



शिल्प संगम

International Open Electives 2025

Shilp Sangam: Rooted in Heritage, Shaping the Future

AHMEDABAD CAMPUS

Course Name:
Artisan Name:
Campus:

Wood, Colour, and Culture: Sankheda Craft
Paresh Suthar
Ahmedabad



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About Craft

Sankheda wooden toy craft, originating from the town of Sankheda in Gujarat, is a 400-year-old tradition that has been sustained by the Kharadi Suthar community. Deeply rooted in cultural practices, the craft holds significance due to its association with rituals—cradles, toys, and furniture are often gifted during weddings and childbirth as symbols of prosperity. The process begins with seasoned teakwood, which is shaped on a lathe into smooth forms. Artisans then apply a unique lacquer technique using natural dyes and mineral powders, producing the craft's characteristic glossy finish. Hand-painted floral and geometric designs further enrich the surface. Traditionally centred on toys such as rattles, animal figures, and miniature sets, the craft has gradually expanded to include cradles, furniture, and decorative objects. Sankheda wooden toys embody both aesthetic refinement and cultural continuity, preserving an identity that links craftsmanship, community, and heritage in Gujarat's artisanal traditions.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Born into a family of traditional craftspersons, Paresh got his training liminally organically as part of everyday life. As is in a generational craft practice, young ones are given responsibility of simpler tasks, the tasks grow complex and responsibility higher as you grow up till you become a master craftsperson. Paresh has been working for more than a decade and is known for his diverse range of products and continued traditional colors and sensibilities.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Course Name: Goan Crochet: Tradition and Craft
Artisan Name: Godeliva Rodrigues
Campus: Ahmedabad



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About Craft

Crochet craft in Goa, introduced during Portuguese rule nearly 400 years ago, blends European needlework traditions with local artistry. Practised mainly by women of the Catholic community, it has long served as both a domestic art and a source of livelihood. Crochet holds cultural significance in Goan households and rituals, where lace-like textiles such as altar cloths, doilies, and bedspreads are integral to weddings, church ceremonies, and home décor, symbolising refinement and devotion.

The process uses a hooked needle to loop cotton or silk thread into intricate patterns, often passed down through generations. Traditional products include table runners, curtains, and apparel, while contemporary adaptations include accessories and fashion items. Crochet in Goa embodies heritage, resilience, and women's creative labour.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Godeliva runs a home-based startup called **Captivating Talent** that specializes in handmade projects. This includes various needle arts like hand embroidery, machine embroidery, crochet, and knitting. She uses her background as a psychologist to conduct classes on relaxation techniques, incorporating basic crochet, hand embroidery, and mandala art. Additionally, she is associated with the "Banyan tree embroidery project at Peace Cottage," an initiative focused on reviving the art of hand embroidery in Goa.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes- Explorations in accessories, interesting forms in 2D and 3D and documentation

Maximum Number of Participants - 12 to 18

Course Name:
Artisan Name:
Campus:

Performative Art and Craft: Mukha Masks of Majuli, Assam
Khagen Goswami
Ahmedabad



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About Craft

Mukha mask making of Majuli, Assam, is a 400-year-old tradition closely linked to Vaishnavite Sattria monasteries. Practiced primarily by the Sattria communities, the craft is integral to Bhaona devotional performances that depict mythological stories. The masks hold deep cultural significance, representing gods, demons, and animals, and bringing sacred narratives to life during religious dramas. Artisans use bamboo, cane, clay, and cloth to shape the masks, coating them with cow dung paste for durability and painting them with natural pigments. The process demands careful molding and detailed hand-painting to achieve expressive features. Mukha masks are not only theatrical tools but also embodiments of Majuli's spiritual, artistic, and communal heritage, sustaining a centuries-old craft that merges devotion, artistry, and identity.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Born into a Vaishnavite Sattriya environment at Sri Sri Chamaguri Satra, Majuli, Khagen Goswami received initial training under eminent Sattriya gurus Late Rudra Kanta Dev Goswami and Late Dharma Kanta Goswami. This included mask making, wooden and cement sculpture, Sattriya dance, and music. Inspired by his uncle, Padma Shri and Sangeet Natak Akademi awardee Dr. Hemchandra Goswami, and Professor Krishna Goswami of Guwahati Art College, he deepened his practice in handicraft sculpture, mask making, and music. Rooted in the 15th-century Sattriya tradition of Srimanta Sankardeva, his work continues to preserve and promote Assam's rich cultural and spiritual heritage.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes- Explorations in contemporary characters, masks, story telling and documentation

Maximum Number of Participants - 12 to 18

Course Name:
Artisan Name:
Campus:

Sacred Narratives in Fabric: The Mata ni Pachedi Tradition
Kirit Chitara
Ahmedabad



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About Craft

Mata ni Pachedi of Ahmedabad, Gujarat, is a sacred textile tradition at least 300 years old, with oral histories suggesting a history of 700 to 1000 years. Practised by the nomadic Vaghri community, the craft originated as portable shrines for worship when access to mainstream temples was restricted. The art holds deep cultural and religious significance, depicting the goddess Maa Amba and her exploits, enabling devotees to engage with sacred narratives visually. Artisans work on hand-woven cotton, creating intricate designs using resist-dyeing, natural pigments, and hand-painting, often enhanced with embroidery or appliqué. Products include wall hangings, narrative panels, and ceremonial textiles. Mata ni Pachedi reflects both devotional expression and community resilience, preserving centuries-old storytelling while sustaining Gujarat's unique craft heritage.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Kirit Chitara is a distinguished contemporary artisan from Ahmedabad, Gujarat, known for his expertise in the traditional textile art of Mata ni Pachedi.

This art form, whose name literally translates to "behind the Mother Goddess," involves painting or block-printing a sacred cloth that serves as a portable shrine or backdrop for the Goddess. Kirit Chitara is part of the famed Chitara family, which has been preserving this intricate, multi-generational craft—often referred to as the "Kalamkari of Gujarat"—for centuries. He is committed to advancing the art form globally and frequently conducts workshops for students and artists, ensuring this unique spiritual and cultural heritage remains alive.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes- Explorations in accessories, wall art etc. and documentation

Maximum Number of Participants - 12 to 18

Course Name:
Artisan Name:
Campus:

The Art and Heritage of Kite Making: Community Practices in Ahmedabad
Rajvi Dharmishthaben Suresh Kumar
Ahmedabad



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About Craft

Kite making in Ahmedabad, Gujarat, is a 200-year-old craft traditionally practised by the Muslim community. It is a family-based cottage industry, involving master manufacturers, contract makers, and skilled artisans who produce kites for local and festival markets. The craft holds strong cultural significance, especially during Makar Sankranti, when Ahmedabad's skies are filled with colourful kites, symbolising celebration, community bonding, and competitive spirit. The process involves selecting lightweight bamboo sticks for the frame, covering them with tissue or colored paper, and reinforcing the edges with glue or thread. Artisans often hand-paint decorative designs or calligraphy. Products range from small recreational kites to large festival kites designed for competitions. Kite making in Ahmedabad sustains both traditional craftsmanship and communal festive traditions, preserving a vibrant cultural heritage across generations.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

The brilliantly colored skies during makar sankranti(Kite festival) are a result of relentlessly working Women kitemakers of Ahmedabad and Khambat. Rajvi ben is one such artisans who shapes these pieces of joy and beauty through the age old craft of Kite making in Ahmedabad. She designs and makes a variety of shapes and forms of kites many of them used in kite flying competitions every year. Through this course one gets the opportunity to get familiar with the craft of making kites and explore to create very interesting variants for the festival which will be a part of the course.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes-

Explorations in characters for kites, kite flying competition and documentation

Maximum Number of Participants - 12 to 18

Course Name:
Artisan Name:
Campus:

Namda Craft of Kashmir: Felted Wool Traditions of the Valley
Farooq Ahmed
Ahmedabad



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About Craft

The Namda craft of Kashmir, a unique form of felted woolen rug-making, is a vital part of the region's cultural heritage, providing warmth and aesthetic appeal in the cold climate. Its origins are often traced back to the 16th century during the reign of Mughal Emperor Akbar, though some evidence suggests it is even older.

The primary process is felting—not weaving—where layers of sheep wool are spread, sprinkled with a soap solution and water, and then rolled and pressed with hands and feet (sometimes using a tool like a pinjra). This interlocks the fibers to form a thick, durable mat. The finished products are predominantly floor coverings, rugs, and decorative wall pieces, often embellished with vibrant Kashmiri Aari embroidery featuring floral motifs.

The craft is traditionally associated with the Muslim communities of the region. Despite facing challenges, efforts are now underway for its revival, recognizing its deep cultural and economic significance.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Farooq Ahmed is a renowned fourth-generation Namda artisan from the Safa Kadal area of Srinagar, Kashmir. He is a dedicated preserver of this centuries-old but dying Kashmiri craft, which involves creating felted woolen rugs. Recognizing the need for innovation to sustain the art, he is celebrated for blending traditional Namda processes with modern techniques like Nuno felting to create contemporary products, including silk carpets and scarves. Despite challenges like low market demand and limited resources, his primary commitment is to training and inspiring the next generation to ensure the unique legacy of Namda-making continues to thrive.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes- Explorations in toys, games, storytelling through new characters and documentation

Maximum Number of Participants - 12 to 20

Course Name: Knotting, Dyeing, and Cultural Identity
Artisan Name: Zakiya Adil Khatri
Campus: Ahmedabad



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About Craft

Bandhani is a revered tie-dye craft with a history that dates back to the Indus Valley Civilisation, around 4000 B.C., making it one of the oldest forms of textile art. The name is derived from the Sanskrit word "bandh," meaning "to tie." This craft is a symbol of auspiciousness and is deeply rooted in the cultural traditions of Gujarat and Rajasthan, often worn on significant life events, such as weddings and festivals.

The process is highly intricate and labour-intensive. Artisans, traditionally women from the Khatri community, hand-tie thousands of tiny knots on a fabric—typically cotton or silk—using a pointed fingernail or a small metal ring. Each knot acts as a resist, preventing dye from penetrating that area. The fabric is then dyed, starting with the lightest color and progressing to darker shades, with more knots tied between each dyeing process to create complex, multi-colored patterns. The final products include vibrant sarees, dupattas, and turbans, with each pattern having a unique name and meaning.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Zakiya Khatri is a pioneering Bandhani artisan from Kutch, Gujarat, known for being the first woman in her community to complete professional courses in design and business at Somaiya Kala Vidya. Her expertise extends beyond her craft; she is a recognized cultural leader and educator.

She has brought the art of Bandhani to a global stage, delivering a keynote speech at the prestigious Tinkuy conference in Peru in 2017 and collaborating on co-design projects with students from the University of Wisconsin-Madison. Her commitment is to empowering other women artisans in Kutch by sharing the valuable business and design experience she's gained. Her work, created under the brand Nilak with her husband Adil, has been juried into the renowned International Folk Art Market | Santa Fe multiple times.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes- Explorations in apparel, pattern explorations and documentation

Maximum Number of Participants - 12 to 18

Course Name:
Artisan Name:
Campus:

Sikki Craft of Bihar: Weaving Tradition and Symbolism in Golden Grass
Nitu Devi
Ahmedabad



About Craft

Sikki, or golden grass, is a traditional craft with roots in the Mithila region of Bihar, believed to have existed since the Vedic era. It holds great cultural significance, particularly for women, who traditionally created these items for their personal use and as part of their dowry, symbolising prosperity. The craft is predominantly practised by women from various communities, including the Harijan community, who traditionally harvest the grass.

The process involves harvesting the golden-hued grass from marshy areas, which is then dried and stripped. Artisans use a coiling technique, building a base with a stronger, more affordable grass, such as munj, and then meticulously coiling the golden Sikki grass around it. The only tool is a needle-shaped iron object called a takua. While the natural golden color is beautiful, the grass is also dyed with vibrant colors. The products range from utilitarian items like baskets and containers to decorative pieces such as figurines of deities, animals, and intricate wall hangings

Course Objectives

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- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Nitu Devi is a renowned and skillful sikki grass artisan from Bihar. She has gained recognition for her expertise in the traditional art of weaving golden sikki grass. In 2023, she taught a masterclass on sikki craft at the Design Week 2.0 held by the Parul Institute of Design. During the event, she demonstrated the craft's techniques and highlighted its cultural significance. She is recognized for showing the intricate details of sikki craft and giving students a hands-on experience in its unique weaving techniques.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.



Course Name: Material Culture in the Himalayas: Processes, Practices, and Preservation of Likir Pottery

Artisan Name: Rigzen Namgyal

Campus: Ahmedabad



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About Craft

Likir pottery, also known as dzam dzey, is a traditional craft from the village of Likir in Ladakh, with a history spanning centuries. Once practised more widely, it is now confined to only a few families, such as the dzam khan (potter) Lumchung Tsepel and his family. The craft holds significant cultural importance, as these pots were once essential to the daily lives of local villagers and monks.

The process of creating these pieces is entirely manual and relies on locally sourced materials. Artisans collect a mixture of clay and fine sand from the mountains. They knead the materials to achieve the right consistency. Using a hand-turned wheel and a few simple tools, such as a paddle and an anvil, they meticulously build the pots. The final pieces are fired in a traditional kiln fueled by dry shrubs and cow dung. Products include utilitarian items such as incense pots, lamps, and teapots, as well as decorative animal toys and other pieces. While the craft is not tied to a specific caste, it has been traditionally passed down within a few families in the village.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Rigzen Namgyal is a master potter from the village of Likir, Ladakh, who is dedicated to preserving and continuing the ancient pottery tradition of his village. The craft has been passed down through his family for generations, and he learned it from his father, Lamchung Tsepail. Likir is known as the only village in Ladakh where pottery is still actively practiced. Rigzen utilises a specific type of local clay and sand to craft his pottery, which encompasses traditional items such as teapots and incense burners, as well as contemporary designs. He also hosts a homestay where he teaches visitors about the craft, helping to keep the unique art form alive.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.





Course Name:
Artisan Name:
Campus:

Tiger Bamboo Traditions of Japan: The Legacy of Yoshihiro Yamagishi
Yoshihiro Yamagishi
Ahmedabad



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About The Craft & The Artisan

Yoshihiro Yamagishi is a fourth-generation bamboo artisan from Japan, specialising in a rare type of bamboo known as toratake or "tiger bamboo". His family's company, Taketora, was founded in 1894, making the craft at least 130 years old. The craft is deeply tied to Japanese culture, where bamboo is revered for its aesthetic and practical qualities.

The process begins with the careful harvesting of this unique bamboo, which gets its tiger-like pattern from a natural phenomenon. The bamboo is then cleaned and straightened before being meticulously woven into various products. Yamagishi and his family create a wide range of items, including baskets, home goods, and even large-scale art installations. This craft is not linked to a specific caste, but rather is a skill and family legacy passed down through generations.

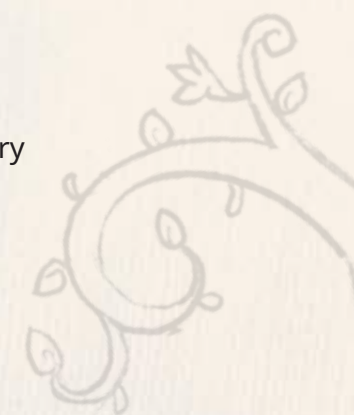
Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.



Course Name:
Artisan Name:
Campus:

Intersecting Materials: Collaborative Explorations in Wood and Clay
Mari Iwabuchi and Naoko Hayashi
Ahmedabad



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About Craft

Mari Iwabuchi, a ceramic artist, and Naoko Hayashi, who specialises in woodworking. Coming from different fields, they will collaborate with students in an experimental project that connects distinct materials and techniques.

In woodworking, students will explore the process of creating geta, traditional Japanese wooden sandals, and experience the precision of Japanese tools. In ceramics, they will investigate how landscapes and traces can be reinterpreted in clay, opening new possibilities of expression.

By moving back and forth between wood and clay, this program becomes a laboratory for comparing and connecting different craft traditions and cultural approaches. Through the intersection of two distinct specialisations, students will encounter new creative perspectives and discover ways in which traditional crafts can evolve into the future.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Both Mari Iwabuchi and Naoko Hayashi are respected artists and instructors associated with Tokyo University of the Arts. Iwabuchi, a ceramic artist and Technical Instructor, founded her kiln in 1998, with her practice focused on "landscapes with ceramics," creating everything from functional tableware to large installations and engaging workshops. Hayashi, an artist and Research Associate with a Ph.D., blends carpentry-based spatial construction with craft gestures, exploring the link between life and making. Her current research specifically examines the concept of the "jig-like" as a device connecting craft, creativity, and human relationships.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.



Expected Outcomes- Explorations in combination of materials and resulting creative surprises

Maximum Number of Participants - 12 to 18

Course Name:
Artisan Name:
Campus:

Artistry in Glass: The Bead-making Tradition of Purdilnagar, Uttar Pradesh
Ishteyaq
Ahmedabad



About Craft

The furnace glass bead-making craft in Purdilnagar, Uttar Pradesh, is over 200 years old and remains a key source of livelihood for local Muslim artisan communities. The craft carries cultural and economic importance, producing beads for jewellery, textiles, and ceremonial use, while also catering to export markets. The process involves melting recycled glass in a clay furnace, which is wound around iron rods to shape beads. Once cooled, the beads are polished and sometimes decorated with colored glass trails or surface motifs. Products include prayer beads, necklaces, bangles, garment embellishments, and decorative trims. This tradition reflects Purdilnagar's identity as a centre of glass artistry, preserving both heritage and artisanal skill even amid challenges from industrial production.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Ishteyaq ji, a master artisan from Purdilnagar, Uttar Pradesh, has been a traditional bead maker who learnt the craft from his forefathers. He practices two forms of bead making, one is on a small furnace called the 'Bhatti' and others in the family also practice bead making through flamework using a flame torch. He is an expert in creating intricate and complex beads in furnaces and is known for his creative bend of mind and penchant for trying out new forms and shapes in beads. The course will be an exciting journey into discovering the methods and history of bead making, creating unique beads and applying them in interesting and innovative ways.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes- Explorations in accessories, jewellery, new beads designs, and documentation

Maximum Number of Participants - 12 to 18

Course Name:
Artisan Name:
Campus:

Blue Pottery of Jaipur: Heritage, Technique, and Cultural Identity
Rajesh Parajapati
Ahmedabad



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About Craft

Blue Pottery of Jaipur, Rajasthan, is a unique craft with Persian and Mughal influences, introduced to the region in the 14th century and revived in the 19th century under royal patronage. Practised mainly by Kumbhar (potter) and Muslim artisan communities, it is renowned for its distinctive blue, turquoise, and white floral and geometric motifs. Unlike traditional pottery, this craft utilises a low-fired, quartz-based paste composed of crushed quartz, glass, multani mitti (also known as Fuller's earth), and gum, resulting in wares with a smooth, stone-like finish that lacks clay. The pieces are glazed and decorated with oxide-based colours before firing. Products range from tiles, bowls, vases, plates, and jars to decorative panels and small utility items. Today, Blue Pottery symbolises Jaipur's cultural identity, admired for blending aesthetic elegance, technical innovation, and artisanal heritage.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Enjoy the privilege of co-creating with Craft practitioners and exploring the historical foundations of craft practice, rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.



About Artisan

Rajesh Parajapati is a third-generation practitioner of Blue Pottery with over four decades of experience. Coming from a family of pioneers who brought the craft to Jaipur, they have dedicated their lives to preserving and teaching this ancestral tradition. He specialises in traditional items like tiles, plates, and vases, and uniquely, he continues to build his own authentic furnaces and process raw materials to ensure the purity of their craft.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes- Explorations in accessories and documentation

Maximum Number of Participants - 12 to 18

Course Name:
Artisan Name:
Campus:

Rush & Reed Weaving of Sri Lanka
Mrs. H.P. Jayangani Bhadrani
Ahmedabad



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About Craft

Rush and Reed Weaving is a centuries-old Sri Lankan craft rooted in rural life and the island's deep connection with nature. Artisans, predominantly women, use locally harvested pan reed and hana rush to hand-weave mats, baskets, boxes, and other utilitarian objects, valued for their strength and natural beauty. The process involves drying, dyeing with natural pigments, and weaving intricate geometric patterns. Traditionally serving domestic needs, the craft now adapts to modern contexts through community cooperatives and design collaborations. Using simple hand-weaving and braiding techniques, artisans can create both flat surfaces and three-dimensional forms, opening possibilities for new product innovations. Colourful dyes further enhance patterns, keeping this eco-friendly heritage craft vibrant and relevant today.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
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- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening up possibilities for intercraft collaborations.

About Artisan

Mrs. H.P. Jayangani Bhadrani is a Sri Lankan master craftsperson engaged in the rush & reed craft sector and is also working as a permanent craft teacher and mentor at a training center in the same field under the National Crafts Council of Sri Lanka. She has trained a number of students and she desires to do innovative products in the rush & reed segment including utility products and fashion accessories.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft, explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes- Explorations in accessories and documentation

Maximum Number of Participants - 12 to 18



शिल्प संगम

International Open Electives 2025

Shilp Sangam: Rooted in Heritage, Shaping the Future

BENGALURU CAMPUS

Course Name: Creating products with the art of Tholu Bommalata craft of Andhra Pradesh

Artisan Name: Sinde Sriramulu & Sinde Bhagyamma

Campus: Bengaluru



शिल्प संगम



About Craft

Tholu Bommalata is a vibrant Indian shadow puppetry art/craft form from Nimmalakuntha, Andhra Pradesh, known for its large, intricately crafted leather puppets that perform mythological and folk tales behind a backlit screen. The puppets are made from translucent animal hides, like goat or deer, and are painted with bright colors, allowing for colorful shadow displays when illuminated. Performances combine narration, music from traditional instruments, and dance to bring stories from the Ramayana and Mahabharata to life, though the tradition has faced decline and efforts are being made to revive it.

This art form has hence been used by artisans to create a variety of products that celebrate the ability to backlight these surfaces and making paintings glow - mainly lampshades of various forms and sizes, screens, jewellery and wall hanging, to diversify the craft into products that can be used in urban lifestyle, and artisans like Sriramulu in the village of Nimmalakuntha have been pioneers in this effort.

About Artisans

Sinde Sriramulu (37) belongs to a traditional family of making and performing with leather puppetry craft who have been practicing the craft for many generations. He himself has over 18 years of experience of practicing this traditional craft since his childhood and is one of the best artisans of the Nimmalakuntha craft cluster having the repertoire of drawing a large variety of themes. He has worked with many designers exploring a range of content keeping the traditional style and character of the craft intact. He also conducts craft training workshops across the country for a large variety of people - school students, housewives, design studios and organizations - both government and NGOs like Chitra Kala Parishad, Bangalore and Crafts Council of Telengana and Andhra Pradesh.

Sriramulu will be accompanied by his wife, Sinde Bhagyamma (31) who also has been practicing this craft for over a decade.



Course Objectives

- Through hands-on engagement, the students will learn the nuanced technique of creating leather puppetry art with the essence of the style and iconography that defines this art form.
- Through reflective dialogues and conversations, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Through a process of co-creation with the master artisans and fellow students, they will be able to create paintings and incorporate them in different sorts of household objects like table and floor lamps, screens, jewellery, mobiles, wall hanging, etc that celebrates the unique characteristics of the paintings.
- The students can explore outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Exploring the possibility of intercraft collaborations with other crafts in the campus to create large product/s. Possibility of creating leather products involving other materials like bamboo.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them

Number of Participants - 12 to 18

Course Name: The world of Madhubani Painting - expanding possibilities of Interior product applications

Artisan Name: Babita Devi & Baby Das

Campus: Bengaluru



शिल्प संगम



About Craft

Madhubani art is a traditional Indian folk painting style from Bihar's Mithila region, characterized by its vibrant colors, intricate geometrical patterns, and depiction of Hindu mythology, nature, and daily life. Created traditionally by women using natural pigments and fingers or twigs, the art form is now evolving and sold commercially on paper and canvas, though modern artists also use acrylics.

It is named after the Madhubani district of Bihar, India, which is where it originated and is the most active centre of production. Jitwarpur, Ranti and Rasidpur are the three most notable places associated with the tradition and evolution of Madhubani art. Artists create these paintings using a variety of mediums, including their own fingers, or twigs, brushes, nib-pens, and matchsticks. The paintings are characterized by their eye-catching geometrical patterns. There is ritual content for particular occasions, such as birth or marriage, and festivals, such as Holi, Surya Shasti, Kali Puja, Upanayana, and Durga Puja.

About Artisans

Babita Devi (36) hails from the village of Ranti, in Madhubani district of Bihar, which is known for the Madhubani art. She has been painting in this style since over sixteen years, having learnt this art from her father.

She has been participating in numerous exhibitions and has demonstrated her work in many galleries and events. She was part of the team that has created the 'Largest Mithila painting open art gallery' covering over nine thousand four hundred square feet of space at the Madhubani Railway station in 2017 - a world record cited in the Golden book of World records.

She will be accompanied by her co artist Baby Das

Course Objectives

- Through hands-on engagement, the students will learn the nuanced technique of creating Madhubani art with the essence of the style and iconography that defines this art form.
- Through reflective dialogues and conversations, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Through collaborative projects with the artisans and fellow students, they will be able to create paintings not just on paper or canvas but also applied to household or interior object surfaces, celebrating the unique characteristics of the art.
- The students can explore outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Exploring the possibility of intercraft collaborations with other crafts on the campus to create large product/s

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage

Course Name: Exploring Screwpine craft of Kerala - products and possibilities

Artisan Name: Mary Joshy

Campus: Bengaluru



शिल्प संगम



About Craft

Screwpine weaving has been one of the traditional crafts of Kerala, using the leaves of the screwpine plant (Latin name Pandanus Utilis, and called kaitha in Malayalam, and kevda in Hindi), an evergreen tropical plant, which are split into strips and woven, primarily to make mats of various types and purposes.

The screwpine craft relies almost entirely on the hand skill of the artisan. After the splits of screwpine are generated through a process involving cutting and slicing followed by chemical treatment, they are hand woven using a simple weave to build rectangular mats of various shapes and sizes, which is their base product. Subsequently, the woven mat becomes the base for making various types of products like boxes and cases of various shapes and sizes, bags, purses, pencil holders, file covers, dustbins and other sorts of containers.

However variations in the weaving techniques (twill weave, denim weave, etc) and other techniques can be used to create a variety of forms like circular forms, long tubular structures, cuboids, etc to develop products like circular mats and wall hangings, and also three dimensional products like cases and bags of different shapes and sizes, purses and lamps. Dyeing the screwpine strips in colours can generate interesting colour combinations in the products.

The simplicity of the crafting process makes this craft fast to learn and easy to explore, but exciting to develop a range of product directions.

About Artisan

Mary Joshy (51 years) hails from Kottapuram in Kodungallur district in Kerala and has been practicing the craft of making screwpine mats and products as well as other natural fibres (like water hyacinth) for over twenty years now. She has participated in multiple workshops and trainings, the most significant has been the Samarth Training for 50 days under Ministry of Textiles, and the USTTAD workshop conducted by NID for Ministry of Minority Affairs which spanned over 45 days. She has participated in multiple exhibitions in and outside Kerala, the most significant of which has been at Dilli Haat in Delhi and WDC exhibition at Marine Drive. Mrs Joshy will be assisted by artisan Krishna KS.

Course Objectives

- Through hands-on engagement, the students will learn the simple technique of weaving with screwpine strips - first the basic weave and then with variations (braiding, twill weave, etc) to create different patterns of the flat mat, and then to build three-dimensional forms.
- Through reflective dialogues and conversations, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Through collaborative projects with the artisans and fellow students, they will be able to create various decorative and utilitarian objects showcasing and celebrating the uniqueness and possibilities of this craft.
- The students can explore outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Exploring the possibility of intercraft collaborations with other crafts on the campus to create complex product/s

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage

Maximum Number of Participants - 12 to 18

Course Name: Exploring the art of Bengal Patachitra of Bengal
Artisan Name: Samir Chitrakar & Mamoni Chitrakar
Campus: Bengaluru



शिल्प संगम



About Craft

Bengal Patachitra goes by several other names, one of them being Kalighat Paintings and the other most common version Bengal Pata paintings. Sameer mentions that the folk art is almost 8 generations old, which means by the passage of its knowledge from father to son the folk art would be over 600 years old. Their pride lies in the heritage and history of their craft, and the rich culture of storytelling that is associated with the art, in the form of songs sung about the various topics and events that the artists draw. This integration of music, story and drawing is unique to the culture of most folk paintings in India, and refers to a time bygone.

About Artisans

Sameer Chitrakaar and his wife and partner in livelihood Mamoni Chitrakaar are Bengal Patachitra Artists, hailing from West Midnapore, Pingla Noya district, who have been initiated into this craft since their childhood. They were both taught the painting style by their parents and grandparents when they were merely 8 years old. Sameer and his wife are 40 and 36 years old respectively now, and have been involved in their livelihood surrounding this folk painting style for over 30 years.

Mamoni is the winner of several prizes at the National, State and Zila level. She has been the recipient of the National Handicraft Award in 2014, making her one of the youngest female artisans to win this award and also the youngest amongst her own craft community. She has exceptional control over her tools and a very admirable eye for detail. Mamoni has been traveling with her craft around the world for many years now, having made frequent visits to the USA, France and Bahrain. Sameer has been part of prestigious fairs and exhibitions throughout India. He features yearly in many of the craft events that happen in cities such Delhi, Mumbai and Bangalore. He has displayed his works at Chitrakala Parishad, Dastkaar, Karigaari Bazaar, and at the Pragati Maidan in Delhi as part of ITPO department's exhibition at the Craft Museum in New Delhi.

Course Objectives

- Through hands-on engagement, the students will learn the nuanced technique of creating Kalighat art with the essence of the style and iconography that defines this art form.
- Through reflective dialogues and conversations, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Through collaborative projects with the artisans and fellow students, they will be able to create paintings not just on paper or canvas but also applied to household or interior object surfaces,
- The students can explore outcomes that celebrate diversity in thought and contemporary themes in a traditional setting, but depicting new narratives and stories that the students want to tell.
- Exploring the possibility of intercraft collaborations with other crafts on the campus to create large product/s and incorporating this art style on some interior product surfaces.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage

Maximum Number of Participants - 12 to 18

Course Name: Lifestyle products with Coconut Shell, Bamboo and Copper, from Kerala

Artisan Name: Rajeev V K

Campus: Bengaluru



शिल्प संगम



About Craft

This workshop is a contemporary approach to craft using the basis of certain traditional handicraft techniques : celebrating creating with the hand with a set of contrasting materials - copper, bamboo and coconut shell, to create artistic expressions and objects. The integration of bamboo, copper sheet metal, and coconut shell opens new avenues for sustainable product design. Bamboo contributes renewability, lightness, and ecological symbolism; copper provides durability, malleability, and transformative surface qualities; while coconut shell adds hardness, unique textures, and cultural familiarity. Together, they form a triad of hybrid materiality where organic warmth and industrial strength converge. This workshop encourages students to prototype innovative products that reflect lifecycle design, cultural aesthetics, and ecological responsibility.

Course Objectives

- Through hands-on engagement, the students will learn the properties, possibilities and limitations of the contrasting material they will be working with - coconut shell, bamboo (strips and tubes) and copper (strips and sheet)
- Through reflective dialogues and conversations, participants will explore the multifaceted possibilities and challenges of such mixed material craft, their cultural significance and contemporary relevance.
- Through collaborative projects with the artisans and fellow students, they will be able to create various innovative decorative and utilitarian objects showcasing and celebrating the uniqueness and possibilities of these three materials..
- The students can explore outcomes that celebrate diversity in thought and contemporary themes in a traditional setting. Students can also be encouraged to develop collections after developing individual products.
- Exploring the possibility of intercraft collaborations with other crafts on the campus to create complex product/s



About Artisan

Rajeev VK is a seasoned designer craftman, artist, mentor, and consultant with over 25 years of experience working with natural materials like bamboo, metal, and clay. He specializes in blending traditional craftsmanship with modern design thinking, creating innovative and sustainable designs. Through workshops, skill development programs, and collaborations with top institutions, he has developed a strong expertise in his field, with notable achievements and recognition for his work.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage

Course Name: Woven products with Banana Fibre and Water Hyacinth

Artisan Name: Varalaxmi & Rajeeya Bibi

Campus: Bengaluru



शिल्प संगम



About Craft

The Banana fibre craft involves the usage of the banana fibre to create various products of daily utility, and have evolved mostly by organizations to support local livelihoods and create eco-friendly products. The artisans in this workshop are from The Kishkinda Trust in Anegundi, Karnataka. The trust teaches women to make various products like bags, baskets, and hats from banana fiber, with proceeds reinvested to empower the artisans and the community. These handcrafted goods are sold through their own outlets and the money earned supports the women's independent income and the trust's sustainability goals.

The women collect banana stems, separate the fiber, and twist it into yarn to hand-weave products. The craft includes a variety of items such as eco-friendly handbags, baskets, mats, hats, ornamental boxes, and more. The initiative has grown from a small group to supporting around 150-200 women, with units for rope making, domestic market crafts, and exports under the name 'TIKAU'.

About Artisans

Rajeeya Bibi hails from Muddapura, in Bellary, Karnataka while Varalaxmi hails from Anegundi Gangavathi Taluq in Koppal district of Karnataka. Both of them have over 28 years of experience working with Banana fibre and water hyacinth fibre. These are traditional crafts and they have learnt the basic weaving techniques from their respective elder generations in their family and then continued to learn more through the workshops, training and practice.

Course Objectives

- Through hands-on engagement, the students will learn the simple technique of weaving with banana fibre and water hyacinth strips - first the basic weave and then with variations (braiding, twill weave, etc) to create different patterns of the flat mat, and then to build three dimensional forms. They will discover the individual characteristics, possibilities and challenges of each of these materials.
- Through reflective dialogues and conversations, participants will explore the multifaceted nature of this craft—its rituals, cultural significance, and contemporary relevance.
- Through collaborative projects with the artisans and fellow students, they will be able to create various decorative and utilitarian objects showcasing and celebrating the unique aspects of these two materials - individually and also combining them and finishing them to develop a range of products.
- The students can explore outcomes that celebrate diversity in thought and contemporary themes in a traditional setting and yet bring their individual ideas.
- Exploring the possibility of intercraft collaborations with other crafts on the campus to create complex product/s can also be encouraged to develop collections after developing individual products

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage

Maximum Number of Participants - 12 to 18

Course Name: The world of Bamboo Musical Instruments

Artisan Name: Edgar Banasan

Campus: Bengaluru



शिल्प संगम



About Craft

The craft of making bamboo musical instruments in Kalinga, a northern mountainous region of the Philippines, is a centuries-old tradition deeply woven into the community's rituals and daily life. Each village used to have 10 to 15 distinct types of instruments, all made from locally sourced bamboo, carefully shaped and tuned using techniques passed down through generations. Known for their deep, resonant tones, these instruments embody the Kalinga people's strong connection to nature and culture. However, this heritage faces the threat of extinction due to changing lifestyles and globalization. Today, only a few artisans, including Edgar Banasan, retain the skill to create these instruments. To experience their unique sounds, check out Edgar's album "Fogga" on Spotify.

Course Objectives

- Through hands-on engagement, the students will learn the properties, possibilities and limitations of the way how musical instruments are created using bamboo as the primary material
- Through reflective dialogues and conversations, participants will explore the multifaceted possibilities and challenges of such a complex craft, understand the nuances of music making and cultural significance
- Through collaborative projects with the artisans and fellow students, they will be able to create one or more well finished and detailed musical instrument showcasing and celebrating the uniqueness and possibilities of bamboo and any associated materials if required.
- The students can explore outcomes that celebrate diversity in thought and contemporary themes in a traditional setting.

About Artisan



Edgar is a master bamboo craftsman and musician from the Kalinga Indigenous community in the Philippines, recognized as one of the few remaining experts in bamboo musical instruments. He has released three albums to introduce bamboo music and has led workshops across the Philippines and internationally. A 2016 Training Fellow at Kanazawa College of Art in Japan, he also creates bamboo jewelry, furniture, and installations. He co-founded EDAYA, a social enterprise bridging tradition and innovation through art, and serves as president of the Tuba Arts Guild, promoting community engagement and cultural preservation through the arts.

Edgar's crafts encompass not only instruments but also jewelry, furniture, installation, and self-build homes. His 1000 bamboo chime installation at Camp John Hay Forest Bathing Trail, in collaboration with the Department of Tourism, Philippines, was largely appreciated by citizens and tourists, for example.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage

Maximum Number of Participants - 12 to 18



शिल्प संगम

International Open Electives 2025

Shilp Sangam: Rooted in Heritage, Shaping the Future

GANDHINAGAR CAMPUS

Course Name: Sacred and Ceremonial Textiles: The Chamba Rumal of Himachal Pradesh

Artisan Name: Indu Parikshit Sharma

Campus: Gandhinagar



शिल्प संगम



About Craft

The **Chamba Rumal** of Himachal Pradesh is an embroidered handkerchief or cover, celebrated for its exquisite miniature-painting-like style of needlework. Originating in the **17th century** under royal patronage, the craft carries immense cultural significance as it was traditionally exchanged during marriages and religious ceremonies, symbolizing prosperity and devotion. Practiced primarily by women of Pahari communities, it later expanded to artisan communities under court influence. The process involves drawing outlines inspired by Pahari miniature paintings, transferred onto fine handspun cloth. Using untwisted silk floss in vibrant colors, artisans employ the double satin stitch, ensuring designs appear identical on both sides. Motifs include episodes from epics like the Ramayana and Mahabharata, along with floral and geometric forms. Products include ceremonial covers, wedding gifts, and decorative textiles, embodying Himachal's artistic heritage and devotional traditions.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Get the privilege of co-creating with Craft practitioners and discovering the historical foundations of the craft practice rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and a breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening a possibility for creating intercraft collaborations is possible.



About Artisan

Indu Parkishit Sharma is a Master artisan with 24 years of experience. She is from Chountra, Chamba district of Himachal Pradesh.

She is involved in the craft practice, running craft trainings among local young girls & women for Chamba Rumal, and craft education for design students across the country. She is quite frequently engaging with design students at NIFT Kangra.

She has received Kala Nidhi Award at SurajKund, International Craft Meet in 2020.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes

- Learning explorations for the embroidery technique
- Explorations of form, motif and narrative
- Chamba Rumal (one or more) made by the participating student

Course Name: Kangra Miniatures: Pahari Painting, Spiritual Identity, and Artistic Continuity

Artisan Name: Parikshit Sharma, Antriksh Sharma

Campus: Gandhinagar



शिल्प संगम



About Craft

Kangra painting, one of the most renowned schools of **Pahari miniature art**, flourished in Himachal Pradesh during the **18th century**. It was developed by a community of **Kashmiri painters**, trained in Mughal techniques, who migrated to the Guler and Kangra regions. Blending Mughal precision with local traditions, they created a distinct style marked by delicate lines, soft, lyrical colors, and fine detailing. Supported by Rajput courts, especially the Kangra rulers, these paintings gained cultural and spiritual significance, often illustrating themes of love and devotion drawn from the Bhagavata Purana, Gita Govinda, and Radha-Krishna legends. The process involved handmade paper, natural pigments, and fine squirrel-hair brushes, producing luminous, emotive works. Products included miniature paintings, manuscripts, and folios, embodying poetry, spirituality, and refined aesthetics that define Kangra's cultural identity.

About Artisans

Parikshit Sharma is from Chountra village of Chamba District, Himachal Pradesh. He is the first generation artisan practicing Kangra Painting. Since 25 years. He learned Kangra Painting from Padma Shri Awardee Master Artisan Shri Vijay Sharma. Now, his son has also joined him in his practice. Mr. Parikshit was Awarded State award for his craft in 2006.

He is actively involved in the craft practice, running craft trainings for Kangra Paintings among local youth through training organized by the central Government, and craft education for design students across the country. He is quite frequently engaging with design students at NIFT Kangra & Delhi.

Antriksh Sharma is son of Shri Parikshit Sharma. He is 17 years old, and alongside his studies learning, helping his father in his practice of Kangra Painting.

Expected Outcomes

- Learning explorations for the art form - Kangra Painting
- Explorations for traditional narratives
- Explorations for contemporary narratives, new materials and colour mediums
- Kangra Paintings (one or more) made by the participating student

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Get the privilege of co-creating with Craft practitioners and discovering the historical foundations of the craft practice rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening a possibility for creating intercraft collaborations is possible.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms & narratives
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Number of Participants - 12 to 20

Course Name: From Earth to Deity: The Craft of Molela Terracotta Plaques

Artisan Name: Dinesh Chandra Kumhar

Campus: Gandhinagar



About Craft

The Molela terracotta plaque craft of Rajasthan, practiced for over **700 years**, is a distinctive ritual art form centered in the village of Molela near Nathdwara. Traditionally created by the **Kumhar (potter) community**, these plaques hold deep **religious and cultural significance**, serving as portable shrines for tribal and rural communities who lack permanent temples. The process begins with locally available clay, kneaded and shaped into rectangular plaques. Artisans then hand-model relief figures of deities, folk heroes, and ancestral spirits, before sun-drying and firing them in open kilns. Natural pigments or simple washes are sometimes applied for decoration. Products primarily include votive plaques depicting gods like Devnarayan, Durga, or local deities, which are worshipped in households and village shrines. The craft reflects Rajasthan's living traditions of faith, ritual, and artisanal continuity.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Get the privilege of co-creating with Craft practitioners and discovering the historical foundations of the craft practice rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening a possibility for creating intercraft collaborations is possible.

About Artisan



Dinesh Chandra Kumhar, hails from Molela Village, Nathdwara, Rajasthan. He started his training at age eight under his father, 'PadmaShree' ShilpGuru Mohanlal Kumhar. Based in Molela, Rajasthan, he maintains a workshop and mentors emerging terracotta artisans.

He is recognized for his innovative designs and for expanding the boundaries of terracotta art. His creations range from religious plaques to extensive detailed panels depicting traditional, modern and contemporary designs. He has also contributed to artistic development by instructing over 30,000 art enthusiasts through seminars, workshops, and summer training programs.

His work recognised with National Merit Award in year - 2027 & 2019, and Rashtriya Tulsi Samman, in 2023.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes

- Learning explorations for the craft technique and material
- Refined explorations of form, motif and narratives
- Molela plaque (one or more) made by the participating student

Number of Participants - 12 to 18

Course Name: Kavaad: Portable Shrines and Storytelling Traditions of Rajasthan

Artisan Name: Dwarika Prasad Suthar

Campus: Gandhinagar



शिल्प संगम



About Craft

The **Kavaad** is a wooden, portable shrine and storytelling device from Rajasthan, believed to be over **400 years old**. It carries immense **cultural and religious significance**, serving as both a ritual object and a medium of oral storytelling that narrates epics, genealogies, and local legends. The craft is traditionally practiced by the **Suthar (carpenter) community**, while itinerant storytellers known as Kavaad Bhat use these shrines to perform narratives for village audiences. The process begins with lightweight wood, carefully joined without nails, and painted in vibrant natural or synthetic pigments. The Kavaad unfolds in multiple panels, each filled with painted depictions of deities, mythological episodes, or family histories. Products primarily include storytelling shrines used in devotional and social contexts. The Kavaad embodies Rajasthan's synthesis of **craft, performance, and cultural memory**, preserving oral traditions through visual art.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Get the privilege of co-creating with Craft practitioners and discovering the historical foundations of the craft practice rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening a possibility for creating intercraft collaborations is possible.



About Artisan

Dwarika Prasad Suthar received national award in 2019. He has been engaged in the craft since his childhood. Kavaad is a traditional craft of Rajasthan and depicts folk stories in a wooden structure. Apart from traditional styles and narratives, Dwarika Prasad brings stories like Recycling, Tsunami..etc to life through his paintings in the wooden structures typical to Kavaad.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes

- Learning explorations for the craft technique and materials
- Refined explorations of form, motif and narratives
- Kavaad (one or more) made by the participating student

Number of Participants - 10 to 18

Course Name: Chamoli Ringal Weaving: Artisanal Knowledge, Utility, and Regional Identity

Artisan Name: Abli Lal, Sunita Devi

Campus: Gandhinagar



शिल्प संगम



About Craft

Ringal weaving in Uttarakhand is practiced by local craft communities in the Garhwal and Kumaon regions of the Himalayan area for over 200 years, who are skilled in making floor mats, wall partitions, grain storage baskets, and other household items, and other household items from the dwarf bamboo, ringal. The craft is a significant livelihood source for these communities, with artisans collecting and processing the ringal bamboo to create products for daily use. The process involves harvesting **ringal cane**, which is split, dried, and softened for weaving. Artisans use handlooms or simple frame techniques to create mats, baskets, screens, and storage containers. The craft requires skilled manipulation of fibers to ensure durability and aesthetic patterns, often incorporating geometric or functional designs. Ringal weaving exemplifies Chamoli's sustainable craft traditions, combining practicality, artistry, and community knowledge passed down through generations.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Get the privilege of co-creating with Craft practitioners and discovering the historical foundations of the craft practice rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening a possibility for creating intercraft collaborations is possible.



About Artisans

Abli Lal is from Tangni Malli, Chamoli, Uttarakhand. He has been practicing the craft of Ringal weaving since 1999, and has now more than 25 years of experience in the same. Apart from his craft practice, he has been involved in providing training to local youth for Ringal weaving. He takes part in various workshops & exhibitions across the country. His work has received recognition, and has been awarded “Uttarakhand Rajay Shilp Puraskar” in 2016. Sunita Devi is wife of Abli Lal, and practicing the craft jointly.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes

- Learning explorations for the craft technique and material
- Refined explorations of form/ structures.
- Ringal basket/ product (one or more) made by the participating student

Number of Participants - 12 to 18

Course Name: Patwa - Thread Jewellery of Rajasthan
Artisan Name: Kailashchand Patwa, Amit/ Ajay Patwa
Campus: Gandhinagar



शिल्प संगम



About Craft

Patwa jewellery is a traditional Indian thread and bead craft originating from the Patwa community of Rajasthan. The word patwa is derived from the Hindi word pat, meaning silk, referring to the threads traditionally used in this art form. The style has evolved from being used to string precious gems and metals for other jewellery to becoming a distinct and celebrated craft in its own right.

The craft is characterized by intricate techniques such as knotting, wrapping, braiding, and weaving. The artisans, known as Patwas, use tools like needles, metal hooks, and a traditional spinning tool called a charkhi.

The contemporary jewellery made is often vibrant, textured, and bohemian-style. It strikes a balance between rustic and contemporary, making it suitable for both casual and formal occasions.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Get the privilege of co-creating with Craft practitioners and discovering the historical foundations of the craft practice rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening a possibility for creating intercraft collaborations is possible.

About Artisans



Kailashchand Patwa is a master artisan from Chomu, Jaipur, specializing in the traditional craft of Patwa thread and bead jewelry. This is a generational practice and their craft is named after their community name, i.e., "Patwa". He has participated in numerous craft exhibitions across India for over 25 years. He also trains design students and supplies his work to various design stores.

He and his family support other artisans, including an all-women team, by providing raw materials and working with them to create pieces for his enterprise, "Charkhi". His "excellent thread craft" has been documented by the Global Encyclopedia of Intangible Cultural Heritage (InCH). Ajay Patwa, and Amit Patwa are Kailashchand's sons. They jointly practice the family craft.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft,
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes

- Learning explorations for the craft technique and material
- Refined explorations of forms.
- Patwa Jewellery (one or more) made by the participating student

Course Name: Traditional Clay Mask of Nepal
Artisan Name: Laxmi Prabha Nakarmi
Campus: Gandhinagar



About Craft

Traditional clay masks of Nepal represent one of the most expressive forms of Himalayan ritual art, deeply rooted in the cultural and spiritual heritage of the Newar communities of the Kathmandu Valley. Crafted from locally sourced red clay and painted with natural pigments, these masks depict deities and mythological beings central to religious dances and festivals such as Lakhe Naach and Navadurga Naach.

Each mask embodies divine symbolism and reflects the timeless craftsmanship of Nepali artisans who continue to preserve this sacred tradition across generations.

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Get the privilege of co-creating with Craft practitioners and discovering the historical foundations of the craft practice rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening a possibility for creating intercraft collaborations is possible.



About Artisans

Laxmi Prabha Nakarmi is a skilled artisan and entrepreneur from Kathmandu, Nepal. She, has dedicated herself to promoting the traditional craft of mask-making through women-led enterprises. With a background in education, finance, and community leadership, she brings a strong sense of management, creativity, and cultural commitment to her work.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Expected Outcomes

- Learning explorations for the craft technique and materials
- Refined explorations of forms
- Clay mask (one or more) made by the participating student

Number of Participants - 12 to 18

Course Name: Felt Craft of Nepal
Artisan Name: Ramila Basnet
Campus: Gandhinagar



About Craft

Felt Craft in Nepal is a thriving cottage industry that blends traditional craftsmanship with modern innovation. Using 100% natural wool—mainly imported from New Zealand—Nepali artisans craft a diverse range of handmade felt products, including accessories, toys, decor, and apparel. The process, involving wet and needle felting, reflects eco-friendly, sustainable methods that employ thousands of women across Kathmandu. Beyond its economic importance, felt-making promotes women's empowerment, skill development, and the preservation of a creative craft heritage rooted in Nepal's evolving design culture.

It's renowned for its vibrant colors, detailed designs, and sustainable production practices. The craft plays a significant role in the Nepali economy by providing employment opportunities, particularly for women in rural communities.

About Artisan

Ramila is an entrepreneur from Wards No. 3 and 4, Kathmandu, Ms. Basnet is the founder of an online business venture and an active advocate for women's empowerment through skill development and local felt production. Her experience in digital marketing and strategic leadership has been instrumental in modernizing traditional crafts and connecting them to contemporary markets.

Expected Outcomes

- Learning explorations for the craft technique and materials
- Refined explorations of forms
- Clay mask (one or more) made by the participating student

Course Objectives

- Through hands-on engagement, collaborative projects, and reflective dialogues, participants will explore the multifaceted nature of craft—its rituals, cultural significance, and contemporary relevance.
- Get the privilege of co-creating with Craft practitioners and discovering the historical foundations of the craft practice rooted in the cultural landscape.
- To spark creative detours, an infusion of unbiased interdisciplinary participation, and a breakthrough
- Outcomes that celebrate diversity in thought and contemporary themes in a traditional setting
- Through the platform, opening a possibility for creating intercraft collaborations is possible.

Course Methodology

- Demonstration by Master Craftsperson
- Learning the basics of the craft
- Explorations of traditional forms
- Developing contemporary themes for contemporary narratives and new possibilities
- Making prototypes
- Finishing and displaying new outcomes to encourage conversations around them.

Number of Participants - 12 to 18