



Textual Summary
Visual Arts (Group)
(Indigenous Toys & Games/Local Crafts)
2025



Textual Summary

Visual Arts

2D/3D

(Indigenous Toys & Games/Local Crafts)

2025

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 Participants:

1. Tuhin Folia
2. Subham Das

Sub-category of Visual Arts (Group): 3D Local Craft

Details of the Art Form: The art form represents the traditional handicrafts of the Nicobar Islands, located in the Andaman & Nicobar archipelago. It features three iconic creations — the Miniature Nicobar Hut, Nicobari Boat (Hodi), and Narcondam Hornbill. These crafts embody the ingenuity, sustainable lifestyle, and cultural heritage of the Nicobarese tribes, showcasing their deep connection with nature and community living. Originating from the remote Nicobar Islands, these handcrafted models preserve indigenous techniques while promoting eco-friendly craftsmanship and cultural continuity across generations.

Historical and Cultural Background: The traditional handicrafts of the Nicobar Islands trace their origins to the indigenous Nicobarese tribes, whose creativity and craftsmanship are deeply rooted in their island lifestyle. Historically, the Nicobari people built sturdy bamboo huts on stilts, crafted canoes known as Hodi for navigation and trade, and revered the Narcondam Hornbill as a sacred symbol of nature. These crafts were not merely utilitarian but expressions of cultural identity, harmony with the environment, and community cooperation. Passed down through generations, Nicobari handicrafts continue to reflect self-sufficiency, sustainability, and the enduring bond between humans and nature in island culture.

Presentation: The student's presentation showcased miniature models of the Nicobar Hut, Nicobari Boat (Hodi), and Narcondam Hornbill, meticulously crafted using bamboo, cardboard, and natural materials. Through detailed design and creative skill, the student effectively highlighted the cultural essence, sustainable craftsmanship, and ecological harmony of Nicobari traditions, reflecting pride in India's tribal heritage.

Materials used: The models were crafted using locally inspired, eco-friendly materials such as bamboo sticks, cardboard, coconut leaves, jute ropes, and natural fibers. Adhesives, paints, brushes, and recycled paper were used for assembling and detailing. These sustainable materials reflect the traditional construction methods and artistic sensibilities of the Nicobari tribal community.

Additional Information: The display conveys a message of sustainability, cultural pride, and environmental harmony. Each handcrafted model — the Nicobar hut, Hodi, and Narcondam hornbill — highlights the deep connection between the Nicobari people and nature. In today's context, these crafts remind us of the importance of preserving indigenous traditions, promoting eco-friendly lifestyles, and valuing the wisdom of tribal architecture and craftsmanship. They serve as educational tools that inspire respect for cultural diversity and environmental conservation, aligning perfectly with the vision of Viksit Bharat 2047 — a future built on harmony between progress and tradition.

Photos:



Andhra Pradesh

Name of Participants:

1. Mandala Akhil
2. Kolla Vikas

Sub-category of Visual Arts (Group): Indegenious Toys

Details of the Art Form: We live in Kaviti mandal, Srikakulam district. There are a lot of coconut trees in our area. Coconut fiber is used to make many household items. We were taught in our school to make toys from easily available coconut coir. Such Waste to wealth: The process transforms the coconut husk, an agricultural waste product, into valuable, marketable goods, providing an alternative livelihood for rural women and communities.

Historical and Cultural Background: India's visual arts and indigenous toys have a rich historical and cultural background. Ancient civilizations like the Indus Valley and Vedic periods showcase art's significance. Traditional arts like Madhubani, Pattachitra, and Warli reflect regional myths, legends, and everyday life. Toys like Channapatna and Kondapalli showcase craftsmanship. These art forms symbolize India's cultural diversity, spiritual heritage, and artistic excellence. They have been passed down through generations, influenced by various dynasties, trade, and cultural exchange. Today, they continue to inspire new generations, promoting cultural preservation and economic empowerment. They are an integral part of India's identity

Presentation: Name: M. AKHIL & K. VIKAS Class: 9th Class School: Government High School, Kaviti Dist: Srikakulam Art Form: Visual Art Sub Categeory: Indegenious Toys Indegenious Toys with Coconut Fiber We live in Kaviti mandal, Srikakulam district. There are a lot of coconut trees in our area. Coconut fiber is used to make many household items. We were taught in our school to make toys from easily available coconut coir.

Materials used: coconut, fibber, glow, edles, tread, gum, met

Additional Information: Eco-friendly alternative: In an age of plastic and synthetic toys, coir offers a completely natural, biodegradable, and non-toxic alternative, reducing pollution.

Photos:



Assam

Name of Participants:

1. Jyotismit Dutta
2. Madhujya Ozah

Sub-category of Visual Arts (Group): Local Crafts

Details of the Art Form: Mukha Shilpa: Mukha Shilpa is a traditional Art form of mask-making from Majuli, Assam

Historical and Cultural Background: Mukha Shilpa is a traditional art form of mask-making from Majuli, Assam. The art form emerged in the 16th century alongside Saint Sankardev's Neo-Vaisnavism movement to help spread his message of devotion. It remains central to the Sattriya culture of Assam. The Masks, crafted from materials like bamboo, clay and cloth are used in religious theatre performances called Bhaonas and represent characters from Hindu mythology. This vibrant art form is an important part of the local culture and has been recognized with a Geographical Indication (GI) tag.

Presentation: Both student making different type of masks which is represent various characters from Hindu Mythology.

Materials used: Bamboo, Clay, Cloths, Cow dung and Jute.

Additional Information: Mukha Shilpa is primarily used in Bhaona (a traditional theatrical form) and Rask Utsav performances to depict gods, goddesses, demons and other characters.

Photos:



Bihar

Name of Participants:

1. राजा कुमार
2. देवराज कुमार

Sub-category of Visual Arts (Group): Hastkala paramparik Khel khilauna

Details of the Art Form: Ped ke jhad ka daal kam ki guthali Ka tota seb ke peti ka katghora nariyal ke Kholi ka pandit panditayen balori ka gilhari kam ke bich ka chuhiya akhrot ka khola ka mendhak yah sabinature or prakrutik west material se banaa hua Hai jo ki Kisi bhi jagah per aasani Se Mil jata Hai ismein ped ki tahniyan nariyal ka khola tarbuj ka bij nenua ka bij falo ka bij aam ki guthali yah sabhi ka prayog karenge

Historical and Cultural Background: Khilaunon ka itihaas bahut prachin hai aur yah Manav sabhyata ki sanskritik paramparaon Se juda hua Hai prachin Bharat mein mitti lakadi aur vastu se Bane khilaune milte Hain Jo use samay ki Kala jivan shaili aur samajik mulyon ko darshate the. Yeh khilaune na Keval khel ka sadhan balki Kala parampara aur sanskritik pahchan Ko aage badhane ka mahatvpurn hissa bhi the. Ya pahle ki vilupt hote hue khilaune ko humne banane ki koshish kiya hun kyunki abhi vartman samay mein plastic ke khilaune market mein milte Hain Jo ki bacchon ke liye hard ful hai isliye humne yah yah paramparik khilaune ko banane ki koshish kiya hun ismein kam se kam lagat lagta hai

Presentation: Ped ke jhad ka gudiya, Pam ke bij ka chuhiya, nariyal ke khopdi se pandit aur pandityan, seb ke peti se ghumne wala katoghoda, akhrot ke khola se sar hilane wala mendhak, Balri ka gilhari, lakadi se khinchne wala ghirani, yah sabhi paramparik khilauna ham kala utsav mein banaenge

Materials used: Ped ka jhad, seb ka peti kalakari, Pam ka bij, nariyal ka khopadi, chhote chhote ped ka tahani, tar ke ped kalluri, aam ki guthali, yah sabhi samagriyon ka upyog Ham Kala utsav mein karenge jo ki Sara best aur nachural hai yah aasani Se Kisi bhi jagah per Mil jata Hai

Additional Information: Kalash Samaj Ko sanvedanshil banane aur manviy mulyon Ko majbut karne ka madhyam hai khilaunon ki Kala bacchon mein rachnatmak kalpanik Shakti aur sanskritik judav ko badhati hai aaj ke samkalin samay mein jab bacche taknik per adhik nirbhar ho rahe hain parampari khilaunon ki Kala unhen prakritik parampara aur samajik vyavhar se judne mein mahatvpurn bhumika nibhati Hai yah Kala na Keval Manoranjan pradan Karti Hai balki sikhane bhavnatmak Vikas aur sanskritik sanrakshan ka bhi sandesh deti Hai

Photos:

Chandigarh

Name of Participants:

1. Neha
2. Subham

Sub-category of Visual Arts (Group): Clay Toys

Details of the Art Form: This work seeks to connect children's hearts with the art of clay. Children love to play with earth—through it, they learn imagination, storytelling, and the beauty of creation. Perhaps that is why clay toys have always fascinated them.

Historical and Cultural Background: Indian traditional folk toys are handcrafted playthings that reflect the country's rich cultural heritage and regional artistry. Made from natural materials like clay, wood, and fabric, these toys often depict animals, deities, and scenes from daily life or mythology. Beyond entertainment, they promote creativity, storytelling, and eco-friendliness, while preserving age-old craftsmanship passed down through generations.

Presentation: Through indigenous crafts, this work aims to connect children with our traditional culture and heritage. Even today, children imagine kings riding horses or think of characters from the Ramayana and Mahabharata—but how can these stories be complete without chariots, horses, and warriors? Terracotta has had a deep influence not only in North India but across the entire Indian subcontinent.

Materials used: Clay, cloth, and wood are eco-friendly materials ideal for making indigenous toys. These natural resources are safe, biodegradable, and reflect traditional craftsmanship. Using them helps preserve cultural heritage, supports local artisans, and encourages sustainable play. Such toys inspire creativity while connecting children to India's rich history and environment.

Additional Information: This effort aims to help children rediscover and take pride in our rich civilization and culture. Reviving and preserving this beautiful traditional art form—now gradually fading—is essential, as it represents a vital part of our identity. It is a tribute to our heritage and an attempt to rekindle pride in our cultural roots by breathing new life into the timeless craft of traditional toy-making.

Photos:



Chhattisgarh

Name of Participants:

1. Ku. Bhenu Nishad
2. Himanshu Nishad

Sub-category of Visual Arts (Group): 2Dimensional/3Dimensional (Indigenous Toys and Games/Local Craft)

Details of the Art Form: पेपर आर्ट का कला और रचनात्मकता में संस्कृति और परंपरा डिजाइन और सजावट, पर्यावरण, रोजगार और व्यवसाय में इसका स्थान बहुत बहुमुखी है. हर क्षेत्र में अनोखी पहचान रखता है.

Historical and Cultural Background: पेपर आर्ट की ऐतिहासिक और सांस्कृतिक पृष्ठभूमि अत्यंत व्यापक और विविध है क्युकी दुनिया की विविध सभ्यताओ नेकागज को न सिर्फ लेखन बल्कि कलात्मक अभिव्यक्ति का माध्यम भी बनाया ऐतिहासिक पृष्ठभूमि भारत में कागज ग्यारहवी से बारहवी सदी में आया परन्तु उससे पहले पत्तो, कपड़े और ताड़पत्र पर चित्रण की परंपरा थी.

पेपर आर्ट का सांस्कृतिक पृष्ठभूमि

1. सौन्दर्य और सजावट – त्योहारों विवाहों और धार्मिक आयोजनों में उपयोग
2. आस्था और अनुष्ठान – चीन, भारत और जापान में पेपर आर्ट का प्रतीकात्मक महत्त्व
3. सामाजिक अभिव्यक्ति – लोक कथाये, सांस्कृतिक कहानिया और परम्परा का प्रदर्शन
4. शिक्षा और कौशल का विकास – ज्यामितीय रचनात्मकता के विकाश में उपयोगी.

Presentation: छात्रों के द्वारा कार्टून एवं पेपर तथा आयल पेंट का उपयोग किया गया है. राम मंदिर बनाने के लिए सबसे पहले छोटे छोटे टुकड़ों में मंदिर के प्रादर्श को तैयार किया गया फिर प्रत्येक टुकड़े को पेंट करके सुखा दिया गया फिर उसे आकृति अनुसार जोड़ कर तैयार किया गया.

Materials used: कागज, आयल पेंट, प्लाई, ब्रश, थर्माकोल इत्यादि.

Additional Information: आज के समय में पेपर आर्ट की ज़रूरत और महत्त्व पहले से कही अधिक बढ़ गया है इसके पीछे कई महत्त्वपूर्ण कारण है-

1. पर्यावरण संरक्षण – प्लास्टिक और गैर bio degradable के स्थान पर कागज एक पर्यावरण हितैषी विकल्प है.
2. रचनात्मकता और मानसिक स्वास्थ्य – पेपर आर्ट बच्चों और बड़ों दोनों में रचनात्मक सोच, धैर्य और केन्द्रितता बढ़ाती है.
3. स्किल का विकास – यह fine मोटर स्किल और क्राफ्टिंग कौशल को मजबूत करता है.
4. रोजगार और उद्यमिता – पेपर आर्ट से बने उत्पाद जैसे कार्ड, डेकोरेशन, गिफ्ट आज हन्दाड़े मार्किट में बहुत चलन में है.
5. डिजिटल युग में मानव स्पर्श का महत्त्व – डिजिटल प्रिंट्स के मुकाबले हैंडमेड पेपर आर्ट में भावनाओं का अलग हि मूल्य होता है.

Photos:



Daman and Diu + Dadra and Nagar Haveli

Name of Participants:

1. Bhagat Adiya Kumar Pramod
2. Gulsan Amarnath Rajbhar

Sub-category of Visual Arts (Group): “3 Dimensional (Indigenous Toys and Games)”
“आदिवासी मिट्टी का घोड़ा” “(Adivasi mitti ka ghoda)”

Details of the Art Form: In Dadra Nagar Haveli and Daman Diu, tribal people make clay horses. These are used both as toys and as symbols of folk art. Children play with them, while adults use them for decoration. This craft reflects their tradition, creativity, and rich cultural heritage.

Historical and Cultural Background: “Tribal clay horse”

Tribal people are very hardworking and art lovers. They make different toys and statues from clay. Clay horse is their most famous art. This horse is not just for playing, but is also associated with faith and worship. Village people believe that clay horse brings happiness, peace and prosperity. People offer it to the village deity to ensure good crops and safety of the family. Colourful and beautifully shaped clay horses look very attractive. This is the identity of tribal culture and tradition.”

Presentation: The clay horse is a beautiful symbol of our folk culture and tradition. It is handmade by tribal people. It is used for worship, decoration, and as a toy. The clay horse represents their art, hard work, and cultural identity, passed down through generations.

Materials used: To make a clay horse, mainly smooth clay is used. Along with it, water, wooden tools, colors, brushes, and sometimes cow dung or rice husk are added. All these materials together help create a beautiful and sturdy clay horse.

Additional Information: It takes 2 days to complete the Art. It is fully made of clay.

Photos:



Delhi

Name of Participants:

1. Mohini Saini
2. Gauri Gaur

Sub-category of Visual Arts (Group): Indigenous Toys and Games

Details of the Art Form: Coir Craft or Coir Toys. It involves converting coir fiber into various eco-friendly products like toys with help of some other natural material. **Geographical Presence:** The craft is a folk art of Raghurajpur village, located in the Puri district, Orissa, India. The region's abundance of coconut plantations supports the craft.

Historical and Cultural Background: Coir craft in Raghurajpur, Odisha, originated centuries ago as a sustainable village practice, where artisans used coconut fiber to make daily-use items and toys. Over time, it developed into a refined art form influenced by Odisha's traditional craftsmanship and artistic heritage.

Cultural Background: Raghurajpur is known as an artists' village, famous for Pattachitra and other folk arts. Coir craft reflects the region's deep cultural roots, depicting themes from mythology, nature, and rural life. It is closely linked to local festivals and traditions, showcasing the community's devotion, creativity, and eco-friendly lifestyle.

Presentation: The vision behind the idea of presentation is we are making four toys to depict the story of Hare and Tortoise. For story narration we created atmosphere through Elephant & Camel as viewers, a tree, racing track and some captions to clear the moral education i.e. "Slow and Steady wins the Race" to all. Added Map of Bharat to clear the location of Orissa where the coir craft toys made by the local artisans.

Materials used: Coconut Coir fibre, Cotton thread, coloured wool/ Thread, Needle, Glue, water & cardboard for base.

Additional Information: The relevance in contemporary period : The coir craft toys made by the local artisans and to showcase the contribution of the Artists in the development of Art in Viksit Bharat 2047. it conveys the message that the tradition of folk art continues with it's vigor and utility from the beginning to till date. The handicrafts and eco-friendly crafts are the best for home decoration, to promote folk culture, Skill india movement, Swadeshi movement and small scale cottage industry of these products and also to demote the pollution by non eco-friendly material.

The use of these products are for story narration, show piece for home decoration & Toys.

The method of Art form : In the Coir toys, coconut fibre used as the main sculpting material. The fibre is shaped, then held together with cotton thread. Colourful wool/thread is wrapped and woven to create vibrant features and clothing. A needle and brush are used for detail and finishing touches. After the completion of the product it is to be dipped in diluted glue for durability and stiffness.

Photos:



Goa

Name of Participants:

1. Vishal Pramod Kerkar
2. Harsh Nilesh Shet Verekar

Sub-category of Visual Arts (Group): Local Craft (blacksmith)

Details of the Art Form: Local Craft 3d Group of two- Lord Nataraj Proudly present a magnificent 3D sculpture of Lord Nataraja, the cosmic dancer, crafted entirely from scrap materials such as car and bike Engines, wheels, embodying the science of spirituality and innovation (in the craft of blacksmith category) This awe-inspiring creation symbolizes the dynamic rhythm of the universe while reflecting the theme of Vikasit Bharat -a vision of a progressive, sustainable, and culturally rooted India. 'Nataraja' is a powerful symbol which combines in a single image, Shiva as creator, preserver and destroyer of the universe and conveys the Bharatiya understanding of the dynamic cycle of time. The Nataraja sculpture, an enduring symbol of artistic excellence. this sculpture presented by transforming discarded materials into a powerful representation of divinity, this Nataraja sculpture celebrates creativity, environmental consciousness, and the harmonious blend of tradition with modernity, showcasing India's journey toward a vibrant and developed future to promote innovative ideas amongst youth of future india by uplifting the craft skills.

Historical and Cultural Background: Contemporary Indian Recycled / Metal Sculpture. Global Contemporary Eco-Art / Sustainable Sculpture with strong roots in Indian Modern & Contemporary Art and now being strongly praces in the blacksmith category of local craft commonly named as (Vishwakarma community) which the crafts being crafted with innovation and mix of technology.

Presentation: Students tried to promote eco-friendly art from urban waste to picturise the modern visual look innovation through the vision of vikasit bharat

Materials used: Crafted entirely from scrap materials such as car and bike Engines, wheels, gear wheels, embodying the science of spirituality and innovation (in the craft of blacksmith category)

Additional Information: Transforms scrap metal, including discarded automobile parts like gears, wheels, clutches, and shafts, into detailed representations of Lord Shiva as the cosmic dancer. This upcycled craft blends traditional iconography with sustainable modern techniques, often using welding and found-object assembly for an industrial, textured look.

Photos:



Gujarat

Name of Participants:

1. Patel Sujal Narendrabhai
2. Patel Meet Ruxitbhai

Sub-category of Visual Arts (Group): Visual Arts 3D

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. 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.

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 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 Participants:

1. MOHIT
2. SACHIN

Sub-category of Visual Arts (Group): Indigenous Toys & Games/Local Craft Group

Details of the Art Form: लकड़ी के खिलौने वैसे तो भारत के हर भाग में बनाए जाते हैं। हरियाणा में लकड़ी के खिलौने ग्रामीण इलाकों में बढ़ई द्वारा बच्चों के मनोरंजन के साथ-साथ उनकी प्रारंभिक गतिविधियों को संचालित करने के लिए बनाए जाते थे।

Historical and Cultural Background: मानव सभ्यता में शुरू से ही बच्चों को खिलौने की प्रमाण मिलते हैं। सिंधु घाटी सभ्यता में भी मिट्टी के खिलौने, लकड़ी के खिलौने के प्रमाण मिलते हैं। गांव-देहात में जो व्यक्ति जिस हस्त कार्य से जुड़ा होता था, उसी से ही उसने अपने करके बच्चों के मनोरंजन के लिए खिलौने बनाए। हमारा विषय लकड़ी से बने खिलौने हैं जो भारत के हर हिस्से में बनते हैं, वैसे तो लकड़ी के खिलौने के लिए चन्नापटना कर्नाटक विश्व भर में प्रसिद्ध है। बाजार में आने वाले प्लास्टिक के खिलौने ने इस कला को खत्म होने के कगार पर लाकर खड़ा कर दिया है।

Presentation: हमारे द्वारा जो खिलौने बनाए जाएंगे उसमें गेंद फेंकने वाली गाड़ी, लकड़ी पर नाचने वाला बंदर, गाड़ी के साथ चलने वाली चिड़िया जैसे गतिशील खिलौने रहेंगे।

used: Wood

Additional Information: हमारे द्वारा जिन खिलौने को बनाने का प्रयास किया गया है उसमें प्राचीन लकड़ी से खिलौने बनाने की परंपरा के साथ-साथ विज्ञान के तथ्यों की जानकारी के संबंध में भी बच्चों की जिज्ञासा बढ़े और रचनात्मक हस्त कौशल के साथ-साथ बौद्धिक क्रियाओं के लिए भी प्रेरित करें।

Photos:

Himachal Pradesh

Name of Participants:

1. Shiv Kumar
2. Sanchi Sharma

Sub-category of Visual Arts (Group): 2D/3D Local Craft

Details of the Art Form: Visual art

Historical and Cultural Background: This is Handcraft jute doll made from natural sources like Waste material, Jute ropes Waste lace fabric Wires Pearls Thermocol, Newspaper sticks, small mirror

Presentation: The is a jute doll. Description: It is a type of handmade doll or figurine crafted primarily from natural jute fibers and rope. Purpose: These dolls are typically used as home decor items or handicrafts, known for their rustic and natural appearance. The creation often involves wrapping jute rope around a base to form the shape of a person, complete with a hat and accessories like a small basket, as seen in the image.

Materials used: Waste material Jute ropes Waste lace fabric Wires Pearls Thermocol, Newspaper sticks, small mirror

Additional Information: Reuses the Waste materials into use full decorative material.

Photos:



Jammu & Kashmir

Name of Participants:

1. Shafika Banoo
2. Maymoona Banoo

Sub-category of Visual Arts (Group): Indigenous Toy

Details of the Art Form: Indigenous toys and traditional art & craft are handmade items created using local materials like wood, grass, clay, and plant fibers. They reflect the community's culture, creativity, and traditional lifestyle. These eco-friendly crafts show local skills passed down through generations, and their revival helps preserve cultural heritage in modern times.

Historical and Cultural Background: The District Kishtwar, being a far-flung and mountainous region, has a rich cultural heritage rooted in simplicity and traditional living. For generations, local people depended on agricultural tools, handmade footwear, and household items crafted from grass, wooden sticks, and other natural materials found in their surroundings.

Presentation: We, Shafika Banoo and Maymoona Banoo, are presenting the art form of Indigenous Toys and Art & Craft. Our presentation highlights the traditional skills of our region, where local materials such as wood, grass, clay, and natural fibers have long been used to create simple yet meaningful household items and toys. Through our work, we aim to showcase the creativity, cultural identity, and sustainable practices of our community. This performance is an effort to revive and preserve the traditional craftsmanship that has been fading due to modernization and industrial products. Our presentation reflects the importance of keeping indigenous art alive for future generations.

Materials used: We used locally available materials such as wooden sticks, grass, clay, plant fibers, and simple craft tools to create the indigenous toys and traditional art pieces.

Additional Information: Indigenous toys and traditional crafts convey a message of simplicity, sustainability, and cultural identity. They remind us of our connection to nature and the creative skills of our ancestors. In contemporary times, these art forms are important because they promote eco-friendly practices, preserve local heritage, and inspire younger generations to value traditional craftsmanship.

Photos:



Jharkhand

Name of Participant:

1. चंद्रमा सिंह
2. करण साहू

Sub-category of Visual Art (3D): त्रिआयामी (स्वदेशी खिलौने और खेल)

Details of the Art Form: प्रस्तुत दृश्य कला भारत और भारतीय लोक संस्कृति को दर्शाता हुआ सारगर्भित तथा मनोरंजनात्मक खेलों को प्रदर्शित करता है, प्रत्येक खिलौना किसी खास भौगोलिक क्षेत्र की स्थानीय लोक परम्परा, रीति-रिवाज तथा सांस्कृतिक मूल्यों को बच्चों में पिरोने का कार्य भी करता है।

Historical and Cultural Background: खिलौना निर्माण की परंपरा वर्षों पुरानी है यह ऐतिहासिक रूप से सभी कालखंड में विशेष महत्व का कार्य किया है प्रत्येक क्षेत्र में खेले जाने वाले खिलौने उसे क्षेत्र के ऐतिहासिक और भौगोलिक स्थितियों को भली भांति प्रदर्शित करते हैं

Presentation: खिलौना, निर्माण एक छोटा रूप है जो बच्चों को वास्तुकला तथा इंजीनियरिंग कौशल के निर्माण में सहायक सिद्ध होता है खेल - खेल में मिट्टी और लकड़ी से बनाने वाले झोपड़ी जिन हाथों से बनाए जाते हैं वही आगे चलकर बहु मंजिला इमारत खड़ी करने का ज्ञान भी रखते हैं

Materials used: पारंपरिक खिलौनों के निर्माण के लिए हम उन पारंपरिक सामग्रियों का उपयोग कर रहे हैं जो सभी के लिए बालसुलभ हो, पारंपरिक रूप से बच्चों के लिए सर्व सुलभ सामग्री जैसे लकड़ी, फलों के बीज, पेड़ों के पत्ते, नारियल के छिलके, बांस, जड़, बनाने के लिए विभिन्न औजार आदि का उपयोग किया जा सकता है।

Additional Information: प्रत्येक खिलौना और खेले जाने वाले खेल का संबंध उस क्षेत्र में पाए जाने वाली सामग्री, पारम्परिक रीति-रिवाज की छवियां, पर्व त्योहार के दर्शन, स्थानीय उपलब्ध खेल वस्तुएं, उपयोग होने वाले वस्तुओं तथा मनाए जाने वाले त्योहार और विशिष्ट सांस्कृतिक लोकाचार आदि से प्रेरित होता है।

Photos:



Karnataka

Name of Participants:

1. Lathesh Kumar N R
2. Kowshi N M

Sub-category of Visual Arts (Group): Visual Arts Group: 2 Dimensional/3 Dimensional (Indigenous Toys and Games/Local Craft)

Details of the Art Form: Local Toys – Oscillating Horse Toy and Three – Wheel Baby Cart

Historical and Cultural Background: Wooden rocking toys have existed for over 200 years in Indian rural households. They were part of traditional gifting customs during naming ceremonies and festivals like Sankranti and Dasara. Many regions in India such as Channapatna (Karnataka), Kondapalli (Andhra Pradesh), Varanasi (UP) are historically known for toy-making.

Presentation: Insightful Demonstration which up holds history and significance and also which is also eco-friendly & sustainable with creative display

Materials used: Locally sourced neem or teak wood.

- Natural, non-toxic paints in traditional colours (red, white, black, yellow)
- Woodworking tools like saw, chisel, hammer, and hand drill
- Vegetable-based varnish for smooth finishing
- Natural adhesives or wooden joints instead of harmful glues
 - a. **Wood Selection & Cutting** – Strong, lightweight wood is chosen and cut into required shapes.
 - b. **Carving & Shaping** – Artisans carve details such as horse head, seat, and wheels.
 - c. **Assembly** – Parts are joined using wooden pegs, nails, or joints.
 - d. **Sanding & Smoothing** – Surfaces are polished to avoid sharp edges.
 - e. **Painting** – Traditional hand-painting with motifs and bright colours inspired by folk art.
 - f. **Finishing Touch** – Coated with varnish for long life and child safety. Each piece is handmade, making every toy unique.

Additional Information:

1. Oscillating Horse Toy (Rocking Horse)

This toy is designed in the shape of a horse with a curved wooden base that enables a gentle back-and-forth rocking motion.

It helps children improve body balance, coordination, and imagination while giving the feeling of riding a real horse.

2. Three-Wheeler Push Cart

A simple, sturdy wooden cart toy with three wheels, meant for toddlers to sit and push using their feet.

It encourages walking, strengthens legs, and gives a playful movement.

Photos:



Kerala

Name of Participants:

1. Gadha C V
2. Disha Tirupati Zadi

Sub-category of Visual Arts (Group): Indigenous Toys and Games/Local Craft

Details of the Art Form: Title of Art: We create crafts and toys using local materials such as areca palm leaves, coconut shells, plantain stems, and other natural by-products. In Kerala, these eco-friendly materials are abundantly available, so we use them for decoration in public programmes instead of plastic and other non-degradable items. We also make flower bouquets using areca palm leaves, which are biodegradable and serve as an environmentally friendly alternative to paper. Additionally, we produce toys from coconut shells and various decorative crafts using plantain stems.

Historical and Cultural Background: Kerala is the land of coconut, arecanut, and plantain, and these resources hold great importance in our culture and daily life. In ancient times, Keralites extensively used products derived from these trees, creating everyday household items from different plant parts-items that were completely eco-friendly. Traditional art forms of Kerala, such as Theyyam, Thira, and Ayyappan Vilakku, also use craft elements made from plantain, coconut leaves, and other natural materials. The plantain lamp and similar crafts are integral parts of these ritualistic performances. In the past, children played with toys made from coconut leaves, coconut shells, and other natural materials. Our art forms beautifully reflect and preserve our rich traditions and cultural heritage

Presentation: Students are presenting our local crafts, toys, and traditional items of our land-Kerala. These materials are used to decorate occasional events. They used simple machine to make the craft. They have focused on the perfection, originality and its purpose of use. They have used varnish and thread to make our product durable and strong.

Materials used: Material used are coconut shell, plantain stem, areca tree leaf, wood, acrylic paint, varnish, thread, beads, stones, paper tape, metal wire, tools like knife, scissors, drilling machine, hammer, etc

Additional Information: The art form is degradable and environment friendly. It is not harmful to earth and future life of living beings. It is useful to decorate marriage function, occasional event, room, offices etc. The art form make job opportunity to those who are interested in craft work. The coconut shell toy can be made at home, so it will be budget friendly.

Photos:



Ladakh

Name of Participants:

1. Kaneez Fatima
2. Adiba Khan

Sub-category of Visual Arts (Group):

Details of the Art Form: The art is Known as Felting Art, it involves use of locally available material like wool, Nector of flowers as Colours, locally available twigs of willow tree. It is a part of Ladakh's tradition/ culture.

Historical and Cultural Background: Title: Wildlife of Ladakh – A Felting Art Representation.

Medium: Felting Art using Local Wool & Natural Colours Our artwork is a collection of felted models of animals found in Ladakh, crafted using local wool and natural colours. Felting is an important traditional craft of our region, and through this project we aim to blend cultural art with creative learning. The animals we created represent the rich wildlife of Ladakh — a land known for its snow leopards, yaks, ibex, wild sheep, and many other species that make our ecosystem unique. By using wool, a material naturally available in Ladakh, we want to show how local resources can be transformed into meaningful and beautiful art.

One of our key objectives is aligned with the NEP (National Education Policy) guidelines, which emphasize skill development, creativity, vocational learning, and hands-on experience. Felting art helps students learn patience, craftsmanship, design, and entrepreneurship — all essential 21st-century skills.

Through this artwork, we aim to promote two important messages:

Skill Enhancement & Local Economy: By learning felting, students can develop a valuable skill that can generate income. Handmade woolen models and craft items have a good market value, especially in tourist regions like Ladakh. Promoting such crafts can support self-reliance and entrepreneurship among youth.

Wildlife Conservation: The main theme of our artwork is a reminder to protect and conserve the wildlife of Ladakh. Many species are endangered due to climate change, habitat loss, and human interference. By showcasing these animals through art, we want people to appreciate their beauty and understand the importance of safeguarding them for future generations.

Our felting art is therefore not just a craft display — it is a message of creativity, sustainability, skill development, and environmental responsibility. Through locally sourced materials and traditional techniques, we hope to inspire others to value both our wildlife and our cultural crafts.

Presentation: The main theme of our artwork is a reminder to protect and conserve the wildlife of Ladakh. Many species are endangered due to climate change, habitat loss, and human interference. By showcasing these animals through art, we want people to appreciate their beauty and understand the importance of safeguarding them for future generations. Our felting art is therefore not just a craft display — it is a message of creativity, sustainability, skill development, and environmental responsibility. Through locally sourced materials and traditional techniques, we hope to inspire others to value both our wildlife and our cultural crafts.

Materials used: Felting needle, Local Wool, Nector of flowers as natural colours

Additional Information: The main theme of our artwork is a reminder to protect and conserve the wildlife of Ladakh. Many species are endangered due to climate change, habitat loss, and human interference. By showcasing these animals through art, we want people to appreciate their beauty and understand the importance of safeguarding them for future generations.

Our felting art is therefore not just a craft display — it is a message of creativity, sustainability, skill development, and environmental responsibility. Through locally sourced materials and traditional techniques, we hope to inspire others to value both our wildlife and our cultural crafts.

Through this artwork, we aim to promote two important messages:

Skill Enhancement & Local Economy: One of our key objectives is aligned with the NEP (National Education Policy) guidelines, which emphasize skill development, creativity, vocational learning, and hands-on experience

Photos:



Lakshadweep

Name of Participants:

1. Fathima Shafna. Dr
2. Beebi Fathima.T.P

Sub-category of Visual Arts (Group): Local Craft

Details of the Art Form: Lakshadweep's 2D and 3D local crafts are traditionally made using coconut shells, coir, palm leaves and driftwood. Artisans create decorative items, utensils, miniature models and jewellery. These crafts reflect island life, marine culture and the skilled craftsmanship of local communities, preserving their heritage through eco-friendly handmade creations.

Historical and Cultural Background: Lakshadweep's coconut-based craft tradition has evolved from the islanders' close connection with nature and their need to use available resources wisely. For generations, people crafted household items, tools and decorative pieces from coconut shells, coir and palm leaves. These crafts reflect the maritime heritage, cultural identity and sustainable living practices of the island communities. Over time, the art form expanded into creating ornamental items, models of boats and marine motifs, often showcased during festivals and cultural exhibitions. Today, these crafts preserve traditional skills while promoting eco-friendly craftsmanship that represents the unique culture of Lakshadweep.

Presentation: The student will present handcrafted 2D and 3D items made from coconut shells, coir and palm materials, showcasing the traditional craft techniques of Lakshadweep. The presentation highlights creativity, careful carving, polishing and assembling of natural materials. It reflects the student's skill, patience and understanding of the islands' rich craft heritage.

Materials used: The craft work uses natural materials such as coconut shells, coir, palm leaves, driftwood and seashells. Simple tools like small knives, files, cutters, sandpaper and polishing materials are used to carve and shape the items. These materials and tools help create detailed, eco-friendly 2D and 3D craft pieces representing Lakshadweep's tradition.

Additional Information: Lakshadweep's coconut-based craft promotes creativity, sustainability and respect for local resources. In contemporary times, this art form encourages communities—especially students—to value traditional skills and support local artisans. By using natural materials like coconut shells, coir and palm leaves, the craft reduces waste and promotes eco-friendly practices. It also helps preserve cultural identity while inspiring younger generations to make, use and promote locally crafted products. This strengthens self-reliance and keeps the island's heritage alive. Lakshadweep's traditional craftwork carries an important message about valuing our natural resources and honouring the skills passed down through generations. Using coconut shells, coir and palm materials reflects the islands' sustainable lifestyle and pre-historic connection with nature. In today's world, this craft encourages everyone—especially students—to use, promote and preserve local handmade products instead of depending on artificial materials. It strengthens cultural pride, supports local artisans and reminds us of the importance of protecting our environment and heritage for the future.

Photos:



Madhya Pradesh

Name of Participants:

1. Sahil Nath
2. Divyanshi Pandey

Sub-category of Visual Arts (Group): Indigenous Toys and Games

Details of the Art Form: भारत की समृद्ध संस्कृति और परंपराओं में स्थानीय खेल और खिलौनों का विशेष स्थान है। ये न केवल बच्चों के मनोरंजन का साधन रहे हैं, बल्कि उनके शारीरिक, मानसिक और सामाजिक विकास के भी महत्वपूर्ण माध्यम रहे हैं। आधुनिक युग में जब इलेक्ट्रॉनिक गैजेट्स और मोबाइल गेम्स का प्रभाव बढ़ा है, तब भी ग्रामीण क्षेत्रों और पारंपरिक समाजों में स्थानीय खेल-खिलौनों की परंपरा जीवित है। स्थानीय खेलों का महत्व स्थानीय खेल जैसे — कंचे, गिल्ली-डंडा, पिट्टू, कबड्डी, खो-खो, लंगड़ी, पकड़ा-पकड़ी, रस्साकशी आदि न केवल मनोरंजन प्रदान करते हैं, बल्कि टीम भावना, त्वरित निर्णय क्षमता और शरीर की फुर्ती को भी विकसित करते हैं। इन खेलों के लिए किसी विशेष उपकरण या महंगे संसाधनों की आवश्यकता नहीं होती — केवल साथियों का समूह और खुला मैदान ही पर्याप्त होता है। स्थानीय खिलौनों की विशेषता परंपरागत खिलौने स्थानीय संसाधनों से बनाए जाते थे। मिट्टी, लकड़ी, बांस, कपड़ा और नारियल के छिलके से बने ये खिलौने पर्यावरण के अनुकूल और सस्ते होते थे। गुड़िया-गुड़िया का खेल, लकड़ी के सिपाही, मिट्टी के घोड़े, या बांस की बांसुरी — ये सब बच्चों की कल्पनाशक्ति को बढ़ाते और स्थानीय शिल्पकारों की जीविका का साधन भी बनते थे। संस्कृति से जुड़ाव स्थानीय खेल और खिलौने हमारे समाज की जीवनशैली और संस्कृति का प्रतिबिंब हैं। इनमें लोककथाओं, परंपराओं और त्योहारों का असर देखा जा सकता है। उदाहरण के लिए, मिट्टी की रसोई के बर्तन या लकड़ी के झूले बच्चों को घरेलू और सामाजिक जीवन की झलक सिखाते हैं।

Historical and Cultural Background: स्थानीय खेल और खिलौने हमारी सांस्कृतिक धरोहर हैं। ये केवल मनोरंजन का माध्यम नहीं, बल्कि बाल विकास, सामाजिक जुड़ाव और पर्यावरण संरक्षण के प्रतीक भी हैं। हमें चाहिए कि हम इन परंपराओं को संजोएँ और आने वाली पीढ़ी तक पहुँचाएँ, ताकि “खेल में ही शिक्षा” की भावना पुनः सजीव हो सके।

Presentation: मैं साहिल नाथ (कक्षा 12 वी) एवं दिव्यांशी पांडे (कक्षा 11 वी) इस राष्ट्रीय कला उत्सव में लकड़ी का खिलौना विषय प्रस्तुत कर रहे हैं। हमारा उद्देश्य यह है कि पारंपरिक खिलौनों के माध्यम से न केवल मनोरंजन का साधन मिले बल्कि हमारी संस्कृति पर्यावरण और लोक कला की झलक भी दिखाई दे। भारत में लकड़ी के खिलौनों का विशेष स्थान रहा है। प्राचीन समय से ही बनारस सहारनपुर, कर्नाटक का चिंतामणि, राजस्थान का उदयपुर आदि क्षेत्रों में लकड़ी की बारीक नक्काशी और खिलौना निर्माण की समृद्ध परंपरा रही है। इन खिलौनों में न केवल हस्तकला की झलक मिलती है बल्कि यह हमारे पारंपरिक जीवन मूल्यों और प्रकृति के प्रति सम्मान का प्रतीक है। लकड़ी के पारंपरिक खिलौने, जो दिखने में सुंदर होने के साथ-साथ मनोरंजन एवं प्रेणना का माध्यम भी है। इसे बनाने में कारीगर प्राकृतिक रंगों का उपयोग करते हैं। जिससे यह पर्यावरण के अनुकूल ही रहता है। इस तरह के खिलौने बच्चों को प्रकृति और पर्यावरण से जोड़ते हैं। और उनमें रचनात्मकता व संवेदनशीलता को प्रोत्साहित करते हैं। हमारा मानना है कि जब हम अपनी संस्कृति को पारंपरिक रूप में सहेजते हैं तभी आधुनिकता का संतुलन संभव होता है। लकड़ी के खिलौने हमें हस्तकला पर्यावरण संरक्षण और सांस्कृतिक धरोहर के महत्व का बोध कराते हैं।

Materials used: लकड़ी, मिट्टी, कलर, ड्रिल एवं कटिंग मशीन।

Additional Information: लकड़ी के खिलौने हमारी सांस्कृतिक धरोहर के प्रतीक हैं। मध्य प्रदेश में सीहोर जिले में बुधनी मे कार्यरत लकड़ी के खिलौने वाले कारीगर स्थानीय कला को दर्शाते हुए लकड़ी के खिलौने बनाते हैं जो के सम्पूर्ण भारत में प्रसिद्ध हैं।

Photos:



Maharashtra

Name of Participants:

1. Purushottam Sukhdev Mistari
2. Gaurav Vinod Mistari

Sub-category of Visual Arts (Group): Wooden Toys Swadeshi Toys

Details of the Art Form: Wooden toys

Historical and Cultural Background: Wooden art culture is base of traditional India

Presentation: Both Purushottam and Gaurav made wooden toys in Kala Utsav at District and State Level

Materials used: Different types of tools for shaping wooden material

Additional Information: It is traditional art and very much valuable in ancient days

Photos:



Manipur

Name of Participants:

1. Remlunlen Jatung Chiru
2. Khwairakpam Gagarin

Sub-category of Visual Arts (Group): Indigenous Toys and Games/Local Craft

Details of the Art Form: Manipur stands as a vibrant crossroads of culture in Northeast India with over 33 diverse tribes and communities that enrich this unique region. The art & craft of Manipur is as rich as its natural abundance. Each ethnic group in this Northeast India state has its distinct culture and tradition which can be seen embedded in its art & crafts as well and have skills of making toys, tools and crafts made from different materials like cloth, cotton clay, cane, water reed, wood and bamboo etc. The state is also one of the largest producers of bamboo in India. Cane and bamboo products like headgears, ornaments, images, musical instruments, umbrella, furniture, mats, tray, chair, container, table, flower and different utility household items are made by the people of Manipur.

Historical and Cultural Background: Tradition tools used in games like kangjei kang u, arambai, ta etc date back in the early 3500BCE (unofficial) which is as old as the history of development of civilization of Manipur. It takes a significant role in defending this land from external invaders. Toy making is also an important occupation of the people of Manipur. In ancient times, handmade toys in addition to its plaything, it has its unique relation in many rituals, festivals and cultural related events.

Since immemorial times, every household uses handicraft items made from bamboo, cane, wood, water reed etc for various purposes in rituals, domestic purposes, agriculture, fishing, ornamental, decoration and home construction

Presentation: Students will actively engage in making artistic local traditional Manipur handmade doll i.e. laiphadibi. Tools like kangjei kang-u used in games and festivals, arambai and ta used by cavalry and warriors during wartime will also be displayed. On addition to it, various craft items like yangkok, sham and thumok/polang will also be crafted during this festival to showcase the rich cultural heritage of Manipur.

Materials used:

- i. Laiphadibi(doll) is made from discarded or scrap materials like old clothes
- ii. Kangjei Kang-u is made from cane stick and bamboo roots
- iii. Arambai is made from pointed metal, peacock feather or other birds
- iv. Ta (spear) is made from metal head, bamboo or wooden sticks
- v. Yangkok, thumok/polang and sham are made from bamboo and cane stripes

Additional Information: Occupying a prized place in the world of art and handicrafts, Manipur offers a wide range of products in toys, game tools and craft items. People of Manipur are highly skilled in crafting all these items. The markets of Manipur are best places to get the glimpses of the rich heritage of Manipur and to attract tourists. The unique artistic traditions of Manipur are not only maintained but also revitalized, ensuring that artisans can achieve sustainable livelihoods while their cultural heritage continues to flourish in the global stage.

Photos:



Meghalaya

Name of Participants:

1. Pynskhemborlang Marbaniang
2. Meswellborn Diengdoh

Sub-category of Visual Arts (Group): Local Craft

Details of the Art Form: Sawdong ki Lyngwair Dpei is an important element of traditional Khasi folklore, often associated with the early cultural beliefs, moral teachings, and mythological worldview of the Khasi people. The phrase broadly refers to stories or symbolic representations connected to life's cycles, ancestral wisdom, and the natural order. These narratives often highlight how the Khasi community understood the world around them—its landscapes, spirits, seasons, and social values.

Historical and Cultural Background: Traditionally, such stories were passed down orally by village elders, and they played a crucial role in shaping moral behavior and cultural identity. Through metaphors, symbols, and imaginative characters, Sawdong ki Lyngwair Dpei provides ethical guidance, explains natural phenomena, and preserves Khasi ancestral knowledge. Today, these narratives remain a valuable part of the community's heritage, connecting the younger generation to the wisdom and worldview of their forebears.

Presentation: The students portrays the early life of family of traditional khasi

Materials used: Banboom, Knife and Varnish, Mud, Paint

Additional Information: In the folklore, lyngwair dpei is frequently linked with the rhythmic patterns of nature, such as growth, decay, renewal, and balance, portraying how everything in creation is interconnected. The teachings embedded in these tales emphasize community harmony, respect for elders, humility, responsibility, and living peacefully with nature. "Sawdong," meaning a circle or cycle, signifies how life and actions move in continuous, repeating patterns—reminding the listener that actions have consequences.

Photos:



Mizoram

Name of Participants:

1. John lalruatsanga
2. Lalringluanga

Sub-category of Visual Arts (Group): The rating that i would give to this student in particular would add to a full scoring marks if possible.

Details of the Art Form: Chicken coop is mainly used for keeping Chickens and Hens, irrespective of their gender, its mainly used in the North East region of India, mainly targeting Mizoram, as the Mizos widely and has been using this form of art from their ancestors.

Historical and Cultural Background: The history of Chicken coop can be dated back to years of history, it is a fortune passed down from their ancestors ever since ages ago. It is mainly used in Mizoram as its a tradition; putting it simply it has been passed down from years immemorial, and is used mainly in villages of Mizoram, its uses may differ upon the requirement of the user.

Presentation: The student is a young teenager residing in the village of LAMCHHIP around 50km from the city of AIZAWL the capital of MIZORAM his parents are hardworking farmers and thats where his young and attractive personality comes from concerning the presentation it can be said that contention satisfied

Materials used: A lot of bamboo is often used for the making of chicken coop; apart from the Bamboo no other such material is used as it is a mizo handloom and mizos don't use much material for making such art forms it can be clearly said that a lot of material isn't used for this making of chicken coop

Additional Information: Chicken coop is a traditional mizo handloom which can be used for maintaining chickens and hens rather than keeping them in a barn or an open farm..

Photos:



Nagaland

Name of Participants:

1. Miss Itikali Chishi
2. Miss Apeni

Sub-category of Visual Arts (Group): Local Crafts

Details of the Art Form: The Sümi Naga tribe, one of the prominent Naga Communities resides in Zunheboto District of Nagaland, India. Their geographical presence is characterized by lush hills, Valleys and forests, which have influenced this traditional way of life and craftsmanship. Sümi female traditional Ornaments AKÜTSÜKUKHA (Headgear), TSÜKOLI (earrings) and ASAKÜTSAPÜ, (Hairclip/Hairband) is worn by the SÜMI Naga tribe from Nagaland, as their pride and beauty. They are often made from goat hair and Orchid fibers, and symbolic of bravery, purity and strength

Historical and Cultural Background: The Sümi Naga traditional Ornaments are not just aesthetically pleasing but carry deep cultural significance, representing the Sümi Naga tribes history, traditions and values. The Craftsmanship involved in creating these pieces is exceptional, showcasing the tribes expertise in jewelry-making. The art form is believed to have been passed down through generations, with each generation adding its own unique touch and interpretation.

Sümi Naga Culture, Ornaments are an integral part of traditional attire, worn during festivals, ceremonies and special occasions. They signify the wearer's social status, marital status and cultural identity and making them an essential aspect of Sümi Naga heritage.

Presentation: These traditional Ornaments showcase the Sümi Naga Communities resourcefulness and creativity in utilizing natural materials. As part of our Cultural immersion program, a students' had the privilege of learning traditional Sümi Naga female Ornaments from a respected elders, a skilled artisan from the Sümi Naga tribe. The student learned the art of crafting Ornaments gaining hands-on experience in working with natural materials and understanding the cultural significance of Ornaments. The students' are fascinated by the elder's stories and experiences, which added a personal touch to the learning process.

Materials used: The traditional Sümi Naga female Ornaments, Headgear, earrings and hair clips are made from a variety of natural materials such as goat hair, Woven fibers and fiber from Orchid plant. Since Orchids can be found usually in depths of the jungle and due to time Constraints as well, artisans resort to using yellow tape instead as a replica for the Orchid fiber.

Additional Information: These Ornaments convey messages about the wearer's Community, Clan and Family lineage, showcasing the tribe's rich cultural heritage and traditions. The intricate designs and patterns used in the Ornaments often depict stories from Sümi Naga mythology, folklore and everyday life, making them a unique form of storytelling.

In today's fast-paced world, the traditional Sümi Naga female Ornaments serve as a reminder of the importance of preserving cultural heritage and traditional's. These Ornaments have gained recognition globally, inspiring a new generation of artisans and designers to explore and appreciate traditional craftsmanship. The art form has also become a source of livelihood for many Sümi Naga women, promoting sustainable tourism and cultural exchange.

Photos:



Odisha

Name of Participants:

1. Sameer Behera
2. Suraj Behera

Sub-category of Visual Arts (Group): Indigenous Toys and Local Crafts

Details of the Art Form: Jaukandhei Marriage (Jaukandhei Dolls are traditionally given to newlyweds in various parts of Odisha and beyond, the public ceremonial wedding of the dolls, known as Jaukandhei Bahaghara, is specifically associated with Balasore.)

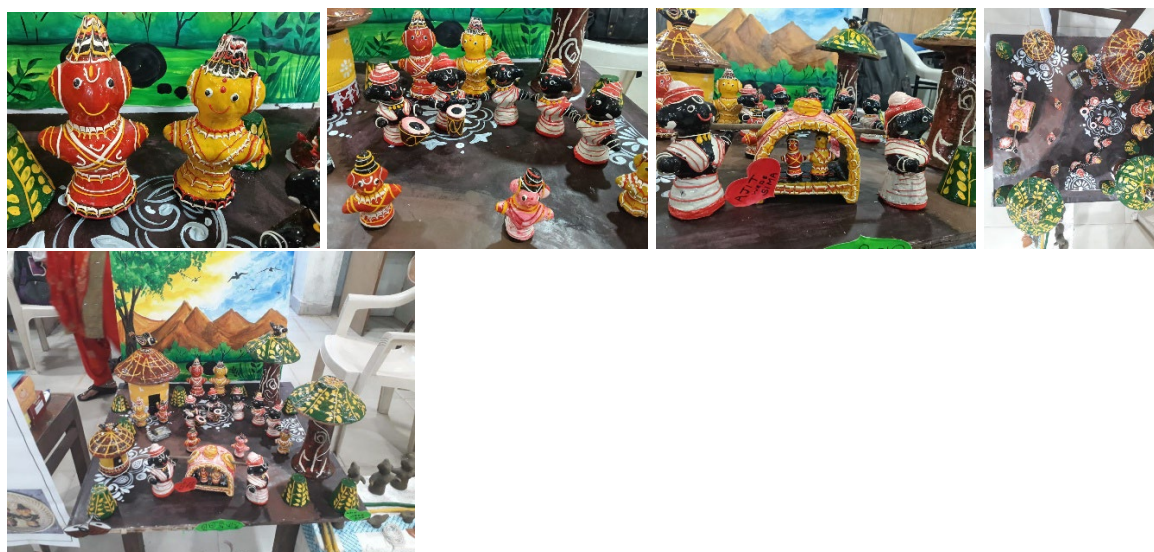
Historical and Cultural Background: Jau Kandhei are traditional lacquered dolls from Balasore, Odisha, with a rich cultural history deeply intertwined with marriage and symbolism. Rooted in the 17th-century folk traditions of the region, these dolls are often crafted in pairs and hold great significance in wedding ceremonies and for promoting marital harmony.

Presentation: While a public “performance” of Jau Kandhei (lacquered dolls) is not traditional, schools and organizations stage presentations based on the craft's cultural traditions and folk tales. The presentations most often revolve around the symbolic “Jau Kandhei Bahaghara,” or doll wedding, which reflects the craft's deep roots in marriage ceremonies.

Materials used: Wooden and metal sculpting tools, Cutting wire, Potter's rib, Kiln, Brushes, Lac threads, Polishing cloths, Mardala (a double-headed drum) and Mahuri (a wind instrument), and stringed instruments such as the Sarangi and Banam

Additional Information: Jau Kandhei is a 250-year-old tradition of applying lacquer to wood, clay, and metal in Balasore, Odisha. It is mentioned in Indian mythology and was historically used in marriage ceremonies. The craft has influences from Dutch, Portuguese, French, British, and local cultures.

Photos:



Punjab

Name of Participants:

1. Rinkal
2. Yashika

Sub-category of Visual Arts (Group): Indigenous Toys and Games

Details of the Art Form: Students are to make three toys that move, which are rarely seen these days, which make children very happy, which entertain children, which look very beautiful, which look very attractive. Students are to make three toys that move, which are rarely seen these days, which make children very happy, which entertain children, which look very beautiful, which look very attractive.

Historical and Cultural Background: These toys that are to be made have a deep connection with history. They are also related to culture. These were very useful even during the time of the kings and the Maharajas. These toys that are to be made have a deep connection with history. They are also related to culture. These were very useful even during the time of the kings and the Maharajas.

Presentation: The students present them very well. The students explain how these toys move. These toys have realism and look real. The students present them very well. The students explain how these toys move. These toys have realism and look real.

Materials used: Natural and waste materials have been used to make them, such as coconut husk, corn husk waste, mango pulp, glow sticks, seeds, etc. Natural and waste materials have been used to make them, such as coconut husk, corn husk waste, mango pulp, glow sticks, seeds, etc. Natural and waste materials have been used to make them, such as coconut husk, corn husk waste, mango pulp, glow sticks, seeds, etc.

Additional Information: This is a great art through which students learn a lot of new things and connect with nature and learn to love nature. Students learn to preserve waste materials and learn to use them wisely. This is a great art through which students learn a lot of new things and connect with nature and learn to love nature. Students learn to preserve waste materials and learn to use them wisely.

Photos:



Rajasthan

Name of Participants:

1. Mohit Nayak
2. Anand

Sub-category of Visual Arts (Group): Visual Art 2-D group

Details of the Art Form: Mitti ke khilone

Historical and Cultural Background: Swdeshi khilone

Presentation: Mitti ke swadeshi khilone

Materials used: Mitti wire Cotton Lights

Additional Information: Mitti ke swadeshi khilone,

Photos:



Sikkim

Name of Participants:

1. Asha Rai
2. Banisha Rai

Sub-category of Visual Arts (Group): Traditional Art Forms, Craft-based Toys, Skill-based Games (Group)

Details of the Art Form: The art form is Indigenous Toys and Local Crafts, featuring handcrafted dolls dressed in Bhutia, Lepcha, and Nepali traditional attire, along with native games like Pitto, Gatti, Gilly Danda, and Kancha. These forms are culturally rooted in Sikkim and the Himalayan region, representing its ethnic heritage and community traditions.

Historical and Cultural Background: The indigenous toys and crafts of Sikkim have deep historical roots in the traditional lifestyles of the Bhutia, Lepcha, and Nepali communities. Handcrafted dolls representing ethnic attire were traditionally created to teach children about clothing, identity, and culture. Games like Pitto, Gatti, Gilly Danda, and Kancha evolved from rural Himalayan life, using natural materials like stones, wood, and clay. These art forms promote community bonding, storytelling, cultural continuity, and preserve the rich heritage of Sikkim's diverse ethnic groups.

Presentation: The students will present handcrafted indigenous toys and local crafts showcasing Sikkim's cultural diversity. Their display includes traditional Bhutia, Lepcha, and Nepali attire dolls, along with recreated native games like Pitto, Gatti, Gilly Danda, and Kancha. The presentation highlights craftsmanship, cultural identity, sustainability, and the artistic skills of the students.

Materials used: The materials used include cloth, yarn, beads, and threads for crafting traditional dolls and flowers; clay, wood, bamboo, and fabric for toy structures; coloured stones and smooth pebbles for indigenous games; ice-cream sticks, wire, and paper for decorative crafts like Bloom Basket, EcoPot, and pebble art.

Additional Information: This art form promotes cultural preservation, creativity, and sustainable practices by reviving traditional toys and crafts of Sikkim. It conveys the message of valuing local heritage, handmade skills, and eco-friendly materials. In contemporary times, it encourages youth to appreciate indigenous knowledge, support artisans, and adopt environmentally responsible alternatives to modern plastic toys.

Photos:



Telangana

Name of Participants:

1. V. Vishnu Vardhan
2. P. Ganga Sagar

Sub-category of Visual Arts (Group): Visual Art 3D, Indigenous Toys and games

Details of the Art Form: This art form showcases traditional Indian toys and village games through creative 3D models. It reflects the rich cultural heritage, craftsmanship, and simple joys of rural childhood. Using natural and local materials, it promotes eco-friendly creativity and preserves age-old play traditions.

Historical and Cultural Background: This traditional craft form is popular in Telangana's rural regions, where students and artisans create miniature models showing everyday village life, culture, and traditions using locally available materials.

Presentation: Village dioramas have been created for generations to showcase rural heritage. The art reflects the simple lifestyle, farming culture, community bonding, traditional houses, weekly markets, and festivals that form the heart of village life in Telangana. This practice has been passed down from grandparents, helping children stay connected to their roots.

Materials used: Local soil Natural colours Wooden board Ice-cream sticks These simple, eco-friendly materials represent the sustainability and creativity of village communities.

Additional Information: This art form highlights the importance of preserving rural traditions, community living, and eco-friendly practices. In today's digital world, it reminds us of the value of nature, handmade crafts, outdoor games, and strong social bonds found in village life. It inspires children to appreciate cultural heritage and encourages sustainable living.

Photos:



Tripura

Name of Participants:

1. Smriti Debbarma
2. Ishri Debbarma

Sub-category of Visual Arts (Group): Local Craft

Details of the Art Form: “LANGA” or “Nogkhai”, known by Tripurians and Reang alternatively also “Khangra” known by the Tripura tribe, has been used among the Indigenous Communities of Tripura since time immemorial. It is also used by various Tribes of the entire North Eastern state of India. It plays a vital role in a domestic life of the people. Since our Forefathers started practicing Primitive subsistence Farming i.e. Jhumming. People are attached with “LANGA” as it makes the life of people so easy to support in the past. It is part of our Tradition people are still closely attached to it.

Historical and Cultural Background: “LANGA” or “Nogkhai” is a word that is derived from Kokborok word “Nog” meaning “house”, “khai” meaning “likea”, or in other words “Like a House. It is an elongated woven Basket made of Bamboo. It is about two to three ft long two ft wide. It serves for various purposes i.e. collecting and transporting fruits and vegetables, to fetch water, to carry rice goods etc from one place to another. Till today it is very much attached to our culture that it cannot be left behind rather we preserve it as an “Antique” in our day today life.

Presentation: Kaseleng, A trumpet-shaped basket made of cane and thin bamboo strips, is used by jhum cultivators to store and transport paddy seeds. Image has been provided by the author. The basket is about 8-10 inches in height and has a four-inch square base. One family that depends on jhum cultivation usually has 3-4 such baskets at home. Once woven, this basket lasts for many years, as it is made of bamboo, which is a strong material. Even if it does break, it is easily biodegradable and doesn't harm the environment or cause any soil pollution.

Materials used: The bamboo is cut from the forest, making sure that it is at least one and half years old. The bamboo is then cut and split into fine strips. Two or three types of strips with minimal size variation are required for weaving this basket. Before weaving, the bamboo strips are soaked for a few minutes in water to make it flexible.

Additional Information: Bamboo is a versatile resource for the tribals of Tripura — they use it in some form or the other in many aspects of their daily lives. The use of bamboo in agriculture and creating tools is common in tribal regions. Kaseleng, a trumpet-shaped basket made of cane and thin bamboo strips, is one such tool used. It was commonly used by jhum cultivators to store and transport paddy seeds.

During jhum cultivation, the cultivators had to climb up and make their way across steep hills. So, in order to carry the load of paddy seeds easily, they put the seeds inside the basket and tied it on the right side of the waist. This made climbing relatively easier, and transporting the seeds more effective.

Photos:



Uttar Pradesh

Name of Participants:

1. तनिष्का
2. बुलबुल

Sub-category of Visual Arts (Group): स्थानीय शिल्प

Details of the Art Form: छात्राओं का पूरा नाम तनिष्का व बुलबुल विद्यालय रतन प्रेम डीएवी बालिका इण्टर कालिज, अलीगढ़ द्वारा प्रदर्शित करने वाली जानकारी स्थानीय शिल्प कला हस्तनिर्मित, कलात्मक और सजावटी होती है जो कि कला को उपयोगिता के साथ जोड़ती है। इसमें कौशल, तकनीक, अनुभूति और उपयोगिता का समन्वय होता है। यह किसी क्षेत्र या स्थान की परंपरागत हस्तकला, संस्कृति, धर्म और जीवन शैली को दर्शाती है। उत्तर प्रदेश के ब्रजक्षेत्र में भगवान श्री कृष्ण के अवतार माने जाने वाले चैतन्य महाप्रभु व उनके छः शिष्य जिन्होंने वृंदावन आकर उसे पुनः प्रतिष्ठित कर श्री कृष्ण की लीला स्थलों की खोज, भक्ति पर आधारित ग्रंथ व वैष्णव धर्म की मर्यादा स्थापित कर अनेक मंदिरों को भी स्थापित किया और भक्ति को परम साधन घोषित किया, का अत्यंत सरल, भक्तिमय, मनोहर व त्यागी स्वरूप को चिकनी मिट्टी (काली) के माध्यम द्वारा स्थानीय कला शिल्प के रूप में प्रदर्शित करने का प्रयास किया है।

Historical and Cultural Background: पूर्ण ब्रह्म सुखैश्वर्यं नित्यमानंदमव्ययम्

वृंदावन भारत के उत्तर प्रदेश राज्य का एक प्राचीन धार्मिक, ऐतिहासिक व सांस्कृतिक क्षेत्र है तथा भगवान कृष्ण की लीलास्थली है और भगवान कृष्ण के गोलोकधाम पधारने के बाद उनके पौत्र ब्रजनाभ ने वृंदावन में आकर भगवान कृष्ण से संबधित कुछ प्रतिमाये बनवाकर स्थापित की। किन्तु समय के साथ-साथ वृंदावन लुप्त सा हो गया कृष्ण की लीलास्थली कहीं खो सी गयी। तब 15 वीं शताब्दी में बंगाल के नवदीप में जन्में भगवान कृष्ण के अवतार माने जाने वाले महाप्रभु चैतन्य जो बंगाल में कृष्ण भक्ति का प्रचार-प्रसार कर रहे थे उन्हें स्वतः ही वृंदावन की स्मृति हो आयी और 1515 ई. में वो वृंदावन आये और भगवान कृष्ण की लुप्त अनेक लीलास्थलियों की खोज की। बाद में माता के आदेशानुसार ये जगन्नाथ धाम चले गये और उन्होंने अपने छः शिष्य जिन्हें षड् गोस्वामी कहा गया, को वृंदावन भेजा और उन्हें सप्रमाण कृष्ण की लीलास्थलियों को खोजने उन्हें पुनर्जीवित करने, कृष्ण भक्ति का पुनः प्रचार-प्रसार करने व वैष्णव धर्म की मर्यादा स्थापित करने का आदेश दिया।

इन छः गोस्वामियों ने ना केवल कृष्ण भक्ति साहित्य रचा अपितु अपनी भक्ति के माध्यम से प्रभु के जिस-जिस स्वरूप के दर्शन किये उन्हीं स्वरूपों के, राजाओं और भक्तों व स्थानीय शिल्पकारों की सहायता से वृंदावन में मंदिरों, घाटों आदि को विकसित किया जो कि स्थानीय शिल्प शैली, राजस्थानी व मुगल स्थापत्य शैली का अद्भुत मेल था।

Presentation: हमारे द्वारा पर्यावरण अनुकूल सामग्री का प्रयोग करके वृंदावन की स्थानीय शिल्पाकृतियाँ बनाई गई है। वृंदावन जैसे पवित्र स्थल जहाँ श्री कृष्ण ने लीलायें की चैतन्य महाप्रभु व षड् गोस्वामियों ने आध्यात्मिक प्रतिष्ठा को पुनः उजागर करके मंदिरों की स्थापना की। वृंदावन की कला और संस्कृति राधाकृष्ण की भक्ति पर आधारित है। वृंदावन की स्थानीय शिल्प कला में मूर्तिकला, वस्त्रकला और मंदिर निर्माण प्रमुख है। लाल पत्थर की नक्काशी और सुंदर मूर्तियों यहाँ की पहचान हैं। वृंदावन की भक्ति, प्रेम और आध्यात्मिक सौंदर्य से अभिभूत होकर शिल्पाकृतियों की रचना की और गर्व है कि हमें यह सुअवसर प्राप्त हुआ है।

Materials used: चिकनी मिट्टी (काली), हार्डबोर्ड, क्लेमॉडलिंग टूल्स, पतले वायर, सेरेमिक टूल सेट, ब्रश, गेरूआ रंग, एकेलिक रंग (सफेद), कम्पास।

Additional Information: आज वृंदावन की ऐतिहासिक, सांस्कृतिक, धार्मिक एवं भौगोलिक वातावरण से तो हम सभी परिचित हैं लेकिन वृंदावन का वर्तमान स्वरूप आज जो हमारे सामने प्रकट हो रहा है उसके पीछे ना जाने कितने संतजनों का योगदान रहा है यह जनसाधारण नहीं जानता कि श्री कृष्ण के गोलोकधाम गमन के पश्चात् वृंदावन कहीं लुप्त सा हो गया था तत्पश्चात् महाप्रभु चैतन्य एवं उनके छः शिष्यों ने ही वृंदावन को पुनर्जीवित कर एकबार फिर से राधाकृष्ण नाम की सुगन्ध से पूरा ब्रजक्षेत्र महकाया। उनके इसी योगदान राधाकृष्ण नाम में भक्ति भावना, सेवा, त्याग को ही प्रकाशित करने एवं जन-जन तक पहुँचाने के उद्देश्य से ही उनके स्वरूप को जीवंत रूप में प्रकट करने का प्रयास किया है। मेरी इन मूर्तियों का संदेश है-

ब्रजधाम को मिट्टी से नहीं,
हृदय की कोमलता से समझो।
ब्रज प्रेम को जियो, धरोहर को सहेजो,
और संस्कृति को आगे बढ़ाओ ॥

Photos:



Uttarakhand

Name of Participants:

1. Sakshi Rautela
2. Shivani Rautela

Sub-category of Visual Arts (Group): Group

Details of the Art Form: कला रूप: विवरण - कला नाम: बगेट वुडक्राफ्ट (Bark Wood Art). - भौगोलिक उपस्थिति: भारत (हिमालयी क्षेत्र: उत्तराखंड, हिमाचल, पूर्वोत्तर). - विषय: सजावटी वस्तुएं, क्राफ्ट. - मध्यम: चीड़ (Pine) की छाल वाली लकड़ी. - संदेश: पर्यावरण संरक्षण + स्थानीय उद्यमिता.

Historical and Cultural Background: बगेट वुडक्राफ्ट: ऐतिहासिक और सांस्कृतिक पृष्ठभूमि उत्तराखंड, हिमाचल में चीड़ (Pine) की लकड़ी का उपयोग परंपरागत क्राफ्ट में होता रहा है। स्थानीय लोग सजावटी वस्तुएं, खिलौने, फर्नीचर बनाते हैं। संस्कृति: पहाड़ी त्योहारों (मोल-संक्रांति) में लकड़ी के दीये, मूर्तियां उपयोग होती हैं। आध्यात्मिक: प्रकृति से जुड़ाव, जंगल संरक्षण का संदेश। आज: स्थानीय उद्यम, पर्यावरण जागरूकता के लिए पुनर्जीवित।

Presentation: छात्र की प्रस्तुति बगेट वुडक्राफ्ट से “विकसित भारत 2047” का मॉडल बनाएंगे। इसमें चीड़ की लकड़ी से पर्यावरण संरक्षण, तकनीक, शिक्षा के प्रतीक होंगे। संदेश: जंगल बचाओ, नवाचार बढ़ाओ।

Materials used: सामग्री - मुख्य: बगेट (चीड़ की छाल वाली लकड़ी). - सहायक: काटने के औजार (चाकू, सॉ), सैंडपेपर, गोंद. - फिनिशिंग: वर्निश, प्राकृतिक रंग, लैक्कर. - बेस: लॉड्ड, पेपर मेश. - संदर्भ: मॉडल (शिक्षा, ऊर्जा, AI)

Additional Information: कला का संदेश और समकालीन प्रासंगिकता संदेश: बगेट वुडक्राफ्ट पर्यावरण संरक्षण + उद्यमिता का प्रतीक है।

आज की प्रासंगिकता:

- जंगल सुरक्षा: चीड़ की लकड़ी आग रोकती है.
- स्थानीय रोजगार: हिमालयी क्षेत्रों में उद्यम.
- सस्टेनेबल: प्लास्टिक का विकल्प.
- कौशल विकास: क्राफ्ट, डिजाइन.
- समाजिक: परंपरा का पुनरुद्धार.

निष्कर्ष: प्रकृति + नवाचार = समृद्धि.

Photos:



KVS

Name of Participants:

1. Vaiga V Kumar
2. Sandra M

Sub-category of Visual Arts (Group): 2 Dimensional/3 Dimensional (Indigenous Toys and Games/Local Craft)

Details of the Art Form: Title of Art: Kerala's Culture and Heritage through Thrissur Pooram. Thrissur Pooram is celebrated in Thrissur district of Kerala, South India. The festival takes place at the Vadakkunnathan Temple, located in the central region of Kerala.

Historical and Cultural Background: Thrissur Pooram, initiated by Maharaja Sakthan Thampuran in the 18th century, unites various temples of Kerala in a grand cultural celebration symbolizing unity and devotion. The festival showcases Kerala's traditional music, dance, and art, including Kathakali and temple architecture.

Presentation: Miniature Art models depict temples with Dravidian architecture, decorated elephants, trees, and Kathakali figures—representing spirituality, nature, and cultural pride. Elephants symbolize prosperity and devotion, while the Om symbol stands for divine energy.

Materials used: Materials – card board, tissue paper, glue, moldit clay, scraper, crimp paper, stone, poster colour, brush etc.

Additional Information: The festival, held at Vadakkunnathan Temple, brings together deities like Paramekkavu and Thiruvambady Bhagavathy in vibrant processions with drums and colorful parasols. Thrissur Pooram reflects Kerala's artistic excellence, unity, and deep spiritual heritage.

Photos:

NVS

Name of Participants:

1. Roshani Makadia
2. Rudra Karagatiya

Sub-category of Visual Arts (Group): Indigenous Toys of India

Details of the Art Form: Kondapalli Dancing Dolls, crafted in Kondapalli village of Andhra Pradesh, are traditional wooden toys made from soft Tella Poniki wood. Known for their vibrant colours and gentle swaying motion, these dolls depict dancers, rural life, and mythological themes. Their craftsmanship reflects the rich cultural heritage of the Vijayawada region.

Historical and Cultural Background: “Kondapalli Dancing Dolls originate from Kondapalli village in Andhra Pradesh, a region known for its centuries-old wooden toy-making tradition. This craft dates back over 400 years and is believed to have been introduced by migrant artisans of the Arya Kshatriya community, who were skilled in woodworking. The dolls are carved from the light Tella Poniki wood and hand-painted with natural dyes. Their gentle swaying movement reflects classical dance forms and rural life of Andhra culture. Traditionally made for festivals, rituals, and home décor, these dolls symbolize the region’s artistic identity and continue to preserve local craftsmanship through generations.”

Presentation: We've given this traditional art a modern twist, combining environmental protection and innovation. Our Kondapalli dolls are crafted from waste material. Plastic bottles, food packaging containers, old flower pots, tissue paper, newspaper, glue, and acrylic paints were used in the creation. This initiative demonstrates that sustainable development can be realized through art. Our dancing dolls represent the unity of India's diverse dance forms – the grandeur of Kathakali of Kerala, the mystical devotion of Theyyam, the classical Kathak of North India, the spirited Garba of Gujarat and the captivating Kalbelia of Rajasthan all come to life through our dolls. Each dance is a symbol of the spirituality, creativity and beauty of India.

Materials used: Waste plastic material like- empty bottles of Oil, shampoo, painting colours, waste kitchens containers, broken cups and flower pots, fevicol, acrylic colours, clay, tissue papers.

Additional Information: Recreating this art form teaches us that the real development of India lies not only in technology or modernity, but in moving forward by connecting with its cultural roots. When we combine tradition with innovation, we move towards a developed India (Viksit Bharat). This art inspires us to implement the spirit of “One India, Best India” in our lives and make art a medium of service to the society. Thus, Kondapalli Handicraft is not just a craft but a symbol of the vibrant soul of India. Whatever language, state or tradition we belong to, our culture binds us together – this is the true beauty of India and the foundation of a developed nation.

Photos:



PM Shri School JNV PORBANDAR
NATIONAL ART INTEGRATION & KALA UTSAV 2025



EMRS

Name of Participants:

1. Gavli Dhruvkumar Gulabbhai
2. Gamit Sweetankumar Anilbhai

Sub-category of Visual Arts (Group): Local Crafts - Tumba Kala (Gourd Craft)

Details of the Art Form: Tumba Kala, also known as gourd craft, is a traditional art form practiced in parts of Gujarat, Maharashtra, Madhya Pradesh, and tribal regions of India. It involves creating decorative and functional objects using dried gourds. The natural shape, texture, and strength of the gourd make it ideal for sculptural and artistic expression.

Historical and Cultural Background: Gourd craft has existed in India for centuries, with tribal communities using dried bottle gourds for musical instruments, containers, masks, and ritual objects. In South Gujarat, artisans developed Tumba Kala into a refined craft, carving intricate designs using hot knives and needles. The gourd is harvested, dried for months, cleaned, and hollowed to form a durable artistic base. Traditional items such as pavari (a wind instrument), lampshades, bowls, planters, masks, and ornaments are commonly made. The art form reflects nature-oriented creativity, sustainability, and the cultural practices of indigenous communities who value eco-friendly craftsmanship.

Presentation: The artwork depicts a family of birds crafted entirely from dried gourds, showcasing the versatility of Tumba Kala. Each bird is shaped using natural gourd forms and detailed with carved patterns, wooden parts, and textured elements. The nest, made from natural straw and fibers, adds realism and highlights harmony between nature and craftsmanship.

Materials used: The sculpture uses dried gourds, wooden sticks, natural fibers, straw, and thread for structural support. Hot iron knives and needles are used to carve patterns and hollow the gourd. The organic materials preserve the natural texture of the gourd while creating a strong, eco-friendly sculptural form.

Additional Information: Tumba Kala represents sustainable traditional artistry, transforming natural materials into durable objects. The use of dried gourd promotes eco-friendly crafting and reduces waste. Each gourd is shaped uniquely by nature, giving every sculpture its own character. The artwork of the bird family symbolizes care, unity, and the bond between humans and nature. Gourd craft continues to evolve with both traditional and contemporary applications, making it a culturally rich and environmentally responsible art form that preserves India's indigenous craft heritage.

Photos:



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

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