



India Foundation for the Arts Annual Report 2008-09





MISSION

IFA enriches the practice and knowledge of, widens public access to, and strengthens capacities and infrastructure in the arts in India, by supporting innovative projects, commissioning research and creating public platforms.

VISION

To ensure that the arts, in all their diversity, are nurtured and valued because they enrich individual and community life and are critical to envisioning the future of our society.

BELIEFS AND VALUES

The arts are indispensable to individual and community well being. Support for the arts should be widely accessible without prejudice to class, language, religion or gender. It is vital to encourage reflection on the arts as well as reflective arts practices. Transparency, mutual trust and give-and-take must characterise the business of arts philanthropy.

ABOUT IFA

India Foundation for the Arts (IFA) is one of the country's leading independent arts funders, championing the cause of arts philanthropy and advocating the importance of the arts in public life. In the last decade and a half we have substantially enriched India's cultural landscape and infused passion and professionalism into the business of arts philanthropy.

IFA was set up in 1993 to focus on urgent but unattended needs in specific areas of the arts. Since we began we have committed more than 13 crore rupees (approximately 3 million US dollars) to projects located in almost every corner of the country. Our support has gone out to independent research and teaching institutions, cultural and development organisations, scholars and artists.

Today we fund cutting edge artistic practice, support initiatives to bring the arts into the classroom, assist in institution development and infrastructure creation, fund research in the arts, help in the preservation and transmission of valuable cultural knowledge, and create public platforms for the dissemination and advocacy of the arts. We also act as a source of information and expertise to those in the arts community and beyond.

Shreyas Karle and Chandrakala M N's installations at a multidisciplinary residency's final exhibition in an old abandoned bungalow in Bangalore in 2008. The residency was organised and hosted by Bengaluru Artist Residency One.



INTRODUCTION

“If an archive is not made available to the people, then it not only remains unused but more importantly, it remains ‘unenriched’. We are living in an era where knowledge is increased through sharing.” These were the words with which Moinak Biswas, Head of the Department of Film Studies, Jadavpur University, Kolkata, kicked off a day-long workshop on digital archiving, jointly organised by IFA and the Media Lab of the University’s Department of Film Studies. The workshop emerged from our Bengali Language Initiative under which we fund research, writing and archiving in that language. One of the leading objectives of our arts research and documentation programme, of which this initiative is a part, is making documented materials accessible through public archives.

While digital technology and the Internet have phenomenally increased access to archives, many questions remain about the best way in which to create, use and share archives as well as their ideological basis. In Vadodara, an IFA-funded conference in February brought together academics, archivists, students and artists to theorise the relationship between the production of art, art historical practices and the archive. Reporting on the conference, art historian Prof. Shivaji K Panikkar noted that “most presentations put in use radical new frameworks in interpreting the collections of old or new objects of study, thus arguing that the archive is a dynamic and ever changing entity, rather than as a final inert set of activities involving [...] already established objects.”

August 2009

In other ways too we sought during the year to trigger public discussion on the arts and share the work we have supported widely. The Bangalore, Kolkata and Mumbai launch of our Theatre Infrastructure Cell, which IFA established in partnership with the Navajbai Ratan Tata Trust, saw guests from both the performing arts and architecture engage in discussions on the potential and shortcomings of performance infrastructure in India. Seven artists who were selected to live and work together under the aegis of the Bengaluru Artist Residency One, interacted with the public and presented their work through a series of public salons. And several of our grantees made presentations of their work to invited audiences in Bangalore, Delhi and Mumbai.

Our arts education programme—which was reviewed during the year—will also have a more prominent public face in the years to come. The review panel recommended greater advocacy for arts education by, for instance, the publication of relevant material, support for seminars and conferences, and conferring awards on teachers who meaningfully incorporate the arts in education.

IFA’s increasing public visibility also helps us to interest potential donors in our work. The Big Picture, our largest fundraiser ever, is proof of this. The fundraiser saw 62 artists contribute artworks towards the exhibition in Bangalore. Significantly, it was an IFA donor, Mr Abhishek Poddar, who conceptualised and successfully pulled off this exhibition despite these financially uncertain times.

Anmol Vellani
Executive Director

From *Giselle*: a dance and puppetry performance by Varun Narain and Rea Krishnatraye. Photograph on facing page and p. 13, 14, 23 and 30 by Mohanjeet Kukreja.

ARTS RESEARCH AND DOCUMENTATION

In 2006, we decided to narrow the focus of this programme and, in our revised Request for Proposals (RFP), called for proposals that critically investigate the making of cultural traditions or, alternatively, develop or use new methodologies for studying contemporary arts practices.

After two rounds of grant making, it is clear that there is a tension between IFA's urge to generate research and documentation informed by these approaches and our constituency's readiness to embrace them. Nevertheless, a few proposals did respond to the first of these categories in interesting ways.

Gargi Gangopadhyay, for instance, who is studying 19th century Bengali literature for children, touches upon the notion of 'construction of tradition' when she points out

how this literature, developed in conscious opposition to British models, was seen as a 'reclaimed' tradition. "What were the potent ingredients for etching an indigenous culture and how were fictional/ artistic/generic devices and strategies used in the construction of a myth?" she asks in her proposal.

Filmmaker Sashikanth Ananthachari is exploring the dynamic potential of 'constructing tradition'. Sashikanth is making a film on a Mahabharata-inspired performance festival held in some 200 villages of Tamil Nadu. Because this festival celebrates the provisional nature of identity, the myths it upholds are crucial to sustaining the secular texture of these communities. 'Myth' here becomes an active social force rather than an ideological device used to create historical narratives.

Meanwhile, Shirley Abraham and Amit Madheshiya are photographing and writing about *tambu* talkies, Maharashtra's touring tent cinemas—a project we value because of its focus on intensive documentation. Madheshiya recently received several prestigious awards, including The Sony World Photography Award in the category Arts and Entertainment for his photographs of the *tambu* talkies.

In our recent RFP we have elaborated on the different ways in which it is possible to critically approach 'tradition', thereby hoping to encourage applicants to respond more specifically to this theme. We have also broadened the RFP's second category to include the study of new developments in contemporary arts practice.

For our Bengali Language Initiative, which funds research, writing and archiving in that

language, we have appointed an advisory panel to provide guidance to grantees, evaluate projects and recommend future directions for this initiative. The panel emphasised the importance of making research findings and materials accessible in the public domain, especially through publication and archiving.

Since several grantees aim to or will be encouraged to create digital archives, IFA organised a workshop on digital archiving jointly with the Media Lab of the Department of Film Studies, Jadavpur University. As regards the future of the initiative, the panel felt that research in and about rural and semi-urban areas of West Bengal should be supported. It also identified travelogues, emerging cultures of communication, and handicrafts as areas in which writing and research need to be encouraged

'Every archive needs counter-archiving—insurgent archiving or guerrilla archiving. Artists and curators of our times must learn covert and overt methods of dealing with their materials and presenting works as public secrets rather than as proclamation.'

Theorist Shuddhabrata Sengupta speaking at the ACUA conference on Art, Archive and Art History in Vadodara.

Niranjan and Chinmoyee Banerjea. From the collection of Sibaji Bandyopadhyay. Documented by Hardik Biswas who is archiving photographs of Bengali urban middle-class women from the 1880s to the 1970s.



ARTS RESEARCH AND DOCUMENTATION: GRANTS

1. **Association of Academics, Artists and Citizens for University Autonomy, Vadodara**
Rs 6,80,000 over nine months

For a three-day international conference titled *Archiving the Art Histories: Exigencies and Challenges in Pedagogy and Research*. The conference will survey the history of archiving, research and teaching practices of art history in Indian art schools. The conference will also think through and devise ways of improving the present state of visual archives in art teaching institutions in the country.

2. **Gargi Gangopadhyay, Kolkata**
Rs 2,93,000 over eighteen months

For research into indigenous children's literature in 19th century Bengal that burgeoned in opposition to the British education system and reclaimed displaced popular culture to establish an important *swadeshi* tradition. The research will culminate in an encyclopaedia and a website on indigenous children's literature in 19th century Bengal.

3. **Makarand Sathe, Pune**
Rs 3,00,000 over eighteen months

For research on the socio-political history of modern Marathi theatre. The research will focus on the different political trends in Marathi theatre from the time of the first modern playwrights in Marathi to the present. The resulting manuscript will serve as a source for three plays that will bring the

political history of modern Marathi theatre to a larger theatre-going audience.

4. **Merajur Rahman Baruah, Delhi**
Rs 4,99,500 over one year

For the production of a film on the history, form, style and aesthetics of the mobile theatres of Assam. The film will record the transformation in themes and repertoire of this genre of performance, capture the experience and perspectives of its promoters, directors, actors, technicians and stagehands, and document the impact of globalisation on its practice.

5. **Sashikanth Ananthachari, Chennai**
Rs 4,98,500 over nine months

For the making of a two-part film on the Draupadi Amman Mahabharata Koothu festival that is celebrated in 200 villages in Tamil Nadu every year. Draupadi is the presiding deity of the festival and the Mahabharata is narrated as a story, re-created as theatre and performed as a ritual for her. The first part of the film will explore the mythology of the Draupadi cult and the history of the region, while the second part will document the villagers reciting, performing and living the Mahabharata for the duration of the festival.

6. **Shirley Abraham, Mumbai**
Rs 3,00,000 over one year

For researching and photo-documenting the *tambu* talkies (tent cinemas) that follow the

route of the religious *jatras* (fairs) in Maharashtra. The history of the *tambu* talkies will be constructed by mapping the film distribution cycle and exhibition patterns, gathering old photographs and documents, and recording oral histories of the proprietors and distributors of the *tambu* talkies. Photo-documentation will capture the current state of the touring tent cinemas, covering such aspects as the audience profile, the ingenious projection systems and the innovative advertising strategies.

BENGALI LANGUAGE INITIATIVE

7. **Bangla Natyakosh Parisad, Kolkata**
Rs 9,86,750 over two years

For the publication of a two-volume encyclopaedia and creation of an Internet archive of Bengali theatre from 1795 to 2008. The encyclopaedia will include entries on theatre personalities, plays and production houses. A CD accompanying each volume will contain photographs, reviews and other material on plays and productions companies.

Tambu talkies—Maharashtra's touring tent cinemas. Photograph by Amit Madheshiya who, together with Shirley Abraham, is documenting the *tambus*. See also centrespread.



MOUSHUMI BHOWMIK: RETURNING THE SONG TO THE SINGER

Researcher, singer and recipient of two IFA grants, Moushumi Bhowmik has been travelling extensively for five years on her biraha project—searching and recording expressions of loss and longing in the folk music of Bengal. Central to her project is the idea of returning the song to the singer. Among the many artists she has met and recorded are Sufi singer and songwriter Abdul Hamid and his family in Sylhet, Bangladesh.

On one of her trips to Sylhet, she learnt to her great sadness that one of Hamidbhai's daughters had died on the operation table during a seemingly simple appendix operation. "He asked me if I had a recording of his daughter's voice and I reminded him that it was on the CD I had given him last time. Hamidbhai had a major stroke last year. When I met him, he asked me again, this time his speech more slurred than before: "Do you have a copy of my daughter's songs?"

Ambarish Datta—a banker and music lover in Sylhet town—has accompanied Moushumi on her trips into the interior and helped to set up interviews for her. On her advice, he has bought a digital recorder so that he can do his own recordings as well as share these with her. Ambarish with his wife and some friends has formed an organisation called 'Sahajiya'. In collaboration with 'Sahajiya', Moushumi hopes to release a series of albums containing selections from her field recordings in Sylhet. Somewhere among these will be the voice of Hamidbhai's daughter singing wedding songs.

The late Gulam Shah Fakir in Sashpur, Birbhum, West Bengal in January 2005: one of the many singers whose songs Moushumi Bhowmik has documented.



EXTENDING ARTS PRACTICE

“It is possible to promote a notion of art as something not just tied down to personal careers and physical art pieces, but directly related to the testing and celebrating of artistic processes and their contextualisation.” This is the vision behind the Bengaluru Artist Residency One or BAR1—an artists’ collective that hosted a multidisciplinary arts residency in Bangalore in mid-2008.

IFA’s support for the BAR1 residency was the highlight of our grant making under this programme during the year. BAR1 brought together artists from multiple practices so that they could be exposed to what BAR1 member Christoph Storz calls “the friction of diversity”. The residency emphasised collaborations and collective exchange rather than solitary efforts towards pre-determined outcomes. Of additional value was the fact that the collective consists of artists who consider the fostering of such exchanges personally enriching.

Seven artists from across the country were part of the first edition of BAR1. Some created artwork that responded to the experience of being in Bangalore. Atul Mahajan’s installation, for example, commented on the vanishing of many of the city’s water reservoirs. Other artists reflected on the singular experience of sharing space offered by a residency, such as Nilanjan Bhattacharya and Shreyas Karle, who collaborated on *Men in Kitchen*—a fictionalised, comic take on cooking and forging new friendships.

Meanwhile, 12 artists funded under this programme came together in Bangalore in September 2008 to share their work and discuss attempts to extend their practices. While participants felt that the meeting provided a very useful opportunity to present and invite feedback on their projects, many of

which are of an exploratory and experimental nature, the meeting also helped IFA to further clarify the kinds of extensions of artistic practice that we would like to support.

The grants described on page 11 have gone to artists whose projects have emerged from their reflections on the larger contexts of their practice. For instance, Jyoti Dogra, who is creating a performance that values the language of the body over an external narrative, considers this as her response to the current theatre scene which is “either a coldly intellectual activity, at one extreme, or else a spectacle, at the other.” By using gestures, mumblings, sounds and body images, she seeks “to cultivate more intuitive acts of understanding [in theatre] instead of simply and continually privileging rational processes of engagement and assessment.”

Painter-photographer-filmmaker K M Madhusudhanan has consistently sought to highlight the forgotten continuities between painting, photography and cinema and its precursors. In making a film on the late 19th century innovation of the Indian magic lantern, which was used to project moving images before the arrival of cinema, he is both drawing attention to a forgotten technique and reminding us about the overlaps between what are often considered distinct visual genres.

Finally, filmmaker Vaibhav Abnave is exploring the history of experimentation in Marathi theatre with special reference to the playwright Mahesh Elkunchwar. He is interested in how experimentation itself can create orthodoxies and how Elkunchwar consistently challenged these. Vaibhav’s film will itself challenge the ‘real’ by merging enacted scenes from Elkunchwar’s plays with depictions of the playwright’s inner life.



From Chandrakala M N's untitled installation that plays with light and shade. Created during the multidisciplinary arts residency hosted by the Bengaluru Artist Residency One in 2008.

EXTENDING ARTS PRACTICE: GRANTS

1. Bengaluru Artist Residency One, Bangalore Rs 5,57,600 over six months

For a three-month residency programme for emerging Indian artists from an extended field of arts practice, towards nurturing collaborations and collective exchange. Six artists from diverse cultural backgrounds and regions will spend between six weeks and three months at the BAR1 studios in Bangalore, developing individual pieces of artwork and interacting with fellow artists. A public event showcasing the artists' work in progress will be held at the end of the residency.

2. Jyoti Dogra, Mumbai Rs 5,95,000 over one year

For the creation of *The Doorway*, an exploration of real and imagined stories in the tradition of Grotowski's Theatre Laboratory, for presentation and discussion in art galleries, theatre institutions and alternative spaces across the country. This evolving performance will deconstruct the craft of acting with minimal spoken text and design support, making it strongly experiential in nature and challenging the actor-spectator equation.

3. K M Madhusudhanan, New Delhi Rs 6,00,000 over one year

For the making of a fictional film on the Indian magic lantern or *Shambharik Kharolika*, the late 19th century cinema projections made with painted images on glass. The film will recreate the performance of *Shambharik Kharolika* and navigate through the lives of its practitioners. Stylistically, the film will reference the paintings of Raja Ravi Varma and the painted curtains of the Parsi theatre, which influenced the practitioners of the Indian magic lantern.

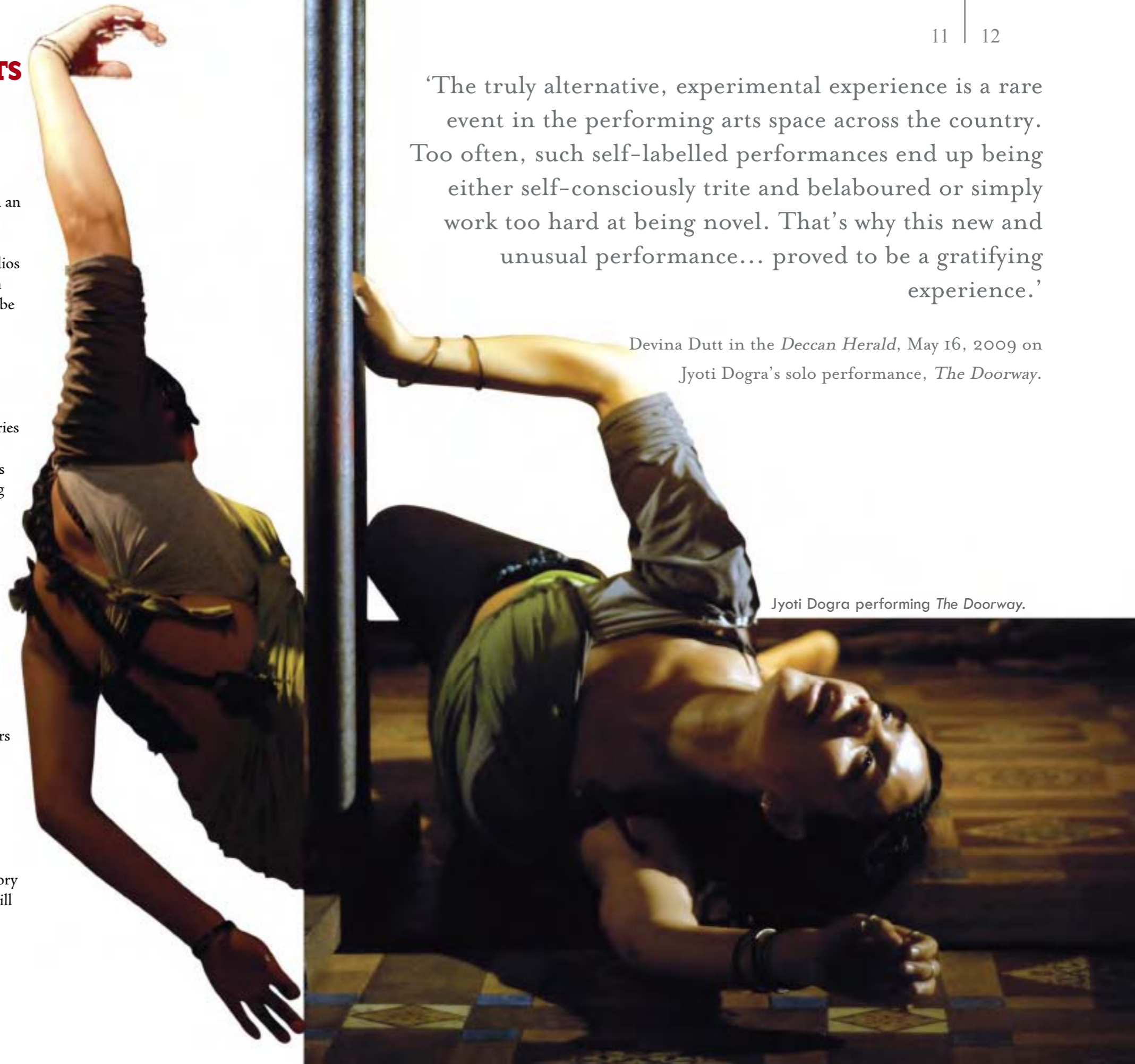
4. Vaibhav Abnave, New Delhi Rs 6,00,000 over one year

For the making of an innovative biographical film on the path-breaking Marathi playwright Mahesh Elkunchwar, which will also explore the history and notions of experimentation in Marathi theatre. The film's narrative will be driven by multiple voices and move seamlessly across Elkunchwar's life and ideas in a non-linear manner, juxtaposing 'real' situations, people and spaces with the playwright's 'theatrical' characters, situations and locales.

'The truly alternative, experimental experience is a rare event in the performing arts space across the country. Too often, such self-labelled performances end up being either self-consciously trite and belaboured or simply work too hard at being novel. That's why this new and unusual performance... proved to be a gratifying experience.'

Devina Dutt in the *Deccan Herald*, May 16, 2009 on Jyoti Dogra's solo performance, *The Doorway*.

Jyoti Dogra performing *The Doorway*.



NEW PERFORMANCE

While our grants under this programme have so far funded the development and staging of productions, we recognise that a period of research prior to the production stage can enrich new and experimental work.

Accordingly, we supported two research projects during the year. Sunil Shanbag is researching the history of censorship in Indian theatre, especially the banning of several Marathi plays during the 1970s. Since the research is to result in a play script, theatre will, interestingly, become the subject of theatre. Shanbag's historical approach is also likely to provide an interesting perspective on today's theatre practices.

For Shanbag, research is the starting point in a journey towards a performance, while for dancer Preeti Sunderajan, the idea of research emerged from attempts to develop a performance on Bangalore. Dissatisfied with the material ways in which she and her colleagues were interpreting Bangalore, the group decided to step back and probe deeper into their personal connections with the city, as well as interview people who have differing relationships with it.

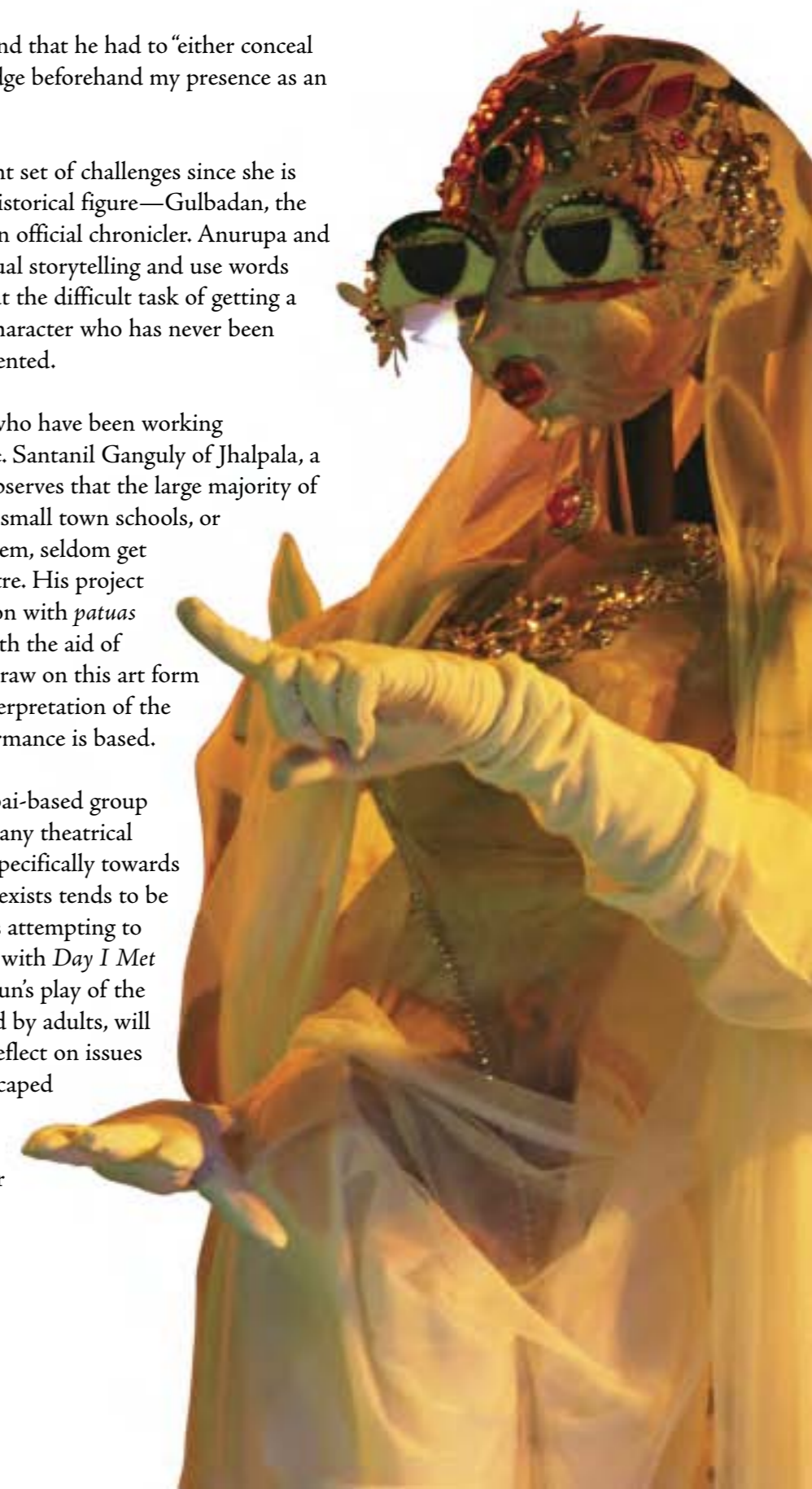
Two recent grants have gone to performance artists who are using the medium of puppetry in radical ways. Puppeteer Varun Narain and dancer Rea Krishnatraye took on the challenge of meaningfully combining dance and puppetry towards a production of *Giselle ki Kahani*, based on a 19th century French ballet. For instance, Varun discovered that with the entry of a dancer onto the stage, his interactions with his puppets had perforce to change. Since dance drew attention to all

physical movements, Varun found that he had to "either conceal myself completely, or acknowledge beforehand my presence as an omnipresent storyteller."

Anurupa Roy faces a different set of challenges since she is using puppetry to represent a historical figure—Gulbadan, the Mughal-era princess who was an official chronicler. Anurupa and her team intend to focus on visual storytelling and use words sparingly. They are excited about the difficult task of getting a puppet to portray a historical character who has never been written about or visually represented.

Two grants went to groups who have been working consistently in children's theatre. Santanil Ganguly of Jhalpala, a Kolkata-based theatre group, observes that the large majority of children in rural, suburban and small town schools, or those outside the schooling system, seldom get opportunities to engage in theatre. His project brings children into collaboration with *patuas* (performers who sing stories with the aid of painted scrolls). Children will draw on this art form as well as develop their own interpretation of the short story on which this performance is based.

Jaimini Pathak of the Mumbai-based group Working Title feels that hardly any theatrical expression in India is directed specifically towards children and that the little that exists tends to be either preachy or escapist. He is attempting to steer clear of both these pitfalls with *Day I Met the Prince*, based on Kuo Pao Kun's play of the same name. The play, performed by adults, will aim to get young audiences to reflect on issues of life and self that may have escaped their notice. At the same time, the infusion of magic, music, songs and dance will provide for laughter and enjoyment.



NEW PERFORMANCE: GRANTS

1. **Anurupa Roy, New Delhi**
Rs 5,23,000 over one year

For the transformation of the *Humayun-nama*, a 16th century chronicle of the Mughal emperor Humayun's life, into a performance called *Gulbadan*, which will combine shadow puppetry and live acting with cinematic techniques and other visual media. Among other things, *Gulbadan* will portray the rarely recounted lives of Mughal women, their role in the Mughal court and the politics of the harem, which the chronicle documents in great detail.

2. **Jaimini Pathak, Mumbai**
Rs 2,04,250 over two months

For the development and staging of an adaptation of Kuo Pao Kun's play for children, *Day I Met the Prince* based on Antoine Saint Exupery's classic *Le Petit Prince*. This interactive performance, featuring dance, music and magic, will encourage the young to explore their own concerns and become more keenly aware of to the world around them.

3. **Jyotish M G, Thiruvananthapuram**
Rs 5,40,000 over three months

For the development and staging of an adaptation of *Macbeth* in Malayalam. Using mobile scenic designs, choreography, multimedia images, ritual and a chorus, the production will explore the psychological complexities of the central characters and attempt to lay bare the emotions and thoughts that work at the level of the subconscious.

4. **Mangangsana Meitei, Imphal**
Rs 5,59,000 over five months

For the creation of a performance based on the traditional Manipuri ballad *Phou-Oibi*. Telling a legendary story in a non-traditional, open-air setting, the performance will explore the musicality of the string instrument pena, as well as draw from the Manipuri performance forms of *Moirang Sai*, *Moirang Parva*, *Sankirtana*, *Wari Liba* and *Lai Haraoba*.

5. **Padmini Chettur, Chennai**
Rs 6,00,000 over five months

For the production of a new choreographic work titled *Beautiful Thing 1*. This performance will investigate the interplay of sound, word, movement and meaning, and attempt to bridge the gaps between our historical memories and our contemporary selves.

6. **Sunil Shanbag, Mumbai**
Rs 1,50,000 over four months

For research into theatre censorship towards a multi-media stage production. Using the banning of Vijay Tendulkar's play *Sakbaram Binder* as a point of reference, the research will focus as much on state censorship as the actions of non-state agencies to suppress theatrical expression. Artists and theatre activists will be interviewed, newspaper archives perused, and textual, photographic and audio-visual materials gathered from various sources. A performance script incorporating some of the acquired audio-visual elements will be the outcome of the project.

7. **Preeti Sunderajan, Bangalore**
Rs 1,17,000 over five months

For preparatory research and documentation towards a dance production titled *Dance and the City*. Four dancers will share their personal experiences of Bangalore with one another, record interviews with other city residents, and undertake photo and video documentation. This material will be used to generate narratives and movement ideas that will form the basis of the proposed production.

8. **Santanil Ganguly, Kolkata**
Rs 1,76,000 over seven months

For the development and staging of a performance by and for children in Bengali based on a story written by Upendra Kishore Roychowdhury. The children will visualise the story and develop the script for the performance through constant improvisations and experiments with the *patua* community in West Bengal.

9. **Varun Narain, New Delhi**
Rs 5,31,000 over six months

For the development of a production that will interpret the story of Giselle from multiple perspectives. A contemporary puppeteer and a dancer will re-imagine Giselle as a peasant girl in small-town India whose dreams are shattered by social norms and pressures. The production is expected to push the limits of both puppetry and dance.

Abhinaya's production of *Macbeth* in Malayalam. See also p. 33.





ARTS EDUCATION

In July 2008 we invited a panel of experts to help us articulate a narrower but more robust version of the arts education programme, keeping in mind that IFA cannot successfully make a difference in all arts education-related areas.

After two days of deliberation, the panel recommended that we strategically focus on 1) initiatives that expand classroom arts capacities among teachers and 2) advocacy for arts education. The panel's recommendations were made in the light of the increasing vocationalisation of the education system. It was felt that only the arts can balance the more mechanical aspects of a vocational education by drawing out all the potentialities contained in young people.

IFA will execute this new strategy by working in four different but interconnected areas. We will support the teaching community by instituting annual awards for teachers, conducting arts education workshops for them, and strengthening the resources available to them. We will fund research into the state of arts education in India and collect data on institutions and persons that can serve as resources for the field. We will organise seminars and public forums in partnership with organisations involved in educational research, advocacy and training, and start a publication series based on IFA-commissioned research. And finally, all grants will be extensively documented and actively used for advocacy, and the materials made available through various dissemination channels.

The above initiatives fall under two umbrellas—expansion of the knowledge and resource base; and outreach to target



constituencies. It is important for us to ensure that these two rubrics develop into a symbiotic relationship over the next five years of grant making under this programme.

The first grant under the revised programme went to Bharat Gyan Vigyan Samithi (BGVS), which is dedicated to promoting primary education in Karnataka. The Arts-in-Education component of the District Quality Education Programme which BGVS takes over from the National Institute of Advanced Studies, a previous IFA grantee, is firmly focused on teachers. Over the next three years, BGVS proposes to train teachers using the visual arts in Karnataka's Chamrajnagar district, where the project was originally based, as well as expand into 12 other districts in interior Karnataka.

Also the result of our revised strategy is *Kali Kalisu*, a joint initiative between IFA and the Goethe-Institut/Max Mueller Bhavan, Bangalore. The project, which will be launched in 2009-10, consists of a series of 20 arts workshops for school teachers and teacher trainees across the state of Karnataka. The workshops will encompass music, dance, puppetry, theatre, visual arts and the wide sweep of cultural knowledge. These teachers will take their new-found knowledge into their day-to-day classes, enriching the learning experience in many schools across the state. The workshops will be conducted by five IFA grantees, all major arts institutions in Karnataka: Ananya, Attakkalari Centre for Movement Arts, Bharat Gyan Vigyan Samithi, Gombe Mane (Puppet House) and Ninasam.

From Shine P Shivan's installation created as part of the young artist's residency PEERS, hosted by the artists' collective Khoj in 2009.



ARTS EDUCATION: GRANTS

1. Bharat Gyan Vigyan Samithi, Bangalore Rs 12,91,250 over three years

For training teachers in using the visual arts to enhance the quality of elementary education in several districts of Karnataka. This project will upscale the Art-in-Education component of the earlier District Quality Education Programme in Chamrajnagar district and simultaneously extend it to select blocks in several other districts.

From Sandeep Pisalkar's installation created as part of the young artist's residency PEERS, hosted by the artists' collective Khoj in 2008.

SPECIAL GRANTS

Our special grants support the interface between the arts and community, and using the arts in situations of conflict is an important aspect of this interface. In 2004 we made a grant to artist Vasudha Thozhur to design and conduct a series of art workshops for women survivors of the 2002 communal riots in Gujarat,

and we recently made her another grant to finish and exhibit the artworks created during those workshops. Significantly, Vasudha does not see her work with this community of women as separate from her individual creativity, and these exhibitions will attempt to demonstrate the continuities between the two.

Theatre director M K Raina is, similarly, exploring the potential of the arts in conflict situations. Building on an earlier IFA-supported workshop to revitalise the traditional theatre of Kashmir, Bhand Pather, he has now embarked on a two-year project to train the younger generation in different aspects of this form. Mr Raina has taken up the challenge of not just reviving an art form that has suffered during the two decades of unrest in Kashmir, but also of engaging with young people whose bodies and minds have been deeply affected by the stresses of their environment.

We have also made a number of special grants over the last four years focused on strengthening the community-based art forms of Rajasthan. These have converged around the documentation and reinvigoration of traditions of folk music, and the enhancement of the material welfare and

dignity of the communities who practice them. For instance, a grant made in 2007-08 to the Marudhar Lok Kala Kendra, enabled 80 folk musicians to come together in a workshop-conference to discuss their art and its future.

Two important learnings emerged from the conference. Development consultant Rahul Ghai reports that the gathered musicians asked that folk music be recognised as a viable livelihood strategy and called for measures to make it so—such as creating institutions to teach it formally and increasing the number and nature of the platforms where it can be performed. Secondly, they felt that “documentation’ and ‘preservation’ (in the manner in which they have been conducted so far) are processes that need to be further developed with a perspective on dissemination among a wider audience and transmission of traditions to the newer generations.”

Our grant in 2006-07 to Rupayan Sansthan, Jodhpur, anticipated this need: the project did not just record and archive the repertoire of Manganiar musicians but also offered training camps for children and young musicians in order to feed the repertoire back into the community. Programme staff who attended one such camp reported that while “conventionally, children ‘absorb’ the music as elders in the family practise and perform, the workshop atmosphere gave them an opportunity to learn from elders and masters outside their immediate family. It naturally exposed them to different masters, various styles and a diversity of songs.”

A recent grant to Bikaner musician Nathu Khan Bagadwa—who is also working to inculcate a traditional musical form among the young—is a further step in the same direction.

GRANTS

1. **Indian National Trust for Art and Cultural Heritage, New Delhi**
Rs 3,00,000 over one year

For the editing and design of a monograph on Bengali artist Jamini Roy, with images from some of his finest paintings found in the collection of the Rajya Charukala Parishad.

2. **Nathu Khan Bagadwa, Bikaner, Rajasthan**
Rs 3,67,600 over eighteen months

For teaching the fundamentals of folk singing and instruments, particularly the *Maand*, to 15 youngsters belonging to the musician community of Jamsar village in Rajasthan. Performances by 30 senior musicians of the region will be recorded and used as a resource in the teaching sessions. Senior musicians will also conduct workshops with the students on the nuances of the music every quarter.

3. **Prayog, New Delhi**
Rs 9,12,000 over two years

For the intensive education of 12 young boys in the Kashmiri theatre form, Bhand Pather, with a special focus on its musical aspects. The project builds on an earlier grant for a 35-day workshop, which initiated a large group of youngsters into the theatre form. This two-year programme will turn out a cadre of proficient Bhand Pather practitioners, while also creating breathing space for cultural expression in the strife-ridden Kashmir Valley.

4. **Vasudha Thozhur, Vadodara**
Rs 5,00,000 over one year

For exhibiting artwork created during the Himmat workshops with the women survivors of the Gujarat violence in 2002. The exhibitions will take place in major galleries in Mumbai and Delhi and a travelling module will also be created for further dissemination to non-metropolitan venues.



THEATRE INFRASTRUCTURE CELL

IFA, in partnership with the Navajbai Ratan Tata Trust, set up the Theatre Infrastructure Cell (TIC) in April 2008 with the overall objective of developing a facilitative environment for the practice of the performing arts in India. TIC is specifically concerned to build knowledge in the area of performance infrastructure and practices; support projects that seek to build and enhance performance infrastructure; and provide advisory support.

In the first year, TIC conducted interviews and commissioned articles towards a book tentatively titled *The Imagined Stage* on ideas, issues and experiments relating to space and performance. The book considers how dancer and choreographer Astad Deboo and theatre directors Bansi Kaul and Lokendra Arambam have explored and approached performance and performance spaces. It also includes essays on specific experiments with space undertaken in theatre and dance. Documentation of non-formal spaces in and around

Bangalore was also commissioned so as to encourage performance artists and groups in the city to explore them regularly and innovatively.

Additionally, TIC commissioned a 'Theatre Infrastructure Baseline Study' supported by the Sir Ratan Tata Trust (SRTT). The objective of this study was to establish the nature of the gaps in the area of performance infrastructure, how best to address them, and how to measure the impact of any interventions we make in this area. This study was conducted in Karnataka, Maharashtra, Tamil Nadu and Manipur.

Researchers explored issues such as the growth and decline of groups and performances over the last ten years; infrastructure-related needs and problems faced by groups; and the nature of performance spaces in these states.

It was clear from this study that the work of performance groups suffers as much due to the lack of appropriate and adequate infrastructure as their inability to make full and proper use of available infrastructure. The study showed that to improve performance infrastructure, it is necessary to address a set of interlinked issues. For example, the availability of better sound and lighting equipment will not help unless sound and light technicians and designers are trained to use equipment effectively. TIC concluded that it needed to focus on selected cities/towns to address performance infrastructure issues in an integrated way, rather than provide support for stand-alone infrastructural projects in different cities.

TIC staff interacted with 11 organisations that approached us for support to create and upgrade performance infrastructure. Of the projects that were investigated, TIC has decided to pursue Ninasam's request for support to upgrade and modernise its infrastructure. Ninasam, based in Heggodu, Karnataka, is one of the state's pivotal cultural organisations, its work spanning culture, activism, arts education, literature and film, and theatre training and practice. Another reason for supporting Ninasam's proposal is related to TIC's decision to focus its work in the immediate future in key locations in Karnataka in keeping with the findings of the baseline study.

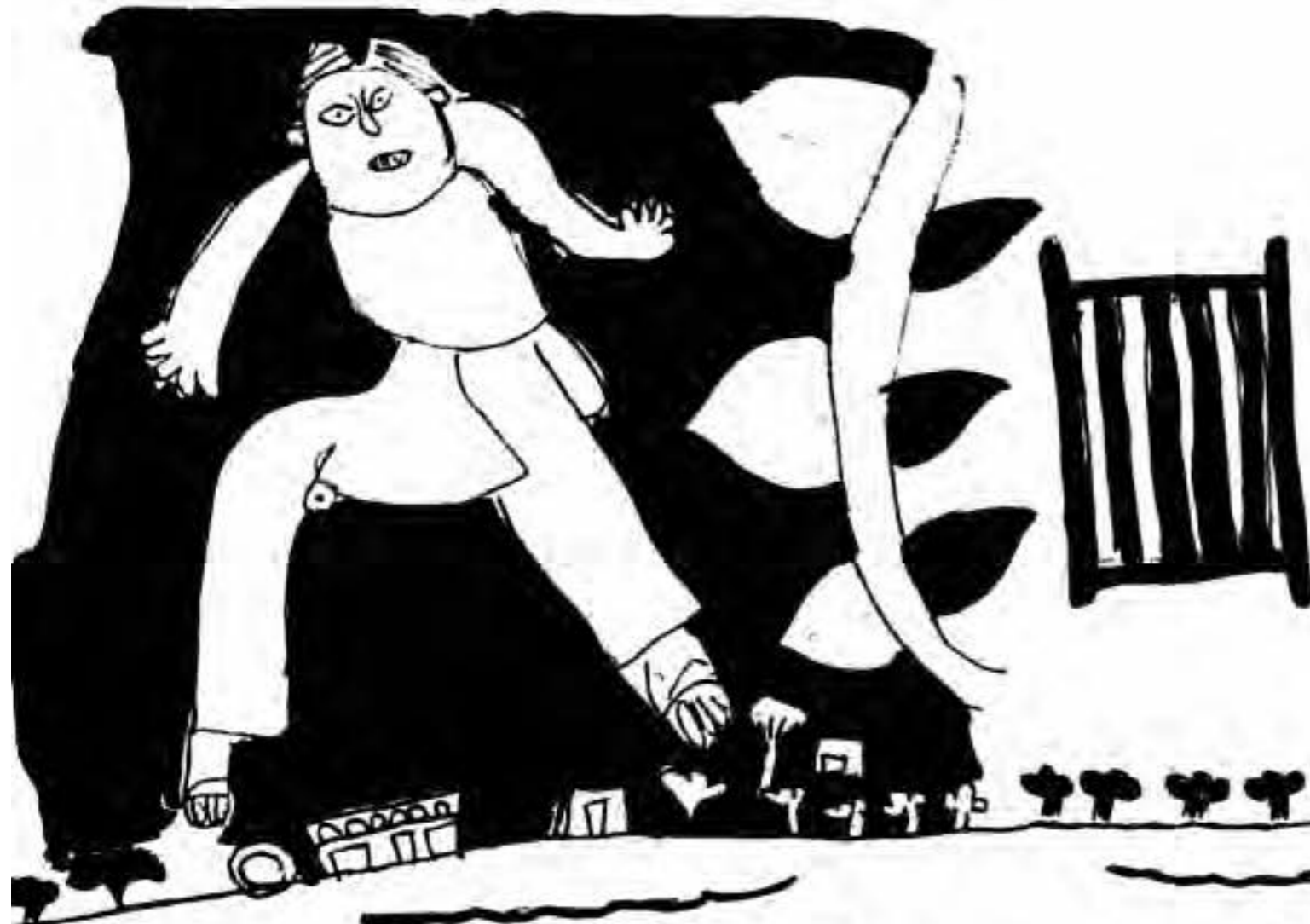
VASUDHA THOZHUR: ART AS A FORM OF ACTIVISM

In February 2003, artist Vasudha Thozhur visited Ahmedabad's Faizal Park where victims of the Gujarat riots had been relocated. "There was a terrible despondency about the place, lightened by the few children who were there," writes Vasudha. "There was a light-eyed child of three, very bright and active. He had seen his mother being burnt to death and had repeated the story so many times, to curious visitors and insistent reporters, that the horror of it was reduced, even in his own mind to a spectacle, a tamasha."

Three years later, four girls are moving before a background of hanging scrolls and enacting the stories they have painted on these scrolls—about water shortages and the importance of learning how to read and write. All these girls—Tahera Pathan, Shahjehan Shaikh, Tasleem Qureshi and Rabia Shaikh—are from families who lost relatives in the riots. They have been part of art workshops conducted or facilitated by Vasudha, travelled with their performances, and visited institutions such as the Kanoria Art Centre and National Institute of Design to share and talk about their work. Their artwork will soon be part of an exhibition that will travel across the country.

Vasudha received three IFA grants to conduct these workshops and explore how art can become a form of activism. Going beyond the media emphasis on the death and disaster associated with the riots, she has encouraged the girls to use art as a mirror to their lives, and as a way of telling their stories and engaging with the larger world. As Tasleem Qureshi says, "We've learnt how to paint. Now we can go as far as we want."

Drawings that emerged from workshops that Vasudha Thozhur has been conducting with some of the women survivors of the 2002 Gujarat riots.



“It was my privilege to be part of a fundraising event for the India Foundation for the Arts. IFA believes in the power of creativity and the possibility of ideas becoming live projects and this faith deserves all our support.”

Atul Dodiya, who donated one of his paintings for the IFA fundraiser, ‘The Big Picture’.

From Atul Mahajan’s installation *Ooru Neeru: Hesaraghatta—Once Upon a Time for Bangalore*, who participated in the multidisciplinary arts residency hosted by Bengaluru Artist Residency One in 2008. This installation comments on the vanishing of many of Bangalore’s water reservoirs.



COMMUNITY ENGAGEMENT PLATFORMS

We organised a range of public events and programmes during the year, apart from supporting projects with a prominent public face. Additionally, we published two issues of *ArtConnect*, which is fast turning into a platform for serious writing on the arts.

ArtConnect has come to offer a shared space—rarely provided by arts journals—to present artwork, talk about the artistic process, review infrastructure and policies, and disseminate research. Most contributors to *ArtConnect* are IFA grantees, but we have also featured the work of leading artists and writers such as Gieve Patel, Manjula Padmanabhan and Vijay Nambisan.

Some of the grants we made had a public aspect built into them, such as the India-India residency offered by Bengaluru Artist Residency One, which brought together seven artists from across the country to Bangalore to live, work and exchange ideas. The artists presented work through four public salons, which invited feedback and responses on work-in-progress and stimulated conversations on practice. The turnout at these salons was exceptionally high.

We also supported a conference and a workshop on the subject of archiving, generating both theoretical perspectives and hands-on knowledge regarding this important field. The conference was organised by the Association of Academics, Artists and Citizens for University Autonomy in Vadodara. About 50 papers were presented by academics, archivists, students and artists from India, the UK and USA on topics ranging from the construction of the colonial archive to the nature of specific archives.

To enrich the work being done under our Bengali Language Initiative, IFA and the Media Lab of the Department of Film Studies, Jadavpur University, Kolkata, jointly organised a workshop on digital archiving. Subjects covered included the role of digital archives, how to create them, and ethics involved in the use of these archives. Apart from the recipients of our grants, participants included students and faculty of the University.

IFA grantees were, on different occasions, invited to present their work to select audiences during the past year—yet another way in which we sought to engage with the public. Saba Dewan, director of *The Other Song*, a film on north India’s tawaif (courtesan) artistic legacy, was invited to make a presentation in Delhi along with one her subjects; puppeteers and performance artists Anurupa Roy, Varun Narain and Rea Krishnatraye demonstrated their work in Bangalore; and in Mumbai we organised an exhibition and talks featuring the work of Vasudha Thozhur (who has conducted art workshops with victims of the 2002 Gujarat riots), Amit Madheshiya and Shirley Abraham (who are documenting Maharashtra’s touring tent cinemas), Sunil Shanbag (director of a play about the mill-workers of Mumbai and currently researching censorship in theatre), and Hardik Biswas (who is building an archive of photographs of urban middle-class women of Bengal between the 1880s and 1970s).

And finally, to leverage existing opportunities for grantees to disseminate their work, we recommended IFA-supported performances to festivals around the country—such as Abhinaya’s *Macbeth* to the National School of Drama’s Bharat Rang Mahotsav and Anurupa Roy’s ...about Ram to The Park’s New Festival.

MARKETING AND BUSINESS DEVELOPMENT

“Many of us are patrons of the arts but this time it is artists themselves who have come forward to donate, in full or in part, the sales proceeds of their work for the arts.” This is how IFA corpus donor and art collector Abhishek Poddar, introduced *The Big Picture*—IFA’s single biggest fundraiser to date. 62 well-known as well as upcoming artists contributed or donated 71 artworks towards a ten-day exhibition in Bangalore, which was inaugurated by renowned artist Atul Dodiya, who donated one of his own works to the show. We are proud to have been associated with a show of this scale. It is also significant that it was an IFA donor who, recognising the potential of art supporting art, conceptualised and successfully pulled off this exhibition despite these financially uncertain times.

Offering support and advice to other institutions and sectors is a crucial part of IFA’s mission and public relations objectives. We collaborated with the Department of Kannada and Culture and the Alliance Francaise de Bangalore to organise a series of music performances across Karnataka, thereby widening the ambit of our partnerships to include government agencies. We produced a report for the Korea Arts Management Service on the state of the performing arts in India. We are also undertaking research on behalf of the British Council to produce an information bank on Indian artists and organisations with an interest in collaborative practice, as well as a ‘how to’ guide for international artists hoping to work in India.

Direct support for our grants and programmes came to us from various sources. The Axis Bank Foundation partially underwrote our grant to the Bharat Gyan Vigyan Samithi, which is using the visual arts to enhance elementary education in rural Karnataka, while the Infosys Foundation partially supported Merajur Rahman Baruah to make a film on the mobile theatres of Assam. Meanwhile, the

Neemrana Hotels Pvt. Ltd supported a workshop-conference for Rajasthani folk musicians organised by Marudhar Lok Kala Kendra; and KPL International Ltd partially underwrote our support for the theatre group Prayog, which is training young boys in the Kashmiri theatre form Bhand Pather. Among individual supporters, Kantic Das Gupta contributed funds towards the Bengali Language Initiative

Our Friends of IFA initiative—which seeks small annual contributions—was launched in the previous year and as of March 31, 2009 we had 129 Friends spread over 12 Indian cities as well as 16 Friends abroad. We also received contributions to our corpus from one individual, two trusts and two corporations during the year.

IFA organised a series of fundraising events through the year, which included performances featuring senior artists such as Naseeruddin Shah and Lillette Dubey. Significantly, corporate houses also came forward to support non-profit events such as public presentations by IFA grantees. This helped us demonstrate that modest support from corporate houses—which enables us to showcase our work to potential Friends of IFA and other donors—is as valuable to IFA as large-scale sponsorships.

In sum we raised Rs 88.96 lakh during the year through fundraising events, donations from foundations, corporations and individuals, and reimbursements for offering advice and support to various organisations.



REPORT ON FINANCES

Auditor’s Report to the Members of the Board of Trustees of India Foundation for the Arts

We have audited the attached Statement of Financial Position of India Foundation for the Arts as at 31st March, 2009, and the relative Income Statement for the year ended on that date, both of which we have signed under reference to this report. These financial statements are the responsibility of the management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with the Auditing Standards generally accepted in India. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the Financial Statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the Financial Statements. An audit also includes assessing the accounting principles used and significant estimates made by the management, as well as evaluating the overall Financial Statement presentation. We believe that our audit provides a reasonable basis for our opinion.

We further report that:

- (i) We have obtained all the information and explanations, which to the best of our knowledge and belief, were necessary for the purposes of our audit.
- (ii) In our opinion, proper books of account have been kept by the Foundation so far as appears from our examination of those books.
- (iii) The Statement of Financial Position and the Income Statement dealt with by this report are in agreement with the books of account.
- (iv) In our opinion, the Statement of Financial Position and the Income Statement dealt with by this report have been prepared in all material respects in compliance with the applicable Accounting Standards.
- (v) In our opinion and to the best of our information and according to the explanations given to us, the Statement of Financial Position and the Income Statement together with the notes thereon and accounting policies attached thereto, give the information required, and also give a true and fair view:
 - (a) in the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2009; and
 - (b) in the case of Income Statement, of the excess of Expenditure over Income for the year ended on that date.

for Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants

(V. Rajaraman)

Partner

Membership No. 2705

Place: New Delhi

Dated: July 15, 2009

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2009

PARTICULARS	As at 31-03-2009 (Rs)	As at 31-03-2008 (Rs)
SOURCES OF FUNDS		
CORPUS FUND		
Opening balance	191,702,350	
Add: Contribution/Transfer of Rs 1,000,000 during the year	2,784,714	194,487,064
		191,702,350
SIR RATAN TATA TRUST – CORPUS FUND		
Opening balance	6,130,417	
Add: Interest income for the year	486,664	
Less: Expenditure for the year	430,000	6,187,081
		6,130,417
PERFORMING ARTS FUND		
Opening balance	24,106,554	
Add: Interest income for the year	1,271,851	
Less: Expenditure for the year	2,906,750	22,471,655
		24,106,554
NAVAJBAI RATAN TATA TRUST GRANT		
Contribution for the year	2,000,000	
Add: Interest income for the year	17,101	
Less: Expenditure for the year	1,397,895	619,206
		—
SIR RATAN TATA TRUST BASELINE STUDY GRANT		
Contribution for the year	490,000	
Less: Unutilised amount refunded	175,243	
	314,757	
Less: Expenditure for the year	314,757	—
		—
UNUTILISED GRANTS		
Opening balance of SRTT Draw-Down Fund Grant Commitment	3,588,080	
Less: Grant disbursement	2,240,901	1,347,179
		3,588,080
CAPITAL ASSET FUND		
	2,980,184	2,775,644
ACCUMULATED SURPLUS		
	7,477,113	15,979,326
TOTAL	235,569,482	244,282,371
APPLICATION OF FUNDS		
FIXED ASSETS (AT COST)		
	2,980,184	2,775,644
INVESTMENTS (AT COST)		
	214,258,245	221,836,287
CURRENT ASSETS (NET)		
Current assets	19,152,978	
Less: Current liabilities	821,925	18,331,053
		19,670,440
TOTAL	235,569,482	244,282,371

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2009

	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	7,290,303	13,196,729
DONATIONS & EVENTS	7,781,342	6,658,432
INTEREST ON INVESTMENTS	10,248,786	20,622,342
MEMBERSHIP & SUBSCRIPTION	374,205	135,940
REFUND OF UNUTILISED GRANTS	625,487	715,151
MISCELLANEOUS INCOME	52,282	152,945
TOTAL	26,372,405	41,481,540
EXPENDITURE		
PROGRAMMES		
Arts research and documentation	4,009,829	4,931,437
Arts collaboration/Extending arts practice	2,743,289	2,276,193
Arts education	1,949,750	3,062,200
Special grants	2,105,800	869,250
New performance	2,906,750	4,274,763
Curatorship grant expenses	—	217,882
Other programme costs	181,166	60,364
	13,896,584	15,692,089
NRTT Grant expenses	1,397,895	—
SRTT Baseline Study Grant expenses	314,757	—
Institution development unit expenses	—	604,375
Arts education management expenses	—	510,054
	15,609,236	16,806,518
Less: Programme expenditure met out of own funds	8,318,933	3,609,789
	7,290,303	13,196,729
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	8,318,933	3,609,789
OPERATING EXPENSES	13,753,908	11,705,384
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	617,539	723,659
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	3,679,915	3,029,279
FIXED ASSETS ACQUIRED	214,020	382,072
TOTAL	33,874,618	32,646,912
EXCESS OF INCOME/EXPENDITURE	(7,502,213)	8,834,627
INCOME APPROPRIATION STATEMENT FOR THE YEAR ENDED MARCH 31, 2009		
ACCUMULATED SURPLUS: Opening balance	15,979,326	8,144,698
Add: Excess of Income/Expenditure for the Year	(7,502,213)	8,834,627
	8,477,113	16,979,326
Less: Amount transferred to corpus fund	1,000,000	1,000,000
ACCUMULATED SURPLUS: Closing balance	7,477,113	15,979,326

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

1. Expenditure and Income are recognised on accrual basis.

2. (a) Grants to the extent utilised for revenue purposes are taken as income.

(b) Grants disbursed are treated as expense and unutilised grants when refunded are treated as income.

(c) Assets acquired are treated as expenditure as these are met out of the current year's income and the assets so acquired are shown notionally as fixed assets at cost by contra credit to a Capital Asset Fund.

(d) Since the entire cost of fixed assets is met out of revenue, no further depreciation is charged.

(e) Assets disposed off or written off are deleted both from the gross fixed asset and the corresponding Fund Account.

3. Income from investment of dedicated grant funds is credited to the respective grant funds.

4. (a) Investments are shown at cost. The diminution in the value of investments, if any, is intended to be accounted for at the time of disposal, since in the normal course,

the investments are intended to be held on a long-term basis. However, if, in the opinion of the management, the diminution in value is likely to be permanent, the same is provided for.

(b) Premium paid and discount earned on investment of securities are apportioned over the term of such securities and adjusted in the interest income account.

(c) Income from mutual funds (growth schemes) are accounted for at the time of redemption. If such investments are shifted from one fund to another, the income realised thereon is accounted for in proportion to the time the investment was held by the respective funds.

5. Retirement benefits to officers and staff in the form of superannuation and gratuity are funded by means of policies taken with the Life Insurance Corporation of India. Leave encashment is accounted for on actual payment when leave is encashed since leave is not allowed to be accumulated beyond 60 days.

B. Notes

1. Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the fund having surplus investments.

2. The recovery of advance of Rs 115 lakh given to IMCL shown under 'Recoverables' is intended to be referred to arbitration.

3. Grant amounts sanctioned awaiting disbursement is Rs 70,50,875.

4. Previous year's figures have been regrouped where necessary.

BOARD OF TRUSTEES

Rashmi Poddar, *Art History, Aesthetics*
Chairperson
Chiranjiv Singh, *Civil Service*
Francis Wacziarg, *Commerce, Heritage*
Conservation
(From February 23, 2009)
Githa Hariharan, *Literature*
Ishaat Hussain, *Finance and Industry*
Jaithirth Rao, *Industry*
Jitish Kallat, *Visual Arts*
Lalit Bhasin, *Law*
Priya Paul, *Industry* (Till February 6, 2009)
Nandita Palchoudhuri, *Arts and Crafts*
Ravi Nedungadi, *Finance and Industry*
Romi Khosla, *Architecture*
Shyam Benegal, *Cinema*
MV Subbiah, *Industry*

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Ebrahim Alkazi
Lalgudi Jayaraman
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Naseeruddin Shah
Shekhar Kapur
Syed Haider Raza
Raja Syed Muzaffar Ali

STAFF

Anmol Vellani
Executive Director

Arundhati Ghosh
Deputy Director

Tripti Vyas
Head – Programmes (Till June 30, 2008)

Sanjay Iyer
Programme Executive

Shai Heredia
Programme Executive

Ashutosh Shyam Potdar
Programme Executive

Anuja Ghosalkar
Programme Executive (From April 1, 2008)

Anish Victor
Programme Executive (From April 28, 2008)

Anindita Sengupta
Programme Executive
(From May 6, 2008 to September 19, 2008)

Carol Faith Shatananda-Richard
Programme Executive (From October 7, 2008)

Anupama Prakash
Project Officer – Arts Education
(From March 23, 2009)

Natasha Baruah
Assistant Programme Executive (Till June 5, 2008)

Sumana Chandrashekar
Assistant Programme Executive

Menaka Rodriguez
Manager – Individual Contribution Programme
& *Arts Services*

Anjum Hasan
Communications Editor (Till September 14, 2008)

Geetha Navale
Senior Manager – Events
(From June 18, 2008 to March 13, 2009)

Joyce Gonsalves
Manager – Events

Vindya Vausini S
Public Relations Officer

Vaishnavi Murthy K Y
Graphic Design and Website Manager
(Till August 31, 2008)

T C Jnanashekar
Manager – Management Services

C Suresh Kumar
Coordinator – Management Services

Pramila Bai K K
Front Office Assistant

Theresa Helen
Office Assistant

Abhinaya's production of *Macbeth* in Malayalam.

We acknowledge with gratitude the support of:

Navajbai Ratan Tata Trust
Sir Ratan Tata Trust
The Ford Foundation

We thank those who made contributions to our corpus:

A K Ravi Nedungadi
B P Poddar Charitable Trust
Jubilant Enpro Pvt. Ltd
Narotam Sekhsaria Foundation
Royal Orchid Hotels Ltd

We thank those who donated towards our grant programmes and projects:

Axis Bank Foundation
Infosys Foundation
Kantic Das Gupta
KPL International Ltd
Neemrana Hotels Pvt. Ltd

We thank those who supported our fundraising event, *The Big Picture*:

Abhishek Poddar
Abstract Art Gallery
Gallery Sumukha
ITC Welcome Group of Hotels
Lalit Bhasin
A K Ravi Nedungadi
Neemrana Hotels Pvt. Ltd
Seagull Foundation for the Arts
Sobha Developers
United Spirits Ltd

We would also like to thank all the individuals, foundations and corporations who sponsored fundraising events through the year as well as Friends of IFA for their support of our work.

VISUALS: Courtesy IFA grantees.

COVER: *Tambu* talkies—Maharashtra's touring tent cinemas. Photograph by Amit Madheshiya.

DESIGN: Mishta Roy.

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From Shreyas Karle's installation *Bengaluru Watching*, which he created while participating in the multidisciplinary arts residency hosted by Bengaluru Artist Residency One in 2008.





India Foundation for the Arts

Apurva, Ground Floor, No. 259
4th Cross, RMV, 2nd Stage, 2nd Block
Bangalore - 560 094, India

Tele: +91 80 23414681/82

Fax: +91 80 23414683

E-mail: contactus@indiaifa.org

Website: www.indiaifa.org

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