



SHIVAM

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Front Cover Illustration by Sneha Ngangom, Deputy Editor, XII
Front Inside Cover Illustration by Mashungh Keishing, XII
Back Cover Illustration by Austin Nameirakpam, VIII

the solace of art

- Nongthombam Chingkheinganbi,
Associate Editor. XII

In a time when our lives seem to be consumed by artificial intelligence and technology continues to replace mankind, art becomes a solace. Today, in a peculiar way, our lives echo the 15th century, when the invention of the printing press transformed the world and unsettled mankind. Yet, what our predecessors responded with was not compliance, but the Renaissance. The 9th Edition of the Srijanyam Art and Design fest brings forth, yet again, a platform that celebrates art, creativity, design and technology, but above all, the aspiring mind of the young artist. AVS throws open its gates to welcome, amidst its greens, 13 schools from across the country. Almost as a reminder of the true spirit of creativity, Srijanyam returns to The Assam Valley School, led and executed by the Art and CDT Department.

Srijanyam, in its own way, a

collective refusal to comply with the pressures of an automated world. Art is not born in the computerised hum of an algorithm, nor is efficiency what determines its beauty. Instead, it is the paint-stained hands, the calloused fingers and the piles of discarded sketches that we celebrate throughout this event. Led from the front by Mr. Bijit Kumar Das, the AVS Art and CDT Department boasts a formidable team in Mrs. Mumy Das, Andrasphera K. Mawlong and Mr. Shiluti Longkumer, with backgrounds spanning Shantiniketan, the National University of Design and Hyderabad University.

Their work can be found across the green expanse of the campus, celebrating and shaping the spirit of The Assam Valley School. The 9th Edition of Srijanyam aspires to be less of a competition and more of a compendium of artists who come together to create, explore

and celebrate Art and Design. In an age increasingly defined by replication, Srijanyam reminds us of something that is beautifully simple: that creation begins with the human hand. As the spectacular event unfolds, **we are proud to host.**

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the computerised hum
of an algorithm,
nor is efficiency what
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**Instead, it is the
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throughout
this event.”**

Illustration by Sneha Ngangom, Deputy Editor, XII



DAY ONE



OPENING CEREMONY

- Kainaat Naser, XI

The much-awaited 9th Edition of Srijanyam Art and Design Fest 2026 commenced with a short and graceful Opening Ceremony. The ceremony began with a melodious hymn performed by the School Choir, followed by a brief prayer led by the Craft and Design Technology Captain, Sachin Jaiswal. The Cultural Captains

of The Assam Valley School-Thokchom Neala and Archit Phukan - then took the initiative to introduce the Chief Guest, Mr. K. K. Gandhi, along with the distinguished panel of judges: Mr. James Lotha, Mr. Lawan Kharmawlong, and Dr. Bhavna K. Basumatary.

Following the introduction as well as the felicitation of the judges, representatives from the participating schools were invited to hoist their respective school flags, marking the official commencement of the festival.

This year, The Assam Valley School is proud to welcome 13 schools from across the country:

The Scindia School, Gwalior, Miles Bronson Residential School, Guwahati, Sunbeam English School, Varanasi, Mayo College Girls' School, Ajmer, Sanskriti The Gurukul, Guwahati, Sunbeam Suncity School and Hostel, U.P, Daly College, Indore, Sunbeam School Lahartara, Army Public School Tezpur, G Rio School, Kohima, Sunbeam School, Mughalsarai, and Genesis Global School, Delhi. With the flags raised and the ceremony concluded, Srijanyam 2026 officially set the stage for a celebration of talent and artistic expression.

MACRAME

- Nongthombam Chingkheinganbi,
Associate Editor. XII

The first day of the 9th Edition of Srijanyam featured the creative art of macramé, a craft that uses knots to create functional objects from yarn and textiles. This year, participants explored the theme 'Knots of Tradition' by creating unique bags. Ishika Agarwal and Anika Mittal of Daly College, Indore, paid homage to their roots by dyeing their creation in shades of blue, inspired by the magnificent peacocks that adorn their campus. Each creation reflected innovation, imagination and a connection to tradition.





- Aastha Potsangbam, X

The Sculpture event of the 9th Edition of Srijanyam at The Assam Valley School was alive with creativity and energy. This year's theme, 'Life and Harmony', inspired diverse interpretations. Ayushi of Sunbeam School, Mughalsarai, enjoyed sculpting a butterfly's life cycle, while Gurumayum of Miles Bronson Residential School portrayed harmony as a woman's gentle connection with nature. Myra and Priyamvad of Daly College highlighted the importance of time management and creativity. Greeshma of Sanskriti The Gurukul observed, "Collaboration takes time and skill, and we cannot learn it without patience and effort." Each sculpture reflected life's organic, unpredictable nature and the perspectives that give it depth.

POTRAIT PHOTOGRAPHY

- Kainaat Naser, XI

The first day of the 9th Edition of Srijanyam featured Portrait Photography, where participants were challenged to capture more than just an image of their assigned subject. Tishyarakshita Singh of Mayo College Girls' School, Ajmer, hoped to show that photography can be an enjoyable and meaningful experience for both photographer and subject. Her photograph captured her subject's happiness and love for his family, highlighting the simple human connections that exist beyond our differences.



Relief Carving

- Nongthombam Chingkheinganbi,
Associate Editor. XII



The relief carving segment of the 9th edition of Srijanyam brought to life diverse perspectives on humanity's connection to mother nature. Tanushree Singha from the Army Public School characterized her creation as distinct with a feature of the endemic animals present in the Kaziranga. In contrast, Mashunsing Keishing and Sachin Jaiswal from The Assam Valley School portrayed the adverse consequences of humanity's continuous destruction of mother nature. Each participant brought an original narrative to life, resulting in truly incredible artwork.

Nature Photography

- Anushka Keithellakpam, X

The Nature Photography event of the 9th Edition of Srijanyam bloomed with enthusiasm and patience. Participants wandered across the campus, capturing its landscapes and natural splendour, from delicate leaves glistening in the morning sun to birds caught mid-flight. Shreeti Agrawal of Sunbeam School, Lahartara, shared how photography allows her to capture the beauty, drama and intricate details of the natural world. Devanshi Todi of Sanskriti The Gurukul hoped to reveal through her lens moments of nature that often go unseen. Their work blended technical skill with artistic vision, celebrating observation, imagination and the beauty of the natural world.

Product Design

- Tanushree Ghimiray, XI

Day One of the 9th Edition of Srijanyam saw the Product Design competition in full swing. Students from various schools huddled over materials, bringing their concepts to life. Among them were Shrishti Tiwari and Deeksha Kharwar of Sunbeam Suncity School, carefully assembling a foldable chair. For Shrishti, it was her first time participating. She had always wanted to try her hand at design, and Srijanyam felt like the perfect opportunity. Stepping into the unknown, she said, was both thrilling and fulfilling.





hand embroidery

- Sneha Ngangom,
Deputy Editor, XII

The 9th Edition of Srijanyam introduced embroidery as a new competition segment, with 'Orchids' as its theme. Creativity emerged through intricate designs, ranging from delicate floral depictions to expansive natural landscapes. Dowelynn Chang of G. Rio School, Kohima drew

inspiration from orchids growing freely on trees rather than being confined to pots, reflecting their natural habitat. Vanshika Meghrani of Sunbeam Lahartara focused on conservation, portraying orchids being restored to their natural habitat and protected from extinction





Still Life

- Rahan Islam, XII

The Still Art event at the 9th Edition of Srijanya brought together young artists immersed in the quiet concentration of painting. Kiaan Das Gupta of The Scindia School, Gwalior, was putting the final highlights on his still life, reflecting on his second visit to the campus and the changes he noticed. Tanisha Dutta of Sanskriti The Gurukul, attending her first Srijanya, was equally engrossed in her work. With only a few adjustments remaining, she was pleased with her painting and enjoyed the competitive atmosphere.





COLLAGE

- Tanushree Ghimiray, XI

The collage competition brought a quieter, more reflective focused energy to the 9th edition of the Srijanyam. With the theme “Through a Window”, participants layered paper, texture and imagination. Army Public School’s Ashmith Talukdar and Ishanvi Borah sat side by side working intently on a sunset scene, mixing warm orange hues and greens. When asked about their entry, they admitted it was a newfound interest and this competition felt like the perfect canvas to explore their budding love for their new found hobby

THROUGH THE LENS

- Nishtha
Potsangbam, X

The first day of the 9th Edition of Srijanyam featured Videography, the art of capturing live motions in different angles and lightings through the lens with ‘Choice’ as their theme. Sanvika Singh of the Dali College shared that her passion for videography stems from her dream of becoming a film director. As Jeniren Humtsoe from the G.Rio school explained, videography was a skill which is easy to learn but difficult to master because it takes dedication, time and effort. With cameras as their storytellers, young videographers from various schools brought their passion and perspectives to life, with each clip carrying a meaning of its own.



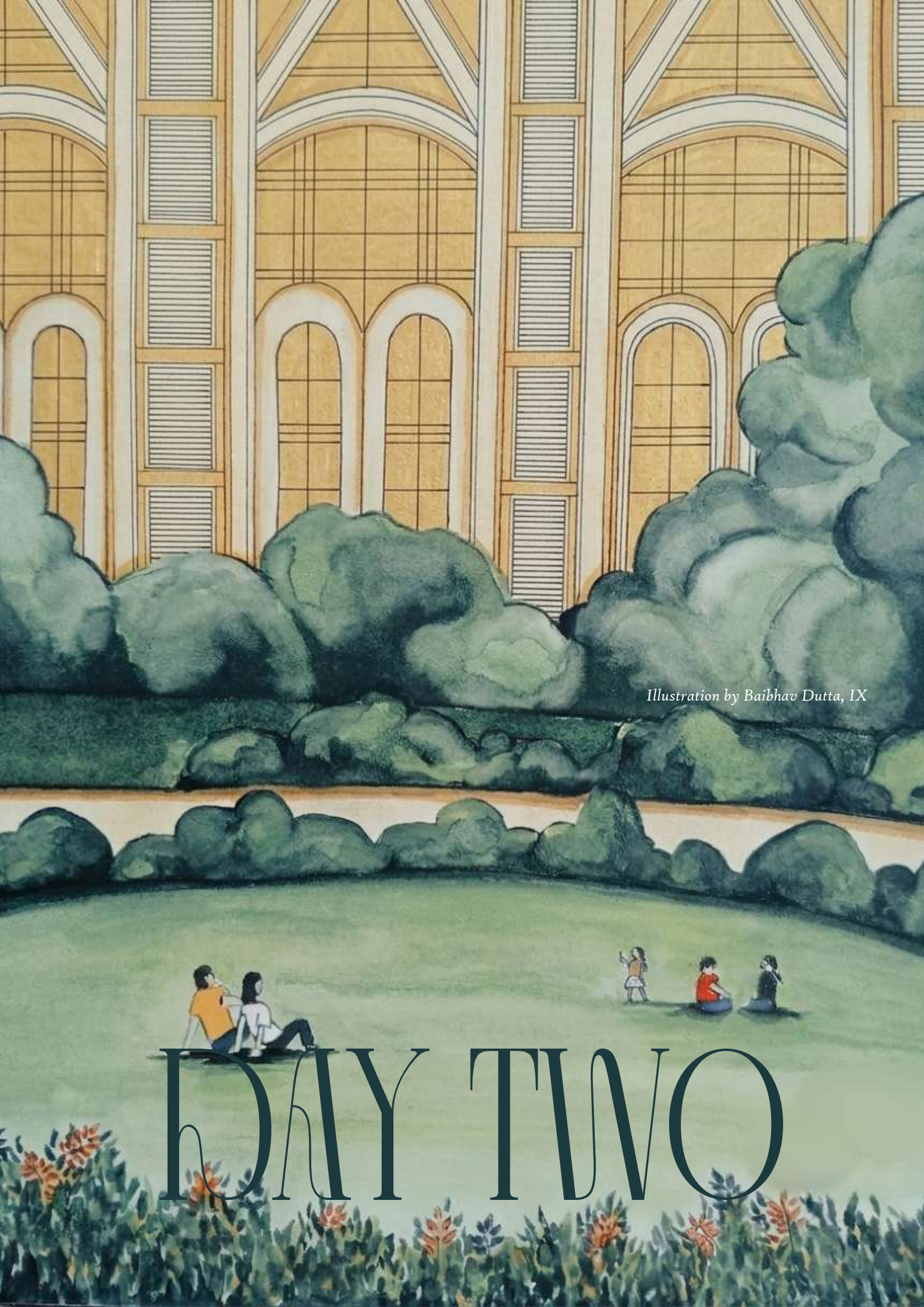


Illustration by Baibhav Dutta, IX

DAY TWO

LIFE STUDY

- Nongthombam
Chingkheinganbi,
Associate Editor. XII

For the life study segment of the 9th edition of Srijanyam, participants captured a live model on their canvases, bringing to life the story of the person sketched in their unique signature style. Unlike others who relied on foundational ovals or angles, Pragya Saha from Sanskriti The Gurukul, Guwahati, approached the canvas directly, focusing immediately on facial features and colour. The artists expressed deep gratitude for the opportunity. Many also praised the headmaster's dinner which was hosted the previous evening.



string art

-Tanushree
Ghimiray, XI

The String Art competition at the 9th edition of Srijanyam saw the students transforming simple nails and threads to elaborate masterpieces. With the theme "Human tree and Silhouette", Geetanshi and Netra from Daly College, Indore carefully hammered the nails into wooden boards. Nearby Thursimi Lekthepi and Alisha Tanvi from Miles Bronson Residential School, Guwahati, were crafting a vibrant, colourful tree. The atmosphere was filled with laughter and creativity as the participants enjoyed the experience of transforming thread and nails into art.





POTTERY *DESIGN*

- Nongthombam Chingkheinganbi,
Associate Editor, XII

The Pottery Design event of the 9th Edition of Srijanyam showcased true artistry. With 'Ancient Pottery' as the theme, participants explored history and culture through their creations. Archisha Singh and Shruti Singh of Sunbeam English School, Bhagwanpur, took inspiration from the Indus Valley Civilisation to create their pieces. Meanwhile, Khriesinuo A. Sekhose and Kikrusenuo Kire of G. Rio School, Kohima, incorporated elements of Naga culture, from traditional pots to bamboo cups, creating works that celebrated heritage through design.

LINOCUT

- Sneha Ngangom, Deputy Editor, XII

The second day of Srijanyam began with students bringing passion and creativity to the Linocut event. Bhavya Bohra and Divya Dugar of Army Public School, Tezpur, drew inspiration from Brahma for the theme 'Rebirth'. Their artwork featured a seamlessly executed lotus, symbolising creation and the unfolding of the universe. Meanwhile, Saanvie Agrawal and Girija Kumari of Mayo College Girls' School, Ajmer conveyed the message, "Every step marks a new beginning," through their portrayal of a young girl embarking on new beginnings in her life.





Tie & Dye

- Nongthombam
Chingkheinganbi,
Associate Editor, XII

The second day of the 9th edition of Srijanyam featured “Tie and Dye”, a fun craft where you fold and crumple fabrics to create vibrant patterns. Centred around the theme “Tribal Textiles” the event saw incredible work from all participants. Their inspiration ranged from the striking colour palette of Nagaland’s

Hornbill bird to primitive art forms and traditional Gujarati culture, the latter brilliantly brought to life by Vanshika Meghnani and Harshda Gauri from Sunbeam School, Lahartara. Ultimately, the workshop served as a beautiful celebration of India’s diverse tribal heritage as well as the nation’s rich textile history.



DIGITAL POSTER MAKING

- Kainaat Naser, X

The Digital Poster Making Competition at the 9th edition of the Srijanyam saw the students exploring the theme “Nature” through vibrant digital art. Achiku and Dowelynn from G.Rio School, Kohima, both first time participants enjoyed their first Srijanyam experience while trying out a brand new hobby. Shrishti Chingshubam and Aarav Arora from Genesis Global School were captivated by the lush green scenery around the campus. Despite the humidity, their enthusiasm remained high, and the campus gave the contestants inspiration to bring nature to life through digital visuals.

imaginative composition

- Tanushree Ghimiray, XI

The Imaginative Composition competition at the 9th edition of Srijanyam brought forward different and personal interpretations of the theme “Fragments of Identity”. Mahi Kahiasia from Daly College, Indore sketched a fragmented face; she shared that her artistic interest sparked during childhood, and this was her first time participating in a design fest.

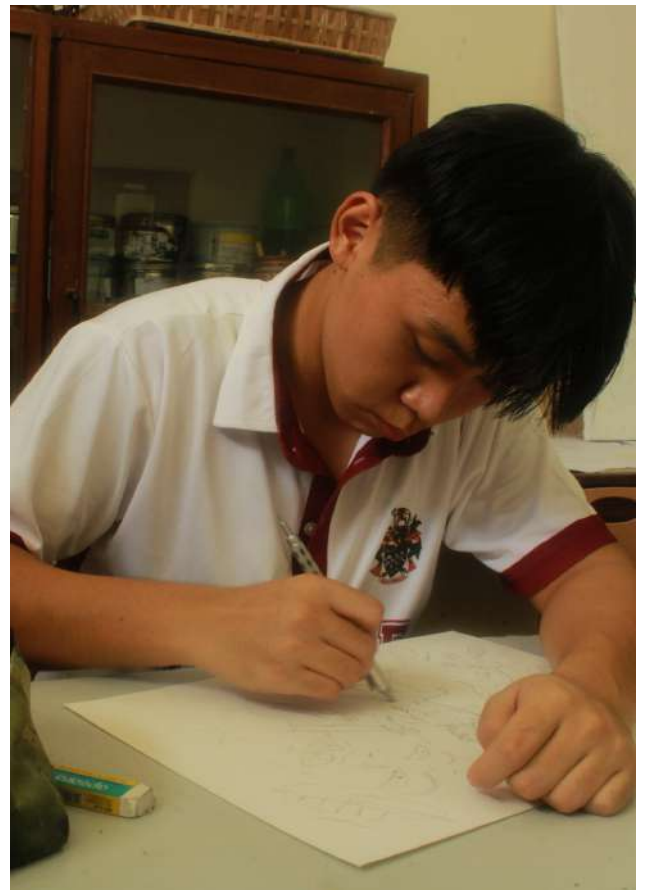




Illustration by Anushka Keithellakpam, X

catching
up with **MR.**
JAMES
LOMA

Photography by Tanushree Ghimiray, XI



As part of the 9th Srijanyam Art and Design Festival, AVE sat down with visiting judge and renowned Naga artist Mr. James Lotha to discuss his artistic journey, the influence of Naga culture on his work, and his perspective on contemporary art.

1. AVE: Can you tell us about some of the cultural trends in Naga art and your thoughts on them?

Mr. James Lotha: Naga art is deeply rooted in history and uniquely diverse. With 16 major tribes, each with its own traditions, motifs, colours, patterns and methods of artistic expression, there is incredible variety within Naga culture itself.

2. AVE: Can you share your thoughts on Naga culture extending into the world and providing representation for the traditions, fashion, art and heritage of your people?

Mr. James Lotha: Initiatives by the Government of Nagaland have played an important role in bringing visibility to Naga culture, particularly through platforms such as the Hornbill Festival. These initiatives give people outside Nagaland an opportunity to engage with our traditions, fashion, music, art and way of life. This kind of exposure is valuable because it allows Naga culture to be represented on a larger national and international stage.

3. AVE: What are you currently working on?

Mr. James Lotha: I'm currently working on a project with the Ministry of Textiles, where I'm involved in a design workshop as the master trainer. The workshop focuses on developing and strengthening design skills.

4. AVE: What is the most memorable artwork you have come across?

Mr. James Lotha: One of the most memorable forms of art I have come across is three-dimensional wood carving. I developed an interest in it while I was still in school, and that early fascination eventually led me to explore it more seriously. I had the opportunity to exhibit some of my work before going to Thailand to study the craft further.

5. AVE: With AI generators becoming more advanced, how do you tell the difference between a piece made with real emotion and one made with AI?

Mr. James Lotha: Handwork has a distinct quality that is difficult to replicate. When an artist works with their hands, subtle variations, imperfections and practical decisions come through in the final piece. Those details reflect the artist's involvement and process, and for me, that human element is an important part of what gives a work its character and authenticity.



Dr Bhavna Khajuria Basumatary, an alumna and now Assistant Professor and Vice Principal of Ceramic Art at Kala Bhavana, Visva-Bharati University, AVE caught up with her between her judging the various events at the 9th Srijanyam Art and Design Fest, for a quick conversation.

1. AVE: You specialise in ceramic art and sculpture, so what drew you specifically to 3D art forms instead of traditional artwork?

Dr Basumatary: I don't see it as choosing clay over traditional art. At Kala Bhavana, we live by Tagore's principle of freedom with responsibility, and that's exactly how I approach my work and my teaching. I believe my students need to understand their roots deeply before they can break away and innovate. That balance between traditional and contemporary expression is something I value and practise.

2. AVE: You recently curated a beautiful group art exhibition, "Shared Grounds: Rhythms of Santiniketan," and brought together so many different artists from different backgrounds. So, how would you say curating is different from making your own artwork?

Dr Basumatary: The difference is actually that when I create an artwork for myself, it's deeply personal. It's about my own experience, and honestly, it's not bound by time. Curating, on the other hand, is entirely different. It's a team effort; you're working together, each with their own vision and voice. But in a group show, you have to make sure every piece complements the others, that each piece balances and does not overpower the others.

3. AVE: As an art teacher at Visva-Bharati University in Santiniketan, which new genre of art would you like the aviators to explore?

Dr Basumatary: I believe in giving my students complete freedom to explore. That's always been my approach as a teacher. But if I had to pick one new direction, I'd like to introduce 3D printing in ceramics. I think it's a tool to help students create faster.

4. AVE: What are your thoughts on AI replication? Do you find it hard to differentiate between real and AI-generated work?

Dr Basumatary: I don't think using AI is inherently wrong. It's a tool, and it all comes down to how you use it. I have no problem with artists using AI as long as they're transparent about it. If you're open to incorporating AI into your process, that's perfectly fine. The problem lies when you hide the fact that you've used AI. Even if the original idea was completely yours, that's where I draw the line, as it becomes dishonest.

A portrait of Dr. Bhavna Basumatary, a woman with dark hair, wearing a green floral top and a blue and white patterned shawl. She is seated at a desk with her hands clasped. In the background, there is a bookshelf filled with books and a black leather chair. The text 'speaking to' is in a cursive font, and 'DR. BHAVNA BASUMATARY' is in a large, bold, serif font.

speaking to
**DR. BHAVNA
BASUMATARY**

Photography by Tanushree Ghimiray, XI



chatting with Mr. *Lawan* Kharmawlong

AVE: Your work often explores the relationship between human presence and nature. Which of your works do you think reflects this most strongly?

Mr. Lawan Kharmawlong: I think some of my strongest examples come from my student years. One particular work, which I made while I was at The Doon School, was selected for the national exhibition in Tripura. It was made entirely from scrap metal, with one half representing the human form and the other half constructed from metal. Much of my work during that period was geometric, but I was also interested in exploring how human forms could interact with different materials and ideas.

AVE: What is it about Santiniketan that continues

to make it such an important space for artists and artistic experimentation?

Mr. Lawan Kharmawlong: One of the most important things about Santiniketan is the freedom it gives students to learn and take responsibility for their own growth. There are excellent facilities for those who are genuinely interested in learning, but the environment itself is equally important. You learn not just from your teachers, but from the people, culture and surroundings around you. It encourages creativity while also helping you develop an independent mindset.

AVE: As both an artist and an educator, has teaching changed the way you approach your own art?



AVE caught up with visiting judge, accomplished sculptor, academic and Vice Principal of Kala Bhavana, Mr. Lawan Kharmawlong during the 9th Srijanyam Art and Design Fest for a conversation on

Mr. Lawan Kharmawlong: Yes and no. Teaching has made me realise even more strongly why it is important for me to continue making my own art. Finding the time can be difficult, but students also learn from what their teachers actively practice. Art, particularly visual art, cannot be taught entirely through words. It has a practical element that has to be experienced. When you make your own work, you are able to share that process and learning with your students in a way that explanation alone cannot achieve.

AVE: Having been at AVS for Srijanyam for the second time, what are your thoughts on the artistic opportunities available to Aviators, and how can students make the most of them?

Mr. Lawan Kharmawlong: AVS already has a strong variety of artistic opportunities, particularly in areas like ceramics and design, and I think these are worth exploring further. What is important is that students develop a sense of distinction and creativity in whatever field they choose. Creativity is essential in every discipline. Even a scientist without creativity will find it difficult to think beyond what is already known. Art teaches you to experiment, to make mistakes and to learn from them. I always tell my students, “Forget the eraser when drawing.” If you make a mistake, don’t immediately erase it. Learn from it, work with it and see where it takes you. Sometimes the most interesting ideas come from what you initially thought was a mistake.

MR. KK GANDHI

in conversation

On the occasion of the 9th Edition of Srijanyam Art and Design Fest, AVE got the opportunity to interview Mr. Kamlesh K. Gandhi, an Award of Honour awardee by the Governor of Jammu and Kashmir, who also graced the event as the Chief Guest.



AVE: Since much of your art is inspired by the rich heritage of Jammu and Kashmir, could you tell us one place that you would recommend to anyone visiting Jammu?

KKG: The Himalayas in their entirety are a breathtaking sight, and in Jammu and Kashmir, you get the opportunity to witness them. So, I would recommend any point where you get to truly see the Himalayas in all their greatness. I also feel lucky that I get to observe such scenic views locally and get inspired, while some unfortunate artists may have to search for reference pictures.

AVE: You are known affectionately as the “Nature Man” for your portrayal of tribal life

and nature. Could you tell us what that experience is like, to capture true harmony?

KKG: It is truly enriching, since so much of Indian culture continues to be dominated by Western influence, while, in the case of the tribals of Jammu and Kashmir, they are still intact with their culture and traditions. I believe that it is this feature in my paintings for which I am appreciated.

AVE: What are your thoughts on the growing deforestation and degradation of forest life in India?

KKG: It is very unfortunate. In Bhutan, forest life is a priority and is given the importance it deserves. For instance, if one tree is cut down, they make sure to plant another. If this is



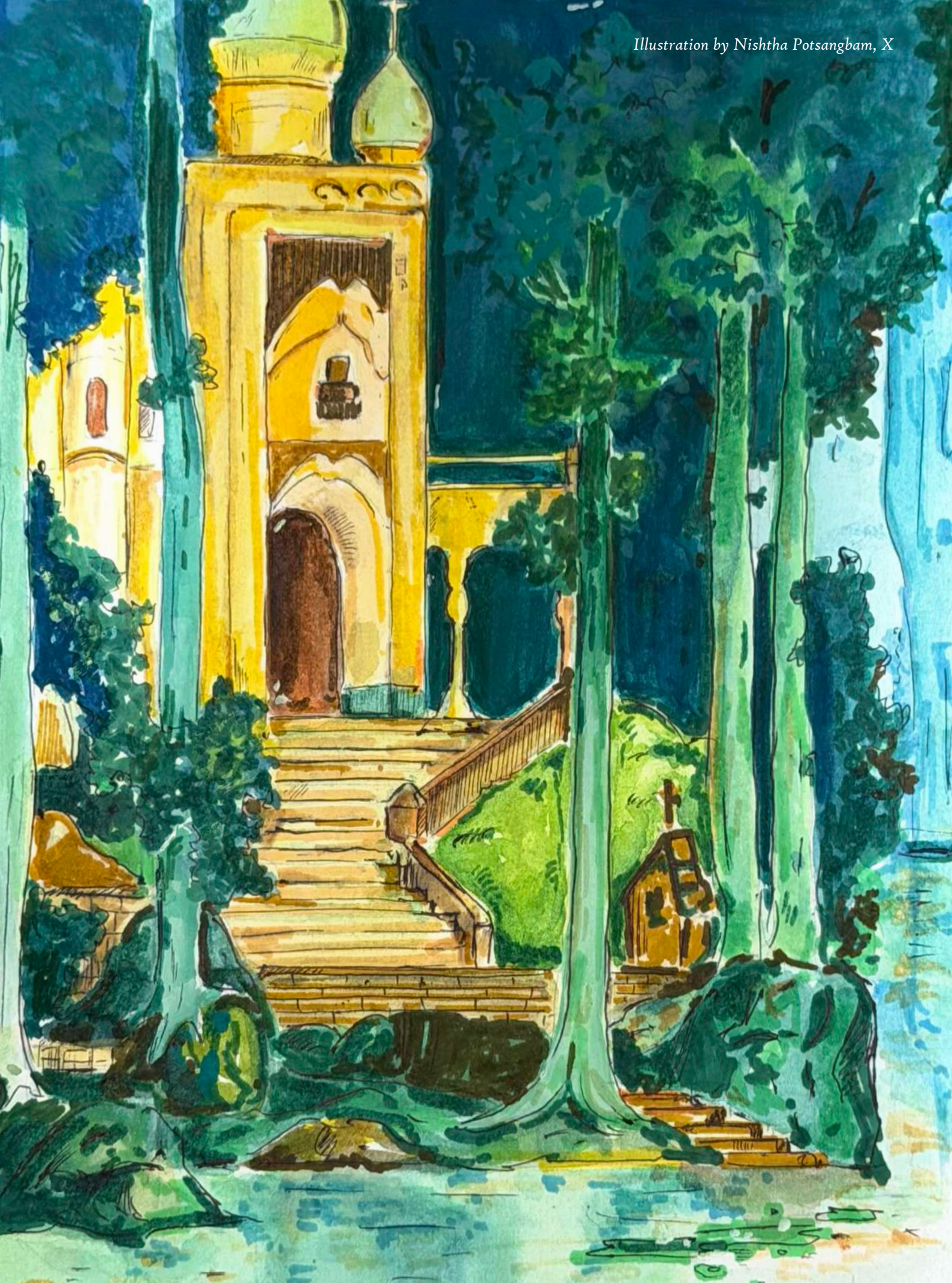
adopted in India, then we will truly flourish. as an artist.

AVE: There are many students in our generation who fear pursuing their passion for art due to societal pressure. What advice would you give to those students?

KKG: My journey into art wasn't traditional. I came from a business background and didn't have formal artistic training, yet here I am today. There is massive potential in India's art industry right now. However, the reason so many brilliant artists today struggle is simply because they don't know how to sell, and that is the key to being successful

AVE: Could you share with us your opinion on the 9th Edition of Srijanyam, having seen it from its inception?

KKG: This is my sixth time coming to The Assam Valley School for Srijanyam, and I now feel like a part of the family. It is a very difficult 16-hour journey to come from Jammu to here, yet each time I do, because I continue to be excited to witness such an event where various art forms are celebrated by students from all around the country. The school has done a great job each year at hosting it.



Results

Product Design :

1st Sunbeam Suncity School
2nd The Assam Valley School
3rd Sunbeam English School

Still Life :

1st Army Public School, Tezpur
2nd G. Rio School, Kohima
3rd Mayo College Girls' School

Macrame :

1st Army Public School, Tezpur
2nd Sunbeam English School
3rd Daly College, Indore

Sculpture :

1st Army Public School
2nd Mayo College Girls' School
3rd The Assam Valley School

Nature Photography :

1st Sunbeam English School
2nd Mayo College Girls' School
3rd The Assam Valley School

Linocut Printing :

1st The Daly College
2nd Sunbeam Suncity School & Hostel
3rd Mayo College Girls' School

Collage :

1st Sunbeam Suncity School & Hostel, Army Public School, and Sunbeam School Varuna
2nd The Daly Collage
3rd Sunbeam School Mughalsarai

Life Study :

1st G Rio School, Kohima
2nd The Assam Valley School
3rd Sunbeam Suncity School & Hostel

Sculpture :

1st Army Public School
2nd Mayo College Girls' School
3rd The Assam Valley School

Imaginative Composition :

1st Sunbeam English School
2nd Mayo College Girls' School
3rd The Assam Valley School

Relief Carving on Plaster of Paris :

1st The Assam Valley School
2nd Sunbeam School Lahartara
3rd The Daly College

Digital Poster Design :

1st G. Rio School
2nd Genesis Global School, and Mayo College Girls' School
3rd Sunbeam School Varuna

Hand Embroidery :

1st The Daly College
2nd Sunbeam English School, and Sunbeam School Mughalsarai
3rd G. Rio School

Tie & Dye :

1st The Assam Valley School
2nd Sunbeam School Lahartara
3rd The Daly College

Potrait Photography :

1st Sunbeam School Lahartara, and The Assam Valley School
2nd Genesis Global School
3rd Sunbeam School Mughalsarai

Through the Lens (Videography) :
1st The Assam Valley School
2nd Sunbeam School Mughalsarai
3rd Sunbeam School Lahartara

String Art:
1st Sunbeam School Mughalsarai

2nd Sunbeam English School
3rd Sunbeam School Lahartara

Pottery Design :
1st Sunbeam School Lahartara
2nd The Assam Valley School
3rd Mayo College Girls' School

*the winner
takes it all...*

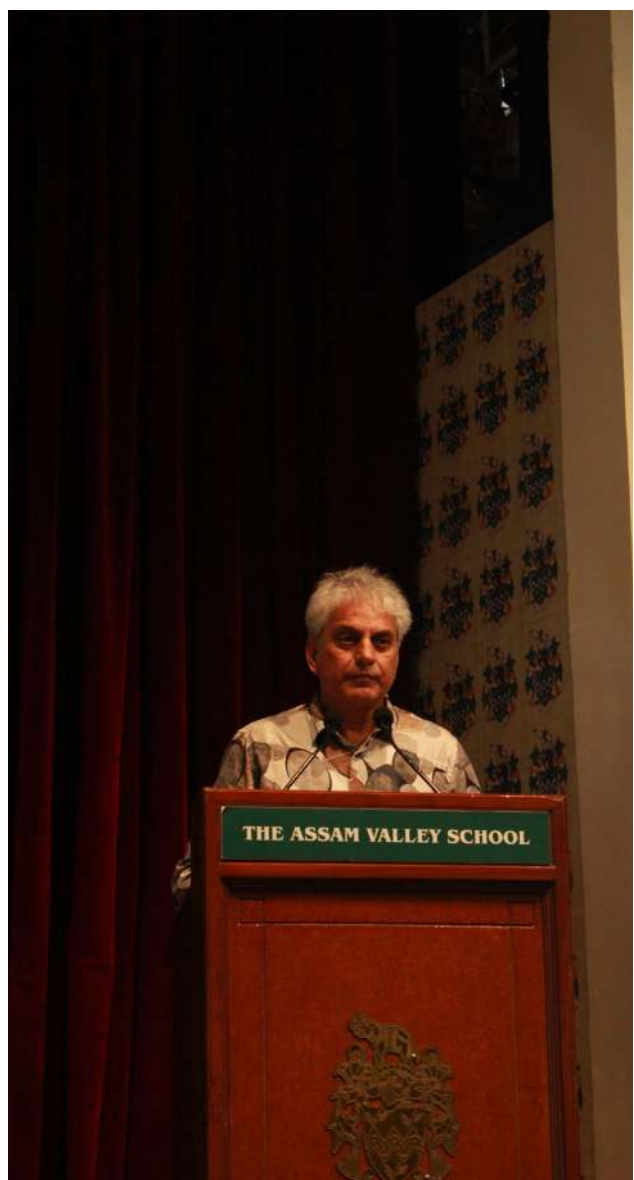


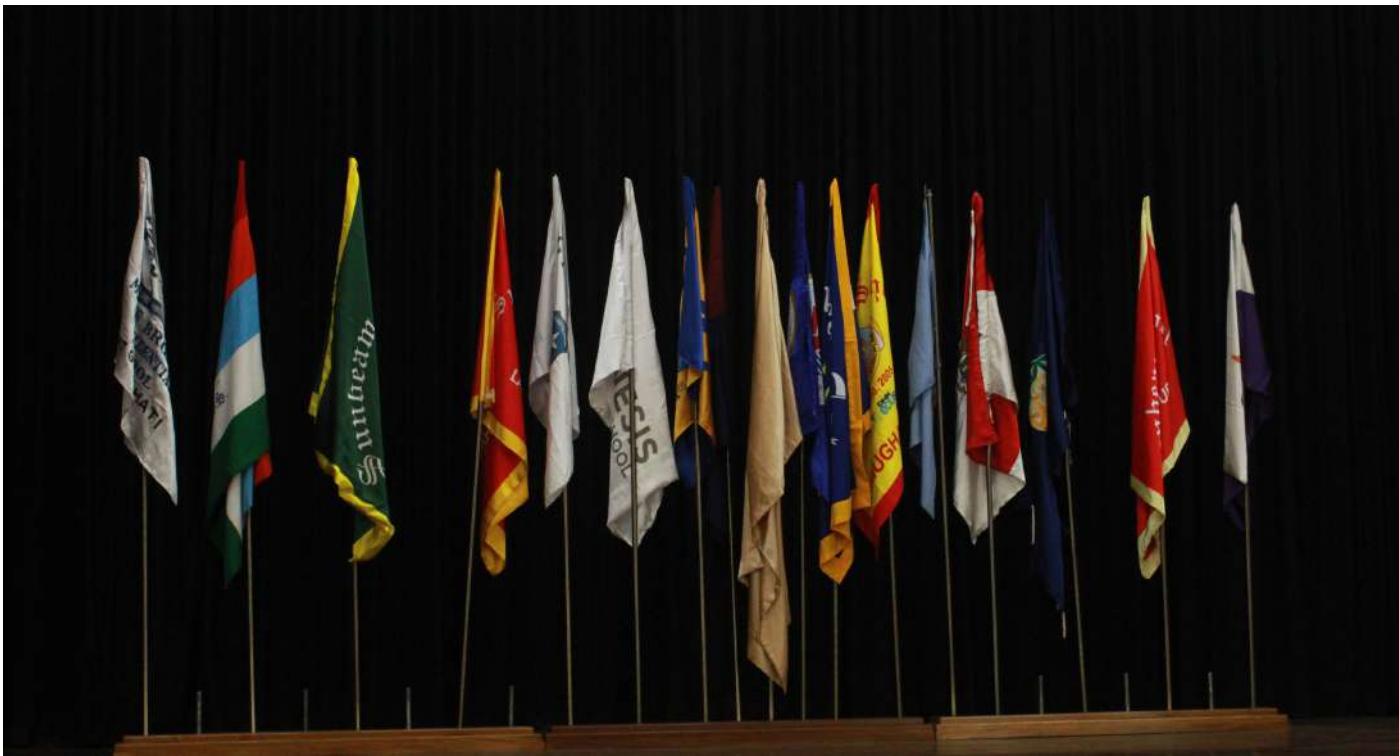
**THE SUNBEAM SCHOOL,
MUGHALSARAI**

snaps of SRIJANYAM

Photography by:
Rianna Lingjel Irom, Editor-in-Chief, XII
Tanushree Ghimiray, XI









AVE Srijanyam Reporter Kainat Naser, XI



THE *Force* BEHIND SRIJANYAM ART & DESIGN FEST THE 9TH EDITION

28th of August
- 29th of August, 2026

MAY THE ART
BE WITH YOU.

THE AVS ART & CDT TEAM

Poster Design & Photography by
Rianna Lingjel Irom, Editor-in-
Chief, XII

Photography of Teams by:
Rianna Lingjel Irom, Editor-in-
Chief, XII

The Teams



The Daly College, Indore



G Rio School, Kohima



Sunbeam School, Mughalsarai



Genesis Global School, Noida



Sunbeam English School, Bhagwanpur



Army Public School, Tezpur



Miles Bronson Residential School, Guwahati



Sunbeam School, Lahartara



The Scindia School, Gwalior



Sunbeam School and Hostel, Varuna



Sanskriti The Gurukul, Guwahati



Mayo College Girls' School, Ajmer



*Sunbeam Suncity School
and Hostel, Varanasi*



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