of Bharat in 2047: Andaman & Nicobar with Tribal Communities” is a visionary narrative art form combining storytelling, visual expression, and conceptual imagination. Rooted in the Andaman & Nicobar Islands, it highlights the aspirations of indigenous tribal communities, portraying their harmony with nature, cultural richness, and evolving identity within India’s future development journey toward Viksit Bharat 2047.

Historical and Cultural Background: The art form draws inspiration from the traditional storytelling and visual documentation practices of the Andaman & Nicobar Islands, where oral narratives, songs, and symbolic art have long been used to preserve tribal history and wisdom. Indigenous communities like the Onge, Nicobarese, and Great Andamanese have expressed their connection with nature through simple yet profound cultural expressions. This contemporary creative narrative reinterprets that tradition—blending indigenous worldviews with modern artistic techniques to envision Viksit Bharat 2047. It bridges heritage and progress, honoring ancestral harmony with nature while imagining an inclusive, sustainable, and technologically empowered future.

Presentation: The student’s presentation creatively portrays the theme “Viksit Bharat – A Vision of Bharat in 2047” through a powerful visual and narrative expression. Highlighting the progress of the Andaman & Nicobar tribal communities, the work beautifully blends art, storytelling, and symbolism to reflect India’s journey toward inclusive and sustainable development.

Materials used: The presentation utilizes mixed media, including acrylic colors, brushes, palette knives, and fine liner pens on canvas. These materials help create rich textures and vibrant imagery. Digital elements and illustrative symbols are also integrated to depict futuristic concepts, blending traditional artistic techniques with modern design to represent the vision of Viksit Bharat 2047.

Additional Information: The artwork conveys a powerful message of unity, progress, and inclusivity — envisioning an India where development harmonizes with cultural and environmental preservation. It highlights the transformation of the Andaman & Nicobar Islands as a microcosm of Viksit Bharat 2047, where tribal wisdom, education, and innovation coexist. In contemporary times, this vision inspires citizens to embrace sustainable growth, empower indigenous communities, and uphold India’s core values of diversity and compassion, reflecting a nation that advances technologically while staying rooted in its cultural and spiritual ethos.

Photos:



Andhra Pradesh

Name of Participant: Ch Nikhil

Sub-category of Visual Art (3D): 3D solo, Vikasit Bharat statue with clay

Details of the Art Form: Name of the form is the Vikasit Bharat statue... In my opinion The Vikasit Bharat clay statue reflects India's diverse geography, symbolizing unity from the Himalayas to Kanyakumari. Created using locally sourced clay, it represents the nation's natural resources and regional craftsmanship, showcasing India's cultural, environmental, and artistic presence across its varied landscapes.

Historical and Cultural Background: The Vikasit Bharat clay statue reflects India's deep historical and cultural roots. Clay art has been an integral part of Indian civilization since the Indus Valley period (around 2500 BCE), where terracotta figures symbolized life, faith, and creativity. This ancient craft continued through the ages in temples, folk traditions, and festivals, expressing the artistic excellence of every region.

The statue represents the vision of a developed and self-reliant India (Vikasit Bharat), blending traditional craftsmanship with modern ideals of progress, unity, and sustainability. It showcases how ancient Indian art forms can still convey contemporary messages — harmony, innovation, and national pride — linking the past heritage with the future aspirations of the nation.

Presentation: I Ch Nikhil presented this statue which is made with clay (Developed India) is the Indian government's vision to transform the nation into a developed country by 2047, its 100th year of independence. Presentations about this initiative cover its core themes, such as economic growth, social progress, technological advancement, and sustainability. The vision emphasizes citizen participation, especially that of the youth, in achieving these goals through initiatives like the Vikasit Bharat Buildathon. Information on Vikasit Bharat Goal: To make India a developed nation by 2047, focusing on inclusive growth, innovation, sustainability, and good governance. Key Pillars: Youth, the poor, women, and farmers are considered central to this vision. Economic Target: A \$30 trillion economy is a target for the next two decades. Priority Areas: Education, healthcare, infrastructure, sustainability, technology, and social welfare are key focus areas. Citizen Involvement: Citizens can contribute ideas through the MyGov portal. Information on presentations about Vikasit Bharat Purpose: Presentations explain the government's vision and roadmap, often highlighting progress and future plans. Content: They typically cover topics like economic growth, infrastructure development, and social empowerment. Examples: A presentation titled "Vikasit Bharat 2047 Presentation" is available on Scribd. Presentations by Indian Railways are detailed in a PDF on Slideshare. Youth Focus: Some presentations, like those for the "Vikasit Bharat Yuva Connect," aim to educate and involve youth in the vision.

Materials used: I (Ch. Nikhil 9th class ZPHS, Nadupuru) used clay to prepare Vikasit Bharat statue because Clay is used to prepare the Vikasit Bharat statue because it is eco-friendly, easily moldable, and culturally significant. Clay has been used in Indian art since ancient times, representing purity and connection to the earth. It allows fine detailing, is affordable, and symbolizes sustainability and traditional craftsmanship, aligning with India's vision of a developed yet culturally rooted nation.

Additional Information: The Vikasit Bharat clay statue symbolizes India's growth, unity, and cultural richness. Made from natural clay, it reflects harmony between tradition and modern progress. The statue highlights environmental awareness through sustainable materials and artistic creativity. It conveys a message of national pride, development, and eco-friendly innovation, inspiring youth to build a self-reliant India.

Photos:



Arunachal Pradesh

Name of Participant: Ms. Lade lombi

Sub-category of Visual Art (3D):

Details of the Art Form: The name of art form-Traditional life and culture of the Galo tribe.

Historical and Cultural Background: The model depicts the traditional dress and tools used by the Galo tribe of Arunachal Pradesh.

Presentation: The sculpture is to remind the future generation about what our ancestors looked and dressed in their daily lives.

Materials used: Clay, sticks, bamboos, scissors, glue and colour.

Additional Information: Through this model -it is remind not to forget our ancestors, our local culture, and our traditions.

Photos:

Assam

Name of Participant: Sanjay Mahato

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: 3D Chalk Pencil Carving — Also called Miniature Chalk Sculpture — is the art of sculpting tiny three-dimensional figures or designs on the body of a chalk stick. It's a micro-sculpting art form that requires high precision, patience, and a very steady hand. 3D chalk carvings are often used as: Personalized gifts Decorative items Showpieces at exhibitions Festival decorations The art form merges tradition (miniature craft) with modern creativity.

Historical and Cultural Background: Although 3D chalk/pencil carving is a modern niche art, its origins are connected to ancient miniature and micro-art practices. Civilizations such as Egypt, India, China, and Greece created miniature sculptures from stone, wood, and metal. These early traditions inspired later micro-artists to explore even smaller mediums. 3D chalk pencil carving in India grew from the country's long tradition of miniature art and craft. Indian students often used chalk in classrooms, and many began carving small shapes during leisure time, turning it into a creative hobby. The art form gained popularity because chalk is low-cost, easily available, and simple to shape. Inspired by India's cultural heritage of clay modelling, idol-making, and wood carving, artists started creating detailed 3D designs on chalk and pencil tips. Nowadays 3D chalk pencil carving has become a unique Indian micro-art that reflects creativity, patience, and traditional craftsmanship.

Presentation: Sanjay Mahato, a student of class X of Chandmari High School Golaghat, delivers impressive presentations on 3D Chalk Pencil Carving, and thereby displaying his remarkable natural talent despite having no formal training. His inborn ability and creativity is evident as he shapes a simple chalk piece into detailed miniature forms. These presentations highlights his patience, dedication, and strong artistic instinct in this unique micro-art craft.

Materials used: Material required - Just a piece of ordinary Chalk. Tools used - A sharp blade and a compass (from a geometry box)

Additional Information: This art form truly developed in the early 2000s when artists started creating:

- 3D shapes
- Portraits
- Decorative mini-sculptures
- Letterings and symbols
- Religious and cultural motifs.

Counties like India, Nepal, Bangladesh etc. became especially active hubs due to widespread chalk use in schools and arts & crafts.

3D chalk carvings are often used as:

- Personalized gifts
- Decorative items
- Showpieces at exhibitions
- Festival decorations

This art form merges traditional (miniature craft) with modern creativity.

India who has strong traditions of:

- Clay modelling
- Idol-making
- Wood carving
- Stone sculpting

naturally adapted these skills into 3D chalk carving.

Today, 3D chalk carving is popular among:

- School/college students
- Hobby artists
- Craft enthusiasts

It could be seen as a symbol of patience, precision, and artistic innovation, widely shared on social media platforms.

Photos:



Bihar

Name of Participant: Abhishek Kumar Singh

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: भारत की प्राचीन कला विधा है, जिसमें मिट्टी, पत्थर, धातु और अन्य सामग्रियों से आकृतियाँ बनाई जाती हैं। इस कलाकृति में “विकसित भारत” की झलक दिखाई गई है, जिसमें तकनीकी प्रगति, शिक्षा, स्वच्छता, हरित ऊर्जा, और आधुनिक भारत की उन्नति को प्रतीकों के माध्यम से दर्शाया गया है।

Historical and Cultural Background: भारत में मूर्ति कला का इतिहास सिंधु घाटी सभ्यता से जुड़ा है, जहाँ से हमें प्राचीन मूर्तियों के प्रमाण मिलते हैं, जैसे नटराज और पशुपति की प्रतिमाएँ। मौर्य, गुप्त और चोल काल में मूर्ति कला अपने शिखर पर पहुँची। मूर्तियाँ केवल धार्मिक नहीं बल्कि सामाजिक और सांस्कृतिक विचारों को भी दर्शाती हैं। वर्तमान समय में यह कला देश के विकास, विज्ञान, तकनीक और आत्मनिर्भरता जैसे विषयों से जुड़कर एक नया स्वरूप ले रही है। “विकसित भारत” की थीम इसी समकालीन सोच और राष्ट्रीय विकास की भावना को प्रदर्शित करती है।

Presentation: “विकसित भारत” विषय पर आधारित एक प्रतीकात्मक मूर्ति प्रस्तुत की, जिसमें शिक्षा, तकनीक, हरित ऊर्जा और आत्मनिर्भरता को दर्शाया गया है। प्रस्तुति के दौरान छात्र ने आत्मविश्वास के साथ अपने विचारों को समझाया तथा अपनी कल्पनाशक्ति और रचनात्मकता का प्रभावी प्रदर्शन किया।

Materials used: इस मूर्ति को बनाने के लिए मुख्य रूप से मिट्टी का प्रयोग किया गया। आकार देने के लिए लकड़ी की छोटी डंडियाँ, चाकू और ब्रश का उपयोग किया गया।

Additional Information: मूर्ति कला भारत की एक प्राचीन और महत्वपूर्ण कला विधा है, जिसका उपयोग आज भी सामाजिक और राष्ट्रीय विचारों को व्यक्त करने के लिए किया जाता है। “विकसित भारत” विषय पर बनाई गई यह मूर्ति देश की प्रगति, विज्ञान, तकनीकी विकास, स्वच्छता और पर्यावरण संरक्षण का संदेश देती है। वर्तमान समय में मूर्ति कला केवल पारंपरिक नहीं रही, बल्कि यह आधुनिक सोच और नवाचार को भी प्रस्तुत करने का माध्यम बन चुकी है। यह कला लोगों को राष्ट्र निर्माण में भाग लेने के लिए प्रेरित करती है और भविष्य के प्रति सकारात्मक दृष्टिकोण विकसित करती है।

Photos:



Chandigarh

Name of Participant: Krishna Singh

Sub-category of Visual Art (3D): 3D

Details of the Art Form: मूर्तिकला (Murtikala) भारत की प्राचीन दृश्य कलाओं में से एक है, जो देशभर में विभिन्न रूपों में प्रचलित है। पश्चिम बंगाल, ओडिशा, तमिलनाडु, राजस्थान और गुजरात जैसे राज्यों में यह कला विशिष्ट शैली में विकसित हुई है। यह भारत की आध्यात्मिक, सांस्कृतिक और सृजनात्मक पहचान को अभिव्यक्त करती है।

Historical and Cultural Background: मिट्टी की मूर्तिकला प्राचीन भारतीय संस्कृति का हिस्सा रही है। सिंधु घाटी सभ्यता में मिट्टी की मूर्तियों का निर्माण हुआ था। विभिन्न राजवंशों और कलात्मक शैलियों में मिट्टी की मूर्तिकला विकसित हुई, जो भारतीय संस्कृति और धार्मिक प्रतीकों को दर्शाती है। मिट्टी की मूर्ति बनाना भारत की पारंपरिक कला है, जो पश्चिम बंगाल, ओडिशा, गुजरात और तमिलनाडु सहित कई राज्यों में प्रचलित है। यह आध्यात्मिकता और सृजनशीलता का संगम है, जहाँ श्रद्धा और कला एकाकार होकर भारत की सांस्कृतिक और आध्यात्मिक पहचान को दर्शाती हैं।

Presentation: आध्यात्मिक और तकनीकी संगम से 2047 का भारत यह प्रस्तुति मिट्टी की मूर्ति बनाने की पारंपरिक भारतीय कला पर आधारित है, जो आध्यात्मिकता और सृजनात्मकता का प्रतीक है। विषय “आध्यात्मिक और तकनीकी संगम से 2047 का भारत” इस बात पर केंद्रित है कि कैसे आध्यात्मिक मूल्यों और आधुनिक तकनीक का समन्वय भारत को 2047 तक विश्व गुरु बनाएगा। कृत्रिम बुद्धिमत्ता, भवन निर्माण और डिजिटल अवसंरचना में प्रगति के साथ, भारत एक विकसित राष्ट्र के रूप में उभरेगा। यह प्रस्तुति इस संगम को भारत की उन्नति और समृद्धि का मार्गदर्शक रूप में प्रदर्शित करती है।

Materials used: मिट्टी अपनी लचीलेपन और ढलाई की क्षमता के कारण सहज मूर्तिकला के लिए आदर्श है। यह त्वरित हेरफेर की अनुमति देती है, जिससे कलाकार गतिशील रूपों को उकेर सकते हैं। इसकी स्पर्शनीय प्रकृति और लचीलापन स्वतंत्रता और तात्कालिकता प्रदान करता है, जिससे यह अभिव्यंजक और भावनात्मक रचनाओं के लिए एकदम सही है जिन्हें पकाया या संरक्षित किया जा सकता है।

Additional Information: आधुनिक युग में मूर्तिकला केवल सजावटी कला नहीं रही, बल्कि यह विचारों, भावनाओं और सामाजिक संदेशों को अभिव्यक्त करने का सशक्त माध्यम बन गई है। यह त्रि-आयामी कला दर्शकों को गहराई से जोड़ती है और समाज में प्रचलित मुद्दों जैसे पर्यावरण, समानता और आध्यात्मिकता पर चिंतन करने को प्रेरित करती है। मूर्तिकला परंपरा और आधुनिकता के बीच सेतु का कार्य करती है, जिससे सांस्कृतिक धरोहर का संरक्षण और समकालीन विचारों का प्रसार संभव होता है। इस प्रकार, मूर्तिकला आज भी समाज की चेतना और रचनात्मकता को जीवंत बनाए रखने में अत्यंत प्रासंगिक है।

Photos:



Chhattisgarh

Name of Participant: Ravindra Kumar

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: छत्तीसगढ़ राज्य की एक विशिष्ट लोक कला, जो बस्तर क्षेत्र में स्थित है। इस संस्थान का नाम “वीर गुंडाधुर शहीद स्मारक एवं मूर्ति कला केंद्र” है, जो कोंडागांव, छत्तीसगढ़ में स्थित है। यह स्थानीय कलाकारों को प्रशिक्षण देता है, और पारंपरिक बस्तर कला, विशेष रूप से ढोकरा कला (Dhokra Art) और लकड़ी की नक्काशी (wood carving) को बढ़ावा देता है। यह संस्थान बस्तर की समृद्ध आदिवासी कला परंपरा को संरक्षित करने और उसे प्रदर्शित करने का एक प्रमुख केंद्र है।

Historical and Cultural Background: गुंडाधुर बस्तर के आदिवासी नेता थे जिन्होंने 1910 के भूमकाल आंदोलन का नेतृत्व किया था। ऐतिहासिक पृष्ठभूमि में, वे अंग्रेजों के शोषण के खिलाफ जल, जंगल और जमीन की रक्षा के लिए लड़े। सांस्कृतिक रूप से, उनकी वीरता की गाथाएं लोकगीतों में जीवित हैं। विद्रोह में, लाल मिर्च और आम की टहनियों जैसे प्रतीकों का उपयोग किया जाता था, जो सांस्कृतिक और सांकेतिक महत्व रखते थे।
ऐतिहासिक पृष्ठभूमि: गुंडाधुर ने 1910 में भूमकाल आंदोलन का नेतृत्व किया, जो बस्तर के आदिवासियों द्वारा अंग्रेजों के खिलाफ एक विद्रोह था। वे एक आदिवासी नेता थे, जो अपने लोगों के शोषण के खिलाफ खड़े हुए थे।
सांस्कृतिक प्रतीक: विद्रोह के दौरान, उन्होंने गांव-गांव तक लाल मिर्च, मिट्टी के ढेले और आम की टहनियां पहुंचाईं, जो लोगों को संगठित करने और संदेश देने के लिए एक सांस्कृतिक और सांकेतिक माध्यम थे।
सांस्कृतिक विरासत: गुंडाधुर की बहादुरी और बलिदान की कहानियां आज भी बस्तर के लोकगीतों और किंवदंतियों में सुनाई जाती हैं। हर साल उनके सम्मान में 'भूमकाल दिवस' मनाया जाता है, और उनके नाम पर खेल पुरस्कार भी दिए जाते हैं।

Presentation: देश के लिए अपना सब कुछ नौछावर करने वाले वीर सपूतों में से एक ऐसा भी है, जिन्होंने आज़ादी के समर में अपना एक अलग योगदान दिया है, जिन्हें इतिहास कभी भुला नहीं सकता। उस वीर क्रांतिकारी का नाम है “वीर गुंडाधुर”। जिनके बारे में मैं अपने प्रेसेंटेशन के माध्यम से बताना चाहता हूँ कि उनके देश के लिए योगदान को देखते हुए उनके नाम पर तीरंदाजी के लिए उत्कृष्ट पुरस्कार तो दिया जाता है, लेकिन उनके चाहने वाले उन्हें क्रांतिकारी का दर्जा दिलाने के लिए प्रयास कर रहे हैं, यही प्रयास मैं भी कर रहा हूँ। जिस तरह हमारा देश ज्ञान और टेक्नोलॉजी में आगे बढ़ रहा है, उसी तरह हमें अपनी परंपरा को भी बनाये रखें हेतु ध्यान देना चाहिए।

Materials used: मिट्टी, पानी, क्ले टूल्स, प्लाई बोर्ड, ब्लैक स्प्रे, गोल्डन कलर, कपड़ा

Additional Information: वीर गुंडाधुर का “आर्ट फॉर्म” उनके भूमकाल आंदोलन से जुड़ा है, जहाँ उन्होंने प्रतिरोध का संदेश देने के लिए लाल मिर्च, आम की टहनियाँ और मिट्टी जैसे प्रतीकों का इस्तेमाल किया। आज इसकी ज़रूरत इसलिए है क्योंकि यह आदिवासियों की अस्मिता और जल, जंगल, जमीन के अधिकार की रक्षा का प्रतीक है। यह संदेश देता है कि आज भी अपने संसाधनों और संस्कृति की रक्षा के लिए एकजुट होकर आवाज़ उठाना ज़रूरी है।

Photos:



Daman and Diu + Dadra and Nagar Haveli

Name of Participant: Aarya Bharavee Bhatt

Sub-category of Visual Art (3D): 3D visual art vision for viksit bharat

Details of the Art Form: vision 2047 Human and robotics sculpture future with AI

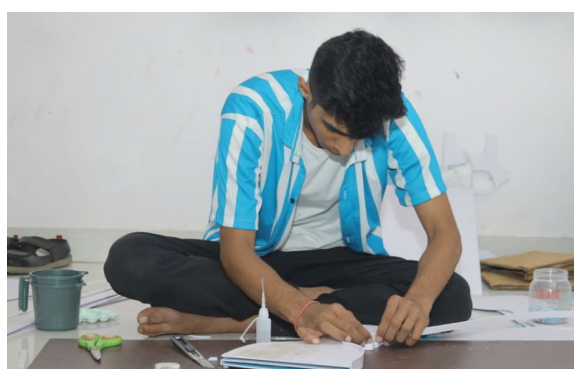
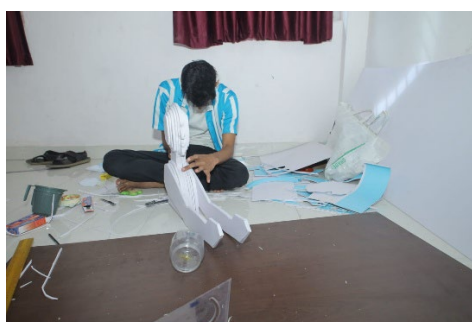
Historical and Cultural Background: Through contemporary art, I am depicting the statue of a robot and a human in my sculpture, the purpose of which is how we dream of our developed India, which will become a big example for all of us in the times to come.

Presentation: My sculpture art form will be in 3D, made of paper and other materials.

Materials used: Using hard flexible pvc sheet material, brown paper, colour, wooden padestal for sculpture. etc.

Additional Information: Sculptures are being created and displayed as part of the “Viksit Bharat” initiative, which aims to transform India into a developed nation by 2047.

Photos:



Delhi

Name of Participant: Soni

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: The art form is Sculpture (Murtikala), one of the oldest and most expressive forms of Indian art. Sculpture has flourished across India in different materials such as clay, stone, metal, and fiber. It holds a prominent place in Indian culture from ancient temple idols to modern conceptual forms.

Historical and Cultural Background: Indian sculpture has a glorious history dating back to the Indus Valley Civilization. Over time, it evolved through Mauryan, Gupta, and Mughal periods, reflecting religious, social, and cultural values. Modern Indian sculpture has adopted new materials and futuristic themes while preserving traditional techniques. My sculpture titled “Viksit Bharat 2047” represents this continuity of innovation and tradition — blending modern technology with cultural essence.

Presentation: In my sculpture “Viksit Bharat 2047”, I have depicted a thinking robot, symbolizing the collaboration between humanity and technology. The artwork presents a futuristic robotic city, showcasing India’s progress through science, innovation, and environmental balance. It reflects my imagination of a self-reliant, advanced, and compassionate India.

Materials used: The materials used in creating the sculpture are metal wire, wood, clay, and baseboard. Modeling tools and carving instruments were used to shape and refine the details. The surface has been polished and painted to give a metallic futuristic look.

Additional Information: The sculpture “Viksit Bharat 2047” conveys that true progress is achieved when technology and humanity work in harmony. It envisions India in 2047 as a nation that advances not only in science and economy but also in values, empathy, and creativity. The artwork symbolizes a future where machines assist humans without replacing their emotions or ethics. It promotes the idea of sustainable and inclusive development, reflecting India’s journey toward self-reliance, innovation, and compassion. Through this sculpture, young minds are encouraged to dream big, think creatively, and contribute responsibly toward building a balanced, progressive, and human-centered India — a nation strong in both technology and moral strength.

Photos:



Goa

Name of Participant: Sahil Chittu Tonshal

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: 3D Solo (Jain Temple Kudne Bicholim Goa The Jain Temple at Kudne, located in Bicholim Taluka, Goa which we tried to do the sculpture by using the same stones, that is basalt and laterite stones as prototype model which has a lot historical and the architectural style of importance of its own, although It is an ancient archaeological site from the Vijayanagar period, reflecting the historical presence of Jainism in the Goa region. Originally India was much vikasit (developed) in earlier also as far as indian architecture of temples are considered following the design and the sirectional algorithms of astromony was followed and hereby now and further it will be more developed through the vision of vikasit bharat. this jain temple is Situated in the Gujirwado area, a former trade center, India was the finest country to design ancient architect site align with the astronomy space and calculations and in further it would be advance developed called as VIKASIT BHARAT 20247 In terms of spirituality temple designs which will further boost the tourism. This temple is part of a heritage circuit being developed by the Directorate of Archives and Archaeology to promote and tourism Kudne Jain Temple in Goa, which is currently in need of restoration, and the broader concept of a developed and progressing “Viksit Bharat” (Developed India). The temple itself is an important heritage site that provides insights into historical architecture and Jainism in India. The “Viksit Bharat” component suggests a modern perspective on preservation and development, implying the importance of restoring and revitalizing such historical sites as part of national heritage and progress. Conservation showcases holistic development with the Vikasit Bharat and also the art style depicts the temple in a distinct way on its own.

Historical and Cultural Background: Jain cultural practices in Goa revolve around ahimsa (non-violence), vegetarianism, and community worship, influenced by merchant settlements and monastic support. we tried to do the sculpture by using the same stones, that is basalt and laterite stones as prototype model which has a lot historical and the architectural style of importance of its own, although It is an ancient archaeological site from the Vijayanagar period, reflecting the historical presence of Jainism in the Goa region. Situated in the Gujirwado area, a former trade center, India was the finest country to design ancient architect site align with the astronomy space and calculations and in further it would be advance developed called as VIKASIT BHARAT 20247 In terms of spirituality temple designs which will further boost the tourism. This temple is part of a heritage circuit being developed by the Directorate of Archives and Archaeology to promote and tourism Kudne Jain Temple in Goa, which is currently in need of restoration, and the broader concept of a developed and progressing “Viksit Bharat” (Developed India).

Presentation: The Jain Temple at Kudne, located in Bicholim Taluka, Goa which student tried to do the sculpture by using the same kind of original stones, that is basalt and laterite stones as prototype model followed by the different transition stage of that temple, like wise in the first stage the models shows how the temple was full fledge designed with all the structure that is garbhagriha, mandapam, sabha mandapam and pillar and later on how it was and in the present how the temple is at present site. This temple has a lot historical and the architectural style of importance of its own, although It is an ancient archaeological site from the Vijayanagar period, reflecting the historical presence of Jainism in the Goa region.

Materials used: The Basalt Stone and Laterite stone used, Architecture includes a square layout, Kadamba-style stepped pyramid shikhara (tower), Vijayanagara barrel vaults laterite construction. It has an arched entrance suggesting a dome and extensive lime mortar use.

Additional Information: The Jain temple at Kudne in North Goa is a beautiful and relatively lesser-known example of Jain religious architecture in a region dominated by Hindu temples and Portuguese-era churches. It belongs to the Digambara Jain tradition and is one of the very few surviving Jain temples in Goa. Period: The temple is dated to the 10th–11th century CE, during the rule of the Kadamba dynasty (c. 950–1300 CE) of Goa. The Kadambas, originally from Karnataka, were great patrons of Jainism before they gradually shifted to Hinduism. Inscriptions: A 12th–13th century inscription in Kannada script found near the temple mentions grants made to the Jain basadi (temple) by Kadamba officials, confirming its antiquity. This continues to be a living centre of Digambara Jain worship and culture in the state. It beautifully shows how Jainism once flourished in coastal Karnataka and Goa before the arrival of the Portuguese.

Photos:



Gujarat

Name of Participant: Patel Sujil Dipakbhai

Sub-category of Visual Art (3D): Visual Arts 3D (Solo)

Details of the Art Form: Art is meant to be known, enjoyed, and appreciated. It is a unique and integral part of culture. The word “Kala” is derived from the Sanskrit word “Kal,” which means “to know.” Through art, we experience the sweetness of life. The aesthetic experience gained from art brings about universal harmony. Art education helps to overcome depression and awaken human consciousness. Thus, art is recognized as a carrier of culture — nourished by society itself and deeply connected to human life. In this way, art and culture become one, bringing meaning and beauty to life. The basic elements of culture influence art, and to truly understand art, one must first learn to enjoy it. Since art and religion are inseparable, it is believed that art originally began as a form of religious offering. The complete form of art cannot exist without the union of both. There are five main types of art: Painting (Chitrakala): The art created on a surface using color, lines, and shapes. Music (Sangeetkala): The art of expressing emotions through voice and sound. Dance and Theatrical Art: The art of expressing feelings and stories through body movements and stage performance. Sculpture: The art of shaping and molding materials into three-dimensional forms. Literature: The art of written expression, including novels, plays, and poems. Children experience immense joy through artistic creation. The main purpose of teaching art to children is to develop their creativity and imagination. They enjoy expressing their thoughts and emotions through art, learning the essence of beauty from their own creations. Therefore, children should be given full freedom to express their feelings through art, so they can experience its true joy. Art not only decorates our rooms, walls, and public spaces but also enriches our entire existence.

Historical and Cultural Background: From a historical perspective, this work portrays the story of India’s journey toward becoming a developed nation. Instead of focusing merely on the utility of objects, the artist has used creativity to transform natural elements and man-made materials into a beautiful and meaningful composition. The work blends realistic forms with aesthetic and decorative expressions, showcasing the artist’s creative power and ornamental craftsmanship.

Through this project, an effort has been made to impart special artistic knowledge to children by encouraging personal and original expression. The tools and materials used help children learn how to create models using discarded and natural items collected from their surroundings. They are taught how to gather such materials from the environment and creatively reuse them in their art. This approach provides children with practical education in sculpture and architecture, as they make artistic models based on fundamental design principles. They are also encouraged to work individually, in pairs, or in groups, promoting collaboration and practical learning.

For this project titled “Developed India,” materials such as the roots of various trees, bamboo shoots, peanuts, waste wood pieces, vetra, Fevikwik, polish, and varnish have been used. The model illustrates how India has rapidly advanced, sending spaceships and achieving great success in science and technology. The contributions of the Indian Army, Navy, and Air Force in protecting the nation are also highlighted — symbolizing how naval officers safeguard India’s borders from the sea.

The work depicts India’s diversity — a land inhabited by people of different cultures — and showcases the nation’s progress in infrastructure, science, and technology. It also illustrates agricultural development, showing how farmers prosper through irrigation systems that utilize

water from check dams. In the modern context, the model presents the work of scientists, featuring replicas of rocket launchers and satellites that help forecast weather conditions. It also represents modern electricity generation through windmills. Altogether, the piece creatively tells the story of India's development through a beautifully crafted wooden model rich in artistic detail.

Speaking of present-day India, this era can be considered a golden age for the nation. India is progressing rapidly in every field — driven by the strength and hard work of its youth across all states and regions. True development means advancing one step further in every domain, and today's India holds a unique identity in the world. The country continues to make remarkable progress in science and technology, telecommunications, rail transport, agriculture, education, industry, and housing. Keeping this in mind, a few examples of India's developmental achievements are showcased in this work.

This project narrates the inspiring story of India's growth across various sectors — highlighting achievements in science and technology, resource utilization in telecommunications, advancements in maritime security, and much more.

Presentation: In this work, an attempt is made to impart knowledge of special art to children by doing creative work in such a way that personal expression and original expression gets more momentum. The tools and materials used in this work teach the children to try to make a model through such beautiful artistic creativity made by the useless things collected from the environment and nature around their residence. Materials collection is taught by collecting such useless items easily from the environment and natural surroundings. Through this work, children are equipped with practical education by making artistic models by giving information about the basic principles of sculpture architecture. Children are encouraged and informed about practical learning by giving them opportunities to work individually, in groups or in groups of two. Among the materials used in this work, this “Developed India” work has been prepared using 6 BO roots of various trees, bamboo shoots, peanuts, waste wood pieces, vetra fevicwick, police, varnish etc. In this work, India has developed various countries in the world today by sending spaceships very quickly. Thus in the entire work, trying to describe the story of the development of the country of India, an attempt has been made to create a beautiful model from a beautiful wooden replica with creative art. If we talk about the present country of India, this age is like a golden age for the country of India.

Materials used: In this work, an attempt is made to impart knowledge of special art to children by doing creative work in such a way that personal expression and original expression gets more momentum. The tools and materials used in this work teach the children to try to make a model through such beautiful artistic creativity made by the useless things collected from the environment and nature around their residence. Materials collection is taught by collecting such useless items easily from the environment and natural surroundings. In this work, this “Developed India” work has been prepared using roots of various trees, bamboo shoots, peanuts, waste wood pieces, vetra fevicwick, police, varnish etc.

Additional Information: In this work, an attempt is made to impart knowledge of special art to children by doing creative work in such a way that personal expression and original expression gets more momentum. The tools and materials used in this work teach the children to try to make a model through such beautiful artistic creativity made by the useless things collected from the environment and nature around their residence. Materials collection is taught by collecting such useless items easily from the environment and natural surroundings. Through this work, children are equipped with practical education by making artistic models by giving information about the basic principles of sculpture architecture. Children are

encouraged and informed about practical learning by giving them opportunities to work individually, in groups or in groups of two.

Among the materials used in this work, this “Developed India” work has been prepared using 6 BO roots of various trees, bamboo shoots, peanuts, waste wood pieces, vetra fevicwick, police, varnish etc. In this work, India has developed various countries in the world today by sending spaceships very quickly. At that time, by the scientists of India's space sector, various astronauts have been made and India has been at the forefront of science and technology. Indian army, navy and air force contribute a lot to the security of India. So it is shown that the navy soldiers protect the country of India by staying in the sea. India is inhabited by different species of people and the science and technology journey has tried to show that these different species live with new infrastructures. By collecting water from various check dams, an attempt has been made to show that farmers can cultivate well and bring prosperity during the year through a beautiful irrigation system. In today's modern era, scientists are shown the workings and the replica of the rocket launcher in this work. Along with this, a glimpse of the satellite has been shown to show the forecast of the weather department. For the modern generation of electricity, a glimpse has been shown of generating electricity through windmills. Thus, in the entire work, trying to describe the story of the development of the country of India, an attempt has been made to create a beautiful model from a beautiful wooden replica with creative art.

If we talk about the present country of India, this age is like a golden age for the country of India.

Photos:



Haryana

Name of Participant: Jashan

Sub-category of Visual Art (3D): Visual arts 3D, Solo

Details of the Art Form: मूर्ति पर बनी रेखाएँ उसकी आत्मा की अभिव्यक्ति होती हैं। ये रेखाएँ न केवल आकार बनाती हैं, बल्कि भावनाओं, संस्कृति और परंपरा का भी प्रतीक होती हैं। कलाकार अपनी निपुणता से हर रेखा में जीवन का संचार करता है। वस्त्रों की सिलवटें, गहनों की बारीकियाँ और चेहरे की कोमलता सभी इन रेखाओं से उभरती हैं। मिट्टी की मूर्ति पर बनाई गई रेखाएँ स्थिरता और सौंदर्य का अद्भुत संतुलन दिखाती हैं। यही रेखाएँ एक साधारण मिट्टी के टुकड़े को दिव्यता प्रदान करती हैं और दर्शक के मन में भक्ति तथा सौंदर्य का भाव जगाती हैं।

Historical and Cultural Background: ऐतिहासिक रेखाएँ हमारे अतीत की अमूल्य धरोहर होती हैं। ये रेखाएँ गुफाओं, मंदिरों, मूर्तियों और प्राचीन स्मारकों में उकेरी गई हैं, जो हमारे इतिहास, संस्कृति और सभ्यता की झलक दिखाती हैं। हर रेखा किसी कालखंड की कहानी कहती है — राजा-महाराजाओं की वीरता, आम जनजीवन, और धार्मिक मान्यताओं की अभिव्यक्ति करती है। सिंधु घाटी की मुहरों से लेकर अजंता-एलोरा की भित्तिचित्रों तक, इन रेखाओं ने समय को स्थिर कर दिया है। पत्थर या मिट्टी पर उकेरी गई ये ऐतिहासिक रेखाएँ हमारे गौरवशाली अतीत का साक्ष्य हैं और हमें अपनी जड़ों से जोड़े रखती हैं।

Presentation: ऐतिहासिक रेखाएँ हमारे अतीत की अमूल्य धरोहर होती हैं। ये रेखाएँ गुफाओं, मंदिरों, मूर्तियों और प्राचीन स्मारकों में उकेरी गई हैं, जो हमारे इतिहास, संस्कृति और सभ्यता की झलक दिखाती हैं। हर रेखा किसी कालखंड की कहानी कहती है — राजा-महाराजाओं की वीरता, आम जनजीवन, और धार्मिक मान्यताओं की अभिव्यक्ति करती है। सिंधु घाटी की मुहरों से लेकर अजंता-एलोरा की भित्तिचित्रों तक, इन रेखाओं ने समय को स्थिर कर दिया है। पत्थर या मिट्टी पर उकेरी गई ये ऐतिहासिक रेखाएँ हमारे गौरवशाली अतीत का साक्ष्य हैं और हमें अपनी जड़ों से जोड़े रखती हैं।

Materials used: मिट्टी, कांस्य,

Additional Information: मूर्ति पर बनी रेखाएँ उसकी आत्मा की अभिव्यक्ति होती हैं। ये रेखाएँ न केवल आकार बनाती हैं, बल्कि भावनाओं, संस्कृति और परंपरा का भी प्रतीक होती हैं। कलाकार अपनी निपुणता से हर रेखा में जीवन का संचार करता है। वस्त्रों की सिलवटें, गहनों की बारीकियाँ और चेहरे की कोमलता सभी इन रेखाओं से उभरती हैं। मिट्टी की मूर्ति पर बनाई गई रेखाएँ स्थिरता और सौंदर्य का अद्भुत संतुलन दिखाती हैं। यही रेखाएँ एक साधारण मिट्टी के टुकड़े को दिव्यता प्रदान करती हैं और दर्शक के मन में भक्ति तथा सौंदर्य का भाव जगाती हैं।

Photos:

Himachal Pradesh

Name of Participant: Aastha Thakur

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: Sculpture is a branch of visual art that operates in three dimensions using different material like stone, wood, metal, ceramic and modern materials to create 3-D objects. It is oldest and most publicly visible art form, found across the globe from ancient time to present day. Sculpture has a widespread geographical presence spanning across the whole world. It is most enduring art form of human artistic expressions. From pre historical figurines to monumental modern installation whole world used this art to express believe, commemorate history and enhance their environment.

Historical and Cultural Background: Historically, sculpting tradition have flourished across diverse culture and geographies. Rich tradition of stone and bronze sculpture featuring curving figures and intricate details of religious sites e. g. Rock cut cave, Buddhist, Hindu religious idol in bronze, stone, clay and monument stone carving. Clay sculpting is an ancient art form with a history spanning thousands of years used by civilization for both practical and artistic purpose. It has evolved from creating functional items like pottery to a highly diverse medium for artistic and conceptual expression. Indian sculpture has history spanning thousands of years, originating with terracotta figurines of Indus valley civilization. It is used in culture practices for creating awareness, challenging stigma and promoting dialogues.

Presentation: Visual art refers to art forms that express their emotions, message and creations. Lord Ganesha (wisdom) and goddess Lakshmi (prosperity) worshipped together as the true wealth is unattainable without intelligence and foresight. I have used clay, natural colour for sculpting religious Hindu idol Ganesha and laxmi. I expressed my views about our religious history and believes. I used clay as it is our tradition and it is eco friendly, easily dissolve in water and not harmful for aquatic animals

Materials used: Sculpting instruments are made from various material primarily wood, metal stainless steel, brass, aluminum and bronze and plastic rubber etc. Here in this particular event i am using clay (Bambi) as it is soft, easily molded and shaped with tool or hands. Here clay used is natural clay, colours are herbal, brush, water, ice bar sticks tiles for base and toothpicks etc. All materials used is biodegradable and do not harm the environment

Additional Information: Sculpture is art of creating 3-D objects from stone, metal, wood and clay by using technique such as carving, modelling, casting or assembly. The ancient art form has served various purposes throughout history including religious devotion and public monuments and continue to evolve today with new material like plastic. Sculpture convey a vast array of message to society, it act as a universal and powerful language that transcends time and culture barrier. monuments and memorial are tangible marker of memory, solution for societal problem, express human emotion serve as a gathering point, social cohesion and sharing. It also serve as educational tool fostering creativity, critical thinking and understanding different culture .so sculpture act as a mirror to culture, reflect value, concern and aspiration of society in which it is created and also inspire new ideas.

Photos:



Jammu & Kashmir

Name of Participant: Narinder Kumar

Sub-category of Visual Art (3D): Clay Modelling

Details of the Art Form: The name of my art form, Visual Art 3D, has a geographical presence. Right from historical sculpture found in historical monuments to present day display of Model 3D Art, we can find everywhere. It has been adopted by every nation and culture as an ubiquitous aspect of human expression.

Historical and Cultural Background: Art has always been a mirror of society and cultures. It always reflects the current social, economic and religious beliefs and trends. Hence visual Art 3D also dates back to cave ages which can be seen even today like Ajanta Elora Caves, Elephanta caves (Maharashtra), Lascaux Caves (France), Altamira Caves (Spain) and many more. In history 3D art can be seen with evolution of human beings right from early life to tool making and other day to day practices. Various cultures follow different practices depending upon their culture, heritage and social roots. Cultural practices are diverse Spanning from Traditional techniques like sculpting, casting to modern 3D art like 3D Printing and virtual reality. Sculptures have long been in practices from ancient times embodying their deities or spirits and religious ceremonies. Then there are public memorials and monuments representing history and sharing values and experiences with community.

Presentation: The student Narinder Kumar is performing under visual art 3D (Solo) category. He has chosen clay modeling as a sub category. The clay model that he has made represents the theme of Kala Utsav i.e. Viksit Bharat the sculpture made is that of a girl child depicting two sides of a woman – one who is married early and is deprived of her basic right to education and freedom and the other who is free to study and win in her life. So Narinder has beautifully expressed his own picture of a Viksit Bharat where a girl child is allowed to be educated and be a master of her own life.

Materials used: Clay (Mitti) which is sieved and kneaded by the student himself. Dry Grass Ply Board Thread for tying Cutting tools Shaping tools Smoothing tools Brushes – Flat and Round Chopping Tools Acrylic Colors

Additional Information: The sculpture conveys the message of “Beti Bachao, Beti Padhao” under the theme of Viksit Bharat. It shows the image of that girl child which is the need of the hour. Now the time has come where a girl child should be given opportunity to study, grow and make decision about her own life. The sculpture shows one part a girl child who is married early and deprived of all her freedom to live and grow and another part which shows a girl child who is educated and is ready to win over the world. She feels like a queen and the other one is suppressed under the domestic bondages. She has tears in her eyes. Hence to have a developed nation we must promote our girl child. She should be given freedom to educate herself and conquer the world.

Photos:



Jharkhand

Name of Participant: Dev Kumar Parit

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: It is an ancient rich Indian art, having religious, spiritual, cultural, moral and traditional significance. This art inspires humans to lead a pious, moral and ideal life having firm faith in humanity and spirituality Lord Ganesha is Worshipped with reverence and devotion. The idol of Lord Ganesh symbolise wisdom, generosity, prosperity, and the removal of all type of obstacles of life

Historical and Cultural Background: This aarti is Rooted in human expression seeks history evolving from ritualistic object in ancient culture like Egypt and Mesopotamic and the diverse religious, spiritual and political themes found across ancient Indian Civilization

Presentation: The elephant head represent wisdom large the importance of listening the small eyes need for innovation and deep concentration and his Four Arms symbolise the ability to perform multitas and grand blazing to us the human being to lead a happy spiritual and prosperous life.

Materials used: Clay, Sand, Straw, Plank, Golden Colour

Additional Information: As Lord Ganesh is believe to be the grinder of success prosperity and spiritual power of humans heach reverently known as Siddhi data. Sculpture art really the treasure of wisdom, spiritualiy, humility and morality.

Photos:



Karnataka

Name of Participant: Mahadeva R K

Sub-category of Visual Art (3D): 3 Dimensional (Sculpture)

Details of the Art Form: I Am the Sculptor of My Life

Historical and Cultural Background: The theme “I Am the sculptor of my Life” emphasizes self direction, responsibility and the power shaping one's own journey.

Presentation: Process of preparing clay for modeling. collecting the clay, cleaning the clay, faster but less refined, removing impurities, softening the clay.

Materials used: Natural clay soil, iron stand, water, clay tools.

Additional Information: Participants are invited to mold their ideas into creative clay forms, showcasing how life, like clay, can be shaped into a unique Masterpiece through vision and perseverance.

Photos:



Kerala

Name of Participant: Adhidev C C

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: Clay modelling is a creative and therapeutic activity that help me to shape and mold my imagination into tangible forms. Intricate figurines in clay, offers endless possibilities for artistic expression. Kerala is known for its rich cultural heritage and artistic traditions. Clay modelling is an integral part of Kerala's art and craft scene, with many artisans and artists creating intricate and beautiful pieces.

Historical and Cultural Background:

Kerala has rich Clay Modelling Tradition. Our Temple art is a good example. Clay modelling is used to create intricate sculptures and decorations for temples, showcasing Kerala's rich architectural heritage. Also Kerala is known for its beautiful ceramics, with many artisans creating functional and decorative pieces.

Kerala's clay modelling tradition is a testament to the state's rich cultural heritage and artistic creativity.

I am using Earthenware clay: A popular choice for hand-building and sculpting, earthenware clay is a versatile, natural clay that can be fired in a kiln to create durable, long-lasting pieces. I use clay modeling to capture testimonies of human life. By creating figurative sculptures, I convey emotions, experiences, and stories that reflect the human conditions around me. My work usually consist of detailed, life like representations.

Presentation: It is a sculpture depicting the upliftment of children through education. Education paves the way for the upliftment of children deserving of consideration into the mainstream of society. The aim of education is to uplift the children who are in every way deprived. The aim is to design a sculpture related to the upliftment of the children who are in every way deprived.

Materials used: For creating clay forms, artisans use naturally sourced and well-prepared clay mixed with the appropriate amount of water. Additional tools such as bowls, cloth, coconut leaf ribs, binding sticks, and similar implements assist in shaping and refining the structure. A wooden board or a sheet of plywood typically serves as the base on which the clay model is shaped. The design and form are created based on the selected theme or concept. In crafting each model, special attention is given to achieving accurate body structure, proportion, and physical detailing, ensuring artistic and anatomical precision. The sculpture described here was produced within a time limit of three hours, measuring approximately 2 x 2 x 2 feet in size.

Additional Information: Clay art, a primal and universal medium, conveys profound messages about humanity's connection to the earth and the tangible nature of creation. It embodies stories of cultural heritage, personal expression, and utility, capturing the artist's touch and immediate emotion in a permanent form.

In contemporary times, clay art remains highly relevant as a counter-narrative to our increasingly digital world. It offers a vital, tactile experience that reconnects individuals with material reality and handcrafted authenticity. Modern ceramicists address current social and environmental themes through their work, using traditional techniques to comment on contemporary life, sustainability, and the intersection of function and artistic expression. The

medium's ability to be both functional object and abstract sculpture allows it to thrive in modern galleries and everyday life, bridging ancient practices with present-day concerns.

Photos:



Lakshadweep

Name of Participant: Hibathulla R.M.

Sub-category of Visual Art (3D): 3 Dimensional (Sculpture)

Details of the Art Form: Three-Dimensional Art (Sculpture) is an artistic form that occupies physical space and can be viewed from multiple angles. It includes carving, modeling, casting, and assembling materials like stone, metal, clay, or wood. Sculpture has a global presence, with rich traditions in regions such as Europe, Africa, South Asia, East Asia, and the Americas.

Historical and Cultural Background: Sculpture is one of the oldest art forms, dating back to prehistoric times with artifacts like the Venus figurines. Ancient civilizations—Egyptian, Greek, Roman, Chinese, and Indian—used sculpture to depict deities, rulers, and daily life. Over centuries, it evolved from religious and ceremonial use to public monuments and expressive art. Sculptures play a vital role in cultural practices such as temple decoration, ancestor worship, storytelling, and commemorating historical events. This tradition continues worldwide, blending traditional craftsmanship with modern artistic innovation.

Presentation: The student will present a three-dimensional sculpture created using clay and mixed materials. The presentation will highlight the concept, inspiration, and techniques used, such as modeling and texturing. The student will explain the cultural relevance of the form and showcase the sculpture from multiple angles to demonstrate its spatial qualities.

Materials used: The student used materials such as clay, plaster, and wood to create the sculpture. Tools included carving knives, modeling tools, wire cutters, and shaping instruments for detailing. Paints, varnishes, and adhesives were also used to enhance texture, color, and durability, bringing the three-dimensional artwork to life.

Additional Information: Sculpture conveys messages ranging from religious devotion and cultural identity to social commentary and personal expression. It allows artists to explore form, space, and emotion in a tangible way. In contemporary times, sculpture remains relevant as it addresses modern issues such as environmental awareness, political movements, and technological advancements. Public installations and interactive sculptures engage communities, while experimental materials and digital techniques push creative boundaries, making sculpture both a historical legacy and a dynamic, evolving art form that continues to inspire and provoke thought.

Photos:

Madhya Pradesh

Name of Participant: Dinesh Vishwakarma

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: भारत में मूर्तिकला का समृद्ध इतिहास रहा है। भारत की कला परंपरा अजंता एलोरा, एलीफेंटा, मोहनजोदड़ो की कांस्य मूर्ति, अशोक स्तम्भ, मथुरा, गांधार कला एवं बुद्धकला की मूर्तियाँ कला का जीवंत उदाहरण भारत की पहचान रही है।

Historical and Cultural Background: गांधार शैली की मूर्तियाँ अत्यंत यथार्थवादी हैं। मथुरा शैली में लाल बलुआ पत्थर का उपयोग किया गया है।

Presentation: मैं दिनेश विश्वकर्मा, कक्षा 12 वी का छात्र, इस राष्ट्रीय कला उत्सव में अपनी मूर्तिकला के माध्यम से “विकसित भारत” विषय पर प्रस्तुति दे रहा हूँ। इस कृति के माध्यम से मेरा उद्देश्य यह संदेश देना है कि जिस प्रकार विज्ञान और तकनीकी प्रगति एक राष्ट्र को आधुनिक और सशक्त बनाने में महत्वपूर्ण भूमिका निभाते हैं, उसी प्रकार प्रकृति का संरक्षण भी उतना ही आवश्यक है। आज भारत विज्ञान, प्रौद्योगिकी और नवाचार के क्षेत्र में निरंतर प्रगति कर रहा है। अंतरिक्ष अनुसंधान, डिजिटल क्रांति और आत्म निर्भरता की दिशा में देश तेजी से आगे बढ़ रहा है। परंतु यह भी सत्य है कि यदि हम केवल विज्ञान पर ध्यान दें और प्रकृति को उपेक्षित कर दें, तो विकास अधूरा रह जाएगा। वनों, जल, वायु और भूमि का संतुलन बनाए बिना कोई भी राष्ट्र दीर्घ काल तक समृद्ध नहीं रह सकता। मेरी मूर्ति कला इसी विचार को दर्शाती है। इसमें विज्ञान और प्रकृति दोनों को एक-दूसरे के पूरक के रूप में प्रस्तुत किया गया है। विज्ञान हमें नई-नई सुविधाएं प्रदान करता है, वहीं प्रकृति हमें जीवन जीने की मूलभूत शक्ति देती है। जब दोनों का सामंजस्य स्थापित होगा, तभी वास्तविक अर्थों में विकसित भारत का सपना साकार होगा। मेरी यह कृति केवल कला की अभिव्यक्ति नहीं, बल्कि एक संदेश भी है कि हमें विज्ञान की प्रगति के साथ-साथ पर्यावरण और प्रकृति की रक्षा का भी संकल्प लेना चाहिए। यही संतुलन भारत को न केवल विकसित राष्ट्र बनाएगा, बल्कि आने वाली पीढ़ियों के लिए एक सुरक्षित और समृद्ध भविष्य को सुनिश्चित करेगा।

Materials used: लाल एवं काली मिट्टी, लोहे की छड़ एवं रेत।

Additional Information: मूर्तिकला भारत की आत्मा का दर्पण है। प्रस्तुत मूर्ति में मैंने विकसित भारत थीम पर मूर्तिकला बनाने का प्रयास किया है।

Photos:



Maharashtra

Name of Participant: Roshani Sunil Marathe

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: Clay modelling is a popular Indian art form used to make idols and models* *from clay. It is practiced in many parts of India like Maharashtra, West Bengal, and TamilNadu. Artists use clay to express ideas and social messages through creative shapes and figures.

Historical and Cultural Background: Clay art has been a part of Indian culture since ancient times. From the Indus Valley terracotta figures to temple sculptures, it has always shown our traditions and beliefs. Over time, artists started using clay to show modern ideas like education, unity, and progress. This art connects the old and the new, keeping our heritage alive in a creative way.

Presentation: The sculpture shows how education and technology together can make India stronger. It has two children—one symbolizing knowledge and the other technology—shaking hands over an* *open book, with a girl in the center representing learning. The background map of India shows national unity and growth.

Materials used: Natural clay, water, wooden base, and clay modelling tools were used. The sculpture was shaped by hand and given fine details. A small part was painted with the Indian tricolour to show national pride.

Additional Information: The artwork gives a message that education and technology must go hand in hand for a better India. In today's world, both are needed for progress and equality. The sculpture inspires students to learn, innovate, and work together for the nation's future.

Photos:



Manipur

Name of Participant: Shamurailatpam Balkrishna Sharma

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: Umang Lai Haraoba is the earliest form of ritual which forms the basis of ceremonial offering to the deities. It is the traditional art form which is practiced by the Meiteis of Manipur. Here, the Umang Lai Haraoba is represented by the clay modelling art form. It visualised the deities “Umang Lai” and the significance of forest, nature and its association with the Meitei communities.

Historical and Cultural Background: “Umang lai” refers to the ancient Meitei deities who are the guardians of sacred groves in Manipur. The term combines ‘Umang’ (forest) and ‘Lai’ (deity) and these deities are worshipped through the annual “Umang Lai Haraoba” festival which means pleasing ancestral deities. It is a celebration of music, dance and ritual. It is a ritual performed by the Meiteis of Manipur who followed Meiteism. The sacred groves are also an important culture and religious sites for the Meitei people who represent their connection to nature and ancestral heritage. These groves are preserved by the Meitei people as important cultural and spiritual sites. They are considered the presiding deities of specific areas particularly sacred groves and forest. Their pleasing ceremony is always celebrated every year through music and dance which is locally known as ‘Lai Haraoba’. Lai Haraoba is a traditional Meitei festival with deep historical and cultural roots, celebrating the creation of universe and honouring Umang Lai (forest deities) through music, dance and drama. Culturally, it is held in honour of the Umang Lai and other traditional gods and ancestors.

Presentation: The presentation is about Umang Lai Haraoba and the ritual associated with it. In the presentation, clay is used. Actually, the icons (images) are made in metals called the ‘Komai’ in Manipuri but here the presentation of this komai is done through clay as a medium to interpret the whole inner significance regarding the tradition. Umang lai wore traditional attire. Both Lainingthou and Lairembi have different beautiful costumes. For Lainingthou white dhoti (pheirom,) head turban (kokyet) and a shawl (Inaphi) are worn. For Lairembi, Phanek, Innaphi and traditional ornament are worn. For the goddesses a special head-dress called ‘Kajenglei’ is worn, which is made of brass strips. Common offerings to the deities are fruits, vegetables, orchids, kabok (Local Manipuri Snacks), sugarcane, etc. A traditional brass vessel called Senkha and Senthak are usually kept in front of the deities to show respect and loyalty. Senkha is used for keeping fruit and senthak is used for keeping betel nuts. A small bowl called ‘Chenkup Sen’ and ‘Khudei Sen’ are also kept along the side.

Materials used: For the presentation of this art form, a mixed medium using the elements mainly clay, a plank of wood, iron-rod, and wire for support are used. Simple tools like tooth pick, stylus, wood modelling tools etc. are used.

Additional Information: Clay modelling is the art of shaping clay into 3-dimensional form such as sculptures. Clay modelling is a significant craft in Manipur. It is a traditional art form with deep cultural roots. Several villages in Manipur are known for their distinct clay modelling traditions. Some famous art forms include Longpi, Thongjao, Sekta, Andro pottery etc. The craft is deeply connected to the State culture and is known for its hand-crafted techniques.

Photos:



Mizoram

Name of Participant: Lalbiakhlima

Sub-category of Visual Art (3D):

Details of the Art Form: Historically, Mizoram's agricultural practices have been dominated by “Jhum cultivation,” also known as shifting cultivation. This traditional method involves clearing patches of forest land, burning the vegetation, and cultivating crops on the cleared land for a few years until the soil fertility declines. The 3d Art is a model of the land area used for cultivation by the Mizo's in the early days.

Historical and Cultural Background: The Mizo people have a rich cultural heritage, with traditional art forms like wood carvings and bamboo crafts. While 3D art is not a traditional form, modern Mizo artists have adopted and incorporated it into their work. Contemporary artists experiment with materials like wood, metal, and mixed media to express Mizo cultural identity, traditions, and contemporary issues. This fusion of traditional and modern techniques has given rise to a unique and innovative art form, showcasing the creativity and adaptability of Mizo artists. It preserves cultural heritage while embracing modernity. The 3d Art to be presented is about the agricultural land with the traditional farm house called 'Thlam' and the various materials used for cultivation and harvesting in the agricultural field during the early days.

Presentation: The 3d Art form will depicts the various traditional materials associated with the Jhumming cultivation practised in the early Mizo society, showcasing in and around the Jhum paddy fields such as:

1. Thlam: Meaning: A traditional Mizo thlam is a field hut used by farmers during the cultivation cycle.
2. Fasuar (Winnowing platform)
3. Buh zem: Meaning: Buhzem is a traditional Mizo term for a storage structure made of bamboo used to preserve and store jhum rice. The term is a compound of the Mizo words buh (rice) and zem (a traditional container or granary).
4. Mangkhawng: Mangkhawng also refers to a trap for rats that kills the animal with a falling beam.
5. Buhpawl: Meaning: In the Mizo language, buhpawl means “rice straw”.

Materials used: The materials used are Thermocol as the base, with paper, bamboo sticks, straws, paddy rice, leaves and tree figs. Glue stick and glue materials are also used for the construction purposes.

Additional Information: The Jhumming cultivation is still prevalent and practised even in the modern Mizo society. Even though various modern technologies and machines have been incorporated in the modern agricultural system in the modern era, the early methods of Jhumming cultivation is still practised in a large scale. The art depicts the disadvantages of the Jhumming cultivation as it involves a lot of manual labour. Though it showcase that it is the major occupation and livelihood in the early days, a better methods needs to be incorporated very quickly, looking at the environmental damages the Jhumming cultivation has caused annually.

Photos:



Nagaland

Name of Participant: Muyolhulu Veswu

Sub-category of Visual Art (3D): 3D sculpture

Details of the Art Form: The 3D model beautifully represents the vision of a modern and self reliant rural India by the year 2047, in line with the dream of Vikshit Bharat 2047. The artwork highlights how villages can embrace sustainable development while preserving their natural and cultural essence.

Historical and Cultural Background: Nagaland's rural India transformation tells a powerful story of change, resilience and progress since getting statehood in 1963. The villages in Nagaland known for traditional lifestyles will become models of self reliance. This transformation represents how Nagaland is blending its traditional wisdom with modern technology to build a future that is both sustainable and progressive.

Presentation: Traditional couple is crafted with clay representing the rich and cultural heritage and identity of the Naga People. Traditional attire symbolizes unity, love and harmony within the society. The sculpture highlight the equal role of men and women in community life-men as a warrior and protector, and women as nurturers and keeper of tradition. This sculpture serves as a reminder of the importance of preserving tribal culture while embracing development. It connects the present generation with their roots, customs, and collective identity as proud Nagas.

Materials used: Traditional Naga thatch house represent the rural setting in 3D model.

Additional Information: The wet terrace field is deeply rooted in the culture of the Nagas. It also conveys the message of sustainable form of cultivation and proper utilization of land for livelihood.

Photos:



Odisha

Name of Participant: Prabhu Dayanath Sahoo

Sub-category of Visual Art (3D): Visual art 3D (sculpture)

Details of the Art Form: (name of Sculpture is a three-dimensional visual art form practiced across India, representing culture, emotions, and social ideas through form and texture. Clay modeling, one of the oldest sculptural traditions, is deeply rooted in Indian art practices and widely used to portray social messages and human experiences.

Historical and Cultural Background: Sculpture has been a vital part of Indian heritage since the Indus Valley Civilization, where clay and terracotta figures expressed life and beliefs. Over centuries, sculptors have depicted stories from mythology, society, and human struggles. In modern India, sculpture continues as a medium to express social awareness and transformation, reflecting the cultural value of creativity and reform through art.

Presentation: The sculpture portrays a young girl rising from the chains of child labour toward the light of education. With multiple hands symbolizing struggle and hope, wings representing freedom, and books showing knowledge, it highlights how education empowers children and drives social change in developing India.

Materials used: The sculpture is made using natural clay on a wooden base. Basic sculpting tools were used for detailing. The clay surface was finished with a bronze-like colour texture to enhance visual appeal and highlight the strength of the theme — transformation through education.

Additional Information: The sculpture conveys the message that education is the most powerful tool to eradicate child labour and bring equality in society. In today's developing India, millions of children still face exploitation. Through this artwork, I wish to spread awareness that education is not a privilege but a right for every child — the key to a brighter and more just nation.

Photos:



Puducherry

Name of Participant: Vidhya Lakshmi. K

Sub-category of Visual Art (3D): Clay Sculpture (Teracota) of Bharath Matha.

Details of the Art Form: This is an idea of making a Barath Matha sculpture made out of clay, along with the national symbols like Mango (National fruit), Lotus (The national flower), Baniyan tree (The national tree), King Cobra (The national reptile), Peacock (The national bird), Dolphin (The national fish), Barath Natiyam (The national dance), Hockey (The national game), Rupees symbol, National Emblem and The Constitution Book written by Dr. Ambedkar. The eyes of the sculpture will be tied up with a mud layer that symbolizes Barath Matha as the Goddess of Justice. The major theme behind my own creation is to highlight the equality of justice and the rich culture of India.

Historical and Cultural Background: India is an vast country with high population ruled over many decades by various empire. It also has different cultures, religion and traditions. But, apart from all those differences, we all stay united as Indians and treated equally, and we have high respect upon our Bharath Matha. So I had created sculpture of Bharat Matha. Barath Matha ke Jai.

Presentation: The presentation of my model is an three dimensional clay sculpture (teracota) of our Bharath Matha which is fully my own creation. And my performance will be done fully with hands (handmade). And I will make an Eco friendly model which will not harm the environment.

Materials used: I will use clay for making the sculpture of Bharat Matha. And wood pieces, hay, iron thread, thread cutter, jute thread, carving tools, sprayer to support my teracota sculpture of Barath Matha.

Additional Information: The statue of Barath Matha conveys the two information according to the spectators point of view. Firstly, this sculpture showcases the richness and culture of our nation. Secondly, this idea showcases the equality in Indian justice, and among the citizens.

Photos:



Punjab

Name of Participant: Pawan

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: My art form is 3D Sculpture and its Geographical Presence is a 3D art form found all over the world. In India, it has been famous since ancient times. Beautiful stone and metal statues can be seen in places like Ajanta and Ellora caves, Khajuraho temples, and Ashoka's stone pillars.

Historical and Cultural Background: Sculpture has a long history in India. It began in the Indus Valley Civilization, where people made clay and stone figures. Later, during the Maurya, Gupta, and Chola periods, sculpture became an important part of temples and religious life. These artworks show India's rich culture, beliefs, and traditions.

Presentation: My three-dimensional artwork represents the concept of "Viksit Bharat 2047" (Developed India 2047). In this artwork, I have shown India (BHARAT MATA) in the shape of a map placed on a globe, symbolizing the country's global rise. These artworks represent the vision of Developed India 2047, showcasing the progress of technology, defense, space, industry, and transportation, making India a world leader.

Materials used: I Pawan, under the guidance of my teacher Mrs. Suman Bala, Art and Craft Teacher, am creating a sculpture inspired by her. Using clay, wooden sticks, iron wires, rods, and tree branches, I am preparing a three-dimensional artwork.

Additional Information: In addition, I have also displayed robots, astronauts, fighter planes, flying cars, the S-400 missile system, and industrial machines. These symbols represent India's progress in the fields of technology, science, space, defense, and industry

Photos:



Rajasthan

Name of Participant: Kesar Teli

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: THE three dimensional (sculpture) of lord gautam buddha represents peace, meditation and enlightenment. this visual arts found across india, especially bihar, up and mp.

Historical and Cultural Background: The tradition of buddha sculpture dates back to ancient indian during the mauryan and gupta periods. these sculpture reflect the spiritual and artistic excellence of indian culture. the buddha symbolize inner peace and wisdom.

Presentation: The student presented a creative performance on gautam buddha, showing his life, teaching and massage of peace. The act showed the making of the statue and its spiritual meaning.

Materials used: Clay, Water, A Wooden, Base and Flowers, different Coloures, Brush Etc.

Additional Information: The gautam buddh statue symbolizes peace non violence and enlightment, buddhas teaching are heigh revelent as they guide us toward mindfulness, harmony.

Photos:



Sikkim

Name of Participant: James Rai

Sub-category of Visual Art (3D): Technical skills: The art was made by hand to add the details that are small in size. Visual appeal: The art has essence and grandeur of Rabdentse namphogang, showcasing its historical significance and cultural importance.

Details of the Art Form: 3D art by hand form, also known as hand-building or hand-modeling, is a traditional technique of creating three-dimensional artworks using clay, wax, or other pliable materials. Artists shape and mold the material to create intricate designs, shapes, and forms, often without the use of wheels or machines. China: Chinese ceramics and pottery date back to the Neolithic period, with famous examples like the Terracotta Army.

Historical and Cultural Background: 3D art originated in ancient cultures, where people created sculptures, pottery, and figurines for ritualistic, decorative, and functional purposes, 3D art was used to depict gods, mythological figures, and everyday life, 3D art has played a significant role in human culture, serving as a means of expression, storytelling, and communication.

Presentation: The art was made by James rai using stones and mud and was presented at district level and managed to take first position but needed more upgrades and improvement, detailing as per the judges and then he presented the art at intra state level where he stood first again.

Materials used: The material used were plywood for the base of 3D model and mud and stone for structure.

Additional Information: Your 3D art piece conveys a message of cultural preservation and heritage, using Rabdentse Namphogang monument as a symbol of pride and identity of sikkimese people. In contemporary times, the artwork resonates with the ongoing conversation about preserving cultural landmarks and traditions, highlighting the importance of remembering and honoring the past.

Photos:



Telangana

Name of Participant: M. Harsha

Sub-category of Visual Art (3D): Visual Arts Solo 3D

Details of the Art Form: Visual Arts 3D is a creative art form that involves making three-dimensional models or sculptures using materials like clay, paper, wood, or natural items. It is practiced widely across India, especially in schools, cultural festivals, and traditional craft regions to depict stories, culture, and everyday life. (Jai Jawan Jai Kisana) is the theme.

Historical and Cultural Background: Visual Arts 3D has roots in ancient Indian sculpture and craft traditions seen in temples, terracotta figures, tribal art, and folk models. Over centuries, communities used clay, wood, and natural materials to represent daily life, mythology, and culture. This tradition evolved into modern educational and creative 3D model-making practiced today.

Presentation: Participant: M. Harsha, 10th Class. School Name: Shanthinikethan Vidyalayam, Telkapally (Village & Mandal), Nagarkurnool District, Telangana Udis Code: 36281000712,

Materials used: Clay, Paper, Wooden Pad Tooth Pics

Additional Information: The 3D visual art form conveys creativity, sustainability, and modern awareness. By using eco-friendly materials, it highlights responsible consumption and environmental care. In contemporary times, it remains relevant as it encourages innovation, cultural expression, and problem-solving, inspiring viewers to appreciate meaningful, thoughtfully crafted artistic creations.

Photos:



Tripura

Name of Participant: Ifsita Majumder

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: Viksit Bharat 2047 is a National Mission to make India a developed nation by 2047, marking 100 years of independence. Introduction of the model: 3D visual art sculpture is a branch of the visual arts that exists in three dimensions, occupying physical space and created through both traditional methods like carving and modelling, and modern digital sculpting. Here I represented vision of Vikshit Bharat 2047 by this 3D.

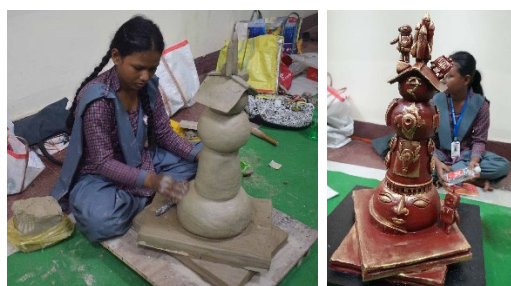
Historical and Cultural Background: The Viksit Bharat Buildathon contributes to a “Viksit Bharat” (developed India) by fostering innovation and problem-solving skills in students to create solutions for national challenges. The base of the sculpture, which looks like a stack of books, may symbolize the importance of education, knowledge, and research as foundational pillars for National Development. The importance of educating women lies in the fact that when every woman is literate, the next generation becomes more developed. The large face represents the people of India, with the vision of “Viksit Bharat” being built upon the foundation of its citizens, youth, women, and farmers. While the elevation of medical science in India has been portrayed through this sculpture.

Presentation: The sculpture beautifully captures the spirit of Vikshit Bharat—a progressive India advancing through education, technology, health, economy, and space, symbolized by Aadhaar, G20, INR (₹), 5G, drones, GPay, UPI, books, astronauts, robots, and the Vande Bharat Express. The books placed at the top and bottom highlight that education is both the root and the crown of development, emphasizing that India’s true progress begins and ends with learning.

Materials used: Any material that can be shaped in three dimensions can be used sculpturally. The most important of materials used in this sculpture are clay, ivory, colour and plaster.

Additional Information: The sculpture beautifully captures the spirit of Vikshit Bharat—a progressive India advancing through education, technology, health, economy, and space, symbolized by Aadhaar, G20, INR (₹), 5G, drones, GPay, UPI, books, astronauts, robots, and the Vande Bharat Express. The books placed at the top and bottom highlight that education is both the root and the crown of development, emphasizing that India’s true progress begins and ends with learning.

Photos:



Uttar Pradesh

Name of Participant: अरुण पारया

Sub-category of Visual Art (3D): दृश्य कला एकल त्रिआयामी (मूर्ति कला)।

Details of the Art Form: “स्टैचू ऑफ यूनिटी” विश्व की सबसे ऊंची प्रतिमा है, जो गुजरात के नर्मदा जिले के केवड़िया के पास नर्मदा नदी के तट पर स्थित है और 182 मीटर ऊंची है। इसे लौह पुरुष सरदार वल्लभभाई पटेल को समर्पित किया गया है।

Historical and Cultural Background: “स्टैचू ऑफ यूनिटी” सरदार पटेल के 562 देसी रियासतों को भारतीय संघ में विलय के योगदान को दर्शाती है। देश को एक सूत्र में पिरोने वाले सरदार पटेल की इसी लौह नीति के कारण “स्टैचू ऑफ यूनिटी” की संकल्पना की गई। भविष्य में जिस प्रकार “स्टैचू ऑफ लिबर्टी” की मिसाल दी जाती है, उसी प्रकार राष्ट्रीय एकता के लिए “स्टैचू ऑफ यूनिटी” को याद किया जाएगा।

Presentation: राष्ट्रीय एकता के प्रतीक, संपूर्ण भारत को एक सूत्र में पिरोने वाले, विकसित भारत के प्रतिबिंब, सरदार वल्लभभाई पटेल को भारत की प्रगति के प्रतीक के रूप में “स्टैचू ऑफ यूनिटी,” मूर्ति कला के माध्यम से दिखाने का एक छोटा सा प्रयास है।

Materials used: “स्टैचू ऑफ यूनिटी” की मूर्ति बनाने में निम्नलिखित उपकरणों का उपयोग हुआ है। 4 किलोग्राम किलोग्राम मुलतानी मिट्टी। 1 प्लाई बोर्ड (35×30×2 सेंटीमीटर)। एक स्केल (30 सेंटीमीटर) 1,6 तथा 8 नंबर के ड्राइंग ब्रश। 1 CUBE MISSION BROWN ACRYLIC LACQUER SPRAY 1 GLOSS WHITE ACRYLIC LACQUER SPRAY 1 PEARL METALLIC COPPER-353 FEVICRYL COLOURS 150 STICKS TOOTH PICKS मूर्ति मेकिंग टूल्स सभी प्रकार के

Additional Information: “स्टैचू ऑफ यूनिटी” विकसित भारत, राष्ट्रीय एकता के प्रतीक सरदार पटेल को चिन्हित करता है, जिसका शिलान्यास 31 अक्टूबर 2013 को गुजरात के तत्कालीन मुख्यमंत्री श्री नरेंद्र मोदी ने किया था, जबकि संयोग देखिए 5 वर्ष बाद 31 अक्टूबर 2018 को वर्तमान प्रधानमंत्री श्री नरेंद्र मोदी जी द्वारा ही इसका उद्घाटन किया गया।

Photos:



Uttarakhand

Name of Participant: Abhinav Nautiyal

Sub-category of Visual Art (3D): Solo

Details of the Art Form: कला रूप: विवरण - कला नाम: त्रिआयामी मूर्तिकला (Terracotta/मिट्टी कला).
- भौगोलिक उपस्थिति: भारत (सिन्धु घाटी सभ्यता से प्रचलित; उत्तर भारत, राजस्थान, गुजरात, उत्तराखंड). -
विषय: “विकसित भारत 2047” – शिक्षा, प्रौद्योगिकी, पर्यावरण. - मध्यम: मिट्टी (Earthen Clay).

Historical and Cultural Background: मिट्टी मूर्तिकला (Terracotta): ऐतिहासिक और सांस्कृतिक पृष्ठभूमि सिन्धु घाटी सभ्यता (3300–1300 BCE) से भारत में मिट्टी कला का इतिहास जुड़ा है। धार्मिक मूर्तियां, बर्तन, खिलौने बनते थे। गुजरात, राजस्थान, उत्तराखंड में गणेश, दीये, हस्तशिल्प प्रचलित। परंपरा: दीपावली, गोवर्धन पूजा, विवाह में उपयोग। आध्यात्मिक: मिट्टी = पवित्रता, प्रकृति से जुड़ावा। आज: सजावट, पर्यावरण-मित्र विकल्प।

Presentation: छात्र की प्रस्तुति अभिनव नौटियाल “विकसित भारत 2047” त्रिआयामी मिट्टी मूर्तिकला प्रस्तुत करेंगे। इसमें शिक्षा, रक्षा, ऊर्जा, कृषि, AI, पुस्तकें को दिखाया गया है। मध्यम: Earthen Clay। संदेश: भारत की प्रगति, परंपरा का समावेश।

Materials used: सामग्री - मुख्य: मिट्टी (Earthen Clay). - सहायक: लूलड़ा, स्केलपेल, रोलर, वर्नियर. -
फिनिशिंग: पेंट, वार्निश, प्राकृतिक रंग. - बेस: लॉड्ड, पेपर मेश. - संदर्भ: पुस्तक, मिसाइल, सौर पैनल मॉडल.

Additional Information: कला का संदेश और समकालीन प्रासंगिकता संदेश: “विकसित भारत 2047”
परंपरा + आधुनिकता का संगम दिखाता है।

आज की प्रासंगिकता:

- पर्यावरण-मित्र: प्लास्टिक का विकल्प.
- सांस्कृतिक संरक्षण: ऐतिहासिक कला का पुनरुद्धार.
- समाजिक बदलाव: शिक्षा, तकनीक, हरित ऊर्जा का प्रचार.
- आर्थिक: हस्तशिल्प उद्योग को बढ़ावा.
- प्रेरणा: स्थानीय कारीगरों के लिए.

निष्कर्ष: मिट्टी कला = नवाचार + विरासत.

Photos:



KVS

Name of Participant: Shruti

Sub-category of Visual Art (3D): Visual Arts 3D - Clay Sculpture

Details of the Art Form: The artwork will be created in the traditional Clay Sculpture Art (Mitti Shilp Kala). This form of modelling clay into expressive figures has a deep cultural presence across India. It is especially prominent in Rajasthan, West Bengal, Uttar Pradesh, and Bihar, where local artisans have practiced it for generations. Clay sculpture is used to portray cultural stories, social messages, and national themes. In this piece, the medium is creatively used to honour women's contributions in civil life and the armed forces.

Historical and Cultural Background: Clay and terracotta sculpture, known as Mitti Shilp Kala, is one of India's oldest art traditions, dating back to the Indus Valley Civilization. Historically, it was used to create figurines of deities, folk heroes, and everyday life scenes for worship and storytelling. Over time, this art became deeply rooted in rural culture, passed down through generations of artisans. Many communities still create clay idols for festivals, rituals, and decorative purposes. Today, this craft continues to evolve, being used not only for religious purposes but also to express social themes, cultural identity, and national pride.

Presentation: This presentation titled "Operation Sindoor" highlights the strength, dignity, and patriotism of Indian women. The three clay busts symbolize women in different roles—traditional, army, and air force—showing their evolving identity in society and defence services. The fighter jet above signifies bravery and national service, celebrating women's contribution to the nation.

Materials used: Bamboo, Clay, Wood, Colours, Brush, Fabrics for The Projects, Plaster of Paris (Pop), Wires Etc.

Additional Information: This sculpture titled, Operation Sindoor highlights the transformation of Indian women from traditional roles to positions of bravery in national defence. The project features Colonel Sofiya Qureshi of the Indian Army and Wing Commander Vyomika Singh of the Indian Air Force as symbols of women's empowerment. It also includes Prime Minister Narendra Modi and President Droupadi Murmu, recognizing their contributions to national pride and security. A tribute to a martyr's wife represents the sacrifice and strength of soldiers' families. Defence vehicles, achievements, and patriotic slogans reflect India's growing power. The project conveys unity, courage, and the honourable role of women in protecting the nation.

Photos:



NVS

Name of Participant: Hemani Chavan

Sub-category of Visual Art (3D): Sculpture

Details of the Art Form: The art form is the Bankura Terracotta Elephant, TITLE: GAJ (THE BANKURA TERRACOTTA ELEPHANT) It is a Visual Art, specifically a 3D Sculpture. This craft tradition and inspiration comes from Bankura art, which is in the cultural heart of West Bengal, India. The work was submitted under the theme: 'Revival of Folk Art for Viksit Bharat 2047'.

Historical and Cultural Background: Bankura terracotta clay sculpture is one of India's oldest and most beautiful craft traditions. The artisans transform local laterite clay into these exquisite, hand-molded, sun-dried, and kiln-fired pieces. The Bankura Elephant stands out as a powerful symbol of prosperity and cultural pride. Historically, it was used in village rituals and temple offerings. The art form embodies centuries of local beliefs, cultural history, and the artistic prowess of the Bankura artisans, reflecting balance, rhythm, and spiritual harmony. Its historic importance lies primarily in its role as a ritualistic object in local folk traditions.

Presentation: The student, Miss. Hemani Anil Chavan (Class X, House: Nilgiri Senior), created the sculpture titled 'GAJ: THE BANKURA TERRACOTTA ELEPHANT'. This 3D sculpture was presented for the Visual Art category at the NATIONAL INTEGRATION MEET: KALAUTSAV 2025-26, representing PM SHRI SCHOOL, Jawahar Navodaya Vidyalaya, Ratnagiri.

Materials used: The artists transform local laterite clay into exquisite sculptures. The process involves several steps: the clay pieces are hand-moulded, sun-dried, and finally kiln-fired to achieve their characteristic rich, earthy glow. The final piece is a terracotta clay sculpture.

Additional Information: The Bankura Terracotta Elephant ('Gaj') is a symbol of prosperity and cultural pride, conveying devotion, folklore, and timeless artistry. It reflects spiritual harmony and the essence of Bengal's artistic soul. Today, it is relevant as a tangible expression of India's enduring soul, contributing to the vision of a culturally rich and economically empowered Viksit Bharat.

Photos:



EMRS

Name of Participant: Neharika Nag

Sub-category of Visual Art (3D): Sculpture (Clay Sculpture)

Details of the Art Form: “Nature and Life”- This artwork is a 3D clay sculpture created by a student from Chhattisgarh, representing the traditional practice of clay modelling seen in tribal and rural communities of Central India. Clay sculpture is widely practiced across Chhattisgarh, Jharkhand, Odisha, and Madhya Pradesh, where natural materials are used to express cultural beliefs, nature, and daily life.

Historical and Cultural Background: Clay has been an integral medium for artistic expression since ancient times, especially among tribal communities who share a deep bond with nature. In Chhattisgarh, traditional clay sculptures often depict forests, animals, mother earth, and human life. This sculpture draws from the belief that nature is the source of life—like a mother who nourishes and protects. Tribal culture sees the forest as sacred, and any disturbance to nature affects the balance of human life. The artwork reflects this cultural wisdom, reminding us of the harmony between human existence and the environment.

Presentation: The student created a symbolic clay sculpture representing the connection between nature and human life. The artwork features a dry tree, a tribal woman’s face symbolizing Mother Nature, and a child placed at the center, showing humans as part of nature’s womb. Various animals are added to portray biodiversity and the beauty of the natural world.

Materials used: The sculpture is made entirely from natural clay.

Additional Information: The sculpture is made entirely from natural clay, shaped to form a tree, human figures, and animals like elephants, bulls, deer, birds, and snails—creatures now slowly disappearing due to environmental damage. The artwork conveys a powerful message: if nature is harmed, human life cannot survive. Just as a mother nurtures her child, nature sustains us with air, sunlight, water, and food. The sculpture urges us to protect the environment, restore ecological balance, and respect the relationship between humans and nature for a sustainable future.

Photos:



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

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