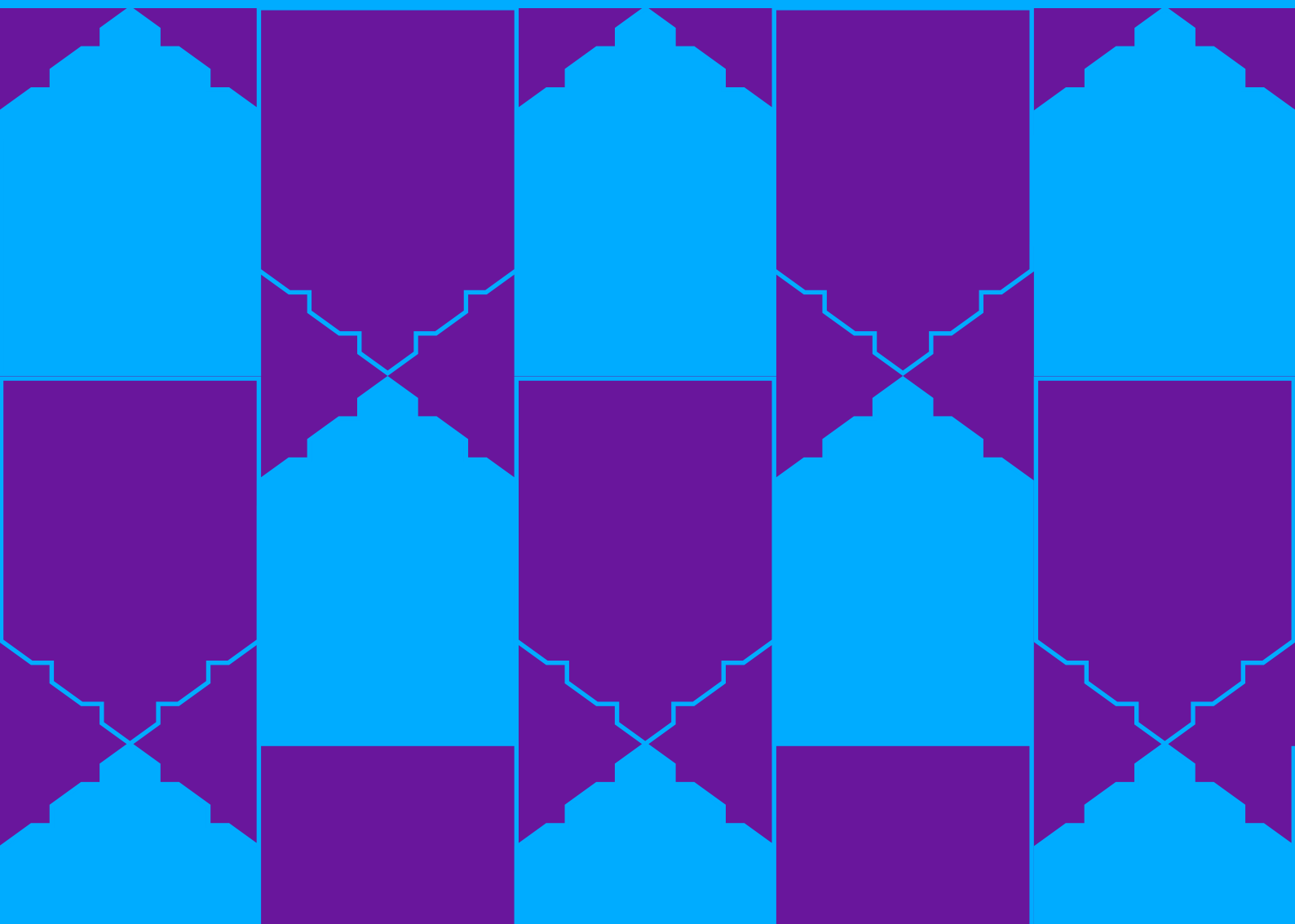


2025-2026



ANNUAL REPORT



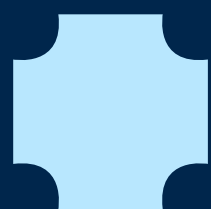
Impart aims to encourage
greater public engagement with
art and cultural histories from
South Asia.

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



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Introducing
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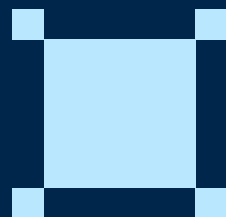
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Our Supporters

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.

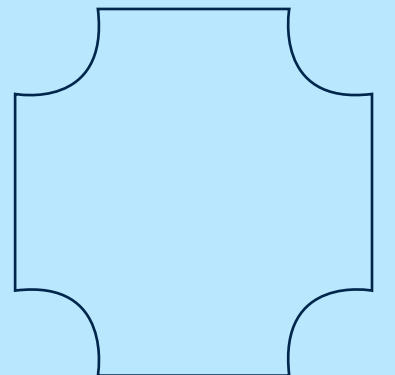
The past year saw several firsts, including the launch of **Perspectives**, a digital publication featuring contributions from across the region and beyond. Through longform writing and interviews, we brought together writers, scholars, artists, and curators to reflect on subjects that merit deeper attention.

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*

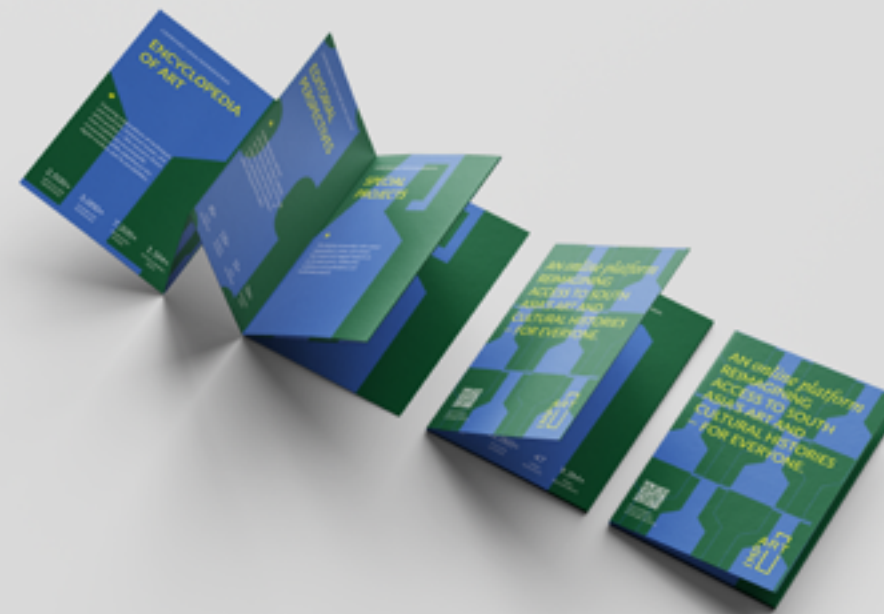
This year marked a defining milestone for our platform: the transition from MAP Academy to Impart.

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

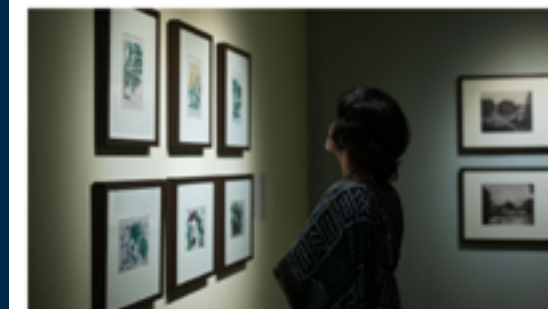
Loop
1 MARCH 2024



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 [Ajay Chandrasekhar](#) | 3 min read | Bengaluru | Mar 15, 2024 10:01 PM IST



The Paper Gardens exhibit (Express photo).

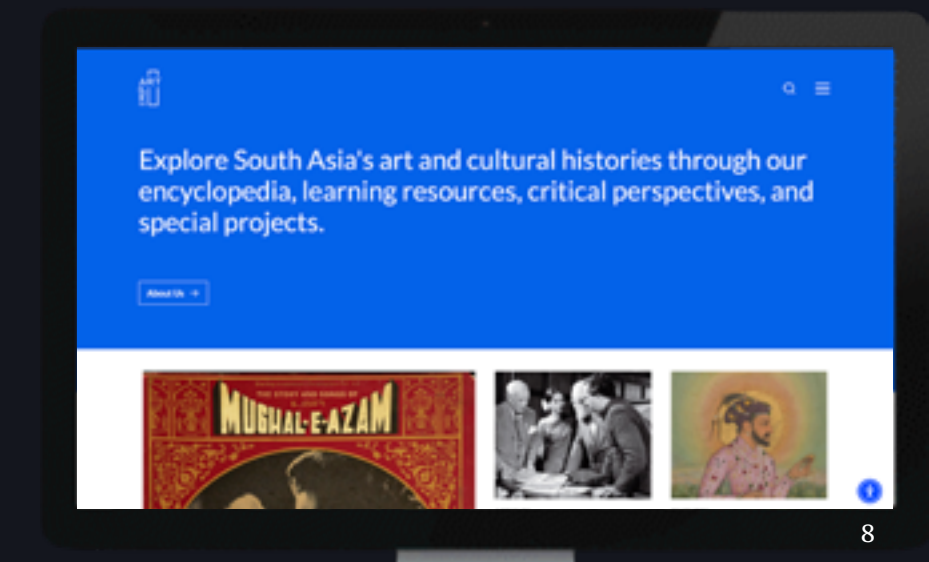
MAR 30: LATEST NEWS

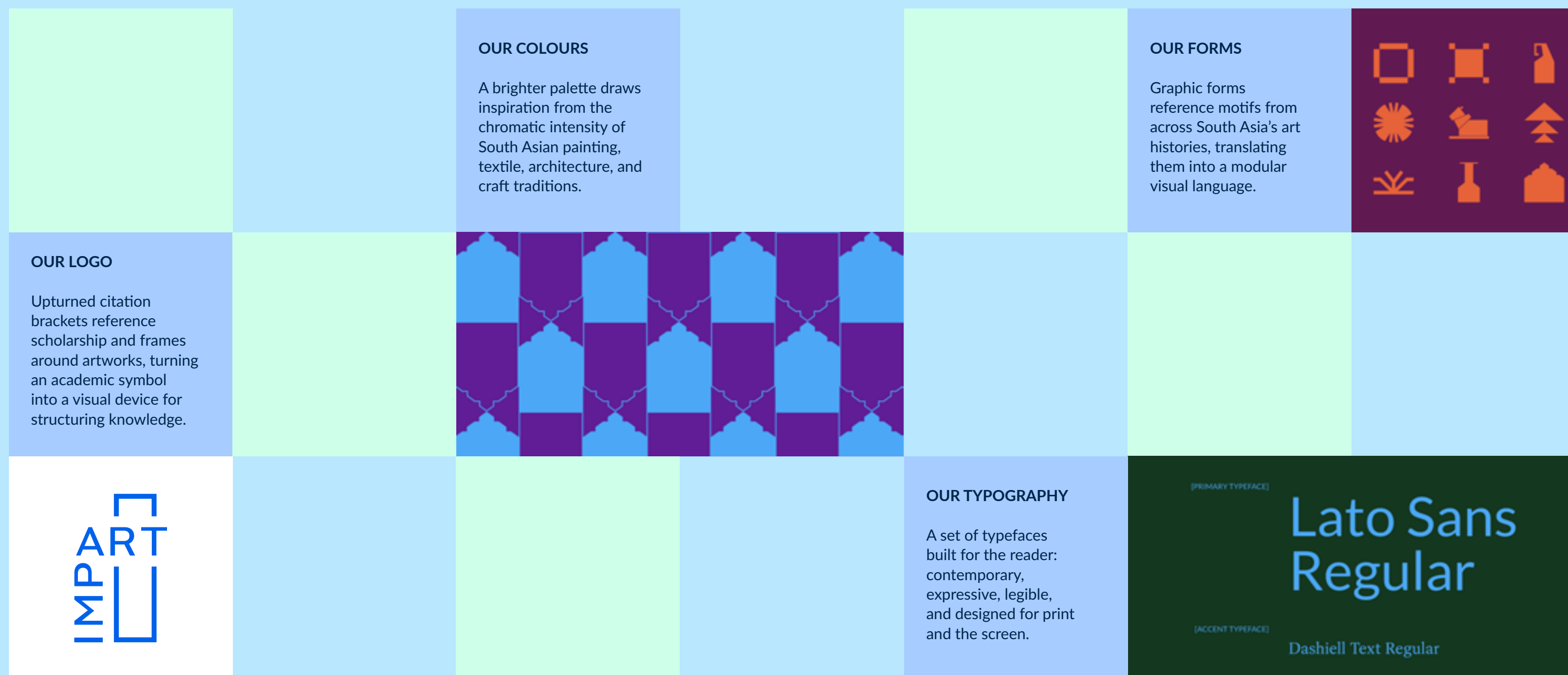
IPL 2024: Why can't Cameron Green bowl yet? Ask Cricket Australia, says KKR captain Ajinkya Rahane after MI defeat

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

Sassoon hospital doctors successfully remove metal rod pierced through 25-yr-old's leg

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





Our New Look

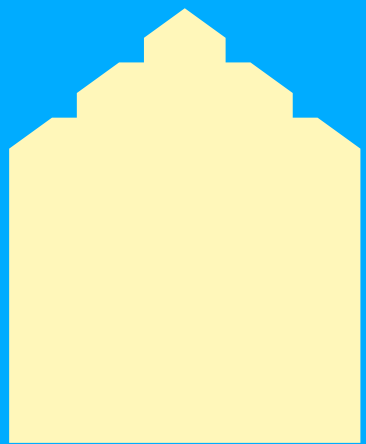
Impart's new look reflects the platform's evolving scope and ambition. The design brings together two impulses that shape our work: a close attention to research and context, and an engagement with the visual richness of South Asian art — its colours, forms, and patterns.

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.

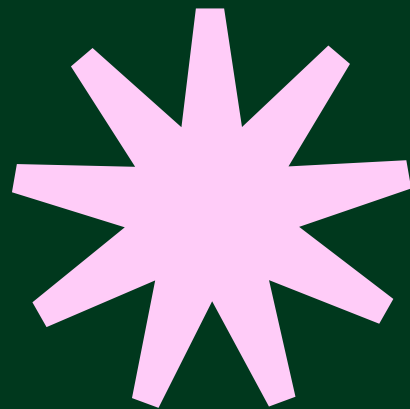
Our Expanded Offerings

Encyclopedia of Art



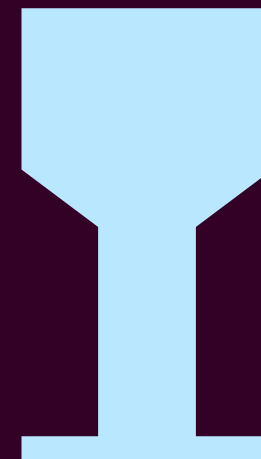
Explanations of techniques and materials, historical essays, and artist profiles — drawn from traditional encyclopedic conventions while adapting to the digital medium and its possibilities.

Learning



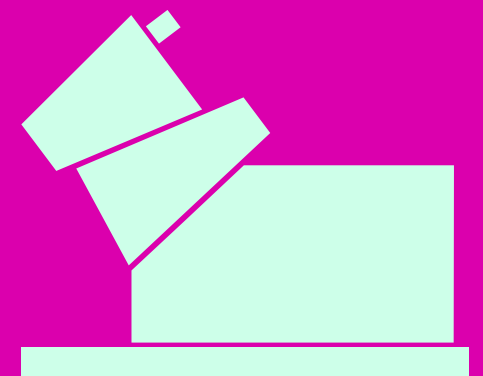
Online learning for South Asian art in a global context — through introductory courses, live talks and lectures, and a growing library of animated explainer videos.

Perspectives



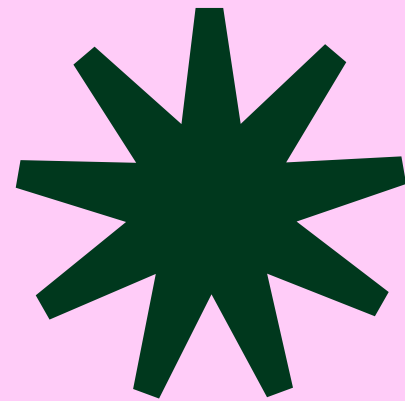
Diverse editorial essays and interviews that critique, highlight, and reframe ideas related to art — from a growing pool of contributors within and beyond the region.

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

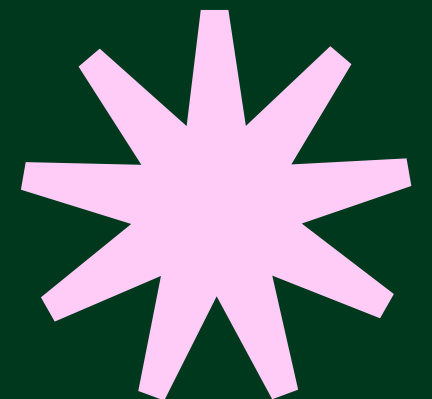
3.2K+
Attendees

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

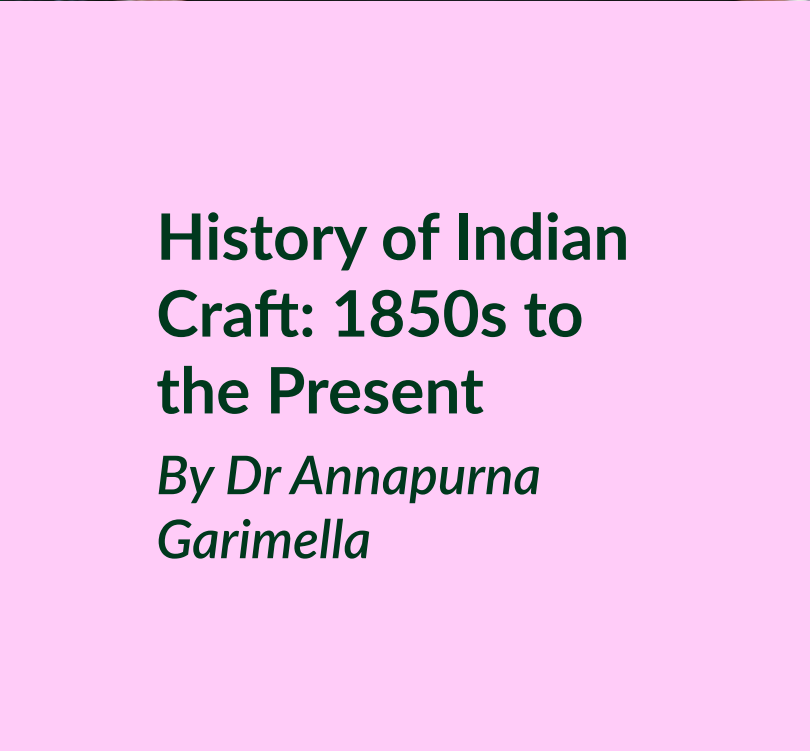
65
Lessons

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



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

*Holly Shaffer &
Laurel O Peterson*

**Mapping the Trade
Histories of Indian
Spices**

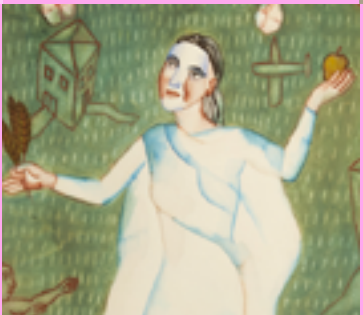
Kurush F Dalal

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

Sumathi Ramaswamy

**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 Munsri

**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*



**KK Hebbar Gallery,
Manipal**

*Interpreting
Contemporary Indian
Art Workshop*

**Museum of Art
& Photography
(MAP), Bengaluru**

*Kasuti Embroidery
Workshop*

**Tharangini
Design Studio,
Bengaluru**

*Introduction to
Hand-Block Printing*



**Amaatra Academy,
Bengaluru**

*Art & Architecture
Learning Session*



**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

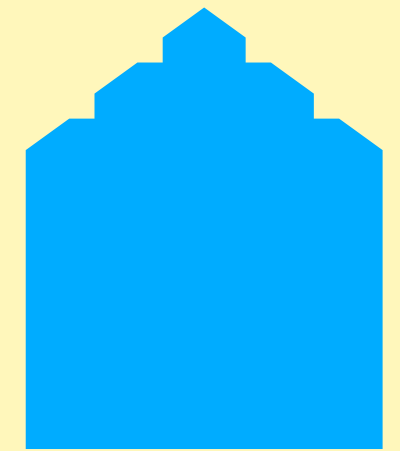
workshops, course collaborations, and site-based learning modules. These were developed in partnership with cultural and educational institutions, museums, and craft studios, among other partners. Our programmes were collectively attended by over 100 participants.

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.

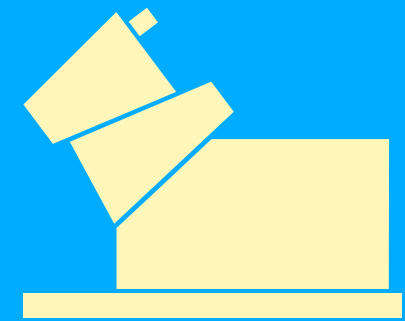
We developed new approaches for research integration and field documentation through our partnership with the UK-based South Asian Decorative Arts and Crafts Collection Trust (SADACC) on their project *Vernacular Furniture of Northwest India*.

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.

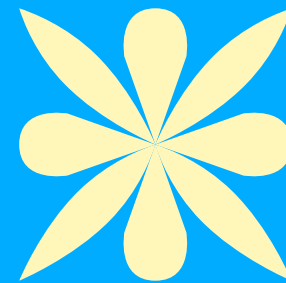
These updates have been designed to offer meaningful specificity while remaining accessible to general users. Filters can be used cumulatively within or across categories to surface intersections of subjects, time periods, and geographies. Together with strengthened internal linkages, these additions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



TEXTILE



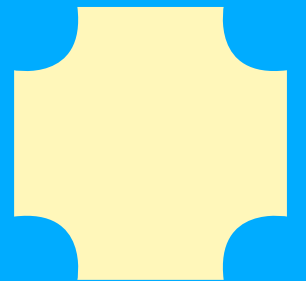
CRAFT
& DESIGN



PERFORMANCE
& PRACTICE



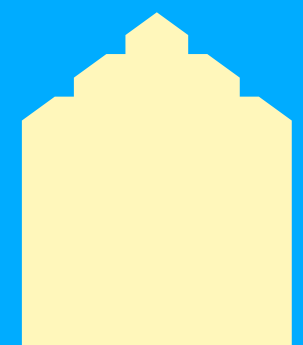
PREMODERN
CULTURE



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

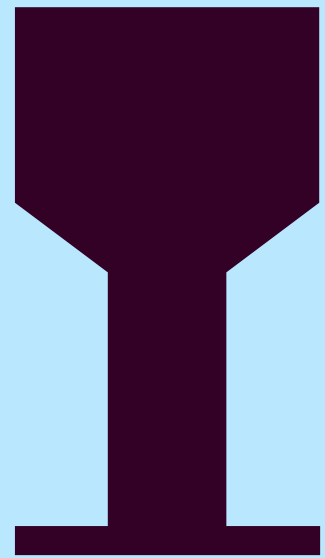
The Encyclopedia covers over 10,000 years of art and cultural history from the region, which is further categorised into several distinct periods to help readers better situate subjects of interest within a broad and diverse historical arc across South Asia.



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



54K
Readers

40+
Contributors

15
Interviews

85
Dispatches

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

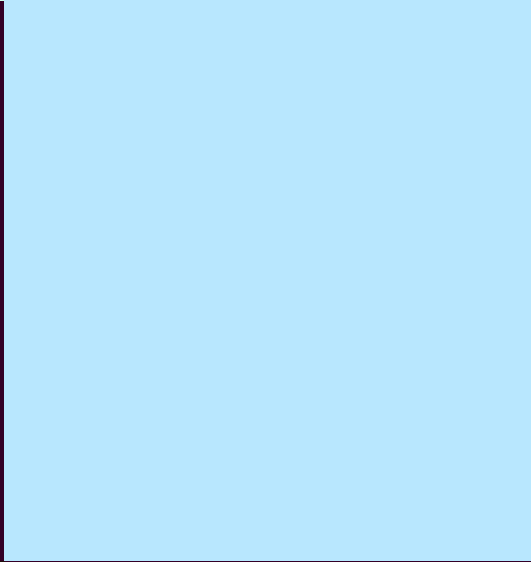
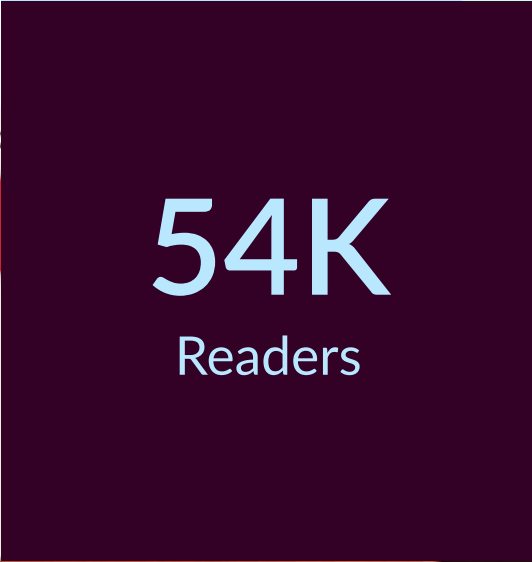
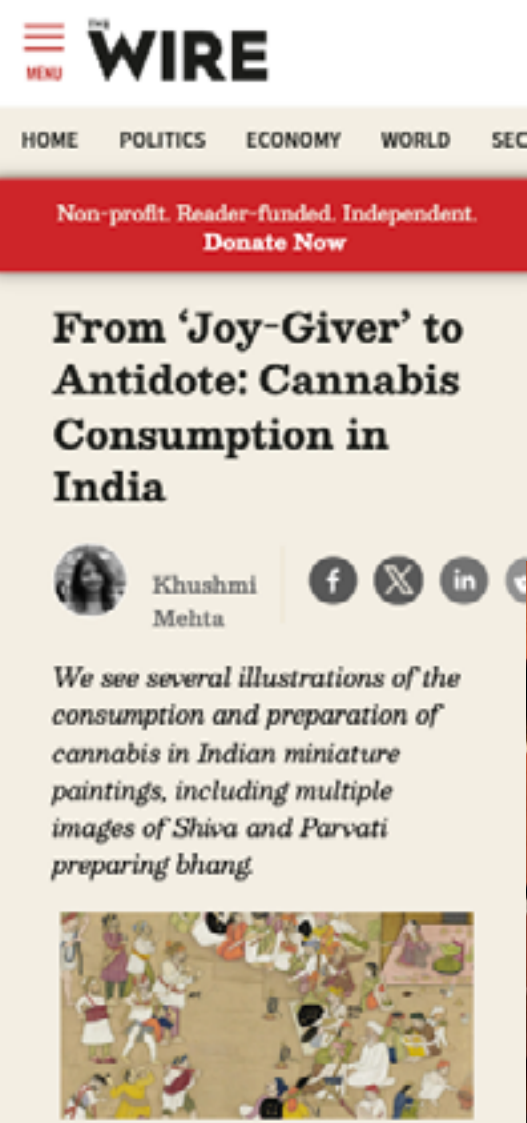
A key goal for *Perspectives* is to feature insights and critiques from a wider pool of thinkers, which adds to the strength and diversity of viewpoints on art available on the Impart platform. Writing on *Perspectives* features external contributions from experts spanning several disciplines, including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

Aadya Baoni • Adil Akhoon • 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

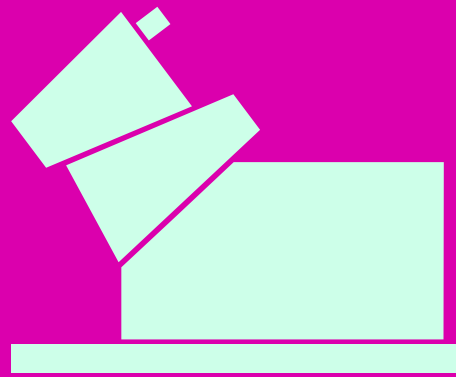
Beyond the Platform

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.



SPECIAL PROJECTS

2
Exhibitions



2
Publications

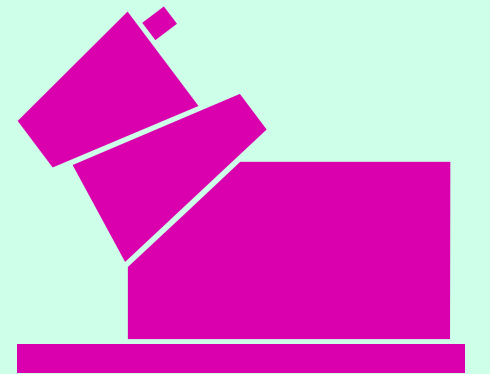
14
New Resources

250
Open Call Applications

5
Journeys

3
Timelines

2
Research Studies



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.



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



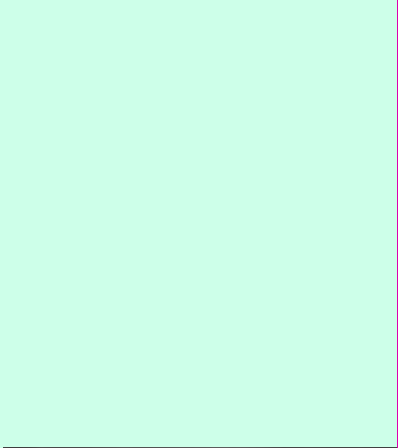
Migrations, Monuments, Manuscripts

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

Impart + Nalli Fellowship

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.

IN COLLABORATION WITH



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



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.

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.



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.

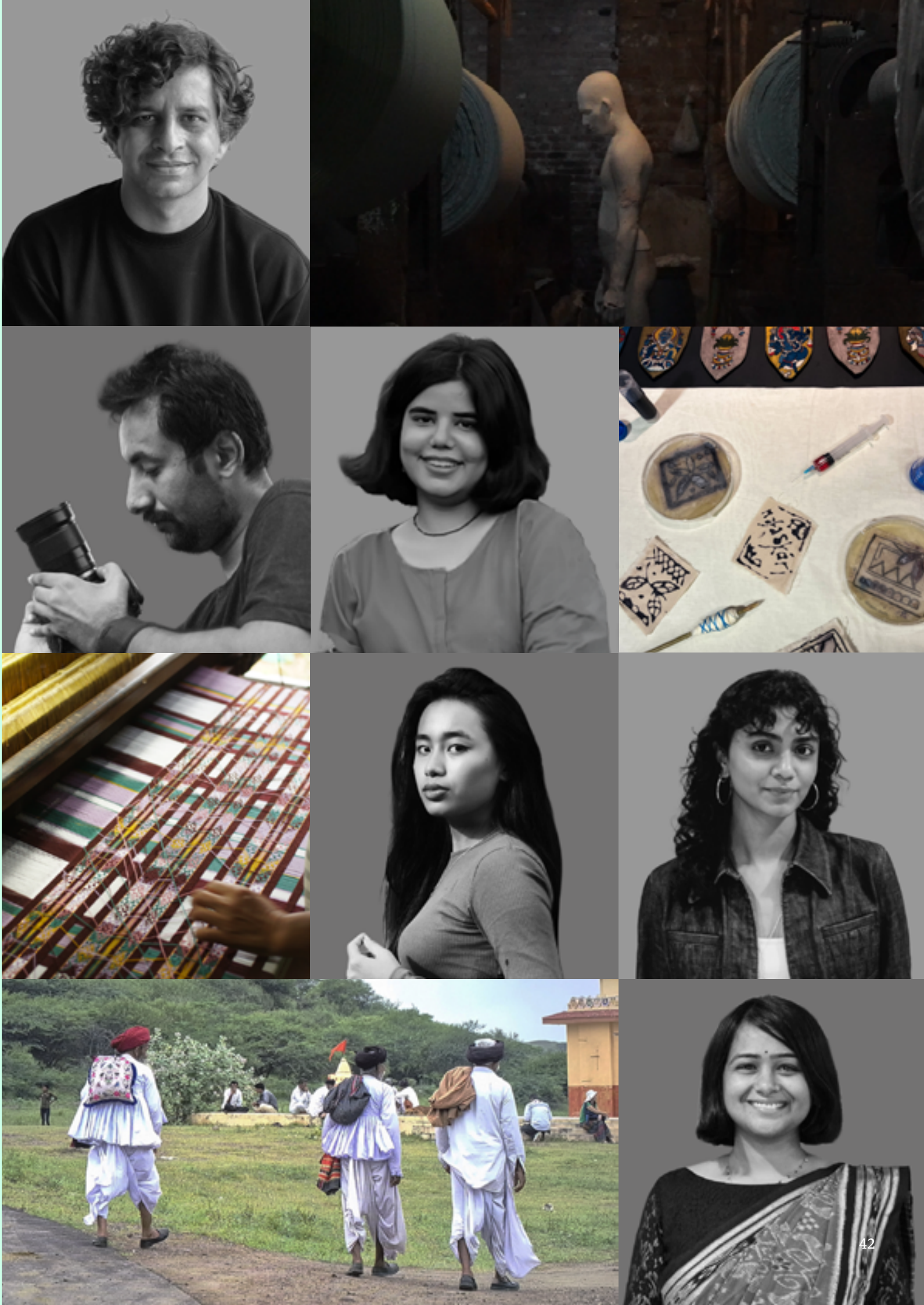
2026–27 Fellowships (Cycle 3)

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 ⁴⁴



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



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.



OUTREACH

Growing Our Media Partnerships



With growing interest in stories of art from South Asia, Impart’s editorial work has been featured in a range of arts and culture platforms, newspapers, and magazines through media partnerships. Over the past year, over 70 pieces were published in these platforms, reflecting wider engagement with the themes and practices we foreground.

This approach has been further strengthened by making content on the Impart website available for republication under clear guidelines, enabling broader circulation across contexts. Our syndication work expands access and supports our aim of making art and cultural histories more widely available to diverse audiences.



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
Sarthak 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
Chitralekha 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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Kiran Mazumdar-Shaw
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Pramit Jhaveri
Som Mittal

Trustees (India)

Abhishek Poddar
Arundhati Nag

Radhika Poddar
Som Mittal

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Arundhati Ghosh
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Darren Walker
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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.

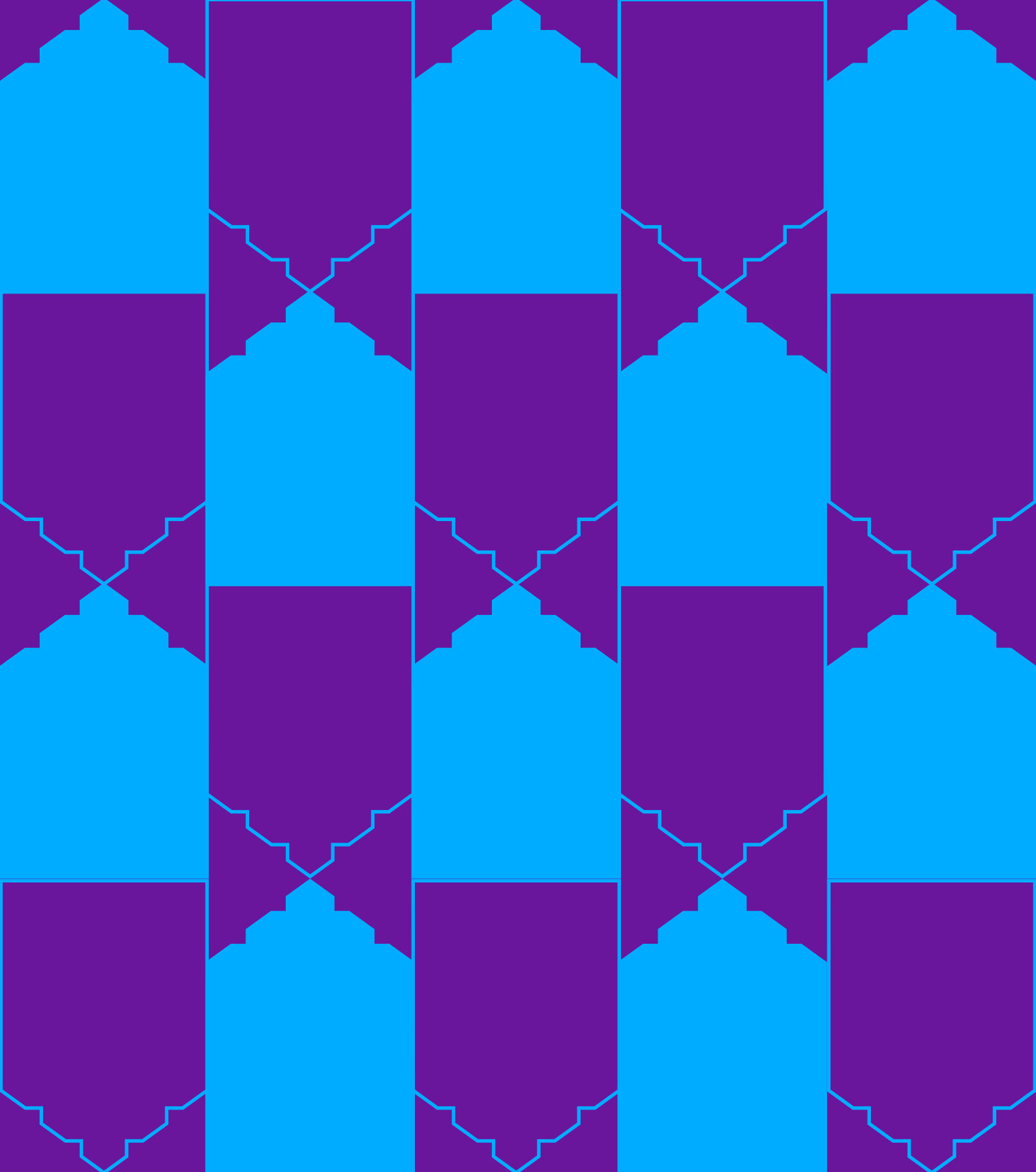
Rural India Supporting Trust (RIST)

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		Cave painting, Bhimbetka Rock Shelters; Bhopal, India; Photograph; 2016. Photograph: Vijay Tiwari, Wikimedia Commons
	An abandoned statue found on the museum premises; Chennai, India. Courtesy Government Museum, Chennai (Egmore)		Kailash Temple, Ellora; 1913. Flickr & Indiana University
	Bach'e Nagma Dance; Man Mohan Munshi Ji; Kashmir, India. Courtesy Search Kashmir		The Great Bull, an Hindoo Idol, at Tanjore; Thomas Daniell; 1798; Coloured aquatint print; 54.6 x 74.7 cm. British Library P957
Exhibitions & Publications	Indian Institute of Management, Louis Kahn. Courtesy RIBA Journal		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
	Hostile Witness: Between Dusk and Dawn, from Women, Land and Borders; Baaraan Iljal; 2024; Acrylic on canvas. Courtesy the artist		Amrita Sher-Gil in 1936. Wikimedia Commons
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		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
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		Palace complex with harem garden (detail); Attributed to Faizallah; Faizabad or Lucknow, India; c. 1765; 45.5 × 31.8 cm. David's Collection, Copenhagen
	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	Ceremony; Sudhir Patwardhan; 1984; 127 x 107 cm. Peabody Essex Museum, Salem



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