

A person wearing a dark blue, long-sleeved garment is shown from the chest down, holding up a necklace. The necklace consists of several green, round fruits and white, elongated pods, possibly made of wood or bamboo, strung together. The background is a soft, out-of-focus natural setting with green foliage and a reddish-brown path. The text is centered in the upper half of the image.

INDIA FOUNDATION FOR THE ARTS
Annual Report 2023-2024



ABOUT US

IFA is an independent, nationwide, not-for-profit organisation that makes grants and implements projects across research, practice, and education, in the arts and culture in India. Set up as a Public Charitable Trust in 1993, IFA started making grants and implementing projects in 1995. Since then, we have supported and implemented over 850 projects disbursing over Rs 38.65 crore (USD 4.64 million) across the country. The outcomes of these projects—as books, films, performances, exhibitions, games, podcasts, websites, and archival materials—have been circulating in the public domain through showcases, presentations, seminars, screenings, lecture demonstrations, and festivals, helping widen access and encouraging broader participation in the arts.

We believe that the arts and culture are essential to our individual and community lives, and for a more equitable and just world. It gives meaning to our existence and enables us to enquire into our past, critique our present and imagine collective futures. It connects us through shared experiences to question, resist, and build. The arts make us human, make us more.

We support and implement critical work that challenges dominant narratives and speaks truth to power. We focus on journeys that seek unheard voices and untold stories, which are often ignored or erased. As a facilitator, catalyst and provocateur in the field, we enable investigations, explorations, and experiments that push the boundaries of knowledge and practice.

We support and implement projects under five key programmes—Arts Research, Arts Practice, Arts Education, Archives and Museums, and Project 560, especially encouraging work in Indian languages other than English.

Our work is made possible with the support we receive from national and international foundations, trusts, corporate houses, and individuals. All donations to IFA are tax-exempt under Section 80G of the Income Tax Act in India, and under IRC501(c)(3) in the USA. We also organise fundraising activities and offer arts services to various stakeholders to mobilise resources.

IFA is recognised as a pioneering independent arts and culture organisation in the country and in the international arena. We participate in, debate, discuss and argue for the support towards arts and culture and its essential role in human lives, at forums across the world.



CONTENTS

Introduction	01
Arts Research	03
Arts Practice	11
Arts Education	20
Archives and Museums	29
Project 560	37
The IFA Archive	42
SMART: Strategic Management in the Art of Theatre	45
Project Orientation	46
Project Showcase	47
Resource Mobilisation and Outreach	52
Auditor's Report	55
Financial Statements	57
Donors/ Patrons	62
Trustees/ Staff	63





From *Water Tank at Nargol: Boy Bathing Buffaloes* by Gieve Patel, as part of the IFA logo, a gift from him to IFA. We remember Gieve for his generosity of spirit and the full flight of imagination he allowed us to take.

INTRODUCTION



We are delighted to present a roundup of the year 2023-24. Putting together this Annual Report for you has allowed the team and I an opportunity to review and reflect on another enriching year gone by. It has been an invigorating first year for me personally at IFA, bringing me new learnings.

I would like to begin by remembering our dear Trustee Gieve Patel whom we lost this year. A painter-poet-physician, Gieve was part of the first Board of Trustees of the Foundation from 1993 to 2003; and he ever so generously offered us The IFA logo, which borrows from his painting *Water Tank at Nargol: Boy Bathing Buffaloes*. It shows a bird in full flight, caught at the very last instant before it leaves the frame of the painting, much like what he brought to the team – freedom, imagination, and joy. We will forever be grateful for his gift to us and his presence in all our lives. His work continues to offer us inspiration of a bird in flight – *joining a flock as it journeys, building connections and exploring creative possibilities in the arts*, across the country. We anchor ourselves in this spirit.

In the past year we received proposals and enquiries in multiple languages, from diverse contexts, themes and forms and ended the year having implemented 60 projects across our programmes. These projects traverse various areas of exploration and expression from generative art, audio performances and sound art; to zines, podcasts, essays, artist books and *baithaks*. They launched investigations into film histories, ritual forms, fairground experiences, martial arts and dance, as well as into labour-organising efforts, ecological concerns, and the politics of body, identity and language, to name a few. We forged new collaborations with archives and museums across geographies and collections; implemented projects that enabled the building of artist networks, and workshops that facilitated interrogations into practices. The team and I invite you to browse through our report and hope you find projects and initiatives that you connect to and that inspire you.

This year we called to close the SMART programme after 10 years of creating a space for learning and building capacity for theatre groups across India. We are richer for having embarked on this adventure collaboratively with a diverse group of theatre practitioners, arts managers and partners: Arundhati Ghosh, Ashish Mehta, Neel Chaudhuri, Sameera Iyengar, and Sunil Shanbag (also previously including Sanjna Kapoor, Sudhanva Deshpande and Swati Apte) and myself; supported by Rupali Bhawe, and Darshana from IFA, and in collaboration with Junoon and India Theatre Forum in the first few years.

The power of the collective remains at the core of our works as we joined hands with over 35 experts in the field, artists, scholars and practitioners across our project evaluation panels; organised focus group meetings in Shillong, Kolar, Chitradurga and Mysore; held a Regional Conference in Mangalore engaging with the cultural and artistic richness of Tulu Nadu through classroom learning; and extended our Teacher Trainings to our first interstate exchange in Kerala. We hosted over 15 events and showcases online and offline, as lecture performances, talks, film screenings, presentations, interviews, podcasts allowing for deep conversations, debates and learning across the arts. As we look ahead at another year where we can reflect and respond to the world around us together, I have been struck by the generosity of individuals, partners, artists and experts who have given openly and created space for so many new ideas. I thank you all for journeying with us and look forward to your continued engagement in the coming year.

Menaka Rodriguez
Menaka Rodriguez
Executive Director

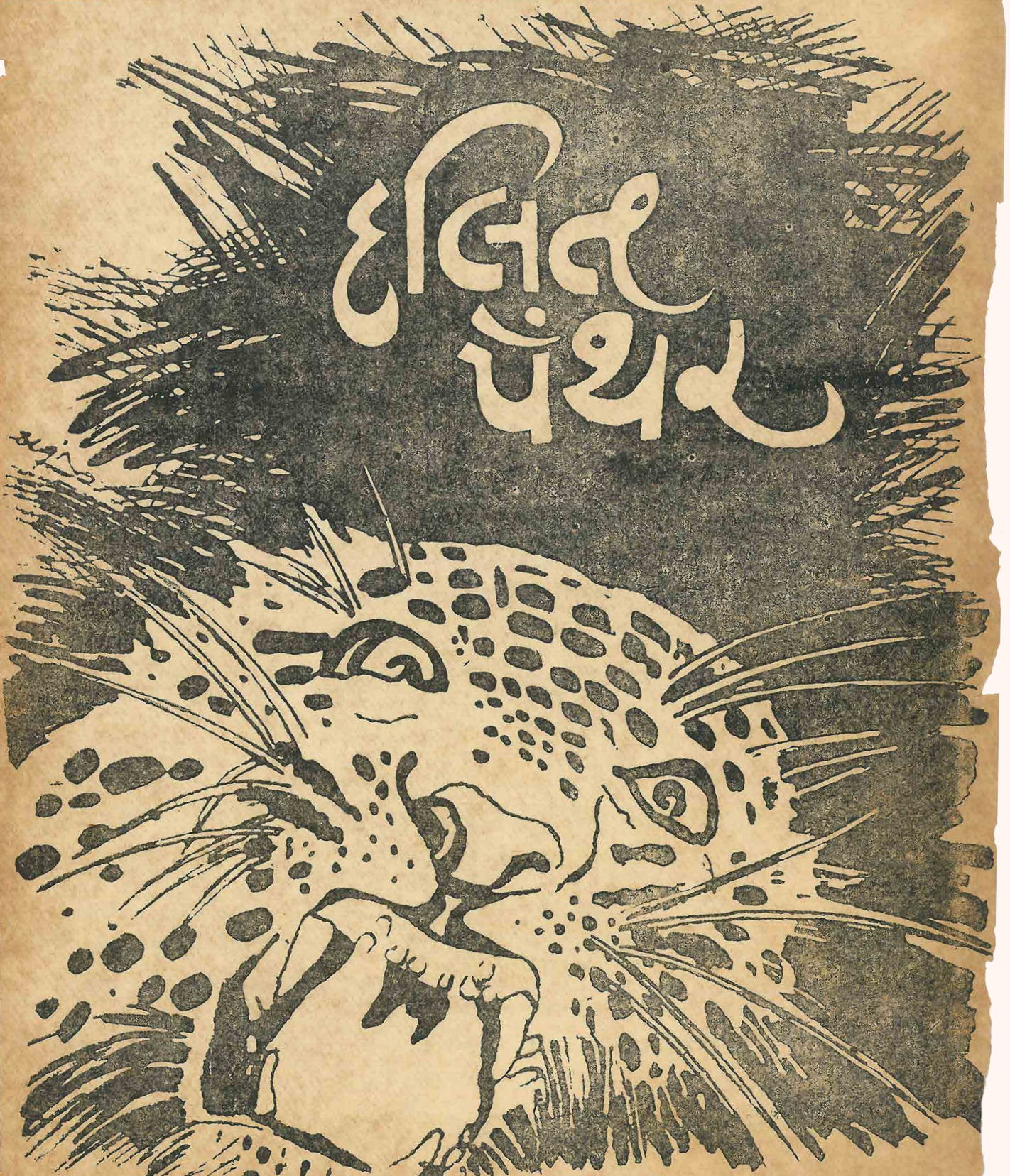


દલિત પેંથર
વિશ્લેષાંક

તંત્રી
નારણ વોરા

પેંથર

અધ્યાલય : ડો. આંબેડકર થોક તુલસીકાંઠા, નરોડા રોડ અમદાવાદ.



The symbolic panther on the cover page of the *Panther* magazine Issue No 7 (June 1978)
From the Foundation Project with Pankti Bharatbhai Desai | Image Credits: Chandu Maheria



ARTS RESEARCH

The field has engaged with the programme with great enthusiasm this year, which is evident from the responses we received to our Request for Proposals (RFP). It was circulated in 13 languages besides English—Assamese, Bangla, Gujarati, Hindi, Kannada, Malayalam, Marathi, Odia, Punjabi, Santali, Tamil, Telugu, and Urdu—and we received over 51 queries and 215 final proposals. Of these, 104 were shortlisted for internal evaluation and 23 for final evaluation. About 18% of the final proposals were in languages other than English. A panel of experts comprising Chandan Gowda, a scholar of Sociology; Anjum Katyal, a scholar of contemporary art and music; Shukla Sawant, an artist, curator, and pedagogue; and Usham Rojio, a scholar and theatre practitioner, met online to evaluate the final shortlist and recommended 12 projects for implementation.

The Foundation Projects implemented by IFA come from multiple states and union territories, covering a vast disciplinary spectrum, including investigations into ritual forms, regional fairs and festivals, theatre, background artists, print magazines and journals, martial arts and dance, musical practices, and Yatras, among others. Many of these projects focus on the cultural and artistic traditions persisting within marginalised contexts that have been overlooked in the history of arts and culture. Likewise, the proposed outcomes of these projects are varied in their form, and include monographs, exhibitions, musical performances and baithaks, theatrical productions, music albums, podcasts, seminars, workshops, maps, documentary films, websites and digital archives.

This year, 14 grants and projects that were made in the previous years came to a close. The members of the Teesta Jam Room—who were brought together by Veecheet Vigya Dhakal during the term of the IFA project—performed for the first time in October 2023 at the Goethe-Institut / Max Mueller Bhavan Bangalore. Their debut music album, titled *Sound of Streets*, was released in April 2024. Devika Sundar presented her work at a solo exhibition *Adrift & At Sea* which was covered by the *Art India* magazine in their June 2023 edition.

Apart from this, preparations are underway for the review of the programme, which will take place in 2024-25.

This programme is made possible with support from BNP Paribas India Foundation.





ARTS RESEARCH: PROJECTS

ASIF ABBAS RAYAMA

Bhuj, Gujarat

Rs 5,00,000 over one year and six months

To rediscover the lost songs of Sindhi Sufi saint Shah Latif Bhitai in order to fill the gaps in the reception, recognition, and performance of his poetry. Through a rigorous process of sharing, teaching, and learning, the project aims to bring together scholars and musicians to study this Sufi tradition of singing and its role in community life across Kutch. The outcomes of this project will be a workshop with older and younger musicians to learn about Shah Latif's missing surs, a booklet on the artists who perform Shah Latif, audio-visual documentation from the field, and a series of community shows, mehfil, and baithaks.

MUHAMMED ANEES TA

Wayanad, Kerala

Rs 5,00,000 over one year and six months

To delve into the material culture linked to the ritualistic practices of Muslims in hinterland Malabar. The project also examines the significant contribution made by Mamburam Thangal to the formation of different ritualistic complexes in the region and the evolution of Mappila subjectivity during the 18th and 19th centuries. The outcomes of this project will be a seminar on the evolution of 18th- and 19th-century Mappila Muslims, a documentary film, an exhibition of project findings, a manuscript in Malayalam, and publications in online and print media.



180-year-old wooden cart, historically used for carrying corpses, associated with Mamburam Thangal | From the Foundation Project with Muhammed Anees TA | Image Credits: Thoufeeq



ANIL KUMAR

Kishtwar, Jammu and Kashmir

Rs 4,84,200 over one year and six months

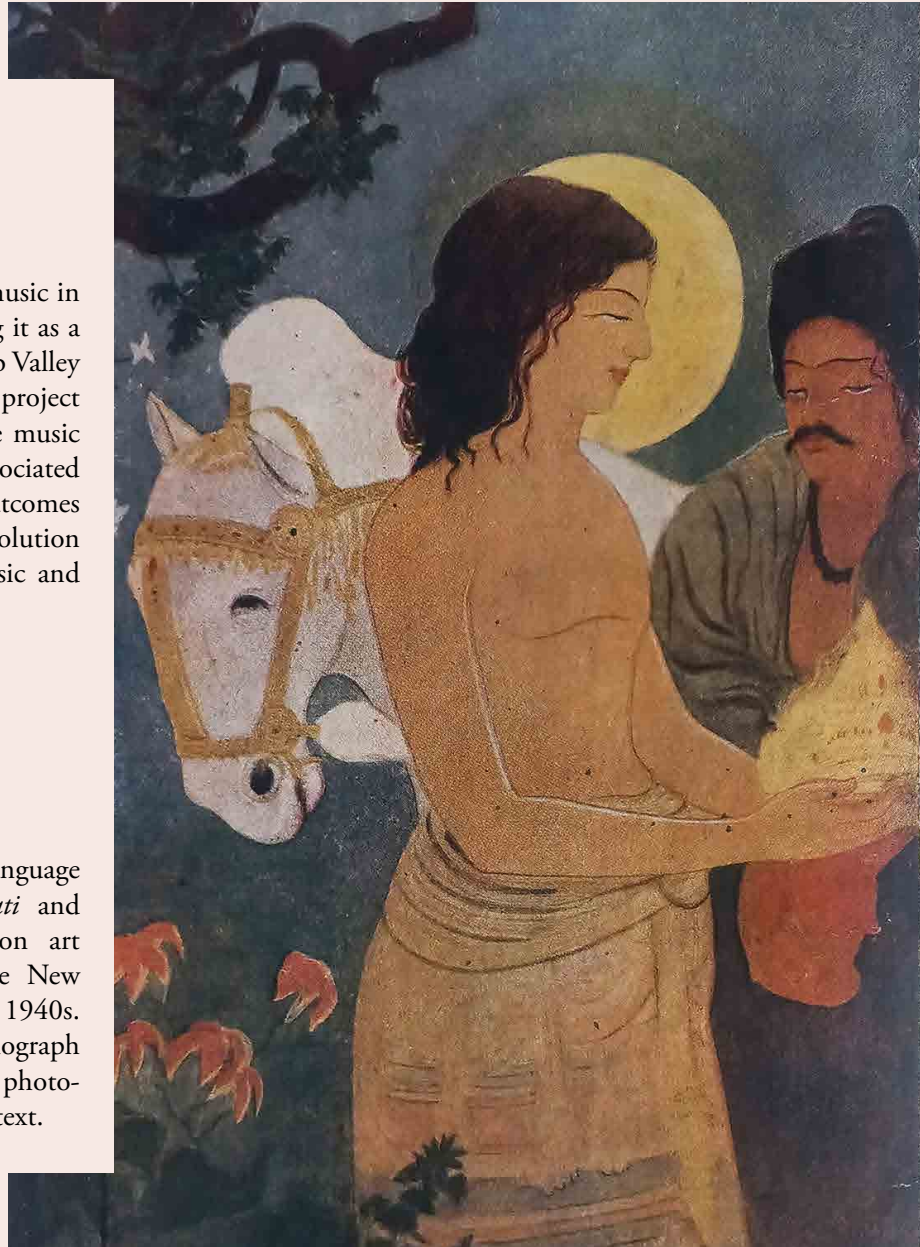
To study the prevalent practices of Chalant music in and around the town of Kishtwar, identifying it as a marker of cultural fluidity between the Chenab Valley and the Kashmir region. Alongside this, the project will analyse, document and contextualise the music and poetry of Janbaaz Doolwal, who is associated with the genesis of this musical style. The outcomes of this project will be a 30-40 minute high-resolution audio package and a film based on the music and poetry of Doolwal.

BVN SAI SAGAR

Hyderabad, Telangana

Rs 5,00,000 over one year and six months

To explore the role played by Telugu-language journals and magazines, particularly *Bharati* and *Gruhalakshmi*, in shaping the discourse on art and nationalism within the context of the New Andhra School of art from the 1920s to the 1940s. The outcomes of this project will be a monograph that will contain images of the artworks, photographs, drawings and paintings alongside the text.



For long, women in Malwa have stayed off the public stage even though they have been essential keepers of the local oral bhakti tradition of Malwa's singing poet saints such as Kabir, Gorakhnath and Meerabai for 600 years. In this evolution, they are finally fighting for their right to sing to the masses. The IFA project has allowed us to archive and record several songs (bhajans) that women have learned through osmosis in their homes and neighbourhoods in the Malwa region of Madhya Pradesh. The three sisters I am closely documenting have been able to get back to learning music after a break of 10+ years.

Tanvi Jadwani
Researcher, Filmmaker and Project Coordinator
Arts Research



Siddhartha's Great Sacrifice by K Rama Mohana Shastri,
Bharati Journal (1927) | From the Foundation Project with BVN Sai Sagar

“

ಆಧುನಿಕ ಭಾರತದ ರಂಗಭೂಮಿಯ ಅಭಿನ ಪ್ರಕಾರದಲ್ಲಿ ನಟ, ನಟಿಯ ದೇಹ - ಭಾವ ವಿಸ್ತಾರದ ಅನ್ವೇಷಣೆ ಮತ್ತು ಅದನ್ನು ರಂಗ ಪ್ರಯೋಗದ ಮೂಲಕ ಅನುಷ್ಠಾನಗೊಳಿಸುವುದು. ಭಾವಶೋಧನೆ ಮತ್ತು ದೇಹ ಚಲನೆ ಇವೆರಡರ ಸಂಯೋಜನೆಯಿಂದ ರಂಗಕ್ಷಣಗಳನ್ನು ಕಟ್ಟುವುದು ರಂಗಪ್ರದರ್ಶನವೊಂದು ಪಠ್ಯಭಾಷೆಯನ್ನು ಮೀರಿ ದೇಹ - ಭಾವದ ಭಾಷೆಯಾಗಿ ರಂಗಕೃತಿಯಾಗಿ ಮಾರ್ಪಡಿಸುವ ಪ್ರಯತ್ನ ನಮ್ಮ ಆದ್ಯತೆ. ಸಾಂಪ್ರದಾಯಿಕ ರಂಗಭೂಮಿಯ ಅಭಿನಯಕ್ರಮವನ್ನು ಆಧುನಿಕ ರಂಗಪ್ರಯೋಗದಲ್ಲಿ ಪರಿಶೋಧನೆಯ ಮೂಲಕ ಅವಿಷ್ಕರಿಸಿ ಕಟ್ಟುವ ಪ್ರಯತ್ನ ಈ ಸ್ವಪ್ನಸಿದ್ಧಿ ಯೋಜನೆ. ನಾವು ಆರಿಸಿಕೊಂಡ ಸ್ವಪ್ನಸಿದ್ಧಿ ಪ್ರಯೋಗ ಧೀರ್ಘ ಅವಧಿಯದ್ದಾಗಿದೆ. ಸಂಶೋಧನೆ ಮತ್ತು ಅದರ ಅಳವಡಿಕೆಗೆ ಆರ್ಥಿಕ ಸಂಪನ್ಮೂಲ ಇಲ್ಲದಿದ್ದಲ್ಲಿ ನಮಗೆ ಈ ಯೋಜನೆಯನ್ನು ಕೈಗೆತ್ತಿಕೊಳ್ಳಲು ಸಾಧ್ಯವಾಗುತ್ತಿರಲಿಲ್ಲ. ಕಲಾಮಂಡಲಮ್ ನಿಂದ ಕೂಡಿಯಾಟ್ಟಂ ತಜ್ಞರನ್ನು ಕರೆಸಲಾಗುತ್ತಿರಲಿಲ್ಲ. IFA ಆರ್ಥಿಕ ಸಹಾಯ ನೀಡಿದ್ದಕ್ಕಾಗಿ ಇದೆಲ್ಲ ಸಾಧ್ಯವಾಯಿತು. ಅದಕ್ಕಾಗಿ IFA ಗೆ ಕೃತಜ್ಞತೆ ಸಲ್ಲಿಸುತ್ತೇನೆ.

We are exploring the extent of the body-emotion of an actor and an actress in the modern Indian theatre performance form and implementing it through a theatrical experiment and building theatrical scenes by integrating emotions and body movements.

The project *Swapnasiddhi* aims at developing an experimental play by exploring the modern theatrical experiment through traditional theatre acting techniques. We were unable to invite the Koodiyattam scholars from Kalamandalam, and with no financial support we would have been unable to research and take up this project. I extend my thanks to IFA for making this possible.
(translated from Kannada)



Manjappa PA
Theatre Practitioner, Technician and Project Coordinator
Arts Research



PANKTI BHARATBHAI DESAI

Navsari, Gujarat

Rs 5,00,000 over one year and six months

To delve into the undocumented aspects of the Dalit Panther Movement in Gujarat, shedding light on its historical significance and the crucial role played by the *Panther* magazine in disseminating its ideologies. The outcomes of this project will be a comprehensive research article in English and Gujarati, on the Dalit Panther Movement in Gujarat, a multimedia exhibition complemented by a digital archive of the magazine, and audio documentation of field interviews.

MANAS KUMAR GHOSH

Kolkata, West Bengal

Rs 5,00,000 over one year and six months

To study the character of four seasonal fairs in Cooch Behar, West Bengal, as sites of intangible cultural heritage by looking into the customs, traditional medicines, and food systems that operate within these fairs. The outcome of the project will be four maps by local artists (as well as documentation of the mapmaking process) labelled in Bangla and English, seven 10-minute podcasts in Bangla and English, and a website that will house all the podcasts and documentation.

“

Chalant has a direct relation to the cultural and political complexities of Kashmir and the Chenab Valley region. The research highlights an art form that has strengthened the cultural bond between the two regions, influencing each in unique ways. Researching Chalant is like tracing the relevance of Kashmir’s popular music during its most chaotic decades of the 20th century. Through this project IFA encourages interest and confidence in researching such areas, which would otherwise be challenging to pursue independently.

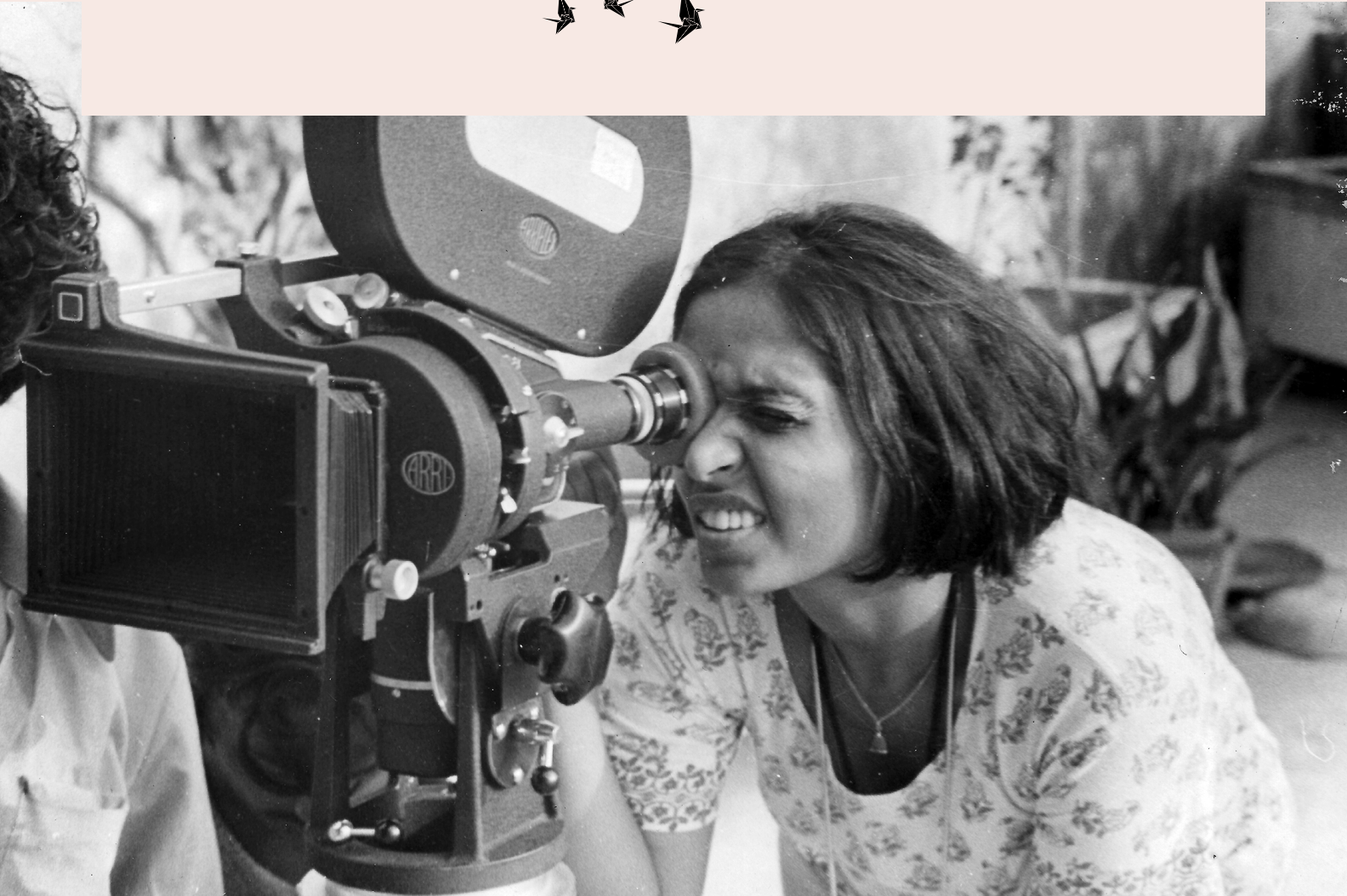
Anil Kumar
 Filmmaker, Sound Designer
 and Project Coordinator | Arts Research

POORVI GAUR

Agra, Uttar Pradesh

Rs 2,01,500 over one year and six months

To revisit the history of the documentary movement of India through the lens of gender, focusing on the first and, for a long time, the sole documentary producer, the Films Division of India. Through a feminist analysis of Films Division’s film praxis, it aims to foreground the invisibility of women’s work in the history of documentary film archives in India. The outcome of this project will be a feminist historiography of state-sponsored documentary film in early postcolonial India and an oral history resource focused on women’s film work in the Films Division (1948 to the 1980s).



Film director Aruna Raje behind the camera
 From the Foundation Project with Poorvi Gaur | Image Credits: Aruna Raje



SHRIKANT NAVALAGIRI

Bagalkot, Karnataka

Rs 5,00,000 over one year and six months

To bring together professional backstage theatre artists from villages across North Karnataka to share their skills and weave the stories of their lives into stage texts and performances. The outcome of this project will be a theatre performance based on the lives of backstage theatre art and artists of North Karnataka.

MANJAPPA PA

Shivamogga, Karnataka

Rs 5,00,000 over one year and six months

To explore the inner world of actors through the medium of theatre. By focusing on the actor's body, the project seeks to investigate aspects of physical memory and the possibility of expansion of the acting processes through a theatrical experiment that will involve an actor and a dancer. The outcomes of this project will be audio-visual documentation of the process and a theatre production.

SUJAAN MUKHERJEE

Kolkata, West Bengal

Rs 4,99,900 over one year and six months

To investigate the history and cultural significance of the Raibenshe martial dance form. The project will critically assess the impact of the cultural intermediary, Gurusaday Datta, on the research and practice of Raibenshe dance, learn about the evolution of different styles, and examine how the practitioners of this caste-specific art form balance their artistic identity with their social, economic, and political realities. The outcomes of this project will be an illustrated manuscript, audio and video recordings of interviews and performances, a multimedia archive, and two public events at the School of Cultural Texts and Records, Jadavpur University, and Arthshila, Santiniketan.





TANVI JADWANI

Bhopal, Madhya Pradesh

Rs 5,00,000 over one year and six months

To look into the performances of women during the Mahila Kabir Yatra. The researcher will adopt a feminist standpoint to understand the performer's journey on stage and trace how the stage transforms an artist, while looking at the sacrifices a female artist has to make. It will also look at how the Kabir Vaani is transformed based on the gender of the artist and whether these performative spaces also serve as safe spaces for women. The outcome of this project will be a short documentary film of about 20-25 minutes.

YAOREIPAM MAKANG

Ukhrul, Manipur

Rs 4,90,940 over one year and six months

To attempt to understand the evolving cultural identity of the Tangkhul Naga community through an ethnographic and performative exploration of the Luira Festival and its iterations in four diasporic sites—Delhi, Mumbai, Bangalore, and Shillong—further drawing up a comparative analysis with Luira celebrations at Ukhrul in Manipur. The outcome of this research will be a monograph and audio-visual documentation of the festival events.



By examining key publications like *Bharati* and *Grubalaksbmi*, we illuminate the overlooked history of the Andhra Renaissance and the role of the New Andhra School of Art in navigating the discourse on art and nationalism in the Andhra region. This project with IFA enables us to study a niche topic and foster a broader discourse on arts, culture and historical importance of this movement and is fundamental in documenting and preserving an important chapter in the history of Telugu print culture.

BVN Sai Sagar
Writer, Researcher and Project Coordinator
Arts Research

Women listening, singing, crying
From the Foundation Project with Tanvi Jadwani





Trees hugging trees 1, 2, 3 (2024); Medium: Sumi ink and pastels
on Xuan paper; 69 cm x 35 cm | From the Foundation Project with Vasudha Kapadia



ARTS PRACTICE

The Arts Practice programme has seen a steady increase in the last few years in the number of proposals received across all categories. This year, we received 540 proposals in all, marking an increase of over a hundred compared to the previous year, and implemented 17 projects. Considering the enthusiastic engagement of the applicants with the application process, we can infer that the programme is demonstrating a growing resonance with the needs of the field.

To ensure inclusivity and accessibility, the RFPs were translated into 10 languages besides English—Gujarati, Hindi, Kannada, Malayalam, Marathi, Punjabi, Tamil, Telugu, Bangla, and Urdu.

In the Productions category, we received proposals covering a range of artistic disciplines that include theatre, dance, music, painting, sculpture, curation, animation, and filmmaking. An external panel comprising Abhilash Pillai, a theatre director and educator; Leena Manimekhalai, a filmmaker, poet and actor; Urmimala Sarkar, a dance practitioner, scholar and educator; and Indrapramit Roy, a visual artist and educator, met online to review the proposals. Upon their recommendations, we implemented six projects.

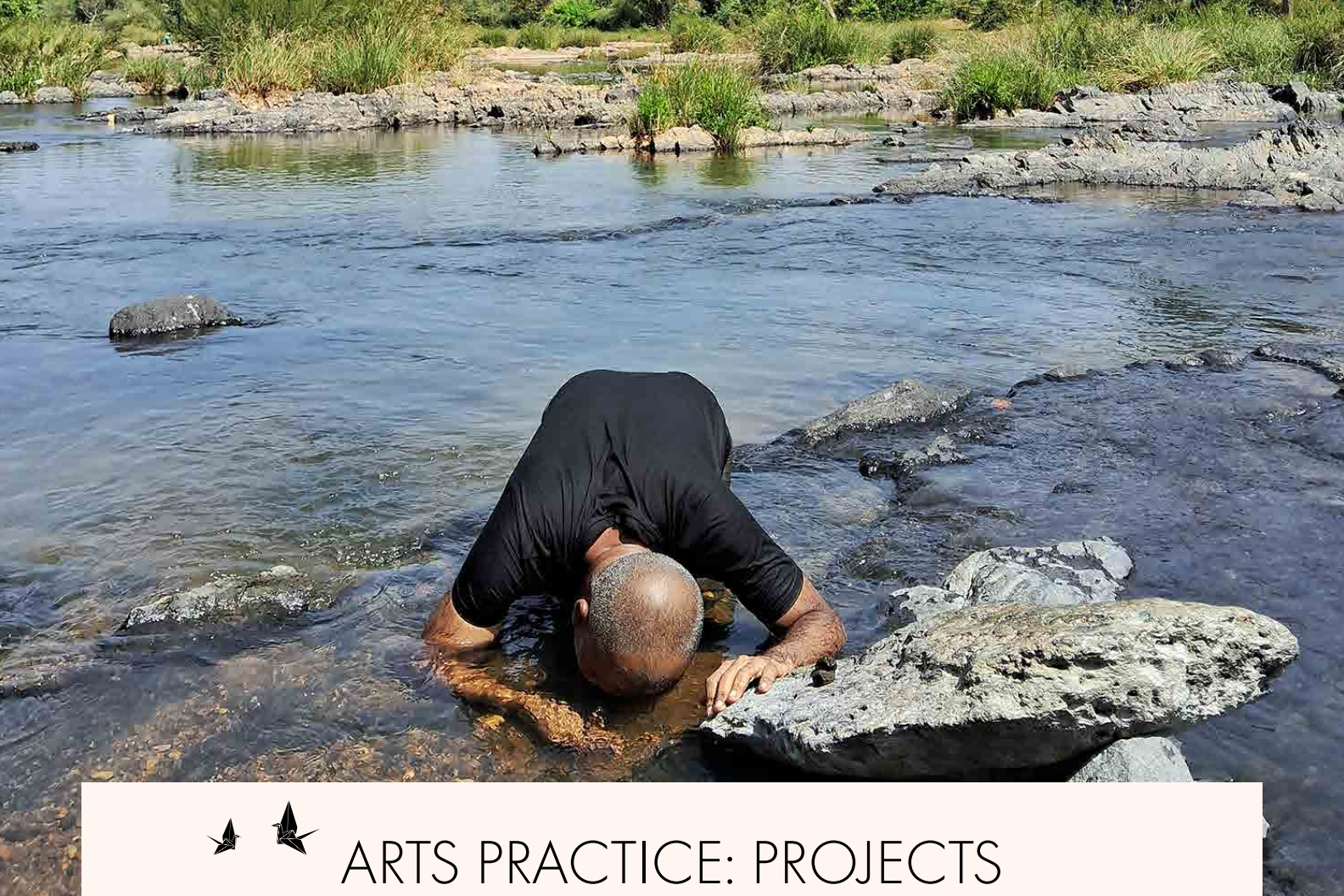
Similarly, for the Explorations category, the proposals came from a wide range of artistic disciplines including coding, generative arts, photography, film, and various forms of interdisciplinary practices. The expert evaluation panel comprising Padma Venkatraman (A Mangai), a scholar and theatre director; Jeebesh Bagchi, an artist and curator; and, Anuja Ghosalkar, a theatre-maker and scholar, met online and selected nine projects for implementation.

In the Workshops/ Residencies/ Seminars category, the selected project will create a month-long technical residency and a week-long workshop addressing the role of the contemporary body, movement and improvisation in theatre and dance. The external evaluators for this category comprised Aishika Chakraborty, a dance-scholar and educator; Justin McCarthy, a dance-maker and educator; Abhishek Hazra, a visual artist and educator; and Puja Mitra, a marine conservationist and environment educator. For the Arts Platforms category, a proposal for strengthening artist networks in North East India was selected by external experts Parismita Singh, a graphic novelist and educator, and Mriganka Madhukailya, a visual artist and scholar.

Among projects implemented earlier, Priyanka Chhabra's *Iqraar-Naama* and Shahi AJ's *Letters Unwritten to Naiyer Masud* were screened at the 15th International Documentary & Short Film Festival of Kerala (IDSFFK). Both films were also shown at the Indian Documentary Film Festival in Bhubaneswar. Renu Savant's film *The Orchard and the Pardes* (Bageecha Aur Pardes) had its Indian premiere at the Kolkata People's Film Festival. Birender Yadav was invited as an artist to participate in the Indian Ceramics Triennale in New Delhi.

This programme is made possible with support from Sony Pictures Entertainment Fund.





ARTS PRACTICE: PROJECTS

Foundation Projects implemented by IFA under the **Productions** category encourage artists to revisit and reimagine their practices through a spirit of enquiry and experimentation—a quest that leads to new work.

JOHN CF

Bangalore, Karnataka

Rs 5,00,000 over one year and six months

To enable a cross-disciplinary artistic exploration of the inter- and intra-connectedness of body, food, land and community. Structured around workshops and conversations with the elders and youth of the farming community in Wayanad, this project will bring together folklore and native wisdom contained in songs, stories, sayings, food, cultural practices, images, materials, seeds, and language. The outcome of this project will be an exhibition and an artist book.

This project is made possible with support from Parijat Foundation.

VASUDHA KAPADIA

Surat, Gujarat

Rs 3,41,000 over ten months

To attempt long-term artistic research processes of unpacking the artistic genre of landscape through everyday exercises like walking, foraging of machine-learning image archives, followed by painting and drawing exercises, and independent publishing derived from syntagmatic exercises in relation to AI prompt engineering. The outcome of the project will be an inventory of painting of landscapes, a printed visual of unrecognised images from the Google human-challenge tests, independent publishing on various topics related to AI, and an anti-archive of uncategorised images designed in machine learning through ImageNet.

MP Pratheesh, collaborator on the *Ottamuri Veedu* project, seeks objects and materials for the stories of the tribes, forests, and rivers; Kabini River, Meenkoli, Wayanad | From the Foundation Project with John CF



“

We feel it is time for us to denounce the abstract and the floating, a time to find ways for our thoughts and anguish, and the making of arts and poems, towards serving a life rooted in the soil and community. Here, the focus is not on the artist or the art. But instead, the artist, the arts, and the community's interests all work into each other. The creative interaction with the team at IFA during the process of finalising the project has helped to bring our current ideas into sharper focus in relation to our previous works. Further, the project would help realise an exhibition and production of a book, through which we hope to bring together fragments that we stumble upon during our journey with the communities as forms, materials, texts, and images. We feel it is a way to reclaim the primal meanings of the arts.

John CF
Visual Artist, Social Activist and Project Coordinator
Arts Practice



MAYA KRISHNA RAO
Bangalore, Karnataka
Rs 5,00,000 over one year and six months

To create a manuscript on the theatre-making processes of veteran theatre actor and director Maya Krishna Rao. Structured as a book in three broad sections, this book will detail the essence, modalities, insights and reflections of Maya's unique performance language. The outcome of the project will be the manuscript of the book.

RAM LAL BHATT
Dehradun, Uttarakhand
Rs 5,00,000 over one year and six months

To attempt the reimagination and revival of five puppet characters and their stories that are part of the string puppetry tradition of the Natt lineage of Rajasthan. Alongside the richness of artistic practice, the tradition, over generations, has also been severely marginalised and the practitioners, subject to caste-based oppression. This project, while drawing on the strengths of traditional practice, will recreate the puppet characters and their narratives such that they subvert feudal, patriarchal and other hegemonic systems, thereby enabling conversations around oppression and resistance. The outcomes from this project will include the five newly created puppets and the accompanying stories, one live performance, and 15 online episodes of digital content.

PARSHATHY NATH
Thrissur, Kerala
Rs 5,00,000 over one year and six months

To enable the creation of a theatrical production centred on the actor and the epic character Shoorpanakha. Imagined as a process that will unfurl the actor-character dichotomy, this work seeks to move beyond conventional frameworks in dance, drama and storytelling to find a new language of performance that will offer a fresh paradigm to artistically engage with a complex, elusive and subversive character such as Shoorpanakha. The outcome of the project will be the performance.

SUBHENDU BHANDARI
Howrah, West Bengal
Rs 5,00,000 over one year and six months

To enable the development and creation of a series of theatrical productions in government schools and districts of West Bengal. Centred on a story developed around the fraught relationship between young adults, social media and the internet, this theatrical production seeks to move beyond the conventional practices and frameworks of proscenium theatre to find a new language of performance that would enable the performance to reach new audiences in the interior districts of West Bengal. The outcome of the project will be the series of performances.

Foundation Projects implemented by IFA under the **Explorations** category allow artists to probe, test and play around with ideas that are nascent, risky or unprecedented, and which need not lead to the making of an artwork.

AREEBA ANSARI

New Delhi, Delhi

Rs 75,000 over eight months

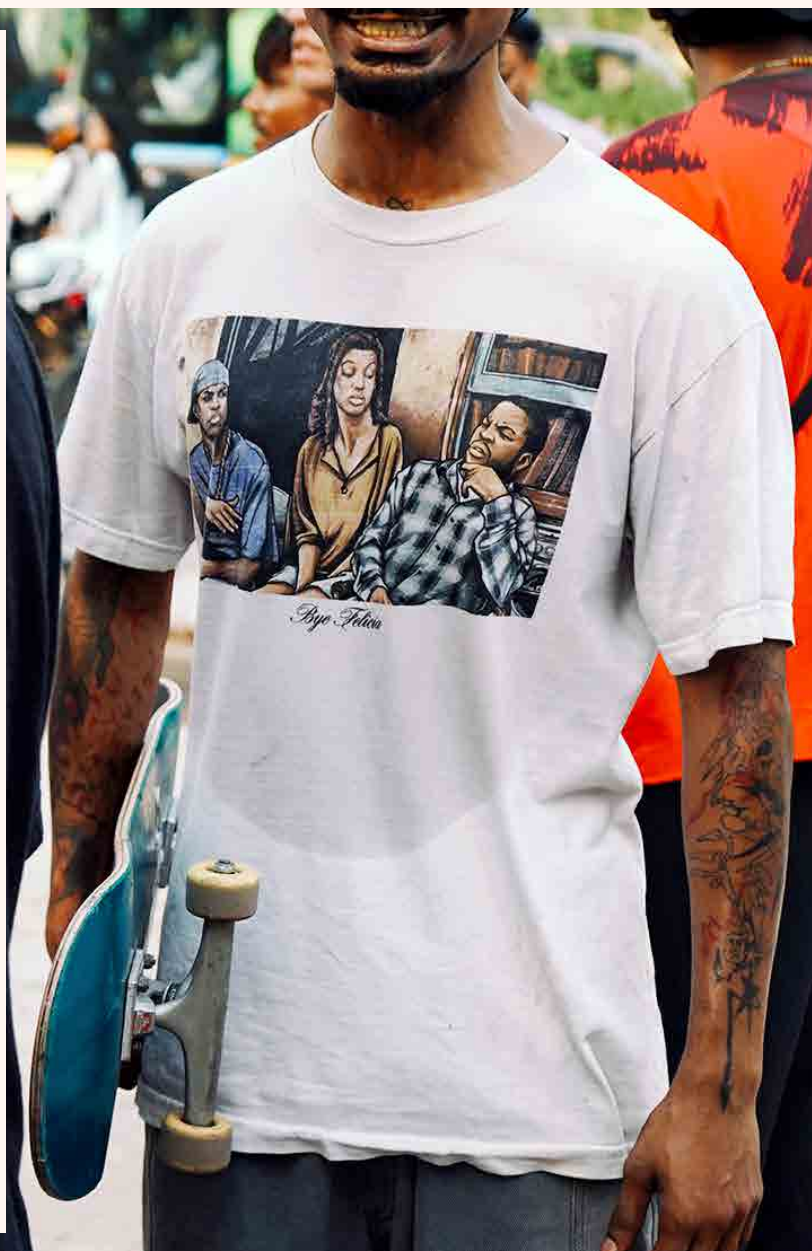
To examine the urban youth subculture of skateboarding in Humayunpur, Delhi, using the camera as a diagnostic tool to delve into the social realities around the subculture as an affective act. The outcome of the project will be a photo essay or a short documentary.

GOBI G

Puducherry, Tamil Nadu

Rs 75,000 over eight months

To delve into the philosophical dimensions of finding a physical theatrical performative form for the ritualistic singing of the Arichandran (Harischandra) song that is sung only orally, during the death ritual, in front of the Arichandran temple located at the entrance of the graveyard in Puducherry. The outcomes of the project will be a playscript in Tamil and theatrical experiments in an open-air theatre.



“

The projects supported under the Explorations category were fresh and risky, in a manner that challenges the way we think and make art. The category itself is vital to harness a non-outcome driven way of imagining art making. And the projects supported exemplified this—where their enquiries are as critical as their end results. It was an enriching and enjoyable process, reading proposals gives one a sense of the pulse of the artists and their questions. The jury discussion was insightful and forced one to think outside one’s comfort zone.



Anuja Ghosalkar
Actor, Director and Evaluator
Arts Practice

A skater dons a DGK tee
From the Foundation Project with Areeba Ansari



GARIMA GUPTA

New Delhi, Delhi

Rs 75,000 over eight months

To experiment with the making of an artist book in the form of a dragon-scale scroll, containing the micro-narratives of the Mahakali River, as a site of spirituality and cross-border trade. The outcome of the project will be an artist book experimenting with the form of a dragon-scale scroll.

KALAI A

Siolim, Goa

Rs 75,000 over eight months

To engage in dialogues with individuals who practise expansive queerness, creatively documenting the diverse ways in which queer trans people live and express themselves. The outcome of the project will be a creative documentation of trans, gender expansive expressions, and lives from a trans and neurodiverse lens.

MILLO ANKHA

Ziro, Arunachal Pradesh

Rs 75,000 over eight months

To delve into the mythological world of nature worship in the ancestral land of Ziro valley, Arunachal Pradesh. In collaboration with the elders, women and girls of the Apatani community, a speculative visual archive will be staged through performance, drawing, and photography. The outcome of the project will be a visual archive created as a zine.

SHIVESH KUMAR

Dhanbad, Jharkhand

Rs 75,000 over eight months

To involve Chhau dancers in contemporary theatre towards the making of a devised theatrical production. The outcome of the project will be the play script in Hindi and the pre-production process of the devised theatrical production.

Blurred Memory of Chhau
From the Foundation Project with Shivesh Kumar



REVANTH R MALIGE

Bangalore, Karnataka

Rs 75,000 over eight months

To explore the idea for a play in Kannada around language politics, through the form of absurd theatre, engaging with different Kannada dialects. The outcome of the project will be a play 60 to 70 minutes long.

PURVI BHARAT SHARMA

Vadodara, Gujarat

Rs 75,000 over eight months

To explore the making of a installation in/around the living space of the Project Coordinator that disrupts everyday life, to map the emotional registers of the quotidian by inviting the public to engage with it. The outcome of the project will be a site-specific installation.

NEELAMBARI BHATTACHARYA

Mumbai, Maharashtra

Rs 75,000 over eight months

To involve two women filmmakers in exploring a Zubaan-published story on witchcraft titled *Cast Out* authored by Samhita Arni, by developing a distinct design vocabulary through a collaborative process of experimental storytelling. The outcome of the project will be the pre-production process of the animation film adaptation of the fictional piece.



Waiting With The Sea (Work in Progress) | From the Foundation Project with Neelambari Bhattacharya | Image Credits: Triparna Maiti



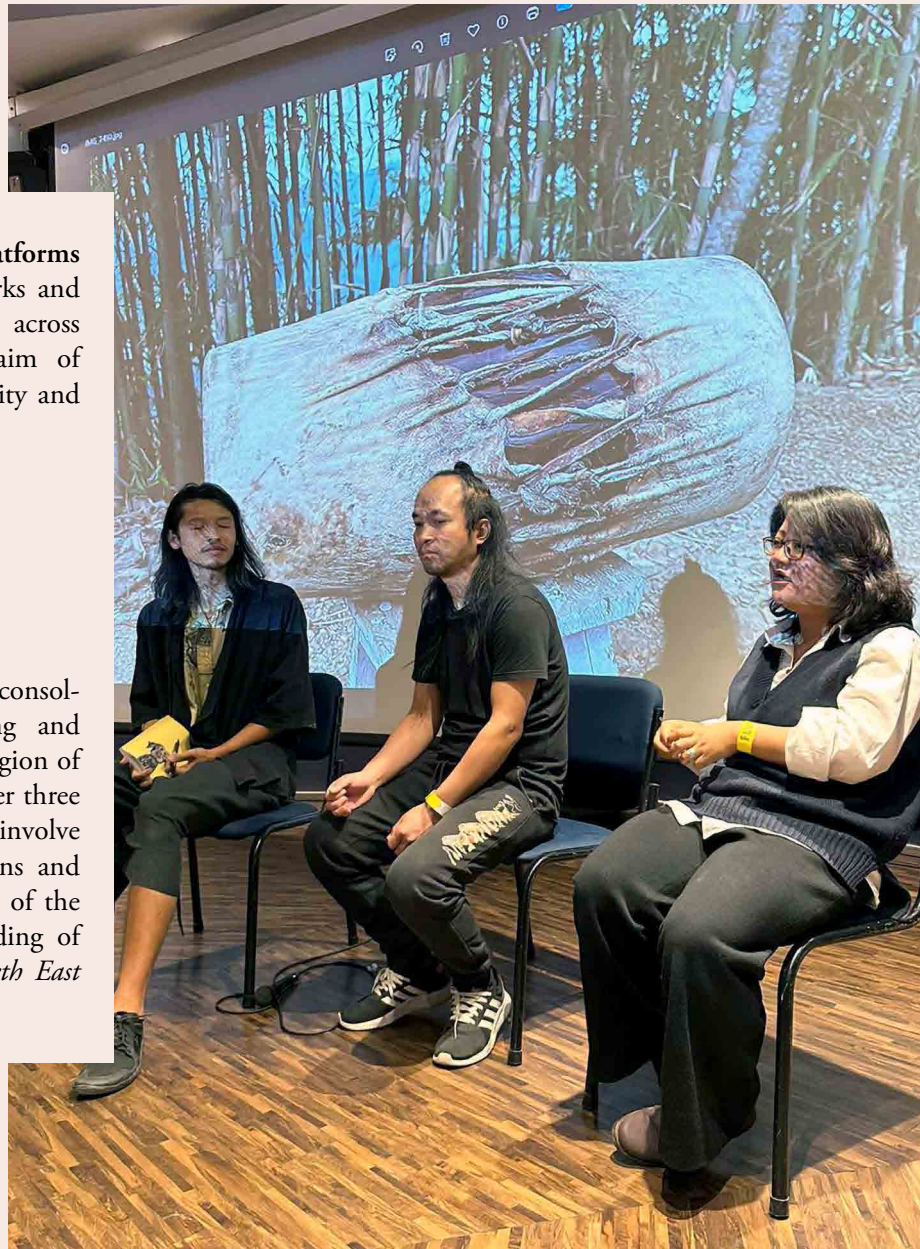
Foundation Projects under the **Arts Platforms** category seek to build and stimulate networks and spaces that bring together artists within or across practices on common ground with the aim of building solidarities and enabling the creativity and sustainability of their practices.

LAPDIANG ARTIMAI SYIEM

Shillong, Meghalaya

Rs 3,00,000 over six months

To enable a workshop that will focus on consolidating artistic practices, resource building and envisioning collaborations in the northeast region of India. Scheduled to take place in Shillong over three days with 12 participants, the workshop will involve seminars with artist presentations, discussions and critical peer-to-peer exchanges. The outcome of the project will be the workshop and the building of *Strengthening Networks Among Artists in North East India* (SNANE) as an arts platform.



Our play uses the aesthetics of theatre to portray images of power hierarchies and how biases manifest. Because of the highly experimental nature of the form, the backing from IFA is crucial for us to explore and keep up the passion and excitement in our explorations. The fragmented structure which uses the tools of epic theatre and the form from absurd theatre is a unique attempt. This helps to allow the audience to interpret the images and question the patterns around them.

Revanth R Malige
Actor, Director and Project Coordinator
Arts Practice



Tracing History organised by DNA Aizawl,
with support from FICA | From the Foundation Project with Lapdiang Artimai Syiem

“

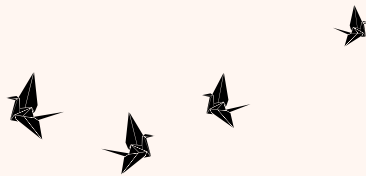
The artistic project implemented with IFA gives me the opportunity to research, reflect and support the exploration and discovery of my practice in the domain of contemporary art practice as well as to further my individual journey. IFA is a catalyst in helping me question the circulation of images in popular media in the world of landscape painting and to attempt the medium of printing and publishing.

Vasudha Kapadia
Contemporary Artist
and Project Coordinator | Arts Practice

Foundation Projects implemented by IFA under the Workshops/ Residencies/ Seminars category attempt to create environments which foster exchange, dialogue, debate, learning, and mentorship.

MADHUSHREE BASU
Chennai, Tamil Nadu
Rs 3,00,000 over six months

To create a month-long technical residency followed by a week-long workshop, addressing the role of the contemporary body, movement and improvisation, in theatre and dance. The outcomes of the project would be a draft performance out of the residency programme and a presentation out of the workshop that will be shared in March Dance 2024 at Basement 21.



Residency participant Dileep Chilanka performs *Stone*
From the Foundation Project with Madhushree Basu | Image Credits: Sharan Devkar Shankar



During a play rehearsal that adopts RK Narayan's writings | From the Foundation Project with Arivu Education and Cultural Trust | Image Credits: Pravin Belli



ARTS EDUCATION

To expand the outreach of the Arts Education programme, staff organised a series of open house discussions across Karnataka this year. Alongside this, staff also conducted recce trips to disseminate the National Schools category of the programme. As a result, we received 86 final proposals across Teachers, Artists and National Schools categories. Of these, 14 projects were implemented by IFA. These projects involve students in exploring ecology, heritage, local histories, illustrations, languages, environmental studies, traditional art forms, flora and fauna, food culture, historical sites, and inscriptions.

IFA conducts teacher training workshops to help teachers in enhancing their individual knowledge-capacity and provides incentives to adopt arts-integrated teaching methods in their classrooms. This year, the workshops were organised in two focus districts—educationally advanced (Shivamogga) and educationally backward (Koppal), as classified by government records. Twenty-two teachers from both districts underwent a three-phase training workshop.

To showcase the Kali Kalisu programme to states other than Karnataka in the next five years, the first inter-state four-day residential training for teachers was organised in Manjeswara, Kerala. Twenty-five teachers from Udupi, Dakshina Kannada, and Uttara Kannada districts of Karnataka and 25 teachers from Kannada schools in Kasaragod, Kerala participated. With the help of lectures, demonstrations and workshops, the training brought together teachers from border districts of the two states and had them share the importance of an arts-integrated curriculum in classrooms.

Kalayatra is an initiative to help us disseminate the value of arts education in connecting grassroot cultures, communities and indigenous art forms. This year, it was conducted in four taluks of Vijayanagara and Madhugiri districts that covered 82 schools. The Programme Officer, along with a team of resource persons, visited these schools, held meetings for teachers, and introduced the possibilities of arts education to students in the classroom.

This year, we also organised a Regional Conference titled *UDAKA: Lessons from Arts Education* in Mangalore. The conference focused on how to incorporate the cultural and artistic richness of the Tulunadu region in classroom education. The three-day conference included a keynote address, three panel discussions, three workshops and two exhibitions. The title *UDAKA* was inspired by the three focus regions of the conference—Udupi, Dakshina Kannada and Uttara Kannada. More than 50 people, including government school teachers, artists, art scholars, theatre practitioners, and visual artists participated every day. Dr K Chinnappa Gowda was invited as the keynote speaker to address the gathering.

This programme is made possible with part-support from Cholamandalam Investment and Finance Company.





ARTS EDUCATION: PROJECTS

Foundation Projects implemented by IFA with **Teachers** of government schools across Karnataka enable them to look beyond their subject-teaching and explore possibilities of integrated approaches to arts education.

ANANDA KULAL
Kundapura, Karnataka
Rs 1,00,000 over one year

To engage sixth and seventh grade students of the Government Higher Primary School, Bailoor, Kundapura taluk, Udupi district, in exploring stories of heroic women of coastal Karnataka who fought against social exploitation and western invaders, by connecting it to their curriculum in history and language. The project attempts to foster a sense of belonging and identity, encouraging children to connect their local resources to the construction of national histories. The outcome of the project will be a performance.

RAVI DEVARADDI
Gadag, Karnataka
Rs 1,00,000 over one year

To engage eighth grade students at the Government Higher Primary School in Hesaruru, Gadag district, in a project titled *Prakrutiya Nartana Rangam* (Nature's Dancing Theatre). In this project, students will explore and appreciate the rich heritage of the Kappatagudda hill. By examining their relationship with nature and environment, the project seeks to connect these concerns to their curriculum in language and science. The outcomes of the project will be a series of performances, an exhibition and a publication.



Ravi Devaraddi and students on an exploration visit to Kappatagudda | From the Foundation Project with Ravi Devaraddi

“

ನಾನು ವೃತ್ತಿಯಲ್ಲಿ ಶಿಕ್ಷಕಿಯಾದರೂ ಮೂಲದಲ್ಲಿ ನಾನು ಜನಪದ ಕಲಾವಿದೆ. ಹಾಗಾಗಿ ನಾನು ನನ್ನ ವೃತ್ತಿಗಿಂತ ನನ್ನ ಪ್ರವೃತ್ತಿಯಿಂದಲೇ ಹೆಚ್ಚು ಗುರುತಿಸಿ ಕೊಳ್ಳಲು ಬಯಸುತ್ತೇನೆ. ತಿಂಗಳು ಮಾವನ ಹಬ್ಬದ ಬಗ್ಗೆ ನನಗೂ ಗೊತ್ತಿತ್ತು ಅಲ್ಲಿಂದಲೇ ನಾನು ಹಲವು ಬಗೆಯ ಕಲೆಗಳನ್ನು ಕಲಿಯಲು ಸಾಧ್ಯ ಆಯಿತು. ನಾನು ಬೇರೆ ಬೇರೆ ಕಡೆಗಳಲ್ಲಿ ನೃತ್ಯ ಹೇಳಿಕೊಡಲು ಹೋದಾಗ ಕೋಲಾಟ ಎಂದರೆ ಮೂಲ ನೃತ್ಯಕ್ಕಿಂತ ಸಿನಿಮಾ ಶೈಲಿಯಲ್ಲಿ ಹೇಳಿ ಕೊಡಿ ಎಂದು ಕೇಳುತ್ತಾರೆ.ಆದರೆ ಇಲ್ಲಿ ನನಗೆ ತುಂಬಾ ಖುಷಿ ಕೊಟ್ಟ ವಿಚಾರವೇನೆಂದರೆ ಪದ್ಯ ಗಳಿಗೆ ಕೋಲಾಟ ವಿನ್ಯಾ ಮಾಡುವುದು ಮತ್ತು ಅದನ್ನು ಕಲಿಸುವುದು ತುಂಬಾ CHALLENGING ಅನ್ನಿಸ್ತು. ಈ ರೀತಿಯಾಗಿ ನಾವು ಪ್ರತೀ ಶಾಲೆಯಲ್ಲಿ ಹೇಳಿಕೊಟ್ಟರೆ ಮಕ್ಕಳು ಎಷ್ಟು ಖುಷಿ ಪಡ್ತಾರೆ ಅಲ್ಲಾ ಅನ್ನಿಸ್ತು.

Though I am a teacher by profession, my roots are in folk culture. Therefore, I am better recognised as a folk artist than as a teacher. I was aware of the Tingalu Mavana Habba ritualistic practice and have gathered many artistic elements from it. With this project I am delighted to witness how school texts were used to teach Kolata which was also challenging for me. If we implement these kinds of arts-integrated projects in each school, students will be excited and happy.

(translated from Kannada)

Nandini DM
Folk Artist working with Project Coordinator Santhosh DD
Arts Education



Students engaged in a folk performance based on songs about the Sun and the Solar System | From the Foundation Project with Ramachandra Bhat BG



BALANAGAMMA DASAR

Koppal, Karnataka

Rs 1,00,000 over one year

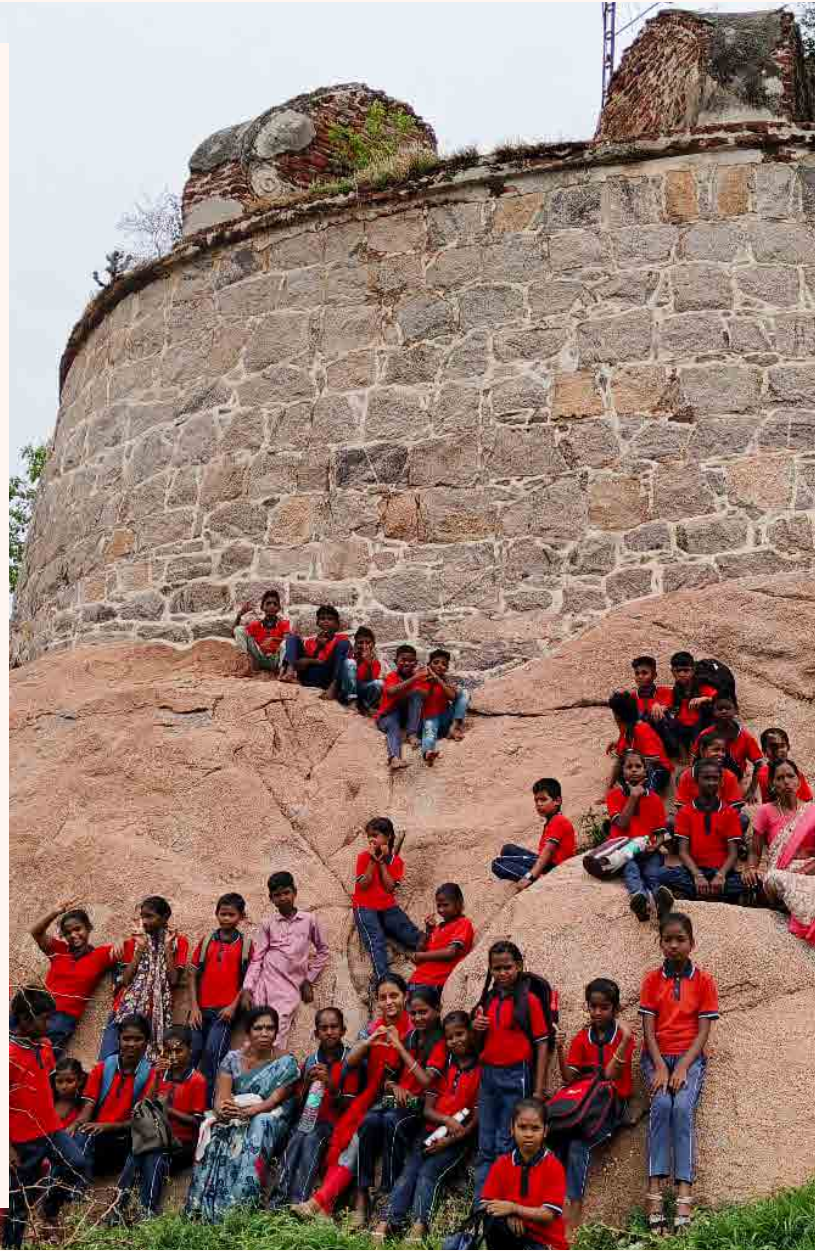
To engage fifth grade students of the Government Higher Primary School, in Koppal, Koppal district, in a project titled *Urdu Mattu Kannada Bhaashaa Kalikeyondige Kalaa Samyojita Chatuwatikegalu* (Art Integrated Activities in Learning Urdu and Kannada Languages). Students will engage in a set of multi-disciplinary activities connecting their curriculum of history, language and social science over a one-year period. The outcomes of the project will be a performance and a publication.

MALLIKARJUN VEERANNA KORALLI

Kalaburagi, Karnataka

Rs 1,00,000 over one year and three months

To engage eighth grade students of the Government Public School in Kalaburagi, Kalaburagi district, in making an illustrated book titled *Makkala Gombe Rama* (A Children's Puppetry Picture Book) using the leather puppetry style of painting. The project aims to develop imaginative and artistic skills among students through the exploration of drawings and its applications to their language and social science curriculum. The outcomes of the project will be an exhibition, a performance and a publication.



RAMACHANDRA BHAT BG

Bengaluru, Karnataka

Rs 1,00,000 over one year and three months

To engage eighth grade students of the Government High School, in Bengaluru, Bengaluru district, in a project titled *Nesara Baanangalada Beragu* (Playground of the Sun), by exploring stories and facts about the Sun, and connecting them to their science, history and language curriculum. Through this project, students will engage with logical reasoning, celebration of the rich cultural heritage as well as scientific thinking around the Sun. The outcome of the project will be an exhibition and a performance.

Students explore local history in Kunikera, Karnataka
From the Foundation Project with Balanagamma Dasar

JALAJAKSHI KD

Dakshina Kannada, Karnataka

Rs 96,600 over one year

To engage sixth grade students of the Government Higher Primary School, in Kolcharu, Sullia Taluk, Dakshina Kannada district, in a project titled *Chandada Badukige Ondu Putta Udugore* (A Small Gift for A Beautiful Life). The project will enable students to have a deeper understanding of male and female anatomy with specific focus on the female body in the context of menstruation and menstrual health. The outcomes of the project will be a series of performances, an exhibition and a publication.



Foundation Projects implemented by IFA with **Artists** in government schools across Karnataka aim to enrich curriculum and classroom teaching through artistic interventions.

VINEETH KUMAR M

Chikkamagaluru, Karnataka

Rs 2,00,000 over one year and three months

To engage eighth and ninth grade students of Government High School in Hiregowja, Chikkamagaluru district, in the project titled *Tejaswi Shaale* (Tejaswi School). An experiential learning platform will be created in the school premises focusing on the life and work of the prominent writer and novelist KP Poornachandra Tejaswi. Students will explore his book *Parisarada Kathe* focusing on three elements—observe, comprehend and believe—connecting it to their curriculum in languages and environmental science. The outcome of this project will be a performance and an exhibition on the school premises.

PRATHWIN K

Udupi, Karnataka

Rs 2,00,000 over one year and three months

To engage eighth grade students of Sri KSS Government High School in Hakladi village, Udupi district, in a project titled *Hesarada Pattana Basruru* (The Famous Basrur Town). In this project, students will explore the pre-historical traces and inscriptions in the city of Basrur through a series of lecture sessions and field visits, connecting it to their curriculum in social science, languages, and environmental science. The outcome of this project will be a performance and an installation on the school premises.



Students engaged in an activity connected to the city of Basrur | From the Foundation Project with Prathwin K

GIRISHA KR

Mandya, Karnataka

Rs 2,00,000 over one year and three months

To engage fifth, sixth, and seventh grade students of Government Boys Higher Primary School in Melukote, Mandya district, in exploring the flora and fauna of Melukote town through Environmental Theatre techniques, and connecting it to their curriculum in languages, social science, science, and environmental studies. The outcome of this project will be a performance on the school premises.

UJWAL UV

Dakshina Kannada, Karnataka

Rs 2,00,000 over one year and three months

To engage fourth, fifth, and sixth grade students of Government Higher Primary School in Ulayibettu, Dakshina Kannada district, in the project titled *Maavu Naavu* (Mango and Us). The project will explore the art-integrated learning possibilities by considering the mango and its ecosystem, and connecting it to their curriculum in languages and environmental science. The outcome of this project will be a series of performances on the school premises.

USHA GA

Shivamogga, Karnataka

Rs 2,00,000 over one year and three months

To engage fifth and sixth grade students of Government Higher Primary School in Mandagalale, Shivamogga district, in a project on Hase Chittara—a traditional folk wall-art form of Karnataka deeply rooted in agrarian culture. Students will attempt to learn this art form with a series of practice sessions and workshops by connecting it to their curriculum in mathematics, science, and languages. The outcome of this project will be a performance and a publication.



“

ಗ್ರಾಮೀಣ ಕಲೆಗಳು ದೇಸಿ ಆಟಗಳು ನಶಿಸಿ ಹೋಗುತ್ತಿರುವ ಈ ಕಾಲದಲ್ಲಿ ಇಂತ ಆಚರಣೆಗಳು ಶಾಲೆಗಳಲ್ಲಿ ಆಗುವುದು ಬಹಳ ಮುಖ್ಯ. ಈ ಹಂತದಲ್ಲಿಯೇ ಮಕ್ಕಳಿಗೆ ಈ ನೆಲದ ಆಚರಣೆಗಳು ತಲುಪಬೇಕು. ಈ ನಿಟ್ಟಿನಲ್ಲಿ IFA ಯ ಉದ್ದೇಶ ಬಹಳ ಸ್ಪಷ್ಟವಾಗಿದೆ. ಅಂತೆಯೇ ಸಂತೋಷ್ IFA ಅಂತಹ ಕಲಾವಿದರು ಅದನ್ನು ಮಕ್ಕಳಿಗೆ ತಲುಪಿಸುವ ಕೆಲಸವನ್ನು ಬಹಳ ಅಚ್ಚುಕಟ್ಟಾಗಿ ಮಾಡಿದ್ದಾರೆ.

It is very important to bring back to schools the traditional rural art forms and desi games that are quickly fading away. At this stage of primary education, students must be aware of their traditional celebrations and values. In this way, IFA has set its objectives in the right direction. Also, Santhosh sir has successfully conveyed this project to the students.

(translated from Kannada)

Nandini DM
Folk Artist working with Project Coordinator Santhosh DD
Arts Education

Foundation Projects implemented by IFA with **government-aided and non-profit schools** in non-metropolitan areas across India aim to create a solid foundation for arts-integrated teaching pedagogies.

ARIVU EDUCATION AND CULTURAL TRUST

Mysuru, Karnataka

Rs 4,00,000 over one year and six months

To engage fifth to seventh grade students studying at Arivu Vidhya Samsthe, a school run by Arivu Education and Cultural Trust in Mysuru, in a project titled *Common Man—Malgudiyallondu Mane Maadi*, to disseminate the literature and creative expressions of RK Narayan and RK Laxman through a series of art activities. The project attempts to engage students with their local literary legacy and foster creativity through filmmaking, reading, writing, theatre and caricaturing. The outcome of the project will be an exhibition, a publication and performances.

INTERNATIONAL EDUCATIONAL INSTITUTE

Bandipora, Jammu and Kashmir

Rs 4,00,000 over one year and six months

To engage sixth to seventh-grade students from the International Educational Institute, in Braripora Bonakoot village, Bandipora, Jammu and Kashmir, in a project titled *Pholwen Toer* (Blooming Buds), connecting them to the local histories, heritage and cultural expressions of the region. The project uniquely involves local artists practising Papier Mache and Bhaand Pather as mentors and facilitators fostering a sense of pride and ownership among the younger generation. The outcome of the project will be a public performance and an exhibition.



DEHAT UTHAN AND CULTURAL SOCIETY

New Delhi, Delhi

Rs 4,00,000 over one year and six months

To engage fourth and fifth grade students studying at BND Public School, a school run by Dehat Uthan and Cultural Society in New Delhi, in a project titled *Mera Aas Pados* (My Surroundings) to facilitate an exploration of their cultural roots and identity through a series of multidisciplinary activities. The project attempts to foster a connection to their lived experiences in Katwaria Sarai. The outcome of the project will be an exhibition and a publication.



“

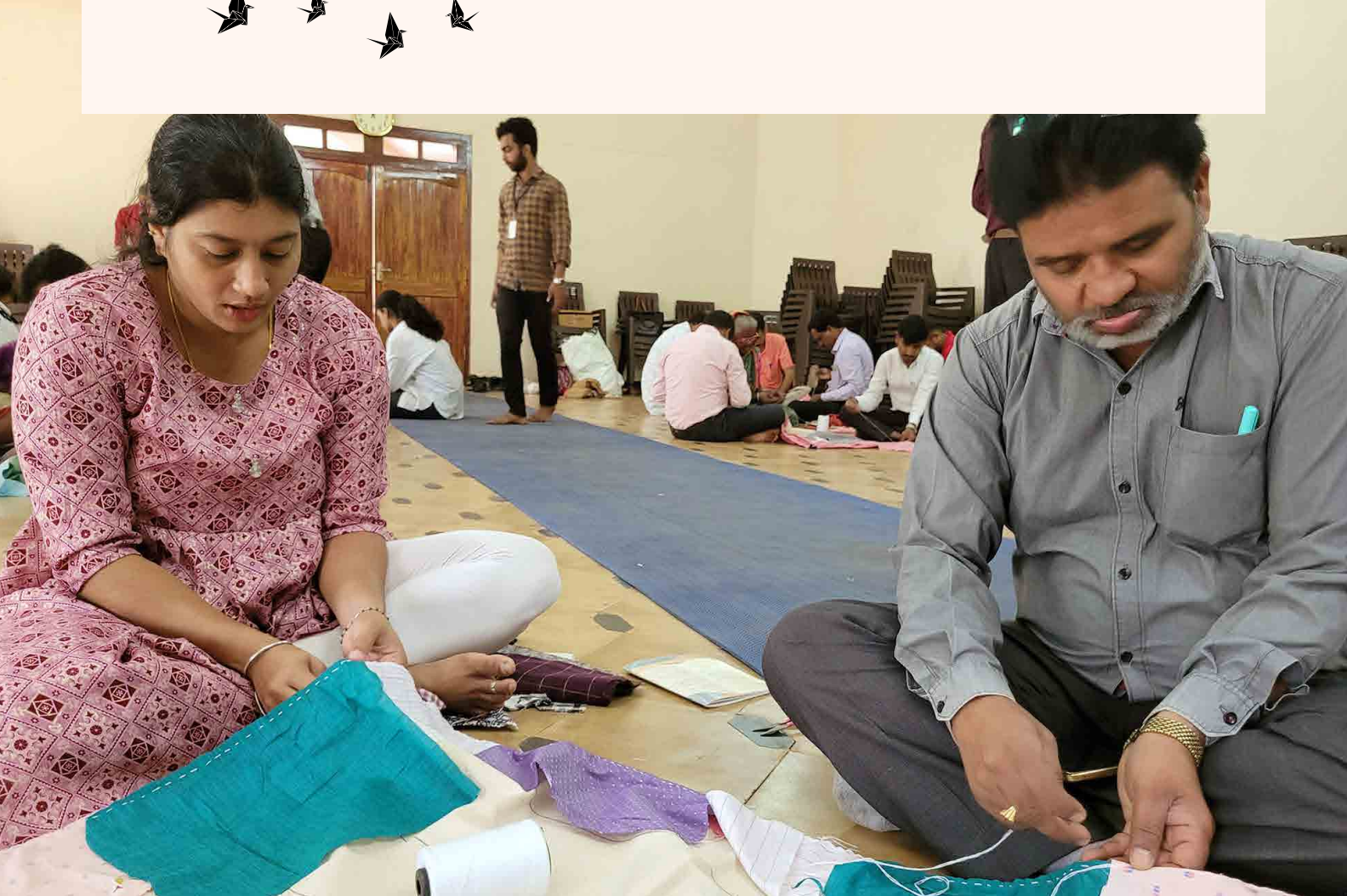
ಉದಕ ಕಲಾ ಶಿಕ್ಷಣದ ಪಾಠಗಳು - ಈ ಸಮ್ಮೇಳನವು ಹಲವು ಕಾರಣಗಳಿಗೆ ಮುಖ್ಯ. ಇಲ್ಲಿ ಶಿಕ್ಷಣದ ಕುರಿತು, ಕಲಿಕೆಯ ವಿಧಾನಗಳನ್ನು ಕುರಿತು, ಜನ ಬದುಕಿನ ಜೊತೆ ಶಿಕ್ಷಣವನ್ನು ಜೊತೆಯಾಗಿಸುವ ಕುರಿತು ಚರ್ಚೆಗಳು ನಡೆದು ಅಂತಿಮವಾಗಿ ಕೆಲವು ಒಳನೋಟಗಳ ಸ್ಪಷ್ಟತೆಯನ್ನು ಪಡೆಯಲು ಸಾಧ್ಯವಾಯಿತು. ಕಲೆ ಮತ್ತು ಕಲಿಕೆ ಬೇರೆ ಬೇರೆ ಮಾರ್ಗಗಳಲ್ಲಾ ಎಂಬ ನಂಬಿಕೆ ಇಲ್ಲಿ ಮತ್ತಷ್ಟು ಗಟ್ಟಿಯಾಯಿತು.

Udaka - Lessons from Art Education is important for many reasons. There were discussions about education, methods of learning, integration of education with people's lives and we were able to get a lot of insights. The belief that art and learning are not separate paths was further strengthened here.

(translated from Kannada)

Uday Goankar

Teacher and Secretary, Bharatiya Jnaana Vijnana Parishath (BGVS) Kundapura



Participants engage in Sidhi quilt making at UDAKA - Learnings from Arts Education: A Regional Conference, held in Mangalore in February 2024



Maidens in the Forest (1938); Watercolour on Paper | From the Foundation Project with Srajana Jayant Kaikini | Image by Kusum Ketkar; from the collections at Zapurza Museum of Art and Culture (ZMAC)



ARCHIVES AND MUSEUMS

The year started with the implementation of one creative project with Bastion Bungalow in Kochi. Following internal discussions and research trips by programme staff, three new collaborations were finalised: with the Ever Living Museum in Shillong, Meghalaya; The Cinema Resource Centre (TCRC) in Chennai, Tamil Nadu; and the Zapurza Museum of Art and Culture (ZMAC) in Pune, Maharashtra. These institutions range from government museums to smaller private museums initiated by individuals to archives of film memorabilia. They showcase the diversity of their collections as well as the new geographical regions that the programme seeks to reach. We received 48 enquiries and 35 final proposals in response to the RFP for the four collaborations, and 10 Foundation Projects were selected for implementation by IFA. The outcomes of these projects include essays, museum cataloguing, oral history documentation, films, podcasts, zines, exhibitions, and lecture performances.

Projects from across the programme organised a range of art interventions to engage diverse audiences with the collections of the host institution. Project Coordinator Raj Kumar Maurya working with Bastion Bungalow in Kochi organised a two-day animation workshop *Animating Heritage: A Zoetrope Experience in Maritime History* in collaboration with Kochi Heritage Project in January 2024. As for the projects implemented in earlier years, in August 2023, Devarati Chakrabarti, working under the IFA-Institut Français de Pondichéry (IFP) collaboration, conducted four creative writing workshops titled *Writing Place, Writing Time, Writing the Ephemeral* and *Writing Loss* using archival photos from the IFP Photo Archives. In January 2024, Karthik Subramanian and Devarati jointly held a workshop *The Archive through Colour: Workshops on Cyanotype Printing and Writing Colour* at IFP. Aishwarya Amar Kirit, working under the IFA-Star of Mysore collaboration, organised heritage walking tours in September 2023 titled *Newspapers, Narratives and Nostalgia: Walking through Mysuru with the Star of Mysore Archives* to mark the completion of her project. In October 2023, Akash Srinivas, working under the IFA-SL Bhatia collaboration, formally launched the podcast series *Rooh: A History of Medicine Podcast*. Thirteen episodes have been released across various streaming platforms. Meera Krishnamurthy, also working under the IFA-SL Bhatia collaboration, completed the film *Anatomy + Humanities: The Animated Life of S L Bhatia*, which had its first public viewing on the premises of SL Bhatia History of Medicine Museum, Library and Archives in November 2023. Her film was selected for the Animela Festival and the Kala Ghoda Festival in January 2024.





ARCHIVES AND MUSEUMS: PROJECTS

In collaboration with the Bastion Bungalow, Fort Kochi: The Bastion Bungalow is a historical monument that epitomises the varied poly colonial histories that inform Kochi's past. Spread over about 10 galleries, the museum broadly covers a long history of the region: commercial and sea trade routes of ancient Kerala; ancient ports of Kerala, with references to them such as the Muziris Papyrus Scrolls and the Ganeza Collections; trade and commercial relations with foreigners; ancient maps including the Tabula Peutingeriana; details about flora and fauna of the region from the 17th-century botanical treatise *Hortus Malabaricus*, and much more.

RAJ KUMAR MAURYA

New Delhi, Delhi

Rs 2,00,000 over one year

To explore the robust spice trade that was central to Kochi's past and the poly colonial influences that informed the history of Kochi. The project will draw inspiration from the Muziris Papyrus Scrolls, the book *Hortus Malabaricus*, and the map of *Tabula Peutingeriana*. It will showcase in an animated form, the ancient spice trade in Kerala, the types of spices grown in the region, and the trade routes used to transport them to other parts of the world. The outcomes of this project will be a three-part animated film, a series of public engagement programmes, workshops, and comprehensive research and documentation highlighting the cultural heritage of the region.



Bird's-eye view of the Malabar coast from the sea, part of a pamphlet recounting the conquest of Cochin (Cochin), (January 1663), Text: Cust van Cormandel (Coromandel Coast); Print maker: Peter van Voorde; Publisher: Pieter Arentsz | From the Foundation Project with Raj Kumar Maurya | Image Credits: Bastion Bungalow

In collaboration with The Cinema Resource Centre (TCRC), Chennai: TCRC is a not-for-profit public archive of Indian cinema designed to enable research on the visual and audio-visual cultural artefacts produced by Indian films over the last 80 years, especially those in Tamil, Telugu, Malayalam and Kannada. The materials at TCRC include film posters, lobby cards, song books, long-playing (LP) records, literature and review pieces on cinema, and thousands of film stills.



AADITHYA S

Chennai, Tamil Nadu

Rs 2,00,000 over one year

To facilitate research and analysis to uncover the historical significance of lobby cards and explore the broader discourse on the intersection of cinema, design, and spatial dynamics based on the collection of Tamil film lobby cards at The Cinema Resource Centre. The outcomes of the project will be a series of scholarly essays, an online catalogue, zines, lecture performances and heritage walks.

ANJANA SEKAR

AND BALAJI MAHESHWAR

Chennai, Tamil Nadu

Rs 2,00,000 over one year

To facilitate research towards the creation of a series of episodes for an audio-visual podcast, exploring the presence and location of class, caste, gender, and influence of mainstream politics in Tamil cinema. Based on the collections of Tamil cinema reviews in periodical publications from 1930s - 1990s at The Cinema Resource Centre, the outcomes of this project will be seven episodes for an audio-visual podcast, research-based materials for social media, blog posts and public workshops.



Black and white slide positive on glass positive with pink wash | From the Foundation Project with Aadithya S | From the archives of Premnath Nagaraja Rao at The Cinema Resource Centre (TCRC)

“

As we work closely with these artefacts, we begin to realise the fallacy in claiming that a lot of our history has been lost. While a considerable portion of the Khasi and Garo history is indeed unknown because our culture and history have been passed down orally, a lot of it remains extant in the form of material culture and the oral narratives surrounding them. The cosmology and culture of the Garos unravel as we decipher the rich jewellery collection of their community in the Ever Living Museum. Our project has been the most pleasant and exciting experience. We express our sincere gratitude to IFA for aiding our endeavour to document and disseminate the impact of the material cultures of the Khasis and Garos.

Phindarishisha Angelia Kharkamni
and Nathaniel Donbor Nampui Majaw
Researchers and Project Coordinators
Archives and Museums



A Manohara Lobby Card from the collections at The Cinema Resource Centre (TCRC)

In collaboration with the Ever Living Museum, Shillong: A private initiative owned and curated by Kyntiewbor War, the Ever Living Museum is nestled in the village of Mawshbuit near Shillong, and the collections and artefacts reflect Kyntiewbor War's effort to preserve the region's material culture and the contributions of well-wishers. The collections, which include cultural artefacts of the various indigenous communities of the region, a Stone collection and hundreds of native plants and unique flowers, allow us a glimpse into the culture of the region and its people.

BARIKUPAR PASWETT

Shillong, Meghalaya

Rs 2,00,000 over one year

To facilitate research and documentation of the folklore and oral narratives based on the collections at the Ever Living Museum. The outcomes of the project will be a comprehensive map of the travels and expeditions undertaken by Kyntiewbor War, showing the locations of acquisition and discovery; recorded narrations and associated folklore of a selected number of artefacts; audio-visual recordings and updated information on the origins of these objects; and outreach programmes with community members and experts to showcase and create awareness about the living culture beyond the premises of the museum.



**PHINDARISHISHA ANGELIA KHARKAMNI
AND NATHANIEL DONBOR NAMPUI MAJAW**

Shillong, Meghalaya

Rs 2,00,000 over one year

To facilitate research and documentation towards creating an inventory of the artefacts in the Heritage Section of the Ever Living Museum. The outcomes of the project will be a highly detailed inventory with photographs of all the artefacts in the Heritage Section, a website with the photographs and descriptions of the artefacts and oral history interviews of Kyntiewbor War, founder of the museum.

RISA HALARI WAHLANG

Shillong, Meghalaya

Rs 1,98,000 over one year

To facilitate research, development and execution of a range of outreach programmes aimed at engaging students through educational and interactive experiences in Shillong, Meghalaya. The outcomes of the project will be a series of educational programmes in the form of interactive workshops, guided tours and activities, storytelling, and other collaborative projects.



In collaboration with the Zapurza Museum of Art and Culture (ZMAC), Pune: A not-for-profit art initiative under PN Gadgil Art and Culture Foundation led by Ajit Gadgil, ZMAC was born out of Ajit Gadgil's personal collection. It has objects such as rare pieces of jewellery, paintings by traditional and contemporary artists, textiles, lithograph prints by Raja Ravi Varma, a collection of miniature paintings, manuscripts, everyday objects, and a range of ephemera.

SRAJANA JAYANT KAIKINI

Bangalore, Karnataka

Rs 1,97,000 over one year

To facilitate research on the intellectual histories of Pune, focusing on the intersections of the visual arts traditions of Pune as well as the rich legacy of literature, cinema, theatre, musical practices and their histories of social reforms. By engaging with the collection at the Zapurza Museum of Art and Culture in Pune, Maharashtra, the research will explore the ways in which these objects or artefacts spoke to the historical moment in the urban and sub-urban narratives of Pune. The outcomes of this project will be the draft of research publication/s, a series of public lectures and programming, and an extended curatorial catalogue created around the selected objects for online interface and social media.

KOHINOOR DARDA

Pune, Maharashtra

Rs 2,00,000 over one year

To facilitate research towards creation of two exhibitions on the artistic legacy of Pune based on the collections at the Zapurza Museum of Art and Culture in Pune, Maharashtra. The project will explore how art evolved in Pune when it was the seat of Maratha rule, how the emergent visual arts and literary world influenced the nationalist movement, its evolution under colonial influence and finally how it was informed and shaped by the tradition of community practices, rituals and festivals. The outcomes of this project will be the two exhibitions, draft of research essays, audio-visual documentation and a series of public programming including workshops.



“

This project enables a curatorial engagement with an important but under-explored part of the Zapurza Museum of Art and Culture's collections: silverware.

The focus is on domestic use of silver, especially objects used by women and children. Steering clear of jewellery and ritual objects, the project highlights items used in a privileged Maharashtrian household at the beginning of the 20th century.

An exhibition that aims to give visitors an immersive, multi-sensory and tactile experience in the use of silverware and a publication that focuses on material and object histories are planned.

Aparna Andhare
Art Historian, Curator and Project Coordinator
Archives and Museums





SNEHAL PRATAP MOREY

Mumbai, Maharashtra

Rs 2,00,000 over one year

To facilitate research towards production of a comprehensive illustrated catalogue for selected objects from the collection of silver at the Zapurza Museum of Art and Cultures in Pune, Maharashtra. The research for the catalogue will anchor itself at the intersection of history of design, consumption, and material culture. The outcomes of this project will be the draft of the illustrated catalogue along with workshops and plans and prototypes of public programming that will be executed during the course of the project, and beyond that by the museum.

This project is made possible with support from Tata Trusts, with the corpus interest of an earlier seed grant.

APARNA ANDHARE

Pune, Maharashtra

Rs 2,00,000 over one year

To facilitate research towards an exhibition and a catalogue essay of selected objects from the collection of silver at the Zapurza Museum of Art and Cultures in Pune, Maharashtra. The exhibition will create a narrative-based scenography by looking at a select range of objects, curated through the lens of domesticity, gender, patronage and changing consumption patterns. The outcomes of this project will be an exhibition plan and curatorial inputs, catalogue essay, object notes to accompany the exhibition, detailed research notes and bibliography, an online or hybrid seminar, training modules for museum staff, and a prototype for on-site activities.

This project is made possible with support from Tata Trusts, with the corpus interest of an earlier seed grant.



From the Legacy - KB Kulkarni collection at Zapurza Museum of Art and Culture (ZMAC)



A blanket view of picnic goers under the canopies of Cubbon Park, Bengaluru
From the Foundation Project with Karthika Sakthivel | Image Credits: Vaibhavi Bhat



PROJECT 560

Bangalore's cultural scene has been reawakened after the pandemic and the liveliness of the city resonated in the Project 560 programme. Programme staff made efforts to reach wider audiences with the RFP being circulated in Kannada and English. This year, we also tried to address artists in the city through videos on social media in Kannada with English subtitles.

We received 46 proposals across the three categories in Project 560—**Arts Projects (Research/ Practice)**, **Neighbourhood Engagements**, and **Curated Artistic Engagements**. We implemented seven Foundation Projects by the end of the year.

MD Pallavi, a singer and an actor; Sugata Srinivasaraju, a scholar and journalist; and SK Aruni, a scholar and historian, helped us choose three projects in the Arts Projects (Research/ Practice) category. While two art projects are about chronicling Bangalore with multidisciplinary experiences such as sound art, audio performances, and podcasts through participatory art, the third is a research project about the print culture in association with labour-organising in the Bangalore garment industry. While the first two are situated in the heart of the Cantonment, the research project has cast its net wide to the peripheries of the city, involving conversations with the marginalised workforce.

Kalyan Nagar, Yelahanka New Town, Majestic and Rajajinagar are the four neighbourhoods activated through the Neighbourhood Engagements category this year. These projects span a variety of cultural experiences, including the pockets where food from the northeast is available, memory mapping, solo theatre with a guided walk, and multi-pronged creative engagements.

Zac O'Yeah, a writer; Padma Venkatraman (A Mangai), a theatre director and scholar; and Krishnagowda M, an academic and scholar, were involved in evaluating a proposal we received under Curated Artistic Engagements. We did not implement a project under this category since none resonated with the vision for Curated Artistic Engagements.

Project 560 had many public events in Bangalore such as the exhibition *On a Pedestal* coordinated by Salila Prasad Vanka at Rangoli Metro Art Centre, MG Road, a performance at Bangalore International Centre by Rumi Harish titled *Shahar in the Khaki Room*, a sci-fi theatrical production at Alliance Francaise called *Day Zero* written by Ram Ganesh Kamatham, a performance titled *Nantu* by Shobana Kumari at Shoonya Art Centre, and a day-long poetry festival organised by Mamta Sagar at Karnataka Chitrakala Parishath.

This programme is made possible with support from Sony Pictures Entertainment Fund and BNP Paribas India Foundation. All the projects from 2023-24 are made possible with support from BNP Paribas India Foundation.





PROJECT 560: PROJECTS

Foundation Projects implemented by IFA under Arts Projects (Research/Practice) encourage practitioners and researchers/scholars to creatively engage with the city's pasts, presents or futures through critical inquiry.

SWATHI SHIVANAND

Bangalore, Karnataka

Rs 4,00,000 over one year

To undertake research into the labour-organising efforts in the garment industry in Bangalore, including interviews with feminist activists, towards the making of a digital archive and an exhibition. The outcomes of the project would be an annotated archive of digitised materials, audio-visual materials, digital interface of the archive and an exhibition.

KARTHIKA SAKTHIVEL

Bangalore, Karnataka

Rs 4,00,000 over one year

To map Cubbon Park through recorded interviews, stored in an interactive sonic picnic blanket, that will be activated through sonic picnic events in the park. The outcomes of the project would be recorded interview audio clips, sonic picnic events, and the sonic picnic blanket.



An image visualising the project *Sonic Picnics: Cubbon Edition* | From the Foundation Project with Karthika Sakthivel

“

This project is a first-of-its-kind study of the 75-year-old historic neighbourhood of Rajajinagar. This research has resulted in archival data collection of Rajajinagar, development of a cultural map that reflects the changes in the neighbourhood and has helped in spreading awareness about the cultural heritage of Rajajinagar through sketch meets, art walks and video documentation, especially among the people of Rajajinagar and has allowed me to re-explore my own neighbourhood through different lenses. This IFA project has made it possible to explore various approaches and methods of engaging with the neighbourhood and also in collaborating with other similar organisations.

Roshini M
Conservation Architect
and Project Coordinator | Project 560

RENCY PHILIP

Bangalore, Karnataka

Rs 4,00,000 over one year

To make a podcast series with five episodes as audio performances for walkers to experience the city of Bangalore. The series will be based on urban research and interviews woven together through sound engineering. The outcomes of the project would be a podcast series of five episodes of approximately 30 minutes each, two short performance-walks with theatre actors and live musicians, and talks with city historians.



The staircase inside the Coffee Board of India, Bangalore | From the Foundation Project with Rency Philip | Image Credits: Vaishnavi Ramanujam

Foundation Projects implemented by IFA under **Neighbourhood Engagements** engage with the spaces, stories, and people of neighbourhoods in Bangalore.

CHANDRA KEERTHI B

Bangalore, Karnataka

Rs 35,000 over six months

To enable an engagement with the legacy of Majestic in Bangalore through personal and collective memories and narratives. This project will juxtapose personal histories with the larger social and cultural histories of the area enabling a collective reflection on Bangalore's metamorphosis and an appreciation for how the city has evolved over time. The outcomes of this project will be a solo theatre performance and a guided walk.

PRITHIRAJ BORAH

Vellore, Tamil Nadu

Rs 35,000 over eight months

To examine notions of 'belongingness' and 'neighbourhood' through an understanding of food habits of the 'indigenous' and 'tribal' communities from the northeast in Kalyan Nagar. Through collaborative ethnography, this project will interrogate the constructs of caste, gender and race, as well as identity formations and negotiations through the lens of food. The outcomes of this project will be a photo exhibition that will capture narratives around northeast food in Kalyan Nagar, and a short video documenting northeast food stalls in that neighbourhood.



Chandra Keerthi B dressed as Narad, taking people on a walk around Majestic, Bangalore | From the Foundation Project with Chandra Keerthi B | Image Credits: Sumanth Bhat



LAKSHMI NAGARAJ

Bangalore, Karnataka

Rs 35,000 over six months

To enable a memory mapping engagement in Yelahanka New Town. Based on a mapping of personal memories of recent and long-time residents as well as a remembering of lost establishments of the neighbourhood, this project will explore the intersection of people's histories in Yelahanka and Yelahanka's relationship with the growing city of Bangalore. The outcomes of this project will be an artist book and a public installation in Yelahanka.

ROSHINI M

Bangalore, Karnataka

Rs 35,000 over six months

To enable a multi-pronged creative engagement with Rajajinagar. This project will involve residents of the neighbourhood to reflect upon and engage with the various historical, cultural and artistic elements that constitute the neighbourhood of Rajajinagar. The outcomes of this project will be a cultural mapping of important locations in the neighbourhood, sketching and personal memory-mapping exercises, guided thematic walks and a short video.



Public spaces such as restaurants and vegetable stores evoke fear of exclusion, harassment, and abuse for the marginalised tribal communities of northeast India. This project locates the debates around the issues of racism and food in Bengaluru city. There is an urgent need to address the issues of racism within a city because many people deny there is racism in the country. Racism based on region and food habits is not acknowledged. This project is concerned with the experiences of 'indigenous' and 'tribal' communities from northeast India in Kalyan Nagar, Bengaluru. I want to thank IFA for giving me the opportunity to do the project. IFA's input during the interview process was helpful. The idea of organising an exhibition was very insightful.



Prithiraj Borah
Researcher and Project Coordinator
Project 560

THE IFA ARCHIVE



The IFA Archive is home to the vast repository of the materials from projects supported and implemented by IFA over the past 29 years. The digital platform, accessible at www.theifaarchive.org, aims to enhance accessibility and study of the diverse voices from India's varied linguistic, geographical, socio-cultural landscapes that IFA has enabled. As of March 2024, the online space hosts materials of 578 grants and projects from 1996-97 to 2018-19.

The Archive offers artists, scholars, and anyone with an interest in the arts, an opportunity to explore its diverse collection. This year, the Archive hosted several visitors; notably, two major archives visited us with their teams: The Queer Archive for Memory Reflection and Activism (QAMRA) at NLSIU, Bangalore and Archives at NCBS (National Centre for Biological Sciences).

At the Archive, we host a series of public engagements to foster discussions about archives at large and engage audiences with our work. This year we organised two *From the Stacks* to showcase the archival memory of various projects that IFA has supported and implemented over the years. We also organised two events under our series *Date with The Archive*, with artists/scholars from diverse disciplines sharing their experiences of working with archives in their creative and research journeys. We added two more episodes to *The IFA Archive Podcast* this year, bringing the total to five episodes, offering listeners a way to engage with the work undertaken by artists and scholars in their IFA project and journey since. We also launched *The IFA Archive Newsletter*, a biannual insight into arts and culture archiving with in-depth discussions, interviews, public engagement recordings, and exclusive content from The IFA Archive and beyond. Another new initiative this year was *Spotlight on The IFA Archive*, a monthly video series on social media capturing the journeys of IFA projects, and five such videos were shared on all our social networking platforms this year.

The IFA Archive, being a vital resource that reflects India's diverse arts and cultural tapestry, aims to preserve and showcase the Archive's treasures, fostering their exploration for years ahead.

This initiative is built with support from Indorama Charitable Trust.

“

Archives are essential as they enable one to introspect about past and present artistic practices and create a legacy for the future. The arts particularly in India have almost no curated archives, so The IFA Archive is a much needed initiative. IFA has been one of the main institutions in India that support the experiments I have undertaken as a puppeteer, whether it is in pushing my artistic boundaries as a practitioner or in the process of creating a pedagogic system for puppetry. IFA has taken risks with me and enabled me to learn through failure and as many of us know this is a rarity for funding organisations. I consider IFA to be an integral part of my artistic journey.

Anurupa Roy
Puppeteer, Grantee, and Podcast Guest

FROM THE STACKS



From the Stacks | October 12, 2023

In this online session, IFA grantees Mangesh Narayanrao Kale and Pankti Desai spoke to Biswadeep Chakraborty and Sachin Ketkar. They delved into the challenges they faced in their projects on little magazines in Marathi and Gujarati respectively, shedding light on the archival materials produced through their explorations and the potential for new work emerging from these endeavours.



From the Stacks | March 14, 2024

At this physical event at The Park, Bangalore, Yousuf Saeed and Siddhi Goel spoke about their projects on Bombay cinema that look at Qawwali and Kathak, respectively. The projects brought together archive materials in the form of videos, audios, texts, and oral histories to trace and enrich their research. The event was open to all and had Indian Sign Language interpretation.



DATE WITH THE ARCHIVE



Date with The Archive | June 28, 2023

This online session was conducted with Hindustani classical musician Shubha Mudgal. Her presentation navigated the possibilities and challenges of archiving Hindustani music, bridging literature, anthropology, and performance studies to showcase archiving as an interdisciplinary practice with creative and pedagogical dimensions.



Date with The Archive | December 06, 2023

This online session was conducted with Rahi Soren, Assistant Professor at the School of Oceanographic Studies, Jadavpur University. In her presentation, Rahi discussed the possibilities and challenges of archiving indigenous narratives, and efforts to conserve endangered cultural heritage, while sharing her own experiences of working with the Santali Archives.

SMART

STRATEGIC MANAGEMENT IN THE ART OF THEATRE

IFA continued to manage the Strategic Management in the Art of Theatre programme (or SMART) through this year. After 10 years (2013-2023) of running SMART, through many avatars, the core team took the decision to close the programme. IFA has been richer from this collaborative project, led by core team members that include Arundhati Ghosh, Ashish Mehta, Menaka Rodriguez, Neel Chaudhuri, Sameera Iyengar, and Sunil Shanbag (also previously including Sanjna Kapoor, Sudhanva Deshpande and Swati Apte); supported by Darshana Dave and Rupali Bhawe; and managed by IFA (also previously including Junoon and India Theatre Forum).

It has been an exciting 10 years working to build capacity for theatre groups across India, witnessing them turn into robust organisations that support their creative work through thoughtful and innovative management. SMART was India's first and only capacity-building programme for theatre practitioners that aimed to build knowledge, skills and expertise for an effective theatre practice by using knowledge and experiences consolidated from within the Indian theatre community. The programme evolved over the years in response to changing contexts around us, and was also driven by the team's desire to reach theatre practitioners and groups across the country:

As part of the programme closure, it was decided that the next and final phase would entail a two-pronged process—a) collating all the material generated since the beginning of SMART to be housed at the IFA office, and b) commissioning an impact study on SMART, encompassing the years of its existence and activities.

For the impact study, Sharmistha Saha (IIT Bombay) was commissioned along with Kanika Khurana (University of Mumbai), both academic scholars connected to theatre. Simultaneously, the archiving and documentation of the SMART material was planned. Both activities will continue into the next financial year, ending by October 2024.

This programme is made possible with support from Goethe-Institut / Max Mueller Bhavan New Delhi.

“

SMART definitely marked a shift in our thinking about our organisation at Gillo. It built resilience and patience in us about our work and we made some terrific connections and friends for a lifetime. We continue to regularly remember and talk about some of the things we learnt in our SMART programme and will do so ahead too, such was the impact and resonance that the programme had for us. Congratulations on a superbly designed and implemented programme that has definitely created ripples and waves in the theatre space of India.



Tanya Mahajan
Gillo Repertory Theatre, Mumbai
*(Tanya attended the eight-month-long SMART Course in 2015,
along with Mallika Sen Verma, representing Gillo)*



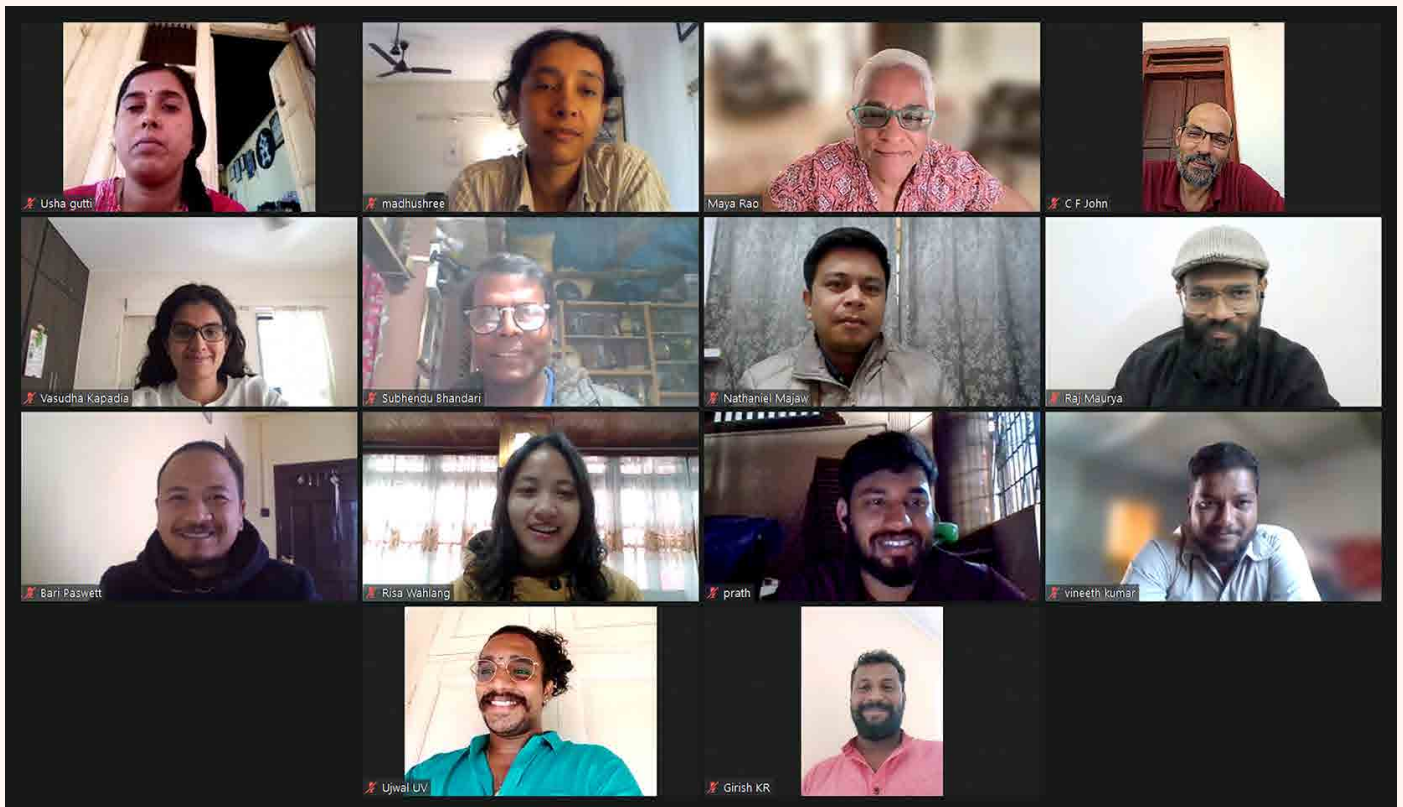
PROJECT ORIENTATION

IFA organises orientation sessions for all Project Coordinators at the beginning of their project terms. These sessions offer us an opportunity to connect with the Project Coordinators to hear about their projects and talk about their processes and plans. We also share IFA's history, values and ways of functioning, the broader context as well as the challenges that we face in the field, and foster a space for open sharing, conversations, and possibilities for new networks and associations within the group.

Held over two days, the conversations enable us to understand these projects up close while gaining a bird's eye view of the diversity of artistic practices and contexts across the country. It helps us build deeper connections as we journey together through the life of these projects.

Since the pandemic, and now for ease of execution, we have been organising these sessions online via Zoom.

We organised three such orientation sessions this year. They were held on April 24-25, 2023, January 18-19, 2024, and March 21-22, 2024. A total of 47 Project Coordinators along with their collaborators participated in them.



A screenshot from an online Project Orientation held in January 2024:

L-R (First Row): Usha GA, Madhushree Basu, Maya Krishna Rao, John CF;

L-R (Second Row): Vasudha Kapadia, Subhendu Bhandari, Nathaniel Donbor Nampui Majaw, Raj Kumar Maurya;

L-R (Third Row): Barikupar Paswett, Risa Halari Wahlang, Prathwin K, Vineeth Kumar M;

L-R (Fourth Row): Ujwal UV, Girish KR

PROJECT SHOWCASE

Project Showcase@IFA are sessions, online or physical, where our Grantees and Project Coordinators share their work. It has gained much popularity since we started the series in the online mode during the pandemic. These events have enabled cross-cultural conversations across geographical boundaries within India as well as abroad.

We organised 10 project showcases this year—nine online and one in-person—spanning across our programmes. Like in every year, concerted efforts were made to showcase work and facilitate conversations in various languages, including English, with attempts at live translations in English and Indian Sign Language. All staff at IFA participated in planning, curating and executing these events, which elicited thoughtful responses and deep engagements from our audiences.

IFA organised a special showcase on August 21, 2023, at The Park in Bangalore titled *In His Own Right: The Life and Work of Maneklal Gajjar* by Mala Pradeep Sinha and her collaborator Suchitra Balasubrahmanyam. The project was supported by IFA under its Arts Research programme. Mala and Suchitra researched materials from Maneklal's archive of his designs, correspondences with clients, books of accounts, photographs, and films, to offer a glimpse into his work, his larger social milieu and the shaping of his aesthetic and social persona. Apart from the presentation, a small curated section with objects from Maneklal's archives and information panel were kept on display for the audience to explore.



In His Own Right: The Life and Work of Maneklal Gajjar

A presentation and discussion by Mala Pradeep Sinha and Suchitra Balasubrahmanyam

Monday, August 21, 2023 | 07:30 PM onwards | The Park, Bangalore



Creative from the event *In His Own Right: The Life and Work of Maneklal Gajjar* by Mala Pradeep Sinha and Suchitra Balasubrahmanyam (August 2023)



May 29, 2023

Mahalakshmi Prabhakar and Aranyani Bhargav showcased their work in the session *Re-Cognising Dance: Conversations around the Practice and Performance of Indian Dance Forms*. They talked about the project implemented by IFA under the Arts Practice programme, titled *Re-Cognising Dance*, an online space intended to have constructive dialogues around the complex history of Indian dance forms.



June 23, 2023

In the showcase titled *The Altar of Time: A History of India's Christian Art*, Anirudh Kaniseti and Kevin Fernandes talked about the podcast they created at the Museum of Christian Art (MoCA) in Goa, under the Archives and Museums programme at IFA, where they narrated the history of Goa using select objects from the museum's collection. Their presentation was followed by a discussion with Natasha Fernandes, curator at MoCA.



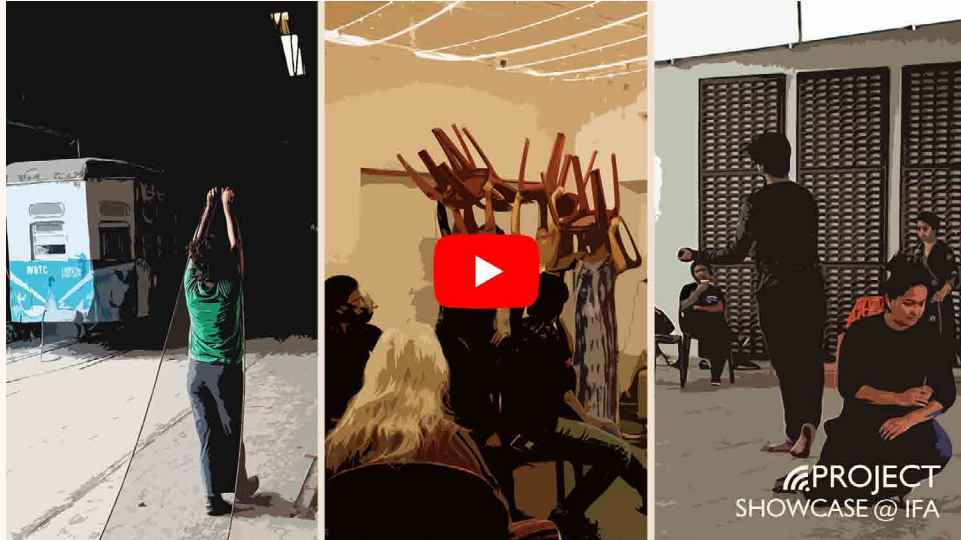
July 27, 2023

The 'Public' in Public Art was a conversation between Salila P Vanka and her collaborators, S Madhuri Rao and Ravi Kumar Kashi, based on their project implemented under the Project 560 programme. The session explored the dialectics between the strategy of the state and the tactics of civil society in shaping the visual culture of Bangalore through a study of public statues and figures in Bangalore since the 1990s.



September 27, 2023

In the showcase titled *Facing History and Ourselves: A Conversation on Citizenship and Exclusions*, Subasri Krishnan in discussion with Tarun Bhartiya explored how geopolitical events and political manipulations in Assam have disrupted and fragmented the lives of people and dehumanised them into mere legal categories of 'refugee', 'illegal migrants' and 'citizens'. The session looked into the project conceived by her as part of the IFA-PARI collaboration under the Archives and Museums programme.



October 27, 2023

IFA organised *Spaces for Practice*, a conversation between Project Coordinator Vikram Iyengar and the Pickle Factory Season 3 workshop participants Debashree Bhattacharya, Srija Kundu and Srijaini Ghosh, based on the project implemented by IFA under the Arts Practice programme. Vikram Iyengar and the presenters shared their experience of the workshop with dancers Piyal Bhattacharya, Preethi Athreya and Aseng Borang on reiterations of their earlier choreographic pieces.



November 22, 2023

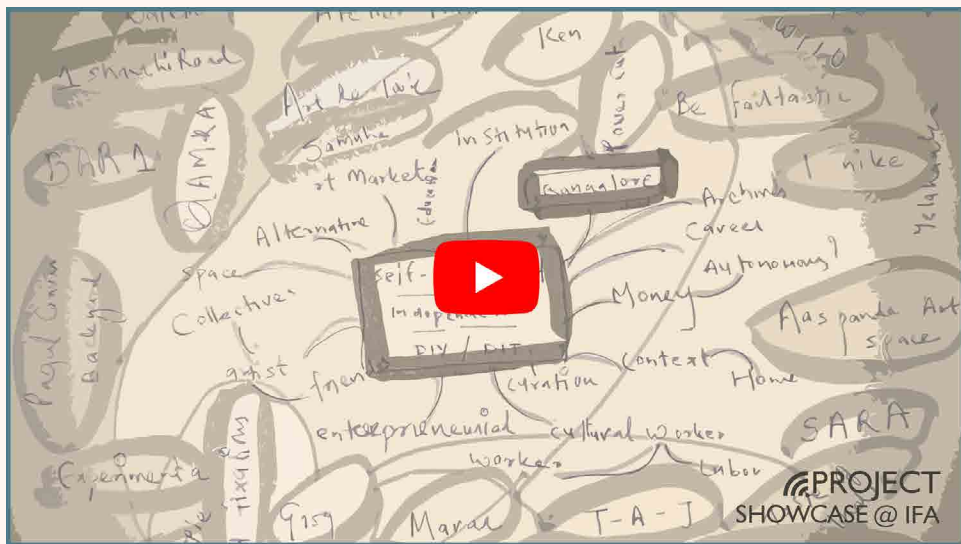
Anatomy of a Song was an online lecture performance by Suvani Suri and Amarnath Praful based on the project implemented by IFA under the Arts Practice programme. The collaborative project explored the different renditions of the song *We Shall Overcome*, through a process of mining, archiving, and juxtaposing the multiple variations of the song, opening up various possibilities of expression such as automatic supercut sonic exploration, AI engine video exploration, and a graphic design hybrid text PDF.





January 31, 2024

In the showcase *Vastu Sangrahalaya Mattu Kala Antargata Kalike* (Museums and Arts Integrated Learning), Syed Sadiq S spoke about his project under the Arts Education programme, at the Robert Bruce Foote Sanganakallu Archaeological Museum at Bellary, which explored the role of the museum in different pedagogical processes of teaching history to students at the Government Model Higher Primary School (Hindi Medium), Bellary. The session was held in Kannada.



February 27, 2024

Tracing the History of Independent Initiatives in the Arts in Bangalore, as the title indicates, was a session with Chinara Shah about a project in which she undertook a collaborative editorial inquiry into this history. The project was implemented under the Project 560 programme and opened up engagements in a larger discourse of how generations of artists have created and sustained independent art spaces, personal narratives, and the narratives of the communities involved in these spaces.



RESOURCE MOBILISATION AND OUTREACH



IFA continued to respond and adapt to the ever-changing funding landscape this past year. While myriad changes in regulations and compliance requirements, mandates of funders, and the pressures of the fundraising for the arts in a post-pandemic scenario continued to impact us, the team remained committed to reaching potential donors and building new connections. The year started with engagements covering multi-year support for programmes and operational cost and we raised a total of Rs 235.49 lakh across our initiatives.

Under Arts Services, with corporate engagements, we organised a session on *Leading from the Front* by Pooja Sood of Khoj Studios for corporate partners. For SIFF Ventures Private Limited, we facilitated the event planning and execution of the two-day long SIFF Young Artiste Festival.

We also organised two shows of the solo theatrical performance *An Ode to Edgar Allen Poe* by Vivaan Shah in Bangalore in October 2023. In December 2023, we organised *An Evening of Acoustic Colombian Music* by Los Rolling Ruanas in collaboration with the Colombian Consulate in Bangalore, supported by Glenlivet Glassware, in Bangalore.

Under Consultancies, the virtual museum, *Sandooka—The Living Museum of Kodava Culture*, was launched in December 2023. It is created by the project team comprising Lina Vincent, art historian and curator of 'OBJECTSPEAK'; Nitin Kushalappa MP, author and researcher; and Upasana Nattoji Roy and Saurav Roy, founders of SWITCH Studio, with support from Recaero India Pvt Ltd and Anuraadh. IFA continued to manage the project leading up to its launch and beyond. The Kodava artefacts documentation project by Sujatha Muthanna continued into its second phase this year, with the gathering of images and metadata of Kodava artefacts from various collections in Coorg, towards building a Sandooka Objects Repository website as a corollary to the virtual museum.

Work continued on the book project on Kasuti—a traditional form of folk embroidery native to Karnataka—supported by the Infosys Foundation and undertaken by our partner Craft Revival Trust.

Our engagement with multi-year donors continued this year—BNP Paribas India Foundation towards the Arts Research and Project 560 programmes; and Sony Pictures Entertainment Fund via CAF America for the Arts Practice and Project 560 programmes. We engaged with the Cholamandalam Investment and Finance Company for the Arts Education programme; Parijat Foundation for the projects under the Archives and Museums and Arts Practice programmes; and Indorama Charitable Trust for The IFA Archive. We worked with the multi-year GROW Fund grant from EdelGive Foundation, an Edelweiss Initiative towards their support of operational and institutional costs. We continued to engage with other donors from earlier years, including Goethe-Institut / Max Mueller Bhavan New Delhi for the SMART programme, and Infosys Foundation for projects under the Arts Education programme.

We also received support from long-time donors Jamnalal Bajaj Foundation and Hemendra Kothari Foundation, as well as from our expanded circle of individual donors who have continued to be a critical source of support and encouragement. This year, we partnered with employee-giving platforms like Benevity and Bright Funds UK, along with Points for Good, exploring with these specialised platforms that encourage individuals giving to the arts.

In the area of communication and outreach, the team had a busy year working on curating IFA communication material that speaks to our diverse audiences. We continued to explore new ways of making ourselves and our work more accessible, and creating meaningful communication that addresses our new hybrid realities. To that effect, we continued to make our outreach more accessible by incorporating Indian Sign Language (ISL) interpretation at our physical events. This year, the team put out four editions of the IFA newsletter, *Staying Connected* series, the first edition of *The IFA Archive Newsletter*, a year-end fundraising campaign and diverse programme outreach engaging audiences across the various social media platforms.

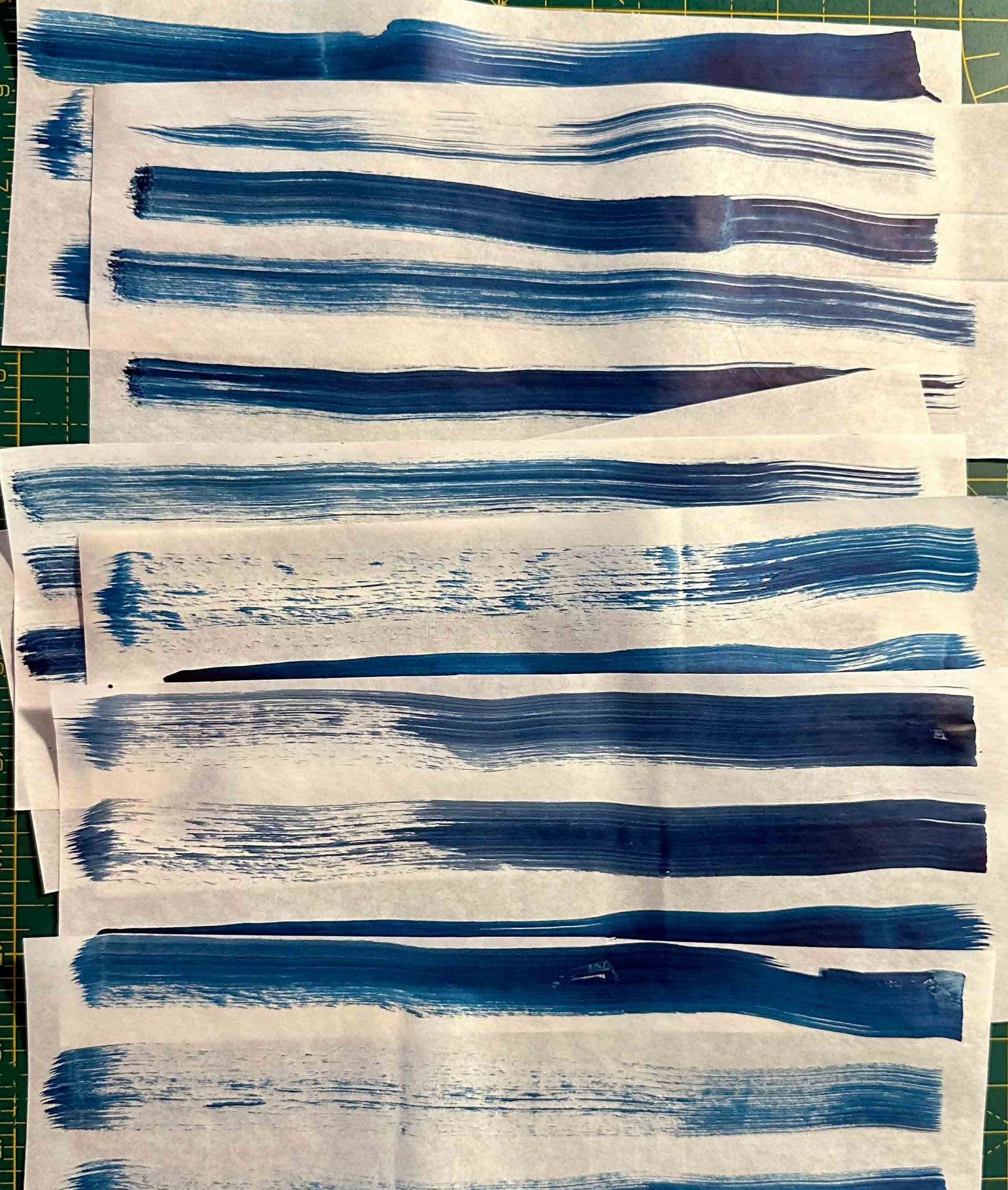
“

It has been fantastic understanding the work of India Foundation for the Arts through the GROW Fund. Their commitment to nurturing artistic expression and supporting creative endeavours has enriched the cultural landscape and empowered countless artists to pursue their passions. The Foundation’s innovative approach to integrating aspects of institutional strengthening and organisation development in their annual plans has instilled great confidence in someone like me who is a part of the philanthropy community. Their participation in the GROW Fund has truly demonstrated a growth mindset towards becoming future-ready and sustainable.

Naghma Mulla
CEO, EdelGive Foundatio



From the fundraising event *An Evening of Acoustic Colombian Music* by Los Rolling Ruanas (December 2023)



Process image for construction of Dragon scroll (2024);
Medium: Ink on Japanese rice paper | From the Foundation Project with Garima Gupta

INDEPENDENT AUDITOR'S REPORT TO THE BOARD OF TRUSTEES, INDIA FOUNDATION FOR THE ARTS, BENGALURU

Opinion

We have audited the financial statements of India Foundation for the Arts, Bengaluru which comprise the Balance Sheet as at 31st March, 2024, and the Income and Expenditure Statement for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion and to the best of our information and according to the explanations given to us, the accompanying financial statements give a true and fair view of the financial position of the entity as at 31st March, 2024, and of its financial performance for the year then ended in accordance with the accounting principles generally accepted in India.

Basis for Opinion

We conducted our audit in accordance with the Standards on Auditing (SAs) issued by ICAI. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in India, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with the aforesaid generally accepted accounting principles in India, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, management is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so. Those charged with governance are responsible for overseeing the entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with generally accepted accounting principles in India will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of the auditor's responsibilities for the audit of the financial statements is located at ICAI website at: <https://www.icaai.org>. This description forms part of our auditor's report.

Report on Other Legal and Regulatory Requirements

We report that

- a. We have sought and obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purpose of our audit.
- b. The financial statements dealt with by this Report include the transactions related to foreign contribution received and utilised under the Foreign Contribution (Regulation) Act, 2010.
- c. In our opinion, proper books of account as required by law have been kept by the India Foundation for the Arts, Bengaluru so far as appears from our examination of those books.
- d. The Balance Sheet, the Statement of Income and Expenditure, dealt with by this Report are in agreement with the books of account.

For Raghunathan & Anantharaman
Chartered Accountants
Firm Registration No: 003348S



S Raghunathan
Partner

Membership No: 019485
UDIN: 24019485BKECSY2179

Place: Bengaluru | Date: September 13, 2024

BALANCE SHEET AS AT MARCH 31, 2024

PARTICULARS	As at 31.03.2024 (₹)	As at 31.03.2023 (₹)
SOURCES OF FUNDS		
UNRESTRICTED FUNDS		
CORPUS FUND	20,46,83,739	20,46,83,739
ACCUMULATED SURPLUS	(1,91,93,825)	(2,48,49,210)
	18,54,89,914	17,98,34,529
RESTRICTED FUNDS		
PERFORMING ARTS FUND		
Opening balance	2,54,58,571	2,53,36,622
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	-	1,21,949
Less: Expenditure during the year	(77,41,048)	-
Closing balance	1,77,17,523	2,54,58,571
SIR RATAN TATA TRUST - CORPUS FUND		
Opening balance	72,08,693	71,07,745
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	5,53,485	5,39,037
Less: Expenditure during the year	(4,22,000)	(4,38,089)
Closing balance	73,40,178	72,08,693
BNP PARIBAS INDIA FOUNDATION		
Opening balance	18,20,890	1,22,448
Add: Contribution Received during the year	1,29,93,660	87,22,000
Add: Interest Received during the year	2,01,687	-
Less: Expenditure during the year	(1,00,64,760)	(70,23,558)
Closing balance	49,51,477	18,20,890
CAF AMERICA		
Opening balance	77,50,493	1,54,11,469
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	4,38,183	8,19,794
Less: Expenditure during the year	(57,88,310)	(84,80,770)
Closing balance	24,00,366	77,50,493
GROW FUND		
Opening balance	75,268	20,00,000
Add: Contribution Received during the year	40,00,000	20,00,000
Add: Interest Received during the year	-	-
Less: Expenditure during the year	(39,60,297)	(39,24,732)
Closing balance	1,14,971	75,268
INDORAMA CHARITABLE TRUST		
Opening balance	5,34,720	3,57,610
Add: Contribution Received during the year	31,04,389	30,15,630
Add: Interest Received during the year	-	-
Less: Expenditure during the year	(32,95,352)	(28,38,520)
Closing balance	3,43,757	5,34,720

PARTICULARS	As at 31.03.2024 (₹)	As at 31.03.2023 (₹)
SOURCES OF FUNDS		
TITAN COMPANY LIMITED (ARTS RESEARCH)		
Opening balance	-	8,47,447
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	-	24,460
Less: Expenditure during the year	-	8,71,907
Closing balance	-	-
Capital Asset Fund	19,48,629	19,60,431
Current Liabilities	10,45,833	36,74,761
TOTAL	22,13,52,648	22,83,18,356
APPLICATION OF FUNDS		
NON CURRENT ASSETS		
PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLE ASSETS		
Property, Plant and Equipment	20,35,730	20,47,531
INVESTMENT (AT COST)		
Corpus Fund Investment	18,41,57,980	19,31,52,111
SRTT Corpus Fund Investment	72,00,000	72,00,000
Other Surplus Fund Investment	32,94,497	17,03,888
Other Investments (BNP)	45,00,000	-
	19,91,52,477	20,20,55,998
CURRENT ASSETS		
CASH AND BANK BALANCES		
Cash in Hand	471	536
Cash at Bank	1,28,25,556	1,29,19,413
OTHER CURRENT ASSETS	73,38,414	1,12,94,878
TOTAL	22,13,52,648	22,83,18,356

Significant Accounting Policies and Notes to the Accounts for the year 2023-24

A. Accounting Policies

- The financial statement is prepared on accrual basis under historical cost convention as per generally accepted accounting principles.
- (a) Grants received from local sources by the Foundation, to the extent utilised for revenue purposes are taken as income.
(b) Grants received from a foreign source by the Foundation, to the extent utilised for Project Implementation, are taken as income.
(c) Grants disbursed out of the local funds by the Foundation, are treated as expenses and unutilised grants, when received back, are treated as income.
(d) Donations in foreign currencies are taken into account at the conversion rates as credited by the bank.
(e) Assets acquired, treated as expenditure as these are met out of current year's income and the assets so acquired are shown notionally as fixed assets at cost less depreciation (Written down value method under the Income Tax Act) by contra credit to capital assets fund.
(f) Since the entire cost of fixed assets, is met out of revenue, depreciation is not charged to income and expenditure separately.
(g) Assets disposed off or written off, are deleted both from gross fixed assets and the corresponding capital assets fund account.
- Income accrued from investment of dedicated grant funds or where the grant received are required to be kept invested, is credited to respective grant funds.
- (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 till maturity for a long term.
(b) Income from mutual funds (growth schemes) are accounted for at time of redemption.
- Retirement benefits to officers and staff in the form superannuation and gratuity are funded by means of policies taken with Life Insurance Corporation of India. Leave encashment is accounted for an actual payment when leave is encashed, since leave is not allowed to be accumulated beyond 60 days.

B. Notes

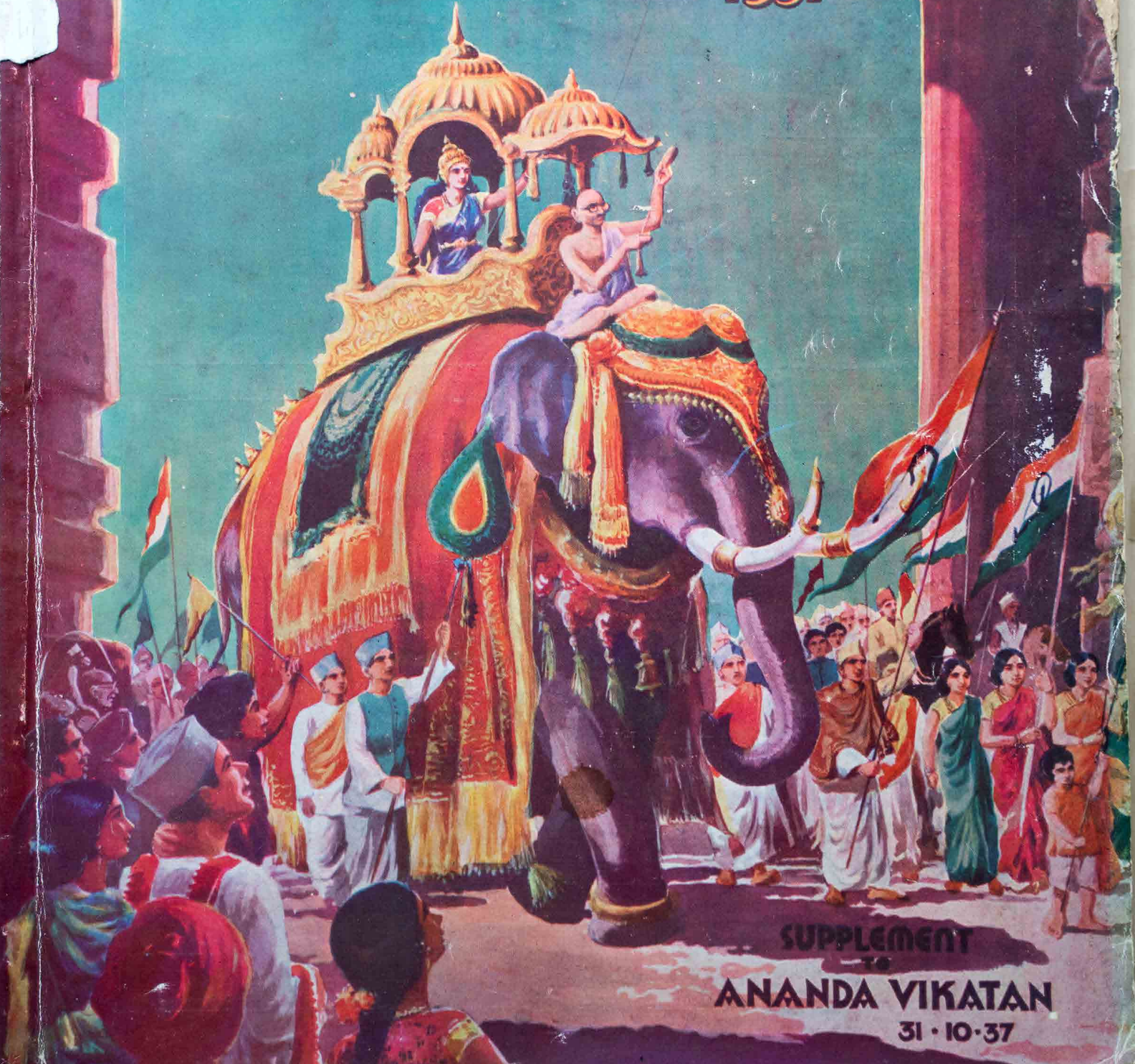
- Difference of Rs 215.68 lakhs between fund balances and respective investments is largely due to PAF is observed. However, the value of Investments as on 31st March 2024 is Rs 3,190.14 lakhs which is higher by Rs 982.42 lakhs as compared to the Fund balances of Rs 2,207.72 lakhs.
- Project implementation amounts committed by the Foundation pending disbursement out of previously sanctioned projects as on March 31, 2024 is Rs 105.99 lakh (Previous Year Rs 109.59 lakh).
- Previous year's figures have been regrouped where necessary.

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED MARCH 31, 2024

PARTICULARS	For the Year Ended March 31, 2024 (₹)			For the Year Ended March 31, 2023 (₹)		
	Un-Restricted Funds	Restricted Funds	Total	Un-Restricted Funds	Restricted Funds	Total
INCOME						
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES	-	3,12,71,768	3,12,71,768	-	2,35,77,576	2,35,77,576
DONATIONS, SUBSCRIPTIONS, EVENTS & ARTS SUPPORT	56,18,076	-	56,18,076	38,51,678	-	38,51,678
INTEREST ON CORPUS FUND INVESTMENT	1,30,86,016	-	1,30,86,016	1,29,51,353	-	1,29,51,353
PROFIT ON REDEMPTION	1,26,59,142	-	1,26,59,142	92,66,091	-	92,66,091
OTHER INCOME	7,23,574	-	7,23,574	11,78,194	-	11,78,194
TOTAL INCOME (I+II)	3,20,86,808	3,12,71,768	6,33,58,576	2,72,47,316	2,35,77,576	5,08,24,892
EXPENSES						
PROGRAMME COST						
Arts Research	3,00,907	51,21,670	54,22,577	90,150	40,28,330	41,18,480
Arts Practice	3,67,500	33,54,986	37,22,486	1,00,000	45,10,475	46,10,475
Arts Education	10,18,717	16,08,300	26,27,017	22,63,300	-	22,63,300
Project 560	59,270	16,45,880	17,05,150	2,40,000	11,20,153	13,60,153
IFA Archive	-	32,95,352	32,95,352	-	28,38,520	28,38,520
Archives and Museums	1,12,000	16,30,939	17,42,939	15,69,196	3,00,000	18,69,196
25* 25 - Grant Initiative Expense	-	-	-	2,500	-	2,500
VMKHC Expenses	6,43,983	-	6,43,983	7,50,857	-	7,50,857
PROGRAMME SUPPORT COST						
Arts Education - Evaluation, Orientation, Monitoring & Staff Cost	9,48,642	15,91,260	25,39,902	14,98,092	-	14,98,092
AMP - Conference, Monitoring , Research Trips & Selection Panel	-	2,36,523	2,36,523	6,25,228	7,92,027	14,17,255
Arts Practice - Evaluation & Proposal Development	-	2,43,235	2,43,235	-	1,18,475	1,18,475
Arts Research - Evaluation, Orientation, Monitoring & Staff Costs	-	17,98,239	17,98,239	-	20,59,458	20,59,458
Dissemination	1,43,262	-	1,43,262	1,14,561	-	1,14,561
Project Presentation	1,83,343	-	1,83,343	1,91,003	-	1,91,003
Project Orientation	15,964	-	15,964	9,012	-	9,012
Project 560 Expenses	-	11,47,994	11,47,994	-	1,11,000	1,11,000

PARTICULARS	For the Year Ended March 31, 2024 (₹)			For the Year Ended March 31, 2023 (₹)		
	Un-Restricted Funds	Restricted Funds	Total	Un-Restricted Funds	Restricted Funds	Total
SMART Programme Expenses	3,59,399	-	3,59,399	1,22,932	-	1,22,932
GF Staff Costs & IFA Film expense	-	39,60,297	39,60,297	38,931	38,85,801	39,24,732
Programme Staff Cost	1,02,07,629	51,51,696	1,53,59,325	1,16,90,119	30,24,406	1,47,14,525
Other Programme Costs	6,16,555	38,578	6,55,133	1,94,362	33,931	2,28,293
Recruitment Expenses	8,419	-	8,419	3,67,635	-	3,67,635
Leadership Transition Expenses	6,32,362	-	6,32,362	76,506	-	76,506
Assets Acquired	-	1,14,730	1,14,730	16,800	1,50,000	1,66,800
Other Operating Expenses	63,41,600	3,32,089	66,73,689	55,25,990	6,05,000	61,30,990
	2,19,59,552	3,12,71,768	5,32,31,320	2,54,87,174	2,35,77,576	4,90,64,750
Board Meeting expenses	4,90,514	-	4,90,514	4,64,575	-	4,64,575
Fundraising Expenses	13,84,387	-	13,84,387	7,18,506	-	7,18,506
Provision for doubtful ITC recovery	24,13,867	-	24,13,867	-	-	-
	42,88,768	-	42,88,768	11,83,081	-	11,83,081
	2,62,48,320	3,12,71,768	5,75,20,088	2,66,70,255	2,35,77,576	5,02,47,831
EXCESS / (DEFICIT) OF INCOME OVER EXPENDITURE	58,38,488	-	58,38,488	5,77,061	-	5,77,061

ஆனந்த விகடன் தீபாவளி மலர் 1937



SUPPLEMENT
TO
ANANDA VIKATAN
31 · 10 · 37

Mahatma Gandhi on an elephant with Bharat Mata, Cover design for Ananda Vikatan Deepavali Malar (1937)
From the Foundation Project with Anjana Sekar and Balaji Maheshwar | From the collections at The Cinema Resource Centre (TCRC)



DONORS

We acknowledge with gratitude the support of:

BNP Paribas India Foundation
Cholamandalam Investment and Finance Company Limited
EdelGive Foundation – GROW Fund
Hemendra Kothari Foundation
Indorama Charitable Trust
Infosys Foundation
Jamnalal Bajaj Foundation
Lohia Foundation
Parijat Foundation
Singhal Iyer Family Foundation (SIFF)
Sony Pictures Entertainment Fund (CAF America)
Tata Trusts
The Ford Foundation
The Rockefeller Foundation

**For SMART (Strategic Management in the Art
of Theatre):**

Goethe-Institut / Max Mueller Bhavan New Delhi

For Sandooka – The Living Museum of Kodava Culture:
Recaero India Pvt Ltd

Platinum Donor Patrons

(Donations of over Rs 10 Lakh)

Aarti Lohia
Anupama Menda
Late Francis Wacziarg
Jaithirth Rao
Jamshyd Godrej
Niraj Bajaj
Priya Paul
Late Rahul Bajaj
Saroj Poddar
Sudha Murty

Gold Donor Patrons

(Donations of Rs 5 Lakh to 10 Lakh)

Abhishek Poddar
Illana Cariappa
Ishaat Hussain
MV Subbiah
Narotam Sekhsaria
Pankaj Agrawal
Late RKP Shankardass
Late Ravi Nedungadi
Sandeep Singhal
SN Agarwal
Venugopal Puvvada
Yasmeen Premji

Silver Donor Patrons

(Donations of Rs 1 lakh to 5 Lakh)

Anoop Sethi
Anu Aga
Ashish Dhawan
Ashok Wadhwa
Bellur Narayanaswamy Srikrishna
Chander Baljee
Ishwar Bhat
Jitish Kallat
Kavita Iyer
Lalit Bhasin
Nandita Palchoudhuri
Pheroza Godrej
Pramit and Mukeeta Jhaveri
Priti Paul
Puneet and Sukanya Pushkarna
Rashmi Poddar
Rustom Jehangir
Vijay Crishna



**We would like to thank all the
individuals, foundations, and corporations
who have supported our events and other
initiatives through the year as well as
Friends of IEA for their support of our work.**





BOARD OF TRUSTEES

Ajai Kumar Singh, *Civil Service* | Chairperson
Alok Rai, *Language & Literature*
Aparna Sinha, *Advertising & Market Research (From April 2023)*
Arti Kirloskar, *Arts & Industry*
Ashoke Chatterjee, *Humanities & Education*
Lakshmi Subramanian, *History & Culture*
Nandita Palchoudhuri, *Crafts (From April 2023)*
Navtej S Johar, *Dance*
Sajan Poovayya, *Law*
S Subramaniam, *Finance (From March 2024)*
Sobha Nambisan, *Civil Service (From March 2024)*
Shubha Mudgal, *Music (Till March 2024)*
Vivek Shanbhag, *Language and Literature*



STAFF

Arundhati Ghosh (*Till May 2023*)
Executive Director
Menaka Rodriguez (*From June 2023*)
Executive Director
Sumana Chandrashekar
Programme Lead
Tanveer Ajsi (*Till April 2023*)
Senior Programme Officer: Arts Research
TN Krishna Murthy
Senior Programme Officer: Arts Education
Radhika K Bharadwaj
Programme Officer: Arts Education
John Xaviers
Programme Officer: Arts Practice
Ritwika Misra
Programme Officer: Archives & Museums
Harshita Bathwal (*From April 2023*)
Programme Officer: Arts Research
Biswadeep Chakraborty
Archivist
Pranav Sethuratnam
Senior Project Associate
Anushka R Matey
Junior Project Associate

Darshana Dave
Manager: Institutional Projects
Aditi B Rakhe
Manager: Corporate Engagements & Individual Donors
Sushmita Gulrajani
Senior Communications Officer
Tulika Bhattacharjee
Communications Officer
Anna Mary (*From June 2023*)
Communications and Social Media Officer
C Suresh Kumar
Senior Manager: Management Services
Chandan AN
Grants and Projects Officer
Pramila Bai KK
Assistant: General Administration
A Aslam Basha (*Till May 2023*)
Driver
Savitha Sunder
Office Assistant



Cover: *Untitled* (Work in Progress), part of a speculative visual archive exploring the Apatani community's world of nature worship
From the Foundation Project with Millo Ankha

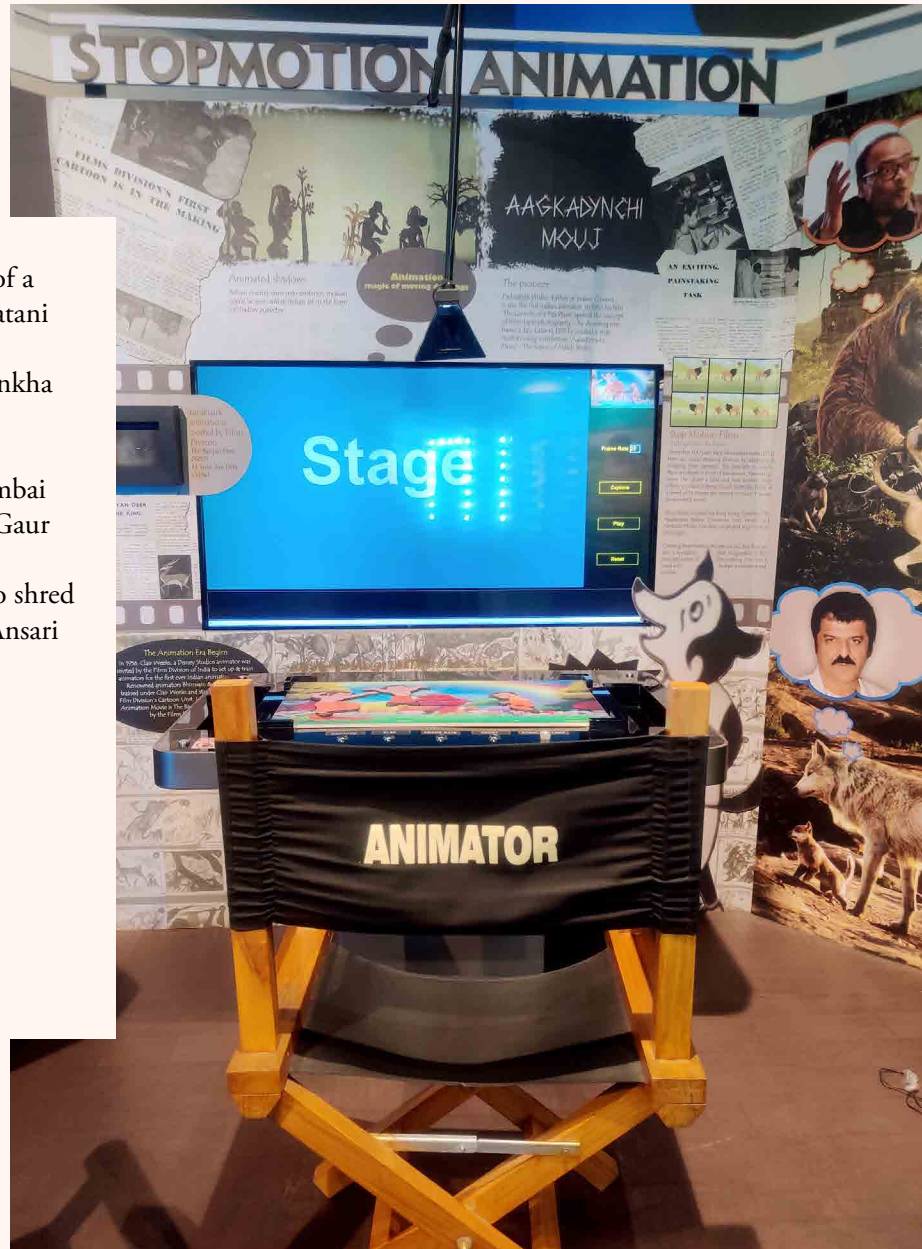
End Cover 1: Animator's chair at the National Museum of Indian Cinema, Mumbai
From the Foundation Project with Poorvi Gaur

End Cover 2: Skaters waiting for their turn to shred
From the Foundation Project with Areeba Ansari

Images Courtesy:
Project Coordinators and IFA Staff

Design and Layout:
Tulika Bhattacharjee
Sushmita Gulrajani

Editor:
CK Meena



Over 25 Years
of Celebrating
the Arts



India
Foundation
for the Arts
I F A

Watch the
IFA Film



India Foundation for the Arts
'Apurva', Ground Floor, No 259, 4th Cross, RMV 2nd Stage, 2nd Block, Bangalore - 560 094
Phone: 91-80-2341 4681 / 82

www.indiaifa.org | contactus@indiaifa.org



Support
the arts





THE NUMBER
OF THE BEAST

LIFE IS PAIN
Chocolate

08