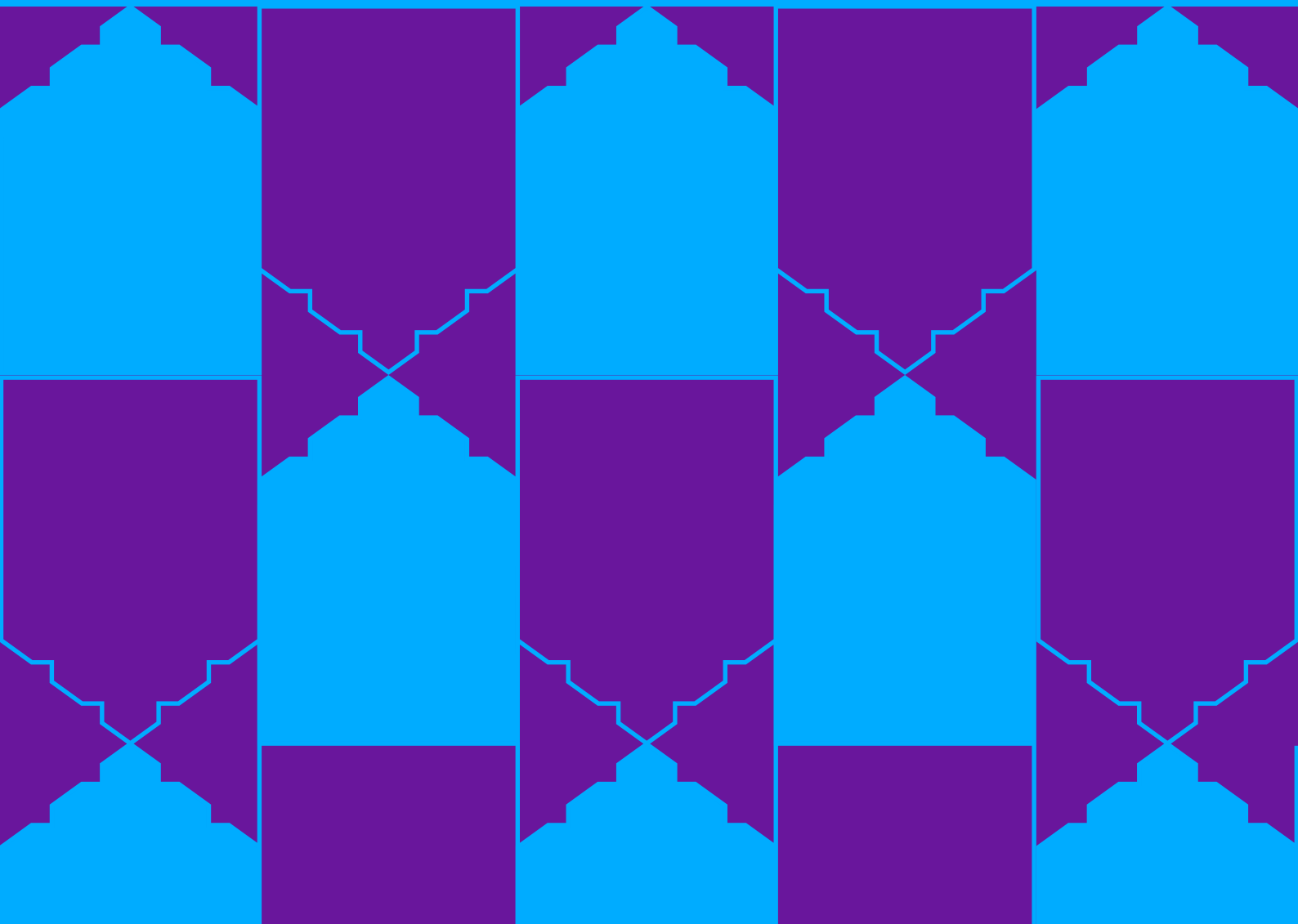


2025-2026



# ANNUAL REPORT



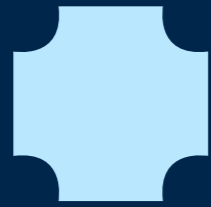
Impart aims to encourage *greater public engagement* with art and cultural histories from South Asia.

Our work *broadens, builds, bridges,* and *supports* deeper and more accessible links to these histories.



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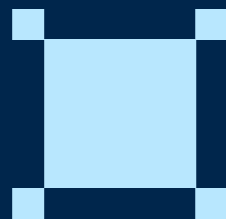
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Our Supporters

# Foreword

Allow us to reintroduce ourselves.

Four years ago, we began as MAP Academy with a focused aim: to build accessible, research-led resources on South Asia's art and cultural histories. What started with an Encyclopedia and Online Courses has since grown into something larger — a more expansive platform for inquiry, collaboration, and public engagement. In March 2026, MAP Academy became Impart.

This transition marks more than a change in name. It reflects a structural shift in how we understand our work and the scale at which we pursue it. At the heart of this shift is a renewed attention to how art histories are encountered. Our redesigned platform — with over 1.2 million visits annually — places greater emphasis on visual material, strengthens connections across our content, and creates more intuitive pathways for readers. The aim is not only to expand what we offer, but to reshape how that material is experienced.

This year, that expansion has been visible in all areas of our work. Our **Encyclopedia of Art** has continued to grow in scope, with new entries extending coverage of geographies and practices across South Asia. Updated search functionality and article pages make it easier to explore connections between regions, categories, and time periods.

Our **Learning** programmes have convened a growing global community through courses, lecture series, and live conversations. From July to September, we hosted *Indian Textiles: Histories, Practices, Perspectives*, a ten-part lecture series led by curator and author Mayank Mansingh Kaul, bringing together scholars, makers, and designers to consider textiles as dynamic systems of knowledge. With over 5,400 registrations worldwide, the series marked a new benchmark for our online programming. We also expanded in-person engagement through workshops, walkthroughs, and public conversations, creating spaces for dialogue, close looking, and collective learning.

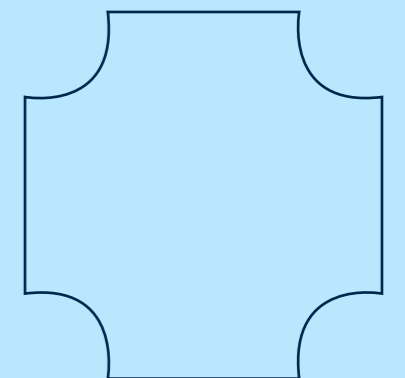
The past year saw several firsts, including the launch of **Perspectives**, a digital publication featuring contributions from across the region and beyond. Through longform writing and interviews, we brought together writers, scholars, artists, and curators to reflect on subjects that merit deeper attention.

Under our **Special Projects** vertical, we introduced two new multimedia formats — *Timelines* and *Journeys* — which take a visual-first approach to presenting complex art histories in more engaging ways. We continued building on our textile research fellowship, selecting four new fellows from over 250 applicants from countries throughout the region.

Furthering our commitment to new modes of engagement, Impart presented a multimedia activation at the 2026 India Art Fair, in collaboration with our foundational partner, the Museum of Art & Photography (MAP), Bengaluru. We ended the year with *Paper Gardens: Art, Botany, and Empire*, exhibited at MAP — a significant step in extending our research work into a curatorial context.

This report reflects the work we've undertaken over the past year, while pointing to a longer horizon. Our aim is not to consolidate a single narrative, but to create a platform where different ways of seeing and understanding can coexist. The transition to Impart signals an ongoing commitment: to build, to question, and to share knowledge in ways that remain responsive to the present while grounded in the past.

**Varun Nayar**  
Director, Impart



# Introducing *Impart*

This year marked a defining milestone for our platform: the transition from MAP Academy to Impart.

In 2022, MAP Academy began with an Encyclopedia and Online Courses on art in South Asia. Since then, our work has evolved into a far more expansive initiative – a platform for research, collaboration, inquiry, and public engagement. The rebrand offered an opportunity to bring these many strands together under a name and identity that better reflects the platform's broader vision: one centred on sharing knowledge, building connections, and supporting new research in the field.

Our new name signals this ethos. It reflects a commitment to the exchange of ideas: knowledge that is shared, circulated, and built collectively across

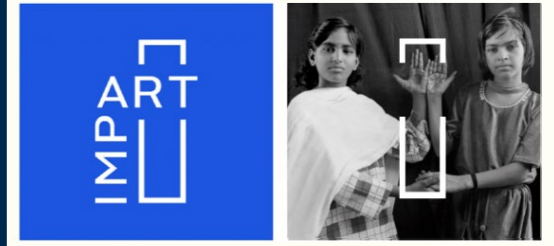
disciplines, institutions, and audiences. Our new online platform now houses the broader range of our work – including critical writing, artworks, courses, talks, animated videos, multimedia, and more. It archives all our efforts in a more engaging, user friendly, and dynamic way for greater public benefit.

The launch of Impart's new identity was accompanied by coverage from several cultural and media platforms, helping introduce our renewed vision, editorial initiatives, and expanding public programmes to wider audiences. Features appeared in publications including the *Hindustan Times*, *The Print*, *Deccan Herald*, *Garland Magazine* and *Indian Express* among others – highlighting the platform's evolving role within conversations around art, research, and public engagement.



MAP Academy rebrands as Impart to expand South Asian art access

Loop  
3 MARCH 2026



## No degree required: How this Bengaluru initiative is making complex art history accessible to public

The Art and Photography Foundation has unveiled IMPART, a revamped digital platform formerly known as the MAP Academy. Led by director Varun Nayar, the initiative features a 2,500-entry Encyclopedia of Art and interactive timelines.

Written by: Arnav Chandrasekhar 2 min read Bengaluru Mar 19, 2026 10:01 PM IST



The Paper Gardens exhibit (Express photo).

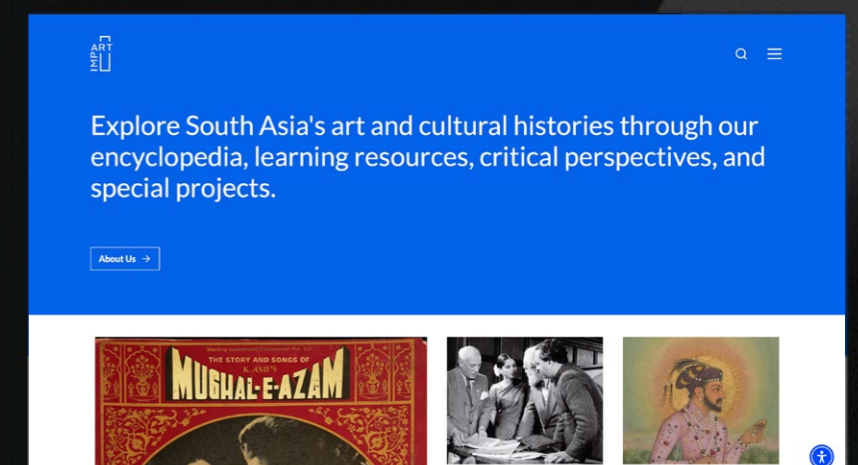
### MAR 30: LATEST NEWS

IPL 2026: Why can't Cameron Green bowl yet? Ask Cricket Australia, says KKR captain Ajinkya Rahane after MI defeat

Kharat remand extended, SIT digs into coded contacts, possible accomplices

Sassoon hospital doctors successfully remove metal rod pierced through 21-yr-old's leg

Congress block president murdered in Punjab's Ludhiana; "AAP govt sleeping," says Warring



**OUR COLOURS**

A brighter palette draws inspiration from the chromatic intensity of South Asian painting, textile, architecture, and craft traditions.

**OUR FORMS**

Graphic forms reference motifs from across South Asia's art histories, translating them into a modular visual language.

**OUR LOGO**

Upturned citation brackets reference scholarship and frames around artworks, turning an academic symbol into a visual device for structuring knowledge.

**OUR TYPOGRAPHY**

A set of typefaces built for the reader: contemporary, expressive, legible, and designed for print and the screen.

[PRIMARY TYPEFACE] **Lato Sans Regular**

[ACCENT TYPEFACE] Dashiell Text Regular

## Our New Look

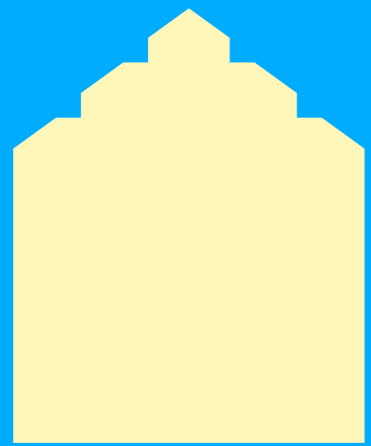
Impart's new look reflects the platform's evolving scope and ambition. The design brings together two impulses that shape our work: a close attention to research and context, and an engagement with the visual richness of South Asian art – its colours, forms, and patterns.

The resulting identity balances clarity and structure with a sense of curiosity and exploration, creating a visual language that reflects Impart's commitment to sharing knowledge while inviting wider audiences into the study of South Asia's art and cultural histories.

Our new website makes our content easier to explore. The interface brings together our research, editorial, and learning resources within a clearer structure with improved navigation, search, and filtering tools. More streamlined page layouts help users move between related topics and discover new ones intuitively.

# Our Expanded Offerings

## Encyclopedia of Art



Explanations of techniques and materials, historical essays, and artist profiles – drawn from traditional encyclopedic conventions while adapting to the digital medium and its possibilities.

## Learning



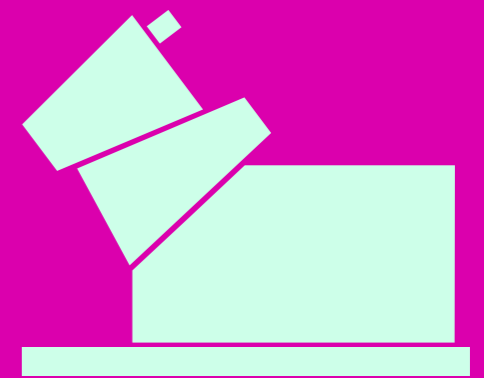
Online learning for South Asian art in a global context – through introductory courses, live talks and lectures, and a growing library of animated explainer videos.

## Perspectives



Diverse editorial essays and interviews that critique, highlight, and reframe ideas related to art – from a growing pool of contributors within and beyond the region.

## Special Projects



Partnerships with cultural organisations, artists, and scholars that expand and support research on art through grants, collaborative projects, and multimedia.

# LEARNING

**11**  
Online Talks

**6**  
Partner Workshops

**2.4K+**  
Attendees

**1**  
Lecture Series

**11**  
Live Sessions

**3.2K+**  
Attendees



**4**  
Courses

**28+**  
Videos

**10K+**  
Enrollments

**218K+**  
Website Views



LEARNING

# Indian Textiles: Histories, Practices, Perspectives

*A Lecture Series with Mayank Mansingh Kaul*

Indian textiles have shaped trade, culture, and design for centuries. Presented by Mayank Mansingh Kaul, this online Lecture Series (July–September 2025) brought together diverse perspectives to explore textiles as living knowledge systems — tracing their histories, material processes, and ongoing relevance to contemporary practices. Originally delivered live over 10 weeks, this Lecture Series is now being developed into a self-paced Online Course to expand access for wider audiences.

The Lecture Series featured guest speakers — including scholars, makers, curators, and designers — from varying contexts to provide rich insights into the role and history of Indian textiles:

*Meena Menon • Uzramma • Rosemary Crill • Dr Ritu Sethi • Deepika Shah • Hemang Agrawal • Dr Radhikaraje Gaekwad • Sharan Apparao • David Abraham • Jigmat Couture • Kallol Datta • Manish Arora • Monika Correa • Pradeep Dalal • Dr Ismail Khatri • Ami Shroff • Peter Lee • Shwetasree Majumder • Uthra Rajgopal*



20  
Speakers



3.2K+  
Attendees

11  
Live Sessions



5.4K+  
Registrations



# Courses

Impart's Online Courses continue to anchor our learning programme. Over the past year, a growing global audience has engaged with these offerings as structured, self-paced introductions to key histories, ideas, and practices.

Our inaugural Courses — *Textiles from the Indian Subcontinent* and *Modern & Contemporary Indian Art* (by Beth Citron) — enabled flexible learning engagement across geographies. *A History of Craft: 1850s to the Present* (by Dr Annapurna Garimella) was originally presented as a live Lecture Series and was then adapted into an asynchronous format, expanding its accessibility. Similarly, our most recent lecture series — *Indian Textiles: Histories, Practices, Perspectives*, by Mayank Mansingh Kaul, is being adapted into a self-paced Course format, with early enrollments already underway on the platform. Together, these Courses support different modes of learning while fostering a growing and diverse community of learners.

**4.5K+**  
New Course  
Enrollments

**31**  
Topics

**65**  
Lessons

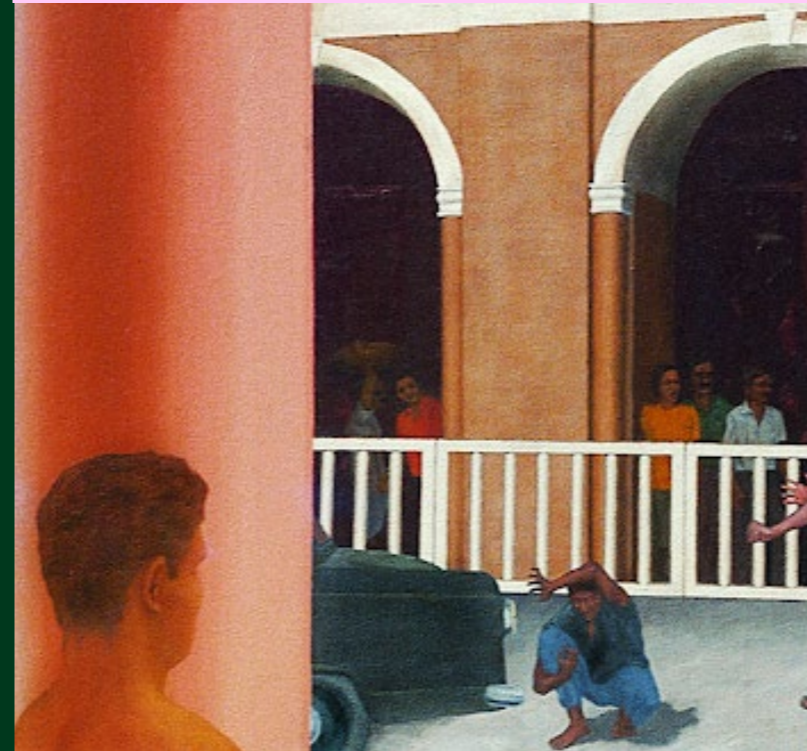
**28**  
Collaborators

**440**  
Certifications



**Textiles from  
the Indian  
Subcontinent**  
*By Impart*

**History of Indian  
Craft: 1850s to  
the Present**  
*By Dr Annapurna  
Garimella*



**Modern &  
Contemporary  
Indian Art**  
*By Beth Citron*

# Impart Dialogues



**Redefining Naga  
Tattoo Traditions**

*Mo Naga*



**Documenting  
Northwest India's  
Vernacular Furniture**

*Mansi S Rao*

**Mapping the Trade  
Histories of Indian  
Spices**

*Kurush F Dalal*

**Examining  
Depictions of Gandhi  
in Children's Art**

*Sumathi Ramaswamy*



**Painters, Ports, and  
Profits: Artists and the  
East India Company**

*Holly Shaffer &  
Laurel O Peterson*

**The Life and Works  
of Arpita Singh**

*Tamsin Hong*



**Crisis Comics: Making  
Art in Troubled Times**

*Parismita Singh*



**Mumbai Muharram:  
How a Ritual Shaped  
the City**

*Reza Masoudi-Nejad*



**Dance and Modernity  
in Uday Shankar's  
'Kalpana'**

*Urmimala Sarkar Munsi*

**Process, Publishing,  
and Experiments with  
Photobooks**

*Kaamna Patel*

This year, we continued to expand the scope of our monthly live talks series, *Impart Dialogues*, featuring new topics and diverse scholars, researchers, and practitioners from across our network. These sessions covered wide range of subjects and approaches, offering

accessible entry points through focused, hour-long presentations, discussions, and walkthrough followed by audience Q&As. They drew over 3,500 sign ups and over 1,000 participants, with a further 1,750 watching the archived recordings.

# In-Person Programming

**RV College of  
Architecture,  
Bengaluru**  
  
*3-Month Art  
Appreciation Course*



**Museum of Art  
& Photography  
(MAP), Bengaluru**  
  
*Kasuti Embroidery  
Workshop*

**Mapping the Trade  
Histories of Indian  
Spices**

*Kurush F Dalal*

**Examining  
Depictions of Gandhi  
in Children's Art**

*Sumathi Ramaswamy*



**Painters, Ports, and  
Profits: Artists and the  
East India Company**

*Holly Shaffer &  
Laurel O Peterson*

**KK Hebbar Gallery,  
Manipal**  
  
*Interpreting  
Contemporary Indian  
Art Workshop*

**The Life and Works  
of Arpita Singh**

*Tamsin Hong*



**Crisis Comics: Making  
Art in Troubled Times**

*Parismita Singh*



**Tharangini  
Design Studio,  
Bengaluru**  
  
*Introduction to  
Hand-Block Printing*



**Amaatra Academy,  
Bengaluru**  
  
*Art & Architecture  
Learning Session*

**Mumbai Muharram:  
How a Ritual Shaped  
the City**

*Reza Masoudi-Nejad*



**Dance and Modernity  
in Uday Shankar's  
'Kalpana'**

*Urmimala Sarkar Munsi*

**Process, Publishing,  
and Experiments with  
Photobooks**

*Kaamna Patel*

**Tacit Design  
Studio, Bengaluru**  
  
*Studio Walkthrough  
& Learning Session*

**Sabha, Bengaluru**  
  
*Interpreting  
Contemporary Indian  
Art Workshop*



Impart's *In-Person Programming* extends our research and pedagogical work beyond the digital platform, creating opportunities for dialogue, collaboration, and shared inquiry. This year, we engaged students, researchers, educators, and the wider public through

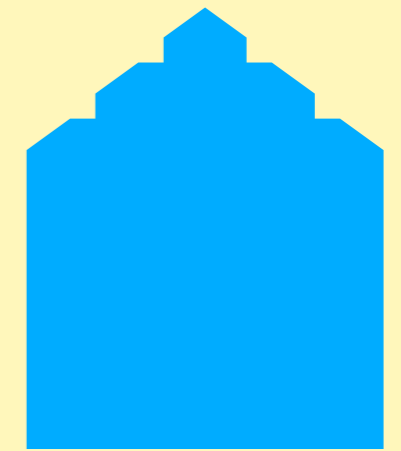
workshops, course collaborations, and site-based learning modules. These were developed in partnership with cultural and educational institutions, museums, and craft studios, among other partners. Our programmes were collectively attended by over 100 participants.

# ENCYCLOPEDIA OF ART

**1.1K**  
Articles

**1.2K**  
Definitions

**29**  
Collections



**600K+**  
Website Views

**390K+**  
Users

**150K**  
Words

**8.1K+**  
Images

**5.5K+**  
Cross-references

# A Home for South Asia's Art Histories

At the Encyclopedia of Art this year, we strengthened both the depth and breadth of our coverage, with a continued focus on underrepresented subject areas and gaps within existing scholarship. We expanded our geographical scope through new entries on photographers, architects, built forms, and craft traditions – both premodern and modern – throughout South Asia, including regions beyond India. Editorial processes were further strengthened through the introduction of a new editorial tier, increased subject specialisation within the team, and engagement with external experts.

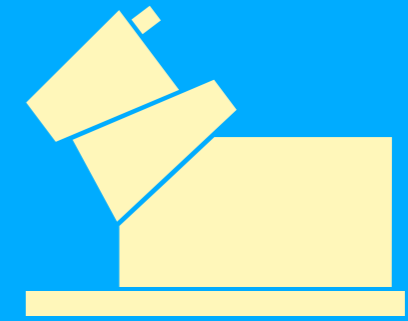
We developed new approaches for research integration and field documentation through our partnership with the UK-based South Asian Decorative Arts and Crafts Collection Trust (SADACC) on their project *Vernacular Furniture of Northwest India*.

This year also saw a major effort in reflection and refinement, including a comprehensive overhaul of our metadata framework and the re-tagging of over 2,000 entries to improve accuracy, search, clarity, and user experience. We also added several new sub-region filters to our search, allowing users to explore entries covering a greater breadth of regions in South Asia.

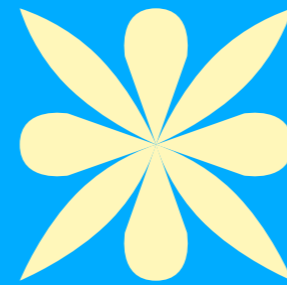
These updates have been designed to offer meaningful specificity while remaining accessible to general users. Filters can be used cumulatively within or across categories to surface intersections of subjects, time periods, and geographies. Together with strengthened internal linkages, these additions form a stronger backbone for our growing Encyclopedia and enhance the discoverability and navigability of our expanding archive.



TEXTILE



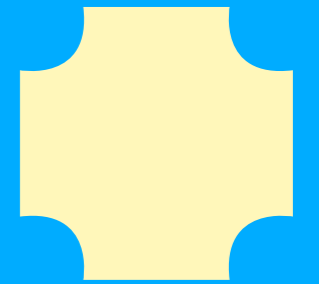
CRAFT & DESIGN



PERFORMANCE & PRACTICE



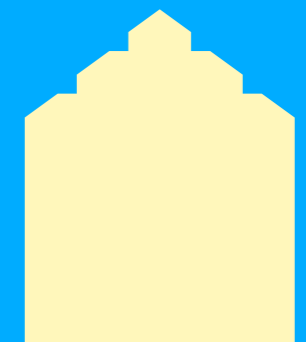
PREMODERN CULTURE



MODERN & CONTEMPORARY ART



FILM & PHOTOGRAPHY



ARCHITECTURE

# An Expansive, Searchable Resource

## DEPARTMENT

The Encyclopedia covers seven Departments, reflecting and critically expanding on existing art historical divisions with newer scholarship and approaches. These include: *Architecture*; *Craft & Design*; *Film & Photography*; *Modern & Contemporary Art*; *Performance & Practice*; *Premodern Culture*; *Textile*.



## CATEGORY

In parallel with our seven Departments, dozens of Categories offer more granular ways to explore the Encyclopedia, from styles and movements, to books and albums, to sculpture, installation, and digital media. Each Category offers new pathways into discovering our archive of written material.



## CONTENT TYPE

The primary units of the Encyclopedia are in-depth *Articles*, which cover the background, material, cultural history, technique, and existing interpretations, elaborated with visual illustrations and bibliographies. They are supported by shorter *Definitions*, which provide brief explanations of terms, and *Collections*, which cluster *Articles* into themed groups for curious readers.

## PERIOD

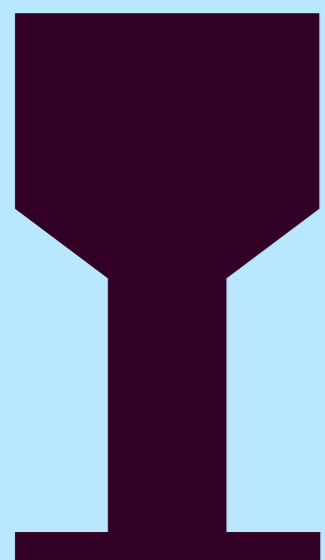
The Encyclopedia covers over 10,000 years of art and cultural history from the region, which is further categorised into several distinct periods to help readers better situate subjects of interest within a broad and diverse historical arc across South Asia.

## REGION

Covering the nine countries of the wider South Asia region, a geographical framework of fifty-two searchable Regions reflects both local specificity and geo-cultural continuity and distinction across premodern and modern political divisions.

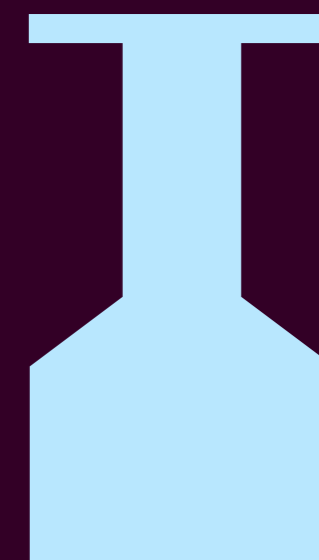


# PERSPECTIVES



**40+**  
Contributors

**54K**  
Readers



**85**  
Dispatches

**15**  
Interviews

**42**  
Features

**140+**  
Articles

# Commentaries on Art & Visual Culture

*Perspectives* is Impart's digital publication, bringing together diverse editorial voices and critiques through a mix of longform essays, in-depth interviews, and brief commentaries that reassess, reframe, and expand conversations around visual culture in South Asia – both historical and contemporary.

Drawing from a growing pool of contributors within and beyond the region, *Perspectives* also supports syndication activities with several media partners, in print and online. This allows Impart to share new and rigorously researched and argued writing with wider and newer audiences within and beyond the region.

*Perspectives* features contributors from across disciplines, and covers themes including art and visual practice, built forms and material works, media and film, critical research, cultural politics, and more.

The writing in this vertical is broadly divided into three key categories:

#### Features

Longform essays grounded in research and driven by a central argument.

#### Interviews

In-depth conversations with artists, researchers, curators, and practitioners.

#### Dispatches

Shortform responses offering focused insights into visual culture.

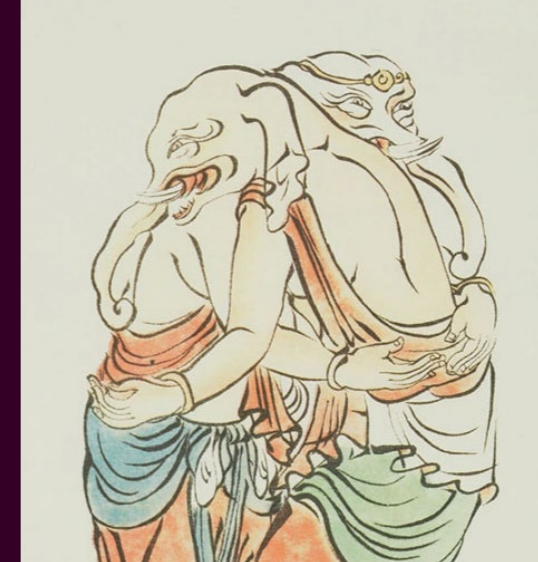
266  
Images



45  
New  
Articles



89K+  
Words



40+  
Contributors

# A Growing Network of Contributors & Partners

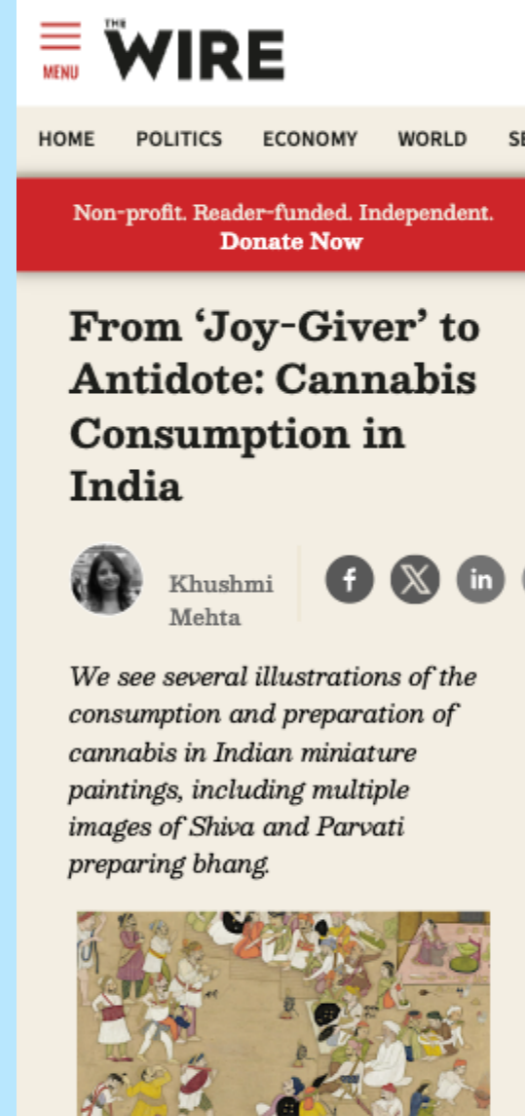
A key goal for *Perspectives* is to feature insights and critiques from a wider pool of thinkers, which adds to the strength and diversity of viewpoints on art available on the *Impart* platform. Writing on *Perspectives* features external contributions from experts spanning several disciplines, including scholars, critics, artists, curators, researchers, and art journalists.

Aadya Baoni · Adil Akhoun · Ajinkya Shenava · Anchal Soni · Anmol Venkatesh · Ashwathy Gopinath · Bhavna Bhasin · Bindu Gopal Rao · Davangi Pathak · Deeplakshmi Saikia · Devika Ganapathy · Greeshma CP · Jatin Dagar · Joanna Lobo · Karno Dasgupta · Khushi Kesari · Kratika Khatri · Lagan Mangla · Majid

Maqbool · Malini Bhattacharya · Namrata Joshi · Parsa Tariq · Peddinti Sri Kavya · Priyanka Sacheti · Pritha Dasmahapatra · Robin Thomas · Rush Mukherjee · Sarita Ramamoorthy · Shreya Nithyanandan · Shristi Shresta · Shubhra Dixit · Shweta Upadhyay · Sneha Mary Mathew · Sohel Sarkar · Soumya Mukerji · Sumathi Ramaswamy · Tanya Maheshwari · Tanya Mascarenhas · Thasil Suhara Backer

## Beyond the Platform

Written in rigorous yet accessible language and supported by image-led layouts, *Perspectives* articles are often republished across online and print platforms, reaching a wider audience of over 5.5 million readers.



54K  
Readers



5.4K  
Average  
Monthly Readers

61%  
Engagement Rate

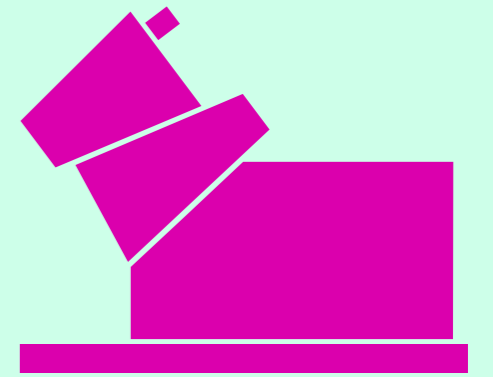
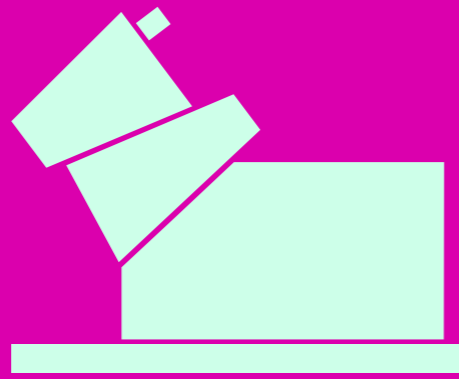


5.7K  
Average  
Monthly Views



# SPECIAL PROJECTS

2  
Exhibitions



2  
Publications

5  
Journeys

3  
Timelines

14  
New Resources

250  
Open Call Applications

2  
Research Studies

SPECIAL PROJECTS

# Exhibitions & Publications

SUPPORTED BY

**BANK OF AMERICA**

Under our Special Projects research activities, Impart takes on collaborative curatorial and publishing projects with a focus on understudied art histories from across South Asia.

## Paper Gardens: Art, Botany, and Empire

Curated by Impart and presented at the Museum of Art & Photography (MAP), Bengaluru, *Paper Gardens: Art, Botany, and Empire* opened in March 2026. The exhibition examined the role of botanical illustration in colonial surveys of the Indian subcontinent while foregrounding the Indian artists whose contributions to these works have often gone uncredited.

## Paper Gardens: The Lives of Botanical Illustrations in India

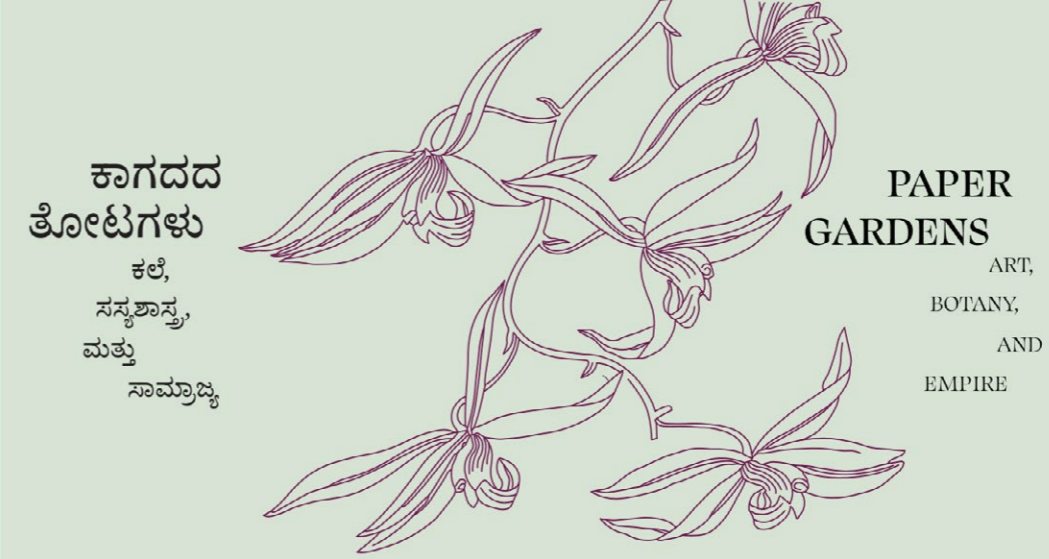
Published alongside the exhibition, *Paper Gardens: The Lives of Botanical Illustrations in India* brings together over

a hundred botanical artworks with new writing on the histories of botanical illustration in India. Edited by Shrey Maurya and Varun Nayar, the volume features essays by Holly Shaffer, Henry J. Noltie, and Sumana Roy.

## Ticket, Tika, Chaap: The Art of the Trademark in the Indo-British Textile Trade

*Ticket, Tika, Chaap*, curated by Impart in collaboration with MAP, opened to the public in March 2025. It received a footfall of over 99,000 visitors during its run and featured in 51 articles across print, digital, and social media channels. Thereafter, it traveled to the Dr. Bhau Daji Lad Museum, Mumbai, running from February–May 2026.

The accompanying publication by Impart – *Ticket Tika Chaap* – has sold 390 copies since April 2025.



SPECIAL PROJECTS

# Multimedia Narratives

The use of multimedia helps us tell stories in a compelling, dynamic, and engaging way — built for the digital context. They allow us to partner with distinct collections, cultural organisations, and scholars to bring renewed interest into diverse facets of South Asia's art histories.

Over the 2025–26 period, Impart has broadened its capabilities with multimedia storytelling with the launch of two new digital narrative formats: *Timelines* and *Journeys*.

## Journeys

Scrollable and immersive visual narratives that annotate artworks, themes, and histories as a way of looking at them more closely and critically.

## Timelines

Interactive, chronological stories that trace evolutions, networks, and connections from South Asia's cultural past. Each *Timeline* maps milestones around a specific subject.



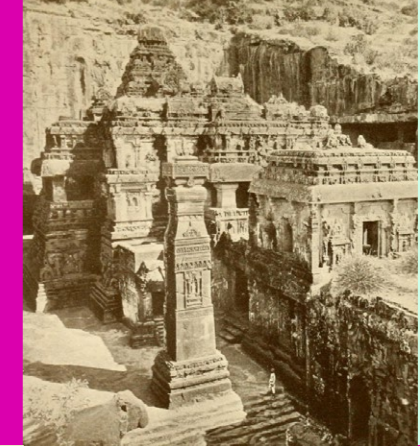
## Film's Golden Age on the Silver Screen

By Rachna Shetty, with MAP Collections



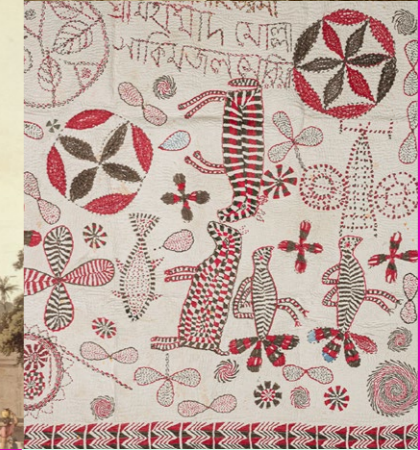
## Devotion, Politics, and Temple-Building Under the Cholas

By Anirudh Kanisetti



## Migrations, Monuments, Manuscripts

By Impart



## India Belongs Only to Me: Amrita Sher-Gil

By Beth Citron

## Rajarajeshwaram Temple: Chola Ambitions in Stone

By Anirudh Kanisetti

## Kantha o Kahini: Textiles and Storytelling

by Pika Ghosh, with the Karun Thakar Collection



## Interior Worlds: Studio Photography in India

by Varun Nayar



## Awadh Reimagined: A Painter's Perspective

By Archi Banerjee 38

# Impart + Nalli Fellowship

IN COLLABORATION WITH



The Impart + Nalli Fellowship supports South Asia-based projects that generate new interest in the region's textile practices among diverse audiences. The Fellowships combine Nalli Silks' focus area of textile production and design with Impart's vision of fostering incisive research in the study of art histories from South Asia.

## Ongoing Fellowships

The first cycle of the Fellowship, awarded in the year 2025-26, is nearing conclusion, with a Research Fellow and an Educator Fellow in the final stages of delivering their projects. In addition, our Advisory Committee has awarded Research Fellowships for the two subsequent cycles, selected from over 250 applications from across South Asia.

## Advisors

**Dr Annapurna Garimella**  
Art Historian

**Lavanya Nalli**  
Vice-Chairperson, Nalli Silks

**Mayank Mansingh Kaul**  
Researcher & Curator

**Uthra Rajgopalan**  
Researcher & Curator

**Manju Sara Rajan**  
Co-founder, KAASH

**Mandara Vishwanath**  
Head of Collections, MAP

**Research Fellow: Anna-Louise Meynell**  
*Project: Singpho Jinghpaw: How Textiles Transcend Borders*

Meynell explored the relationship of the Singpho of Northeast India with the Jinghpaw in Myanmar, through the medium of handwoven textiles, which have common ethnic origins, but are now spread across three nations: India, Myanmar, and China (Jingpo). The project has resulted in the documentation and analysis of Singpho textiles and narratives embedded in motif and artisan experience, production methods, looms, raw material, and colour.

**Educator Fellow: Namrata Bhutoria**  
*Project: Your First Step to Sustainable Textiles*

Bhutoria is creating an open-access self-learning module designed to introduce learners to the broader principles and practices of sustainability in the textile and fashion sectors, with emphasis on the potential of natural dyes. The project outcomes include 3-5 short, engaging video and text modules supported by interactive evaluations, hands-on prompts, and a curated reference library.



# Upcoming Fellowships



## 2025–26 Fellowships (Cycle 2)

### *Scarred Ecologies: Dye, Land, Bodies*

Sadqain, Sabeen Yameen, and Hassaan Gondal from Lahore, Pakistan, will explore the ecological narratives of Faisalabad's dyeing Industry.

### *Cloth as Archive of Violence: Weaving, Hunger, Memory, and Survival in Mizoram*

K Malsawmtluangi from Mizoram, India, will study the effect of socio-political conflict in the weaving practices of Mizo women.

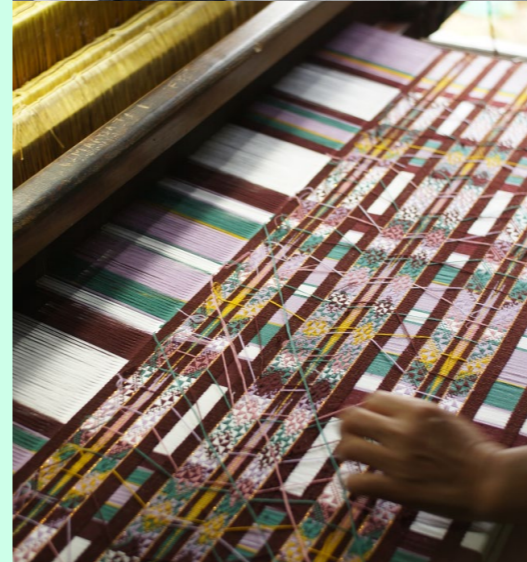
## 2026–27 Fellowships (Cycle 3)

### *Nafaskari: Reimagining Kalamkari with Microbial Dyes*

Vibhuti Amin from Bengaluru, India, will research the history and process interventions of using microbial dyes in Kalamkari production.

### *Asal Drapes: Men's Unstitched Lower Garments*

Bansari Soni from Gujarat, India, will examine the living traditions of unstitched garments worn by men in the Kutch region.



# OUTREACH



**2.4K+**  
Programme Attendees

**49K**  
Social Media  
Followers

**10K+**  
Learners

**70**  
Syndicated  
Articles

**5.5M+**  
Syndicated  
Reach

**1.2M**  
Website Views

**630K**  
Website Users

**301K**  
Video Engagements

**278K**  
Social Media Engagements

**7.05M**  
Social Media Reach <sup>44</sup>



OUTREACH

# Growing Our Audience

Outreach at Impart connects programmes and verticals to how they are accessed and experienced by diverse audiences – integrating content, design, technology, and audience development.

Grounded in data and editorial thinking, Outreach shapes content creation, distribution, and platform strategy through social media, newsletters, and media partnerships, while assessing impact through analytics and audience feedback. It also leads targeted programming and collaborations to deepen engagement, strengthen visibility, and expand reach across digital and on-ground contexts.

## Social Media

Impart's social media channels function as extensions of its editorial goals, with content developed specifically for digital engagement. On Instagram, visual language, pacing, and format are used to translate research-driven material into accessible and contextually relevant forms for online audiences. On LinkedIn,

we engage professional and institutional audiences, supporting sustained visibility within the arts and culture ecosystem while creating pathways for deeper engagement with Impart's work.

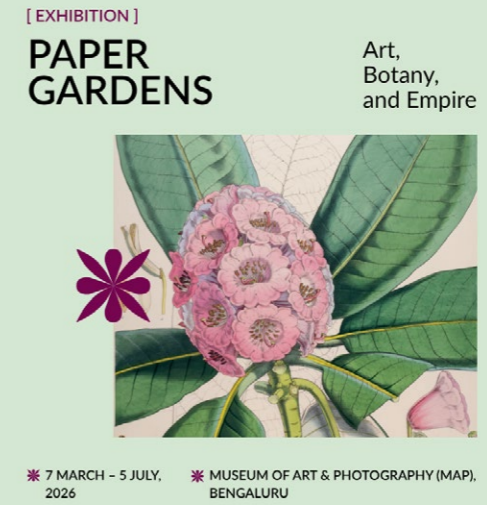
## Newsletters

This year, our newsletter was restructured, with each edition anchored on a central theme drawn from platform content and ongoing conversations within South Asia's arts and culture sector. Each newsletter serves as a bridge between current developments and Impart's existing body of work, linking events, exhibitions, and discussions to our platform.

A refreshed visual design supports clearer navigation and discovery, while targeted emailers continue to amplify key announcements and organisational milestones.

As we grow our Outreach efforts, we will continue to find new forums to reach new audiences, learners, and readers.

49K  
Followers



510+  
Posts



14K+  
Newsletter  
Subscribers



7M+  
Total Reach



Radical Imagination:  
An Interview with Curator  
Amal Khalaf

Rethinking art through activism and collectivism in institutional spaces.

By Rush Mukherjee



More Than Meets  
the Eye: A Conversation  
with Jyoti Bhatt

The artist discusses the evolutions in his practice, and the discipline of learning to see.

By Aadya Baoni



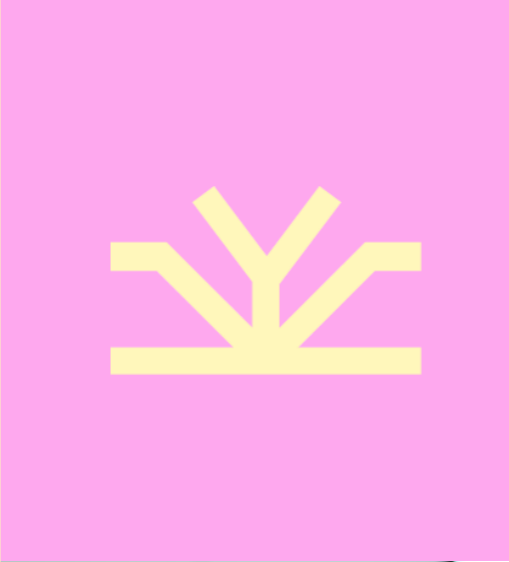
Curatorial Walkthrough  
Holly Shaffer &  
Laurel O Peterson

March 25, 2026



278K  
Engagements

# Impart, In Person



## Impart at India Art Fair

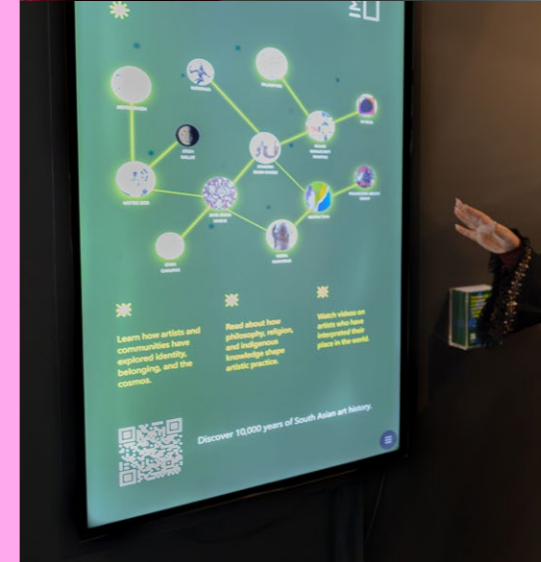
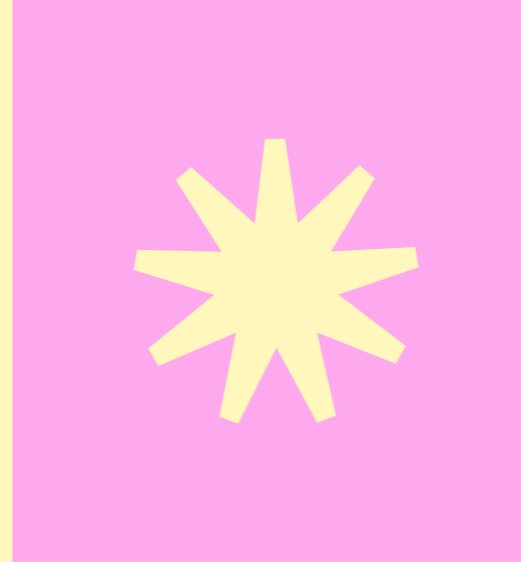
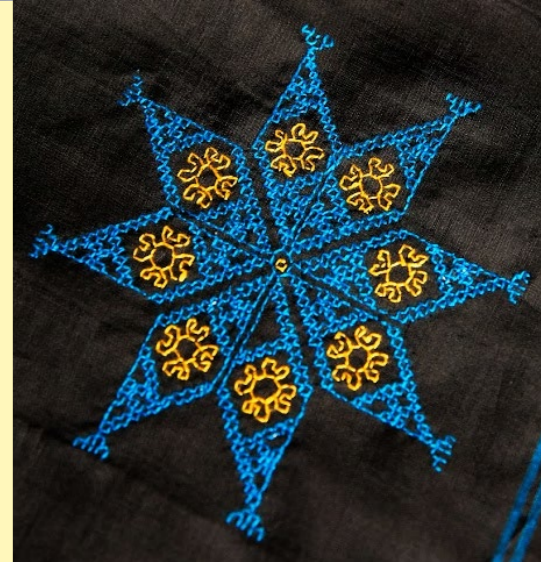
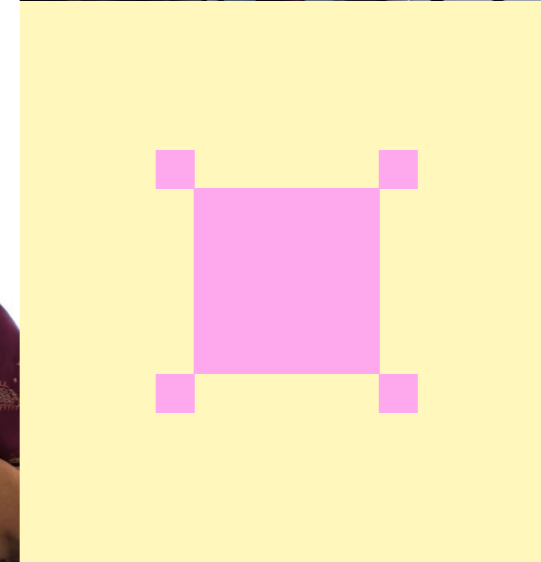
Impart's new identity was first introduced to audiences at the India Art Fair 2026 through an interactive digital installation that offered an early preview of the platform. The customised touchscreen interface invited visitors to explore our content, research, and publications while engaging with the new visual language.

As a first unveiling of the rebrand, the activation introduced Impart to the fair's wide audience ahead of the official launch the following month. It further supported MAP's permanent exhibition.

## A Weekend with Impart

In March 2026, we held the first in-person activation of Impart's new identity, marking an important step in expanding our public programme. Held over two days at MAP, Bengaluru, the events brought our research into a shared physical space through conversations, close-looking, and hands-on learning.

This programme explored themes around botany, architecture, and textile traditions, inviting audiences to engage with these subjects through multiple formats and perspectives.





# People & Governance

## People

### Leadership

Aditya Pandya  
Amitha Murugesh  
Sara Krishnan  
Shivani Gandhi  
Shrey Maurya  
Smita Mitra  
Varun Nayar

### Encyclopedia of Art

Austin Coutinho  
Mallika Nyshadham  
Shahim Sheikh  
Tulika Varma

### Learning

Akshay Sharma  
Devi Sastry  
Krishna Unny  
Milad Hussain  
Sarathak Sharma  
Sneha Sridhar

### Special Projects

Archi Banerjee  
Rachna Shetty

### Outreach & Design

Aishani Gupta  
Harsh Singh  
Imrat Singh  
Karishma Koshal  
Muskaan Chauhan  
Prakriti Rana  
Preksha Kothari  
Shruti Singh  
Siddheshwari Ambekar

### Consultants

Ashwati Franklin  
Ashik Kahina  
Chitralkha Nair  
Kavitha GM  
Neha Arora  
Redstart Solutions

### Administrative Support (MAP)

Anjali Singh  
Deepa P  
Kanika Bhutani  
Lovina Paul  
Murali Rajachari

Samang Yadav  
Shraddha Jadhav  
Vidya Hegde

### Academic Review Panel

Anjali Gujral  
Anjan Chakraverty  
Cleo Roberts-Komireddi  
Mayank Mansingh Kaul  
Monisha Ahmed  
Rahul Mehrotra  
Rosemary Crill  
Shukla Sawant  
Beth Citron  
Sylvia Houghteling  
Yael Rice

## Governance

Impart is a unit of the Art & Photography Foundation, a registered charitable trust based in Bengaluru, established in 2011 with a mission to preserving and promoting Indian cultural heritage by connecting the arts to the community. It is registered under Section 12AA of the Income Tax Act and the Foreign Contribution (Regulation) Act (2010). The Trustees of the Foundation govern the Foundation and hold its assets. The Foundation is supported by private patrons, corporate sponsors, grant-giving organisations, and The Museum of Art & Photography Foundation, Inc.— an independent affiliate of the Foundation in the United States.

### Board

Abhishek Poddar  
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GV Ravishankar  
Harish Vasudevan  
Ingrid Srinath  
Kiran Mazumdar-Shaw  
Nathaniel Gaskell  
Pramit Jhaveri  
Som Mittal

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Arundhati Nag  
Radhika Poddar  
Som Mittal

### Trustees (USA)

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Amy Herman  
Arundhati Ghosh

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Darren Walker  
Ian Blatchford  
Ireena Vittal  
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Jorrit Britschgi  
Nick Merriman  
Prashanth Prakash  
Shanay Jhaveri  
William M. Griswold

# Our Supporters



We are grateful for the generosity of our patrons, whose commitment and support has been instrumental in building our platform and enabling us to pursue our long-term goals.

## **Infosys Foundation**

The Infosys Foundation was established to support the less privileged sections of society, create opportunities, and strive towards a more equitable society. It supports projects in areas of healthcare, education, arts and culture, destitute care, and rural development. With their support, from 2023–26, we have explored diverse applications of technology to ensure that our projects — which broaden perspectives on humanity, heritage, and culture — are as engaging and accessible as possible. In doing so,

we seek to realise their full potential for positive social impact.

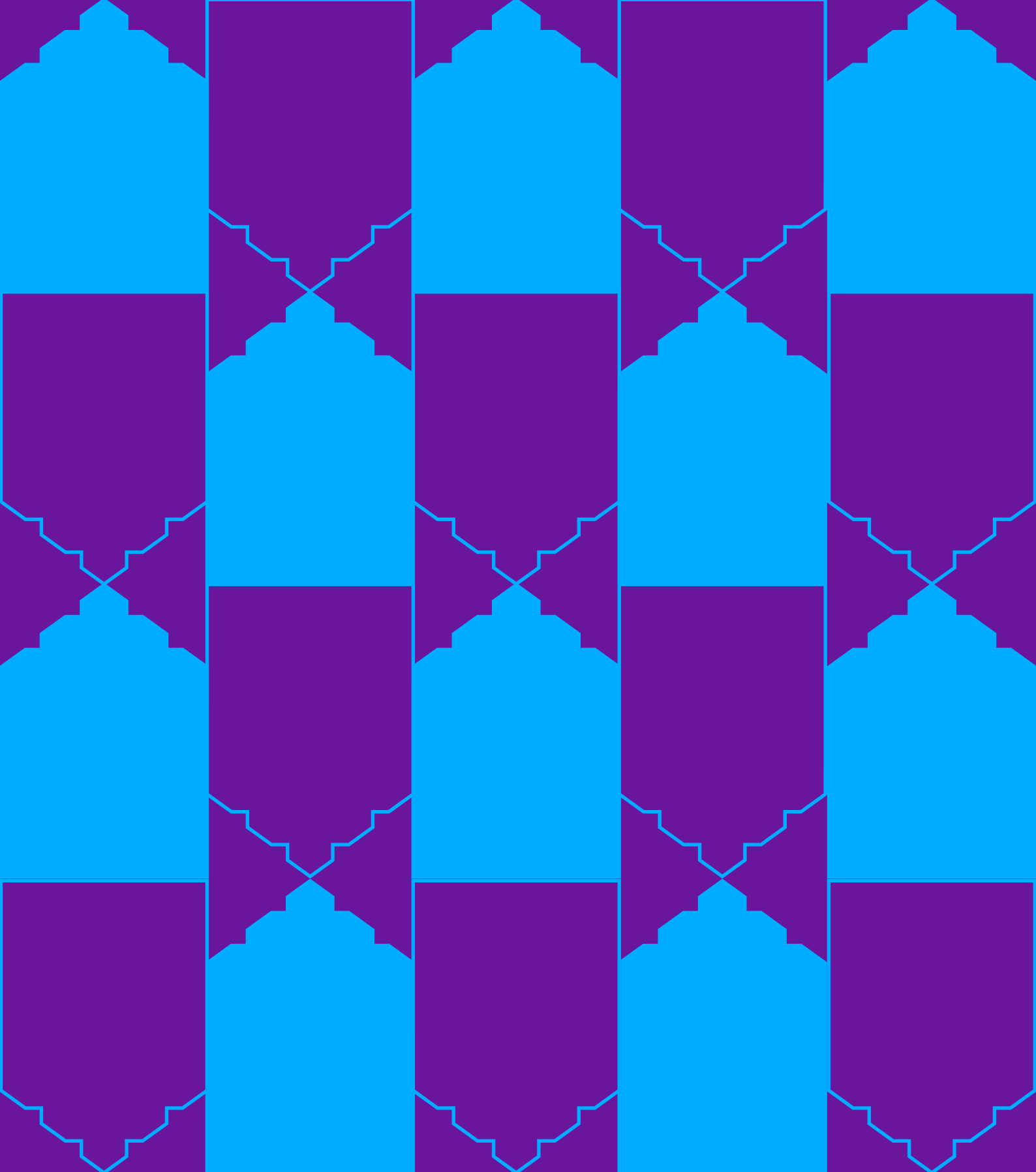
## **Rural India Supporting Trust (RIST)**

The Rural India Supporting Trust (RIST), established in 2007, aims to address concerns about the well being of communities in India by supporting projects and organisations that work on solutions to societal inequities and poverty. Its core focus areas include Health, Education, Disability, Environment, and Emergency Response. They began supporting Impart in 2023, and through this partnership, we are furthering our ongoing efforts toward inclusivity in both our approach and the representation of art forms from across the region.

# Image Credits

Mission Statement	My Hometown at 6 AM; Sunil Kumar MC; 2009; Acrylic and oil on canvas; 146 x 146 cm. Museum of Art & Photography (MAP), Bengaluru	Impart Dialogue	A View of the West India Docks; William Daniell; 1802; Yale Center for British Art, Paul Mellon Collection
Learning	The 'Gazi' Scroll; Murshidabad, Bengal; c.1800; Painted; 13 metres x 36.50 cm. The British Museum		Virgo: Flowering; Arpita Singh; 1999; Watercolour and acrylic on paper; 50.5 x 35.5 cm. Museum of Art & Photography (MAP), Bengaluru
Textile Lecture Series	Chintz Fragments; India; 18th century; Cotton; 48 x 49 cm. Cooper Hewitt, Smithsonian Design Museum	Encyclopedia of Art	Ladakh; Nicholas Roerich; 1942; Gouache on paper; 13.5 x 22 cm. Museum of Art & Photography (MAP), Bengaluru
	Timeless Silhouettes: Angarakha 1; Shelly Jyoti; 2010; Handwoven khadi, Ajrakh printing, dyeing techniques with needle work; 121.92 x 91.44 cm. Image courtesy of the artist	An Expansive, Searchable Resource	Untitled; Bhupen Khakhar; 1998; Watercolour on paper; 41 x 30.5 cm. Museum of Art & Photography (MAP), Bengaluru
Courses Overview	Detail, A Dyer prepares hanks of silk yarn for a temple cloth (From "Dance of the Weave"); Briana Blasko; Nuapatna, Odisha, India; 2009; Photograph. Courtesy of the artist		Elephant; Bihar, India; 20th century; Sikki grass; 40 x 22 cm. National Museum, New Delhi   Google Arts & Culture
	The Great Exhibition: India No.4; Joseph Nash; c. 1851; Pencil, watercolour and bodycolour; 33.0 x 48.2 cm. © Royal Collection Enterprises Limited   Royal Collection Trust		Textile Label for Ralli Brothers; Late 19th–early 20th century; Chromolithograph; 14.3 x 11.1 cm. Museum of Art & Photography (MAP), Bengaluru
	Street Play; Sudhir Patwardhan; 1981; Oil on canvas; 91 x 182.8 cm. © Sudhir Patwardhan and The Guild, Mumbai		Sheelta; Shyam Sunder Lal Picture Merchant; Kanpur, Uttar Pradesh, India; mid 20th century; Offset print; 37.9 x 25.1 cm. Museum of Art & Photography (MAP), Bengaluru

Perspectives	Woman and Four Horses; MF Husain; 1976; Oil on canvas; 96 x 160 cm. Museum of Art & Photography (MAP), Bengaluru	Multimedia Narratives	Poster for the Hindi film, Mother India; Seth Studio, Dnyansagar Litho Press, Prasad Processes; 1957; Offset print; 100 x 73 cm. From the collection of Richa & Jamshed Chinoy, Museum of Art & Photography (MAP), Bengaluru
Commentaries on Art & Visual Culture	Dual Bodied (Soshin) Kangiten, From the Entsuji Manuscript of the Zuzosh; c. 1309–10; Wikipedia  An abandoned statue found on the museum premises; Chennai, India. Courtesy Government Museum, Chennai (Egmore)  Bach'e Nagma Dance; Man Mohan Munshi Ji; Kashmir, India. Courtesy Search Kashmir		Cave painting, Bhimbetka Rock Shelters; Bhopal, India; Photograph; 2016. Photograph: Vijay Tiwari, Wikimedia Commons  Kailash Temple, Ellora; 1913. Flickr & Indiana University
Exhibitions & Publications	Indian Institute of Management, Louis Kahn. Courtesy RIBA Journal  Hostile Witness: Between Dusk and Dawn, from Women, Land and Borders; Baaraan Iljal; 2024; Acrylic on canvas. Courtesy the artist		The Great Bull, an Hindoo Idol, at Tanjore; Thomas Daniell; 1798; Coloured aquatint print; 54.6 x 74.7 cm. British Library P957  Kantha; Bengal, India or Bangladesh; Mid 20th century; Cotton plain weave ground with cotton embroidery; 67 x 65 cm. From the collection of Karun Thakar, Image credits: Desmond Brambley
Special Projects	Untitled (Embroidered Textile Fragment); Poornima Jain, Haveli Studio; New Delhi, India; 1980–2015; Silk; 71 x 48.5 cm. Museum of Art & Photography(MAP), Bengaluru		Amrita Sher-Gil in 1936. Wikimedia Commons
Exhibitions & Publications	Wattle (Acacia sp.) flowering stem with a blue locust and a faggot caterpillar emerging from its nest; W. Hooker after J. Forbes; 1779; Coloured aquatint. Wellcome Collection  Textile label titled 'Lady Feeding Birds'; Unknown; England; Late 19th–early 20th century; Chromolithograph; 13.1 cm, W. 17 cm. Museum of Art & Photography (MAP), Bengaluru	Outreach	Untitled (Two Men with a Transistor Radio); Suhag Studio; Nagda, Madhya Pradesh, India; 1983; Celluloid negative; 6 x 6 cm. Museum of Art & Photography (MAP), Bengaluru  Palace complex with harem garden (detail); Attributed to Faizallah; Faizabad or Lucknow, India; c. 1765; 45.5 x 31.8 cm. David's Collection, Copenhagen  Ceremony; Sudhir Patwardhan; 1984; 127 x 107 cm. Peabody Essex Museum, Salem



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