



MAP ACADEMY

2022-2023

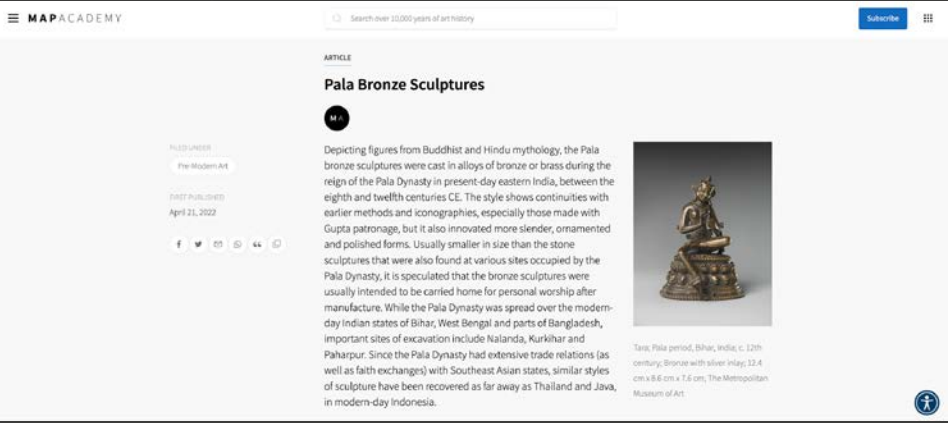
Annual  
Report



1



2



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1. Double-Faced Crossbar from a Railing, c. 150 BCE, Plum-coloured sandstone, 55.9 x 66 cm, Cleveland Museum of Art.

2. Nahargarh Step Well, c. 2020, Surbhi B.

3. Chelleda (Lion with a Female Face), 18th century, Opaque watercolour on paper, 12.1 x 16.5 cm, Philadelphia Museum of Art.

Cover page: Siddhartha at the Bodhi Tree, Gandhara, Pakistan, c. 100–200s, Schist, 73.7 x 57.2 cm, Cleveland Museum of Art.

# Foreword

Art history looks at art as an extension of human identity and experience — a way of expressing our place in the world across a vast sweep of time. It draws on and lends critical insights into various themes within the humanities and social sciences, and provides a sensitive lens through which we can consider our past and present.

Despite art history being an important subject with the ability to highlight nuanced insights on shared cultures and ideals in the polarising times we live in, it is often underrepresented in school and university curriculums, as well as public programmes. Most institutions and publications also emphasise Euro-American perspectives, often excluding the rich histories of the Global South. At the MAP Academy, we aim to address these gaps and highlight connections across global cultural heritage, focusing on South Asian art as a starting point.

Home to millennia-old artforms and practices, South Asia is linked with complex histories surrounding early civilisation, diverse religious traditions, trade, cultural exchange, early exploration, conquest and colonial endeavours. In 2020, we began building a new curriculum to bring these to the fore, covering histories of textiles, architecture, archaeology, lens-based media, craft, design, narrative painting, popular art and modern and contemporary art from the region. To support this, we also began creating an open-access online encyclopedia and glossary (launched in April 2022), and an image database and interactive timeline (which are currently in their research and development phase).

As we enter our second year as an online learning platform, it is with great pleasure that I share our first annual report. Whilst this presents our work with a mind to celebrate our progress so far, I want to also draw attention to some of the key contexts that influence our approach, given that the field of art history is constantly evolving.

Many art-historical narratives written in the 19th and 20th centuries are entrenched in biases based on gender, region, caste and socio-economic backgrounds, and educational institutions have also acted as gatekeepers, restricting the sharing of these resources to specific, privileged groups. Whilst today many cultural and academic organisations are finally reckoning with questions surrounding repatriation, decolonisation, provenance, relationships with benefactors and responsibilities to the community, responses to these questions are often rooted in nationalistic claims on particular histories and these can themselves be both prejudiced and misrepresentational. Alternatively, they adopt the language of inclusivity without taking meaningful, foundational action.

The practice of claiming histories, artforms and practices as exclusive to a single country or sub-region is also unfortunately common in South Asia. Many traditions and artforms predate the construct of modern political boundaries, some of which are also sites of contemporary conflict. Perceptions of cultural and political dominance can often cloud the manner in which traditions, practices and respective communities are recognised. Our decision to focus on South Asia as a region (as opposed to its constituent countries) is, therefore, a conscious one, and one in which we have so far only scratched the surface.

At the MAP Academy, we believe that when dealing with a subject that can be both so personal and political, it is integral to prioritise accessibility and inclusivity, in ways that go beyond the superficial. Whether by relaying narratives with greater care, adopting digital strategies and translating materials into more regional languages or making sure the articles we publish represent a wider range of communities and artworks, we hope to address some of the barriers within the field, in the long term. Affecting change will take time, and is easier said than done, but keeping these points in focus will always be part of who we are as an organisation.

The past year, and the broad community of learners we've started to build (see Highlights and Analytics, page 8), have shown us that there is a growing audience for the materials we're developing. I would like to thank all my colleagues at the MAP Academy, as well as our wider group of advisors, collaborators, stakeholders and patrons, including the Rural India Support Trust (RIST) and Infosys Foundation for making all of this possible and for believing in our work. It is with careful confidence that we look forward to an even more productive year ahead.

## Nathaniel Gaskell

Founder + Director  
MAP Academy



# Our Culture and Values

We are a team of researchers, editors, writers and creatives united by a shared goal to build more equitable resources for the study of art histories from South Asia. We work and collaborate remotely across India, Southeast Asia, Europe and the United States, and together, we have built the MAP Academy.

As an organisation, we are responsible to the three main groups we serve — the public/our audience; the people/communities we write about; and our partners/collaborators. As a team, we strive to be respectful of them, and our culture and values underpin how we undertake all our work.

1

**Respect and Consideration**

- Promoting an environment of politeness and care
- Acknowledging the potential for bias
- Respecting people's priorities and limitations

2

**Trust and Collaboration**

- Listening to and valuing individual ideas and inputs
- Encouraging a mutually supportive work environment
- Sustaining an environment that enables individual and collective growth

3

**Integrity and Example**

- Working responsibly and being accountable
- Allowing space for self-reflection and diligence
- Striving to always improve the quality of our work and its outcomes



The MAP Academy Team at its offsite in 2022



Narasimha, c. 1700–1750, Wood with cloth and polychrome, The Metropolitan Museum of Art.

## Vision and Mission

Our aim is to make art histories more accessible, based on the idea that doing so can have a positive social impact through broadening perspectives on humanity, heritage and culture.

The MAP Academy is supported by the Rural India Support Trust (RIST) and the Infosys Foundation.



# Highlights and Analytics

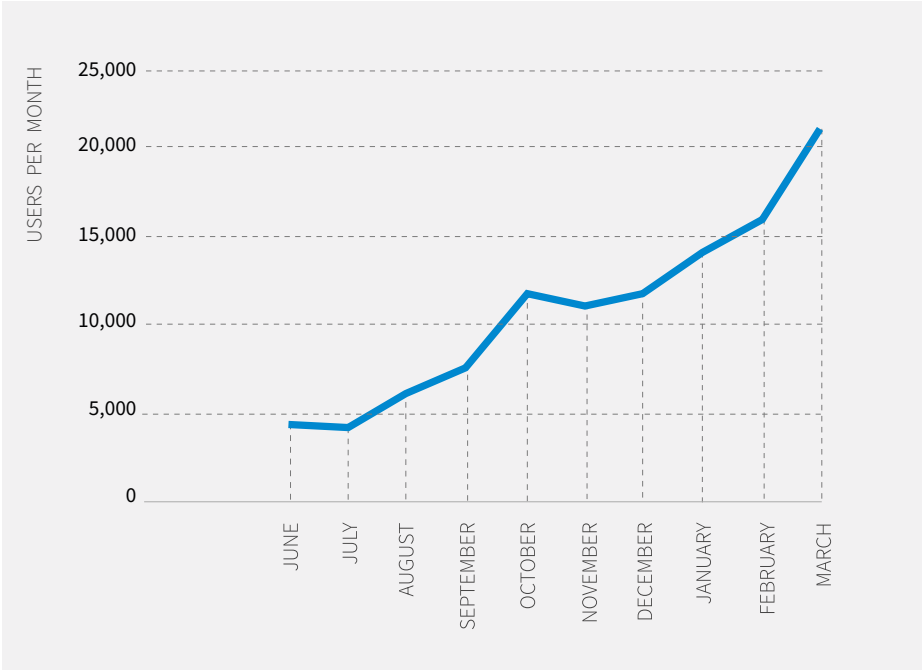
We launched in April 2022 with an Online Course, *Textiles from the Indian Subcontinent*, as well as the Encyclopedia of Art comprising our first set of entries, numbering over 2,000 articles and glossaries. We are pleased to report that our launch was well received and has received coverage from platforms like The New York Times, BBC, Smithsonian Magazine and CNN, acknowledging the gap in art histories from the Global South.

Since the launch, over 2,500 learners have enrolled in our course, and our Encyclopedia articles and glossaries have been accessed over 375,000 times, with monthly engagement growing rapidly. Through our syndication partnerships with national and international

publications, our content has been made available to millions more.

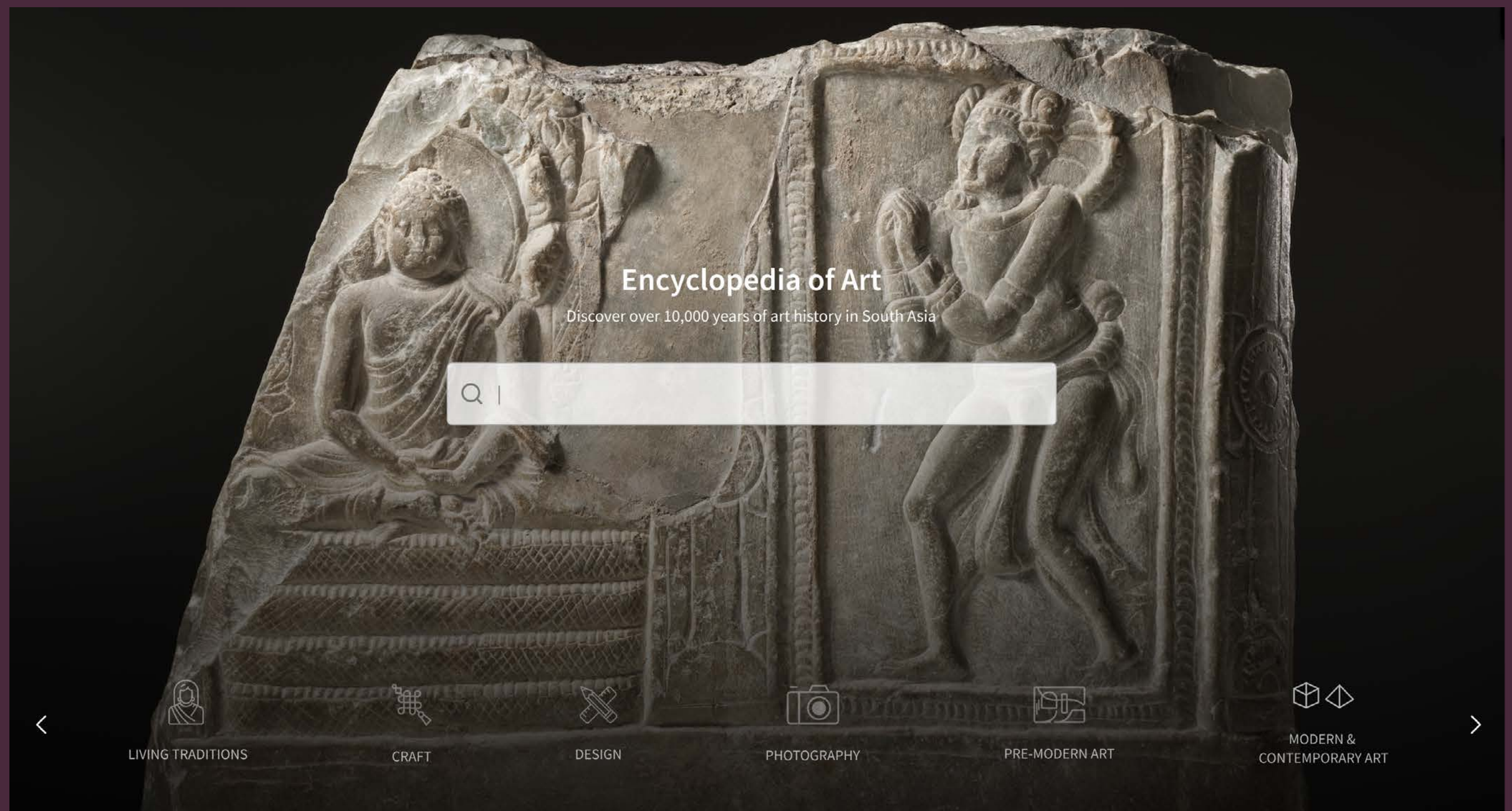
We have also expanded our team of researchers and editors to realise our ambitious goals, and broadened our Academic Review Panel to include scholars representing more specialisms.

We are also delighted to welcome our first two major patrons: the Rural India Support Trust (RIST) and the Infosys Foundation. With their commitment and support, we are able to make our organisation sustainable and also work towards growing our offerings, community and impact at a faster rate.



This graph depicts the steady increase in engagement across the MAP Academy website from June 2022 to March 2023.





Developed in-house by a team of more than thirty researchers and editors, and peer-reviewed by leading art historians, the Encyclopedia is aimed at audiences aged fourteen and above. Each article is accompanied by an extensive bibliography that may be used as a reference point for further research, as the Encyclopedia is intended to be a resource for students at the high school, graduate and postgraduate levels as well as researchers, academics, teachers and general audiences interested in learning about South Asian art.

Screenshot of the Encyclopedia of Art landing page. Users can search through Articles, Clusters and Glossary terms to learn about South Asian art history.

Buddha Shakyamuni Sheltered by the Serpent King  
Muchalinda, Goli Village, Andhra Pradesh, India,  
c. 300–350, Limestone, 41.91 x 44.45 x 15.24 cm,  
Los Angeles County Museum of Art.



Click or scan to explore the Encyclopedia of Art

2,000+

Articles

1,000+

Images on  
website

60

Categories

20

Clusters

#### A one-stop repository of information

on South Asia's vast and diverse art practices, the Encyclopedia takes into account the region's array of cultural, traditional and socio-political histories.

#### Free of jargon and welcoming of all audiences

who may or may not be familiar with art historical conventions, the Encyclopedia prioritises clarity, conciseness, directness and a comprehensive approach to sourcing and citation.

#### A steadily growing project,

the Encyclopedia expands its offerings each year, while also acknowledging the need for constant updates to published material as the world around us changes and the information itself is dynamic.

#### Aiming to eradicate the inherent biases

and divisions within traditional art historical studies, especially distinctions like high-low, folk-modern and rural-urban modes in art, the Encyclopedia brings together information on a range of subjects.

**Global and regional perspectives** are central to the Encyclopedia's approach and presentation, introducing readers to subjects in a contextual manner that integrates local knowledge systems with international scholarly research.

The offerings of the Encyclopedia of Art are divided into nine broad departments — Pre-Modern Art, Modern & Contemporary Art, Pre-Modern Architecture, Modern & Contemporary Architecture, Photography, Living Traditions, Textiles, Popular Culture and Craft & Design — to allow the reader to approach the breadth of South Asia's art histories systematically. All content is further organised by a range of metadata based on time-periods, regions and categories, to aid navigation.

Each department presents a wide range of content, organised under more than sixty smaller 'categories'. A single Article or Glossary term is often housed under more than one department and category, and overlaps are not uncommon.

Based on rigorous research and adhering to editorial standards set by a Style Guide that ensures clarity, consistency and sensitivity, the core offerings of the Encyclopedia of Art can be broadly divided into three types:



#### Article

Ranging from 200 to 1,200 words, each Article covers a single subject and has its own bibliography. Articles are often illustrated with two or more high-resolution, open-access images, each provided with credits and metadata. In-text, hyperlinked references to other Articles or Glossary terms, enrich a piece.



#### Glossary

Integral to better understanding the content of the Encyclopedia, the Glossary provides short explanations, usually 30–100 words, to clarify specialised or non-English terms, or entities, appearing in the Articles. While each Glossary term has its own page, the Glossary definition also appears in a pop-up box while hovering over the relevant term within an Article, allowing for uninterrupted reading.



#### Cluster

Groups of Articles are curated based on interesting connections, and together, form a Cluster. Each Cluster serves as an entry point into the ever-growing array of Articles, and might draw articles from different departments. These Articles are tied together by a thematic concern, allowing the reader to explore an angle that only such a curation might reveal.



In 2022–23, the Encyclopedia was populated with an additional set of 400 Articles and 1,000 Glossary terms. While the majority of our content focuses on art from within the modern geographic boundaries of India, we plan to expand the scope of our research in the coming years to include the broader, interconnected histories of South Asia.

*The articles are specifically written in a straightforward and easy-to-understand style, something that has been lacking, said Anirudh V. Kanisetti, a former editor of the encyclopedia and author of "Lords of the Deccan: Southern India From the Chalukyas to the Cholas." "I'm convinced that South Asia needs more accessible history writing in the public domain," he wrote in an email. Compared with Britain or the United States, India's history, he wrote, tends to be "much denser and more academic," noting that young people curious about their past "need materials that bring out its complexity" in an intelligent but relatable way.*

**The New York Times**

*The project is an example of how art and culture repositories can bring young people into the fold, experts say, adding that Indian museums are struggling to stay relevant because they haven't evolved with the times. Dr Rosemary Crill, a former senior curator at London's V&A Museum, says that while India does have a strong tradition of studying its textiles, "specific encyclopaedia entries will help shed light on types that people might not even be aware of." "One of the great merits of it is that it will bring information together for anyone who has access to a computer, or even a mobile phone," she adds.*

**BBC**

Varaha, Boar Incarnation of Vishnu, Central India, c. 8th–9th century, Sandstone, 82 x 68.5 x 33.5 cm, Cleveland Museum of Art.

# Online Courses

Following over a year of research and development, we launched this year with the short course, *Textiles from the Indian Subcontinent*. This is the first of a range of courses we are working on, which span various subjects and themes in South Asian art. Aiming to serve as a leading provider of online learning for South Asian art history in the global context, we endeavour to build an audience of individuals from all backgrounds. Containing technical, thematic and case-study based materials, our courses are made available through our highly customised e-learning platform, LearnDash, and are accessible through our website.



Pachrangi Bagh Phulkari, Undivided Punjab, c. 20th century, Cotton and Floss Silk, 243 x 130 cm, Museum of Art & Photography.

### Teaching a Rich History:

Through the lens of South Asian art, the courses provide an opportunity to learn more about the wider history of this region and the world at large.

### Presenting a Unique Approach:

Our courses aim to offer learners unique interdisciplinary understandings of the subject through technical, thematic and object-based stories and perspectives.

### Providing an Entry Point:

There is a dearth of beginner-friendly courses on South Asian art history that are accessible online. With content that caters to a wide range of interests across diverse audiences, the project aims to provide comprehensive introductions to various themes within this subject, thus bridging an important gap.

### Easy to Access:

Our interactive courses are free and don't require any prior background in South Asian history or the discipline of art history. All our videos are subtitled, with downloadable transcripts; our textual content is screen-reader friendly and our images are provided with alt-text.

*“Indian textiles have a huge global history that encompasses everything from rich silks, breathable cotton and flowing linen to hand-blocked fabric. Textile production reached its highest visual expression in the Indian subcontinent, where weavers would toil away for weeks or months to finish one masterpiece. And MAP Academy hopes to document all of it.”*



## Our Core Subject Areas

- ✦ Textiles
- ✦ Architecture
- 📦 Modern & Contemporary Art
- ✍ Narrative Painting
- 📷 Photography
- 🔧 Craft
- 🏺 Archaeology
- 🗿 Sculpture
- 📖 Visual Literacy



Engaging Content



Advised by Experts



Certificate of Completion



Self-paced Learning

# Screenshots from our Online Course interface

### Imperial Splendour: Textiles and Royal Life

LESSON PROGRESS

100%

*In this topic, we will learn about how opulent textiles were leveraged by kingdoms and empires to affirm their place in society. We also explore how they can reveal deep societal imbalances by exploring the intersections of patronage, production and power. Click on the video below to learn more.*

Imperial Splendour: Textiles and Royal Life

Watch later Share

Watch on

Imperial Splendour: Textiles & Royal...

Credits | Transcript

get a sense of the historical context of the textile. The process of weaving is a complex one, involving the use of warp and weft threads. Deeply valued for their intricate patterns, Patola were historically treasured by members of the aristocracy in the Indian subcontinent and other parts of the world.

1. Weaver is tying bands of rubber around the weft cotton yarn for dying, 2018

Photograph:

Brocades

Brocades are fabrics that incorporate patterns using extra warp or weft threads during the process of weaving. Often

7. Drag and drop the following religious textiles to their corresponding images.

Pabuji ki Phad

Mata ni Pacheli

Thangka

Pichwai

MAP ACADEMY

The Art & Photography Foundation India

Shivani Gandhi

Has successfully completed

Textiles from the Indian Subcontinent

An online course authorised and offered by the MAP Academy

2 March, 2022

CERTIFICATE OF COMPLETION

SHORT COURSES

Abhishek Poddar  
Founding, Teacher  
The Art & Photography Foundation

Nathaniel Gaskell  
Founder and Director  
MAP Academy

Pooja Savansukha  
Project Lead (Courses)  
MAP Academy

SHORT COURSES

www.mapacademy.io

1. Man's Morning Coat, 1700–1750

Cotton, tabby weave, resist-dyed, applied gold leaf

The Cleveland Museum of Art, Ohio



Our Online Courses feature interactive quizzes, videos, and illustrated texts developed in a self-paced format, allowing greater flexibility and accessibility for learners, who receive a completion certificate from the Art & Photography Foundation.



## Textiles from the Indian Subcontinent



Click or scan to sign up for our *Textiles from the Indian Subcontinent* course

Our short course on textiles introduces learners to thematic ideas spanning community, religion, global trade, politics, ethics and fashion, while providing technical information. It includes insights into the processes of textile production, traces their historical trajectories and examines the place of textile traditions within broader visual cultures, through examples of paintings, drawings, photographs and other art forms.

The course draws from wider and longer-term research materials that the MAP Academy has been working on, and its videos include footage from a textile documentation project that we undertook in eastern Assam and Arunachal Pradesh in September 2021.

### Course Features

- ▶ Short, Engaging Videos
- 📖 Illustrated Texts
- 💡 Quizzes
- 🎓 Certificates of Completion Awarded by the Art & Photography Foundation
- 👤 Suitable for Self-paced Learning
- 📅 Access to MAP Academy Live Lectures, Discussions and Workshops

Over the past year, the Course has received a positive response from audiences in India as well as globally, particularly from the US, UK,

Australia, Germany and Italy. We have received enthusiastic responses from various professions and age groups, with consistent engagement from university students at both the undergraduate and postgraduate levels, as well as individuals above the age of 45 who are pursuing latent, long-term interests.

### Testimonials

*"What I really liked about the course was how engaging it was through the use of different mediums such as text, visuals, and audio. The images used were especially helpful as they helped me imagine textiles that I didn't know of. The course structure is accessible and the chapter-wise revision through quizzes helped break down large portions of information."*

- Arundhati Narayan

*"I'm an Art History student and the knowledge that I gained from this short course has added a layer of understanding in terms of interpreting paintings, sculptures and other artefacts. The intermingled history of textiles and cultural narratives has fascinated me from time to time, and I'm grateful to MAP Academy for this enriching experience of fun learning."*

- Sonam Jha



## Research and Production

Over the past two years, our work has involved larger course strategy and curriculum design, as well as platform development. Simultaneously, we have been conducting extensive research in preparation for a more in-depth course on South Asian Textiles, which is currently in its editing and production stages. We have initiated collaborations with a number of scholars to develop courses on Modern & Contemporary Indian Art, Craft, and Photography, which we plan to have up in the coming years, while continuing to widen our engagement with the community, and improving our platform.

### Collaborating Scholars and Practitioners

Beth Citron  
Krupa Desai  
Annapurna Garimella  
Diva Gujral  
Mayank Mansingh Kaul

Left: A Dyer Prepares Hanks of Silk Yarn for a Temple Cloth, From 'Dance of the Weave', Nuapatna, Orissa, c. 2009, Briana Blasko.

Right: Man's Turban (Pagri) c. 1850, Silk, metallic threads, tie-resist dyed, 1511.14 x 14.13 cm, Minneapolis Institute of Art.

2,500+  
Total course enrolment

### Testimonials

*"I have thoroughly enjoyed taking MAP Academy's Short Course on Textiles from the Indian Subcontinent. The course allowed me to learn about India's textile history in a manner that was stimulating, informative and engaging. I'd highly recommend this course for those who are interested in contextualising India's history in an extremely unique way."*

- Arya M

*"The Short Course on Textiles of the Indian Subcontinent is very well designed in terms of content and technicality. It touches on all the important aspects of the topic and reflects the thorough research done by the team. Such courses by MAP will go a long way to give a foothold in the basics of the topics to those interested."*

- Dr Nayana Tadvalkar

In October 2022, we launched MAP Academy Live, to provide our Course community the opportunity to engage with scholars and with each other, through online lectures, discussions and workshops. Since our launch, we have conducted a number of events, which have been instrumental in driving up our course enrollment, while helping maintain a dedicated community who will return to our platform for sustained and long term engagement.

‘Exploring South Asian Textiles with Mayank Mansingh Kaul’

This interactive session with the New Delhi-based writer and curator, brought together broader narratives of cloth production, trade and consumption of South Asian textiles, as well as the ways in which these histories are revisited through exhibitions and display.



‘Community Meet-Up — Textiles from the Indian Subcontinent’

Our first online community meet-up created a space for learners who completed our online course to gather, engage in conversation and share stories and resources, while getting to know each other.

‘How can Artificial Intelligence help Art Historians?’

We hosted a free online workshop to explore INTERWOVEN, an AI-based platform we developed in partnership with Microsoft, that brings together collections of textiles and other artworks from institutions across the world.

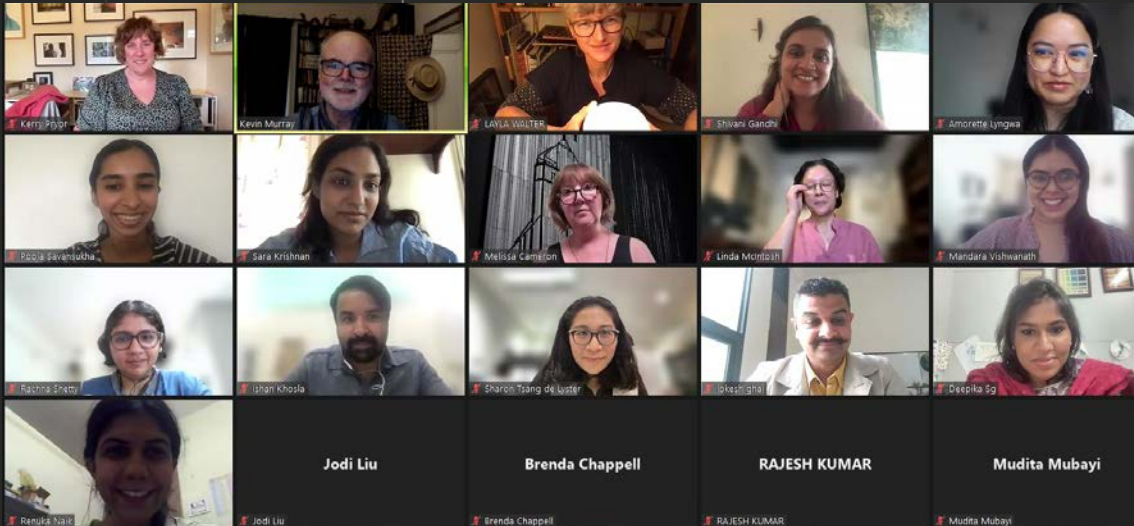
‘Follow the Algorithm: New Journeys Through the World of Textiles’:

In partnership with Garland Magazine, we hosted a second INTERWOVEN workshop for a range of craft historians and practitioners from South and Southeast Asia as well as Australia, and New Zealand. This facilitated a discussion around technology, art history and research, and introduced audiences to our short course.



4 Sessions

700 Total registrations



Stills from our online event, *Follow the Algorithm: New Journeys Through the World of Textiles*, attended by participants from around the world.

# Storytelling and Visual Learning

Since the launch of our website in April 2022, we have strived to engage with our audiences through mediums beyond our main offerings. Through our Blog and social media, we have built a wide range of audiences interested in learning more about the art histories of South Asia. While these formats bring to the fore narrative and short-form writing accompanied by images, our other initiatives, such as the *Podcast*, *Journeys* and *Look a Little Closer* feature, employ dynamic methods of visual and oral storytelling, allowing us to provide greater perspectives and more diverse learning modes.

## Blogs

The MAP Academy Blog brings together original writing from our researchers and editors, providing in-depth exploration into the processes of artmaking, points of view on seminal movements and exposure to larger trends and themes in South Asian art history. Many of our blog posts are also syndicated to our partner platforms such as Deccan Herald, Garland Magazine and Smarthistory.

Click or scan to read stories and perspectives written by the MAP Academy



70+  
Blogs



Staining Lips Red for Centuries: The Heart-Shaped Betel Leaf



Niyati Dave



Seeing Yourself in the Divine: The Sacred Mirrors of Kerala



Diya Shah



How South Asian Art Reached the World's Museums



Niyati Dave



What One of the Earliest Mughal Paintings Says about Power and Ancestry



Diya Shah



A Fifth-Century Sanskrit Play, Illustrated in Paris



Aswathy Gopinath



'Heads' for the Queen: Rudolf Swoboda's Indian Portraits



Chandrica Barua



Art Meets Science: An 18th-Century Album Recording the Natural World



Chandrica Barua



How Kodak Ads Captured the Changing Indian Family



Khushmi Mehta



Many Forms, Many Lives: Lajja Gauri in Indian Art



Simran Agarwal



How a Victorian Magazine Paved the Way for Satirical Writing in India



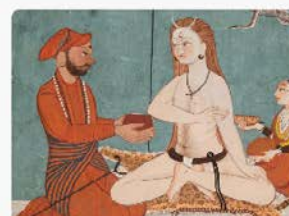
Aswathy Gopinath



The Unicorn Seals: An Indus Valley Mystery



Rachna Shetty



From 'Joy-Giver' to Antidote: Cannabis Consumption in India



Khushmi Mehta



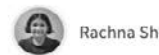
European Cherubs and Hindu Gods: A Portrait of Emperor Jahangir



Niyati Dave, Anirudh Kanisetti



What a Sixteenth-century Manuscript Says about Syncretism, Mysticism a...



Rachna Shetty



Visions of an Unusual Utopia: Nek Chand's Rock Garden



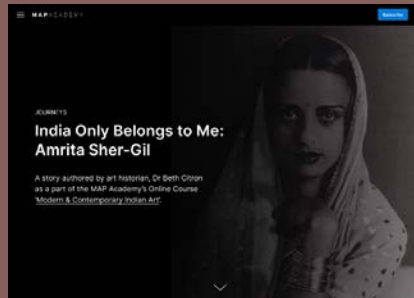
Arundhati Chauhan



What Hero Stones Say about Death, Glory and Religion in Medieval India



Anirudh Kanisetti



## Artwork-led Explorations

To present histories and global connections in new and more engaging ways, we have been exploring forms of visual storytelling through our *Look a Little Closer* and *Journeys* features. *Look a Little Closer* focuses on individual images, highlighting specific details or features within them, through which audiences can learn about their imagery as well as find entry points into relevant Articles, Clusters and Glossaries. *Journeys* is aimed at delving into a close visual analysis of artists, artworks, art movements and other interrelated art histories. This feature has been in research and development as well as testing phases through the year 2022–23, and we aim to launch it early next year.

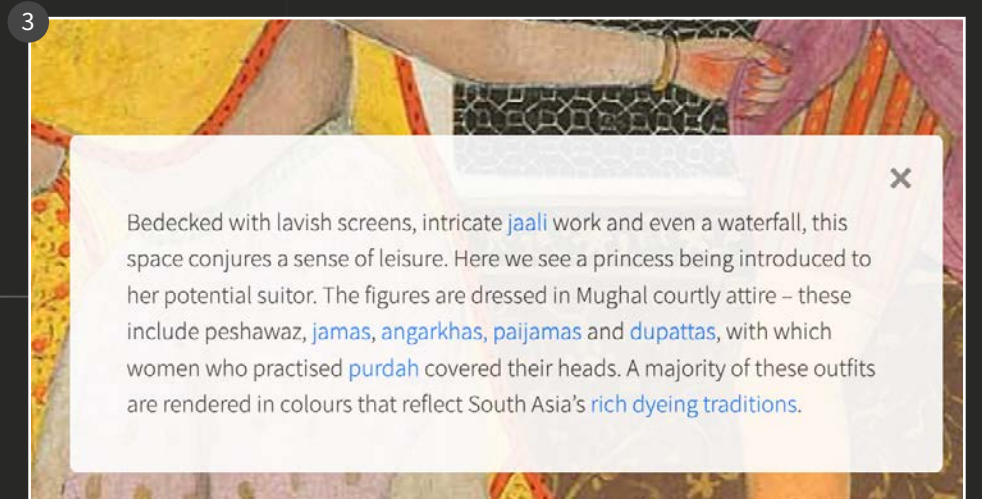
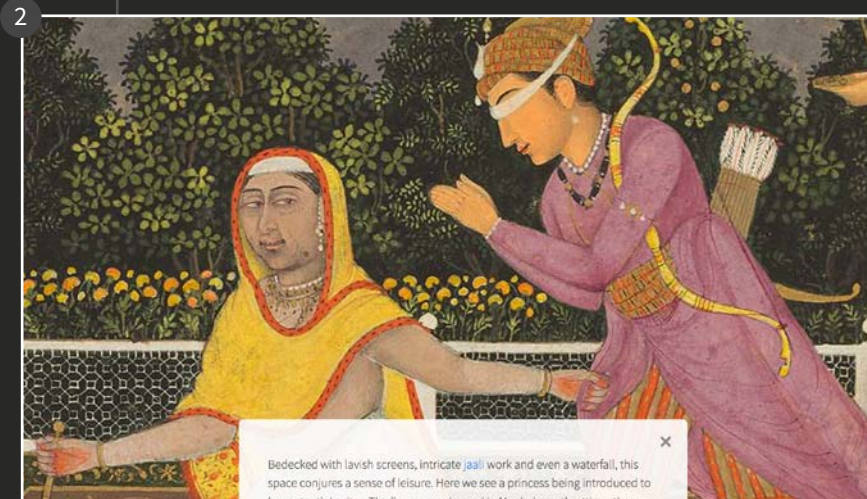
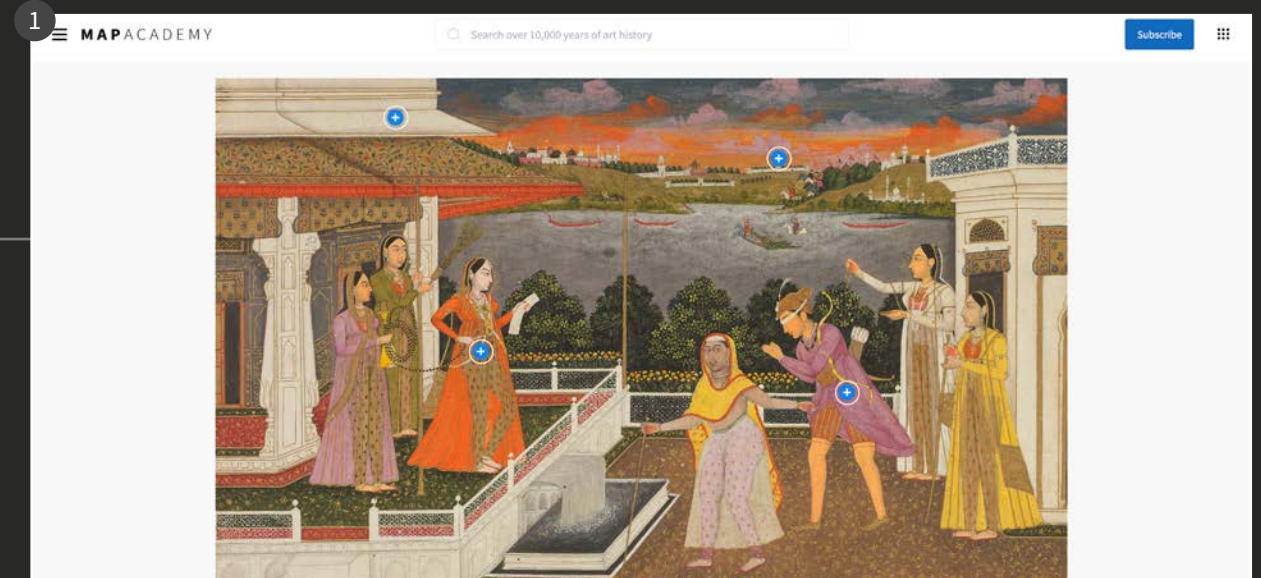


## Podcast

We have embarked on a podcast tentatively titled *Art and Ideas: South Asia and the World*. This project focuses on South Asia's art histories by exploring the subcontinent's rich and complex artistic legacy, from textiles to board games, from dyes to manuscripts, from sculpture to cuisine. The podcast brings together research, storytelling and interviews with scholars to bring to life a creative legacy spanning continents and millennia. Two finished episodes have already emerged from the preliminary work, each running to nearly 3,500 words, with two more in development.

Screenshots of our *Look a Little Closer* feature, which allows users to learn more about artworks by clicking on the plus icons.

Image 2 and 3 show a close up of the blindfolded suitor along with a description of specific visual elements.



A Blindfolded Suitor is brought before a Princess, Faizallah, c. 1755, Lucknow, Cleveland Museum of Art.

## Special Projects and Collaborations

Recognising the importance of collaboration, we have worked with several organisations and individuals in various capacities to help us realise our larger vision. Over the past year, we have contributed as knowledge partners to a range of projects and initiatives, which has given us more visibility and helped us reach new audiences.



**INTERWOVEN**  
GLOBAL CONNECTIONS TO SOUTH ASIAN TEXTILES

### INTERWOVEN

Developed by Microsoft in partnership with the Museum of Art & Photography (MAP), Bengaluru, INTERWOVEN is an artificial intelligence-powered platform that brings together collections from institutions across the world — including the V&A, the Met, the Rietberg and the Royal Ontario Museum. INTERWOVEN represents the collections visually and intuitively, encouraging further exploration, discovery and cross-cultural exchange. As a knowledge partner, the MAP Academy contributed to the development of the platform, aided in partnerships with international collections, and has been responsible for a majority of the platform's research and curatorial content.

The MAP Academy has also identified, commissioned and edited journeys by external curators, including art historian Rachel Parikh, RISD Museum curator Kate Irvin and Kudrat Singh from Itihasology, as part of collaborations with researchers in art history across the world.

### TCS iON IntelliGem

For two consecutive years, the MAP Academy has been a knowledge partner for TCS iON's annual nationwide school contest, IntelliGem, which focuses on 21st-century skills. As part of this collaboration, we have written visual literacy-focused materials tethered to the contest verticals to help students interpret data as well as think critically about visual information and how to use it in our image-heavy world.

Images are an integral part of our everyday lives and can influence, entertain or persuade us in a number of ways. By understanding how images are used and learning how to read them, we can become discerning thinkers and citizens. Targeting 5th–9th graders, the contest has had participants from hundreds of schools across the nation.

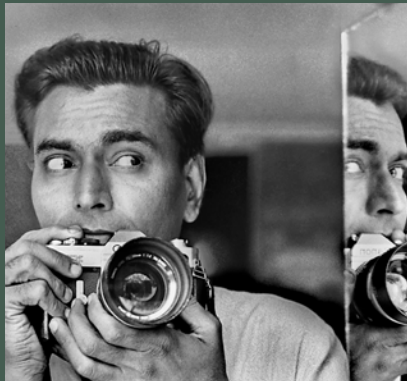
**tcs iON**



A Woman From Maharashtra Making a Rangoli at an Exhibition, Baroda, Gujarat, c. 1998, Silver gelatin print, 46 x 33.8 cm, Jyoti Bhatt, Museum of Art & Photography.

## Research for Exhibitions

We have been actively exploring research-based work outside of the core MAP Academy projects. Working with partner organisations has allowed us to widen our horizons, work with a range of subjects and use our in-house skills. Combining our research, editorial and organisational resources, we have offered pivotal support to three exhibitions in the last two years — one physical and two digital. In the year ahead, we will explore and build similar projects with organisations worldwide.



### Time & Time Again

Jyoti Bhatt

As a knowledge partner, the MAP Academy supported the research for this major retrospective of the photographic work of modernist painter and printmaker Jyoti Bhatt, curated by its Executive Director, Nathaniel Gaskell. *Time & Time Again* opened to the public in February 2023 at the Museum of Art & Photography (MAP), Bengaluru. The exhibition was supplemented by a specially commissioned film by filmmaker Amit Dutta, as well as an eponymous publication that contextualises Jyoti Bhatt's photographic practice, through newly authored essays alongside previously published older ones. We provided extensive research and worked on the exhibition's curatorial notes, installed artworks, and oversaw the exhibition's design and set-up, including the display of curatorial panels and captions. Amongst the highlights of the exhibition were QR codes accompanying the photographs that directed viewers to relevant articles hosted on the MAP Academy's Encyclopedia of Art, which also led to a significant footfall on the website.



### The Business of Dreams

Suresh Punjabi

This was a digital exhibition uncovering the remarkable and under-researched archive of Suresh Punjabi, whose photographs chronicle the social and personal lives of a diverse community of people from the industrial town of Nagda, Madhya Pradesh. The focus was on ninety portraits made by Punjabi in Nagda between 1979 and 1990 — a time when studios were becoming increasingly common outside major cities, while personal cameras were still a luxury commodity. The portraits reveal fascinating collaborations between an experimental, creative photographer and his curious, even inspired clients. As an exhibition partner, the MAP Academy researched and developed this comprehensive exploration of Punjabi's work, drawing from existing literature, visual analyses, technical histories and numerous conversations with the artist.



### My Life as an Artist

Bhuri Bai

This online exhibition charted the life of the painter, muralist and illustrator Bhuri Bai. Characterised by a unique structure and visual vocabulary and driven by an autobiographical and archival impulse, her paintings depict a range of subjects, from her childhood encounters with flora and fauna in the forests surrounding her village to her travels around the world as a contemporary artist. As an exhibition partner, the MAP Academy developed a thematic exhibition in collaboration with Bhuri Bai — the first time such an approach has been adopted in exhibiting her work. The exhibition was designed in dialogue with the artist, first through various phone calls and correspondence, then by travelling to Bhopal to meet Bhuri Bai in person, record audio interviews and discuss how the exhibition would take shape. The team prepared curatorial panels, incorporated anecdotes and stories from conversations with the artist and undertook novel experiments with technology to display and explain the artist's unique style in depth.



View of the Jyoti Bhatt: *Time & Time Again* exhibition at the Museum of Art & Photography.

Every artwork in the exhibition is accompanied by an ‘extended caption’. This provides audiences greater context in relation to people, places, rituals and living traditions, as well as brief notes on their association with the photographer. Many of these captions also display QR codes linked to long-form articles on the subject, published by the MAP Academy Encyclopedia of Art.



CHRISTIE'S

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# The best exhibitions and openings of 2023: Asia, Australia, India, Africa and the Middle East

From Alexander McQueen in Melbourne to Yayoi Kusama in Hong Kong, these are some of the most exciting exhibitions happening across the globe this year

1

**MAP — Museum of Art and Photography**  
*Opens 18 February 2023*  
*Bengaluru (Bangalore)*

February sees the long-awaited opening of **MAP — Museum of Art and Photography** in Bengaluru (also known as Bangalore), the first new public museum to be established in India in a decade. Located in the city's museum district and designed by architects **Mathew and Ghosh**, the 44,000-square-foot building will house a collection of more than 60,000 works from South Asia, ranging from paintings and sculptures to textiles, tribal art, and memorabilia from the Bollywood film industry. The photography collection, one of the most extensive in India, features images from the mid-19th century to the present day.

The MAP Academy team installing the exhibition, *Jyoti Bhatt: Time & Time Again* at the Museum of Art & Photography.

The exhibition was featured by Christie's among 'The best exhibitions and openings of 2023: Asia, Australia, India, Africa and the Middle East'.

## In a retrospective exhibition at India's brand-new arts venue, Jyoti Bhatt reflects on a five-decade career spent photographing his homeland's vanishing cultural traditions

Words by Joanna Cleavel

**Time & Time Again**

Born in 1928 in Bhawagar – a town in the state of Gujarat – Jyoti Bhatt is perhaps best known for his work as a modernist painter and printmaker. Photography was a greater and slower aspect of his practice. First used as a tool for documenting, over time Bhatt's engagement with the camera became increasingly creative. Eventually he began to understand photography as an artistic medium in its own right. Now, a new retrospective tracing Bhatt's photographic journey is opening in February at the Museum of Art & Photography (MAP) – a brand-new institution for South Asian arts and culture in Bengaluru, India.

Comprising over 160 photographs alongside a curation of archival materials and artist's books, the exhibition is organized into three key sections: portraits, social studies, and the more experimental and lesser-known work Bhatt made as he began to play with photography's potential for abstraction. 'His parents are of other modern artists, many of whom were his teachers and fellow students in Baroda, and who also went on to become significant post-Independence artists in the country,' says the show's curator, Nathaniel Gottlieb. The latter section includes images of regional traditions such as body tattoos, printed temples and ritual processions. The experimental part of the show surveys Bhatt's work with multiple exposures and mirror images, featuring 'his work in photo collage, and in weaving motifs from his archive into new pieces,' adds Gottlieb. Creating these collages made for a necessary framework when working through the 45,000 negatives and thousands of vintage prints in Bhatt's archive, which is now held in the museum's collection.

Shooting mostly in black and white, Bhatt has a fondness and sensitive eye for photography, and his approach often intertwined with the graphic sensibilities of painting and printmaking. 'For me, paintings, prints and photographs are primarily two-dimensional images, and I often notice that my

works are intense. 'I have made all photographs, or printed my photographs, or cut like graphic print on the surface of Time & Time Again. I can see every bit of the photograph, and I can see every bit of the photograph, and I can see every bit of the photograph, and I can see every bit of the photograph.'

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33

## Research and Development

As part of our mission to provide more holistic education about the art histories of South Asia, we embarked on two new projects that helped us expand and contextualise our resources.

### Documenting Textile Practices

During our research over the past two years on South Asian textiles, we realised that there is a dearth of information on traditions from particular regions — such as the Northeastern parts of India — that suffer from a lack of visibility. To address this gap, our team embarked on a short research trip in September 2021 to study textile-based practices in Assam and Arunachal Pradesh, including muga and eri silk rearing, spinning and weaving, as well as weaving on the backstrap loom. We also covered the weaving techniques of the Mishing and the Mishimi communities living in the villages at the border between these two states. The knowledge we gathered here, based on conversations with members of the communities, and image and video documentation, contributed to our course on textiles and to the Encyclopedia of Art. The project also forms part of our longer-term commitment towards documenting practices across regions that receive little attention across academic canons.

### The Timeline of Art History

We aim to assemble a timeline of major art historical events, situating them alongside significant social and geopolitical events that have taken place in South Asia since the prehistoric period. The Timeline will provide a bird's-eye view of history while encouraging the viewer to build connections between historical moments and artistic developments, and situate art history within the broader context of historical developments in the regions over time. The Timeline will be supplemented with Articles, Glossaries and images from the existing Encyclopedia of Art and will act as a research tool for researchers, learners and art enthusiasts. The first timeline, currently under development, focuses on the Indian subcontinent from the prehistoric period and the mid-1900s.



**Shrey Maurya**  
Research Director

*“Textiles and their making have occupied a central place in the lives of the communities that live in India’s Northeastern states. From the villages that dot the hills to the villages at the banks of the mighty Brahmaputra and its tributaries, most households have a direct link to textiles, through silk-rearing and spinning, as well as weaving, on frame-looms and backstrap looms. Every indigenous community has its own particular identity rooted in the colours and motifs of the clothes they create and wear, and these are traditions that have been passed down generations. Travelling to the foothills of the Himalayas in Arunachal Pradesh and Assam was an opportunity for me to experience firsthand the rich and thriving textile-based practices of the region. I saw women young and old weaving in their homes, expertly drawing intricate patterns out of warp and weft as they sent the shuttles flying. Golden cocoons of muga silk turned into glinting reels of fine thread as they were spun by deft hands on a spinning wheel. I hope to return to the region again, as this research trip revealed to me that a single visit is not enough to explore the incredible heritage practices of the region.”*



Rimi Mili Setting up her Backstrap Loom for Weaving, Pragadeesh Marimuthu Rani, East Siang District, Arunachal Pradesh, c. 2021, MAP Academy.

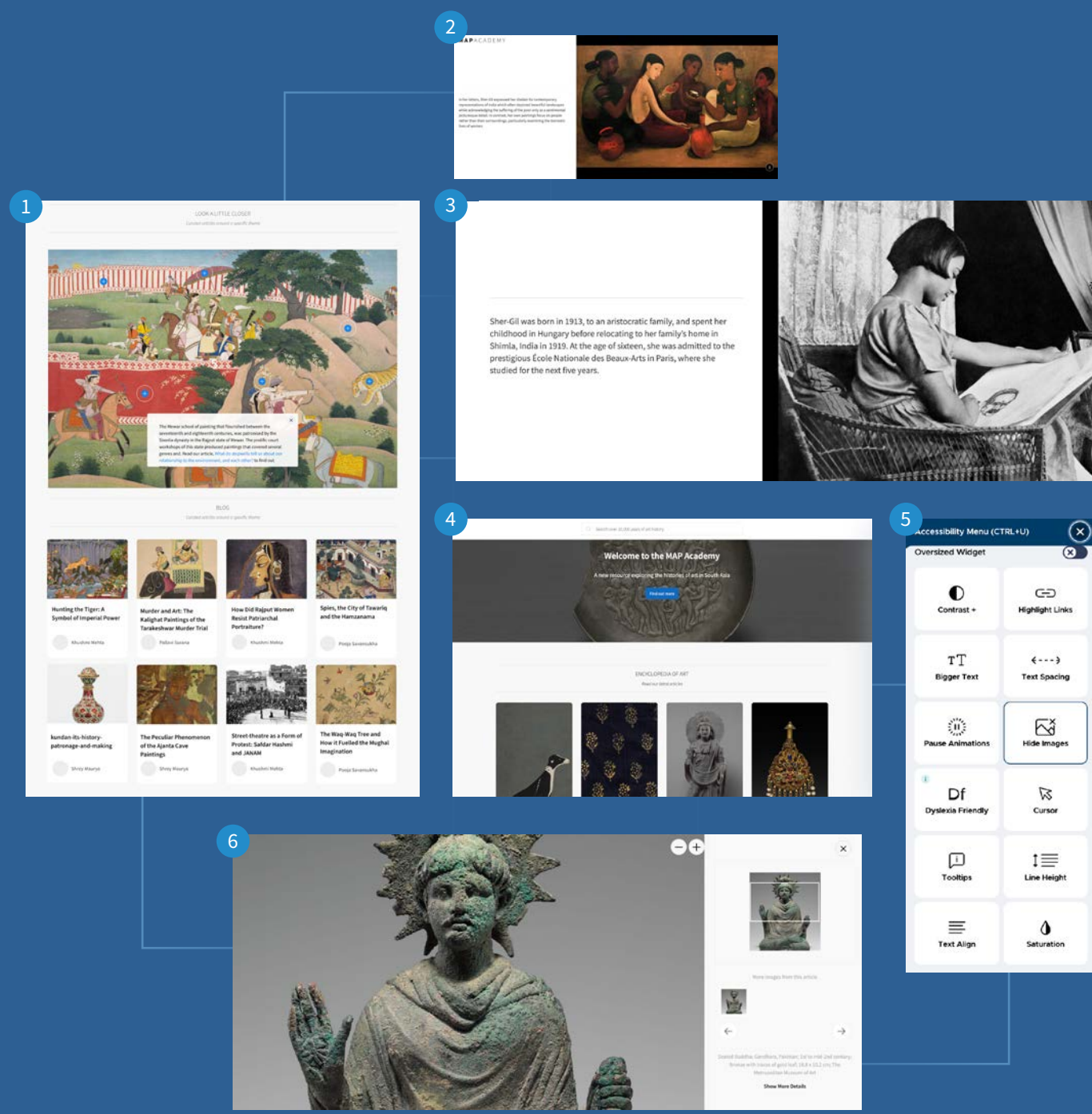
# Accessibility Through Technology

The MAP Academy website was designed keeping in mind users from across the world and with varying backgrounds in the study of South Asian art history. It adheres to The Web Content Accessibility Guidelines, and as a digital-first organisation, all our resources — primary and secondary — are designed and delivered in a manner that is accessible and intuitive to users above the age of fourteen. Led by our discussions with art educators, teachers, designers and other experts, our online offerings are optimised to allow in-depth visual reading and analysis of artworks.

An extensive exercise was hyperlinking Articles, Clusters, Glossaries and Blogs within the MAP Academy pages as well as cross-linking them with our partner publication sites to increase visibility.

In order to make our research more readily available online, we invested in strengthening our search engine optimisation (SEO) to better index our pages, and in making our platform more robust. We increased cross-linking across our website through hyperlinks, and introduced ad blocks and an RSS feed of our Instagram account, among other measures.

For our Online Courses, a significant amount of work went into integrating and adapting LearnDash, a leading online learning management system. Through videos, interactions and illustrated texts, our courses are built on a LearnDash template, customised to offer us the degree of accessibility we seek.



1. Our *Look a Little Closer* feature allows users to learn more about specific visual elements within artworks by clicking on special icons.

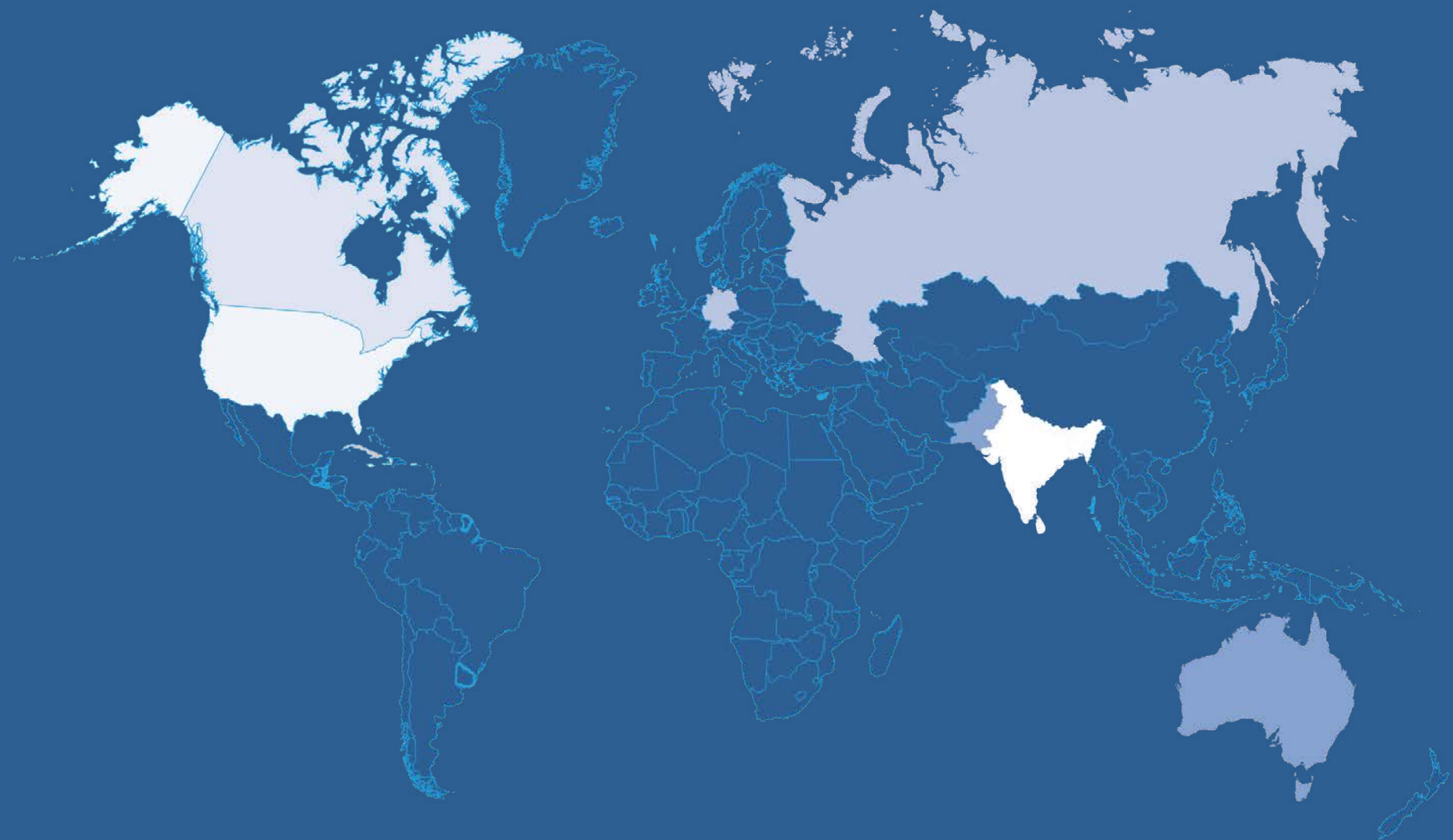
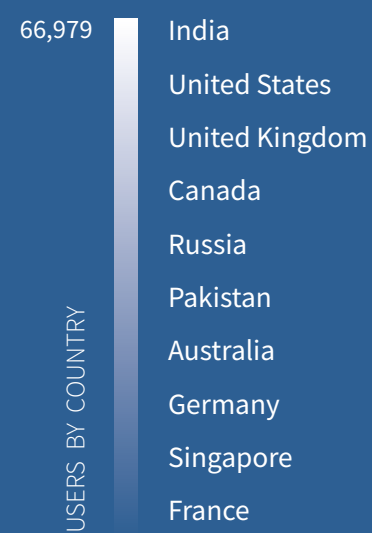
2-3. Screenshots of one of our first visual *Journeys*, focusing on the artist, Amrita Sher-Gil. Users encounter closer reads and focused stories centered on images to learn more about artworks in a visually engaging format.

4. Screenshot of our homepage.

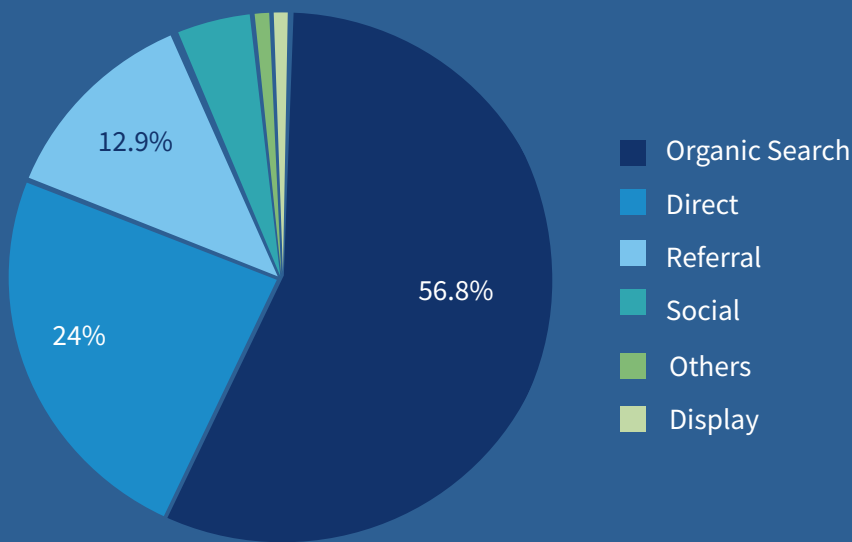
5. The Accessibility Menu enables users to change or adjust text size, contrasts and spacing, among other options to suit individual needs or preferences.

6. An interactive zoom-in feature enables users to look at minute details of artworks illustrating our various Articles.

# The MAP Academy is Global

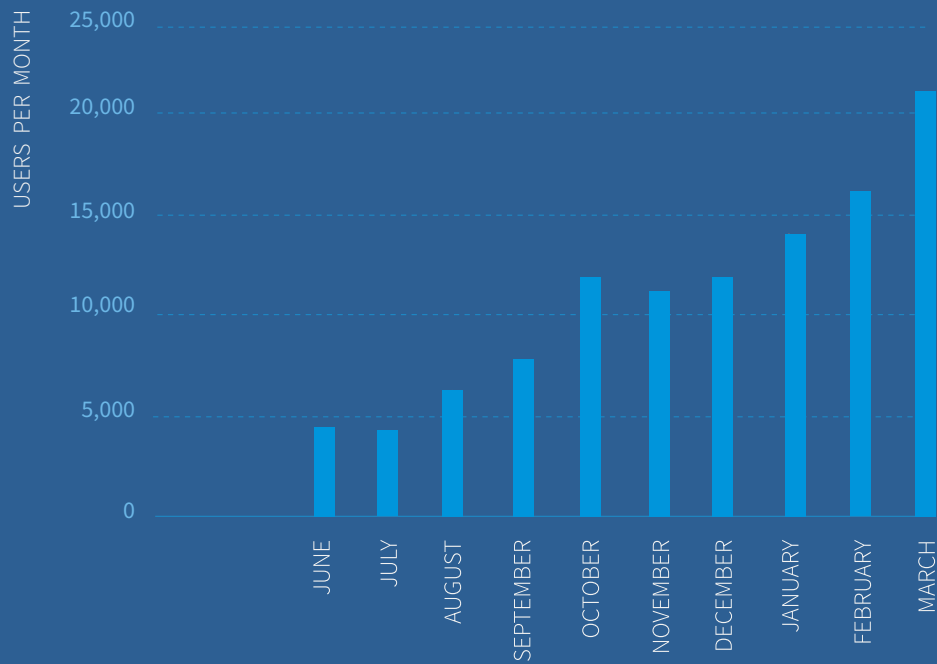


## How Are People Finding Us?



## Steady Growth in our Readership since Launch

With 4,357 users per month in June 2022 (after the initial push in visibility through the press), we reached around 21,191 users in Mar 2023. This is an increase of over 524.9% in users since June 2022. We've had over 123,837 active users, with an average of 1,400 users daily and around 19,250 users monthly. Our website has been visited 375,000 times with an average engagement time of 2.07 minutes, which is twice the industry standard.



# Outreach and Community Building

The MAP Academy’s outreach is geared towards engaging with and introducing a broad set of audiences to curated, rigorously researched stories and new narratives within art history. Our goal is to draw in audiences who many not have previously engaged with art history, alongside catering to those with an abiding interest in the arts.

## Social Media

Since launching our Instagram account in June 2021, we have published 240+ posts. In 2022–23, our Instagram followers increased by 70% and we have reached more than 1M+ accounts.

Our posts employ an accessible, engaging tone and cover topics at the confluence of art history, design, fashion and popular visual culture, contextualising them within global narratives on South Asia.

They offer in-depth exploration into the materials and making of objects, closer looks at specific visual elements of sculptures and paintings, and points of view on seminal movements as well as trends and topics in South Asian art history.

Visitor engagement on Instagram has become a gateway for audiences to discover and use the Encyclopedia of Art and has led to enrolments on our Online Courses.

11k +  
Total number of followers

1M+  
Accounts reached

8k+  
Accounts engaged

240+  
Posts published

368  
Average likes per post

3,518  
Highest likes on a post



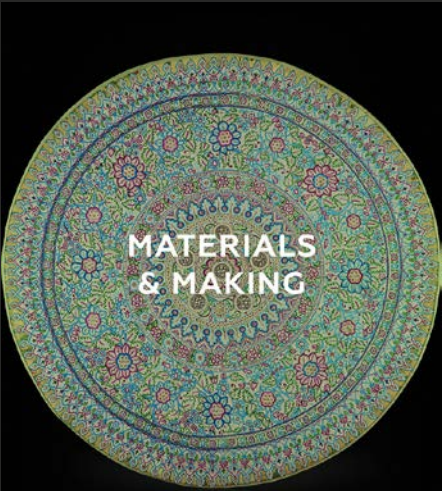
POINTS OF VIEW

Advertising as Lens: The Unexpected Story of Tea Consumption in India



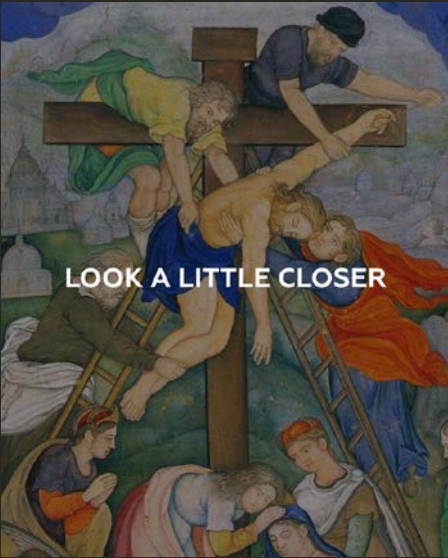
'HEADS' FOR THE QUEEN

SWOBODA'S INDIAN PORTRAITS



MATERIALS & MAKING

BASRA PEARLS



LOOK A LITTLE CLOSER



MATERIALS & MAKING

JEWELLED WEAPONS



THE IMPEY ALBUM

ART OR SCIENCE



LOOK A LITTLE CLOSER



MANY FORMS, MANY LIVES



LOOK A LITTLE CLOSER



THE DIVINE BOAR

40

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## Newsletter

The MAP Academy's monthly newsletter shares new releases from our website, announcements and updates, to continue building a dedicated readership. We witnessed a staggering 102.69% organic increase in subscribers between August 2022 and March 2023, and our total numbers are double those of industry standards for the media and publishing, education and training, and arts sectors. This has also led to increased growth of returning users to the website. In the upcoming year, we will continue to build this audience, exploring thematic and content-based newsletters.

| Metrics              | Industry standards for Media & Publishing, Arts & Artists, Education & Training | MAP Academy Newsletter |
|----------------------|---------------------------------------------------------------------------------|------------------------|
| Average Opening Rate | 22.15–26.27%                                                                    | 40–52.4%               |
| Average Click Rate   | 2.95–4.62%                                                                      | 5.3–9.5%               |

## Syndicate Partnerships

To make South Asian art history more widely available to demographics that may not actively search for or interact with our content, we successfully partnered with leading national news platforms and publishing houses to feature our writings and research in their newspapers and online platforms. Partnerships with international platforms enable us to further expand our reach, and make our work accessible to audiences outside India.

We are also content partners for Smarthistory, a US-based educational resource dedicated to making art history globally accessible. This has allowed us to share our research with international students pursuing an education and/or career in art history.

Syndicated content is also published on Asia Research News, a research communication platform focused on increasing diversity in international research news from Asia. Our most recent partnership with Garland Magazine from Australia has made our writings and research available to audiences in Australia and New Zealand. Through a variety of partnerships such as these, we hope to build on the potential of reaching millions of readers and subscribers across the world.

Screenshots and clippings of articles written by the MAP Academy team that have been published on various platforms in 2022.

# A gesture of protection

The *abhaya mudra* appears often in Buddhist art — in murals, sculpture, thangkas and popular prints — where its context informs its particular symbolic meaning

**Discover Indian Art**

This particular *mudra* was used as a symbol of good intentions when appearing on figures, even before the advent of Buddhism. It is performed using either the right or both hands, with the fingers extended, the palms slightly spread and facing the viewer.

The *Abhaya Mudra* appears in many forms, including in the form of a statue, as seen in the image above. It is a gesture of fearlessness and protection, often used by the Buddha and other figures in Buddhist art.

**Discover Indian Art**

The *Abhaya Mudra* is a gesture of fearlessness and protection, often used by the Buddha and other figures in Buddhist art. It is performed using either the right or both hands, with the fingers extended, the palms slightly spread and facing the viewer.

# Staining lips red for centuries: The heart-shaped betel leaf

Niyati Dave, MAP Academy

1 MARCH 2023

Rock Crystal Box, India, c. 18th century. Image courtesy of The Metropolitan Museum of Art

The MAP Academy share the rich ornamental culture involving the consumption of paan, stuffed betel leaf, in India.

**smarthistory**  
THE CENTER FOR PUBLIC ART HISTORY

# akara in the move

Rel motif, the Makara appears in Indonesia, Java, Cambodia, Sri Lanka, especially as an element, and has been much symbolism

Discover Indian Art is a monthly column that delves into fascinating stories on art from across the sub-continent, curated by the editors of the

Discover Indian Art is a monthly column that delves into fascinating stories on art from across the sub-continent, curated by the editors of the

# Transforming the landscape into colour: India's natural dyes

Loop

5 JANUARY 2023

Indigo Dyeing in Gujarat, c. 2017. Image courtesy of Pramati Anand.

MAP Academy detail the development of India's iconic natural dyes: madder, indigo and lac.

"Colourful, come colour me in your own hue. You are my lord, Beloved of God. My veil and my lover's turban, colour them both with spring. You are my lord, Beloved of God. As the price you demand for the pigment, accept the payment of my flowering youth," — Amir Khusrau (1253 – 1325)

The earliest Indian cloth was an alchemical transformation of fibres from plants and animals, and

# Bhimbetka cave paintings

by THE MAP ACADEMY

Tools and processes: producing cloth

Google Classroom

By The MAP Academy

MAP Academy detail the development of India's iconic natural dyes: madder, indigo and lac.

# Jangrah Singh Shyam—tribal painter from Madhya Pradesh who put India on global art map

Jangrah Singh Shyam is credited as the originator of the Pithura style of painting, also known as Jangrah Kalam.

Most Popular

Jangrah Singh Shyam is credited as the originator of the Pithura style of painting, also known as Jangrah Kalam.

# Governance

The MAP Academy is a not-for-profit organisation and a unit and major project of the Art & Photography Foundation.

Our Founder–Director is Nathaniel Gaskell, who leads the organisation along with the senior team, Pooja Savansukha (Managing Director), Shrey Maurya (Research Director), Mandara Vishwanath (Senior Manager) and Shivani Gandhi (Head of Partnerships, Outreach and Community). In keeping with our culture and values, much of the MAP Academy’s work is structured in a manner that allows all members of the team to share an equal sense of responsibility and ownership towards the research we conduct, and the resources we produce and publish.



Powder Flask, 17th century, Horn, lacquer, ivory, bone, gold, silver, copper alloy, iron, pigment, 19.7 x 20 cm, The Metropolitan Museum of Art.

## Relationship to MAP

The MAP Academy works in parallel with the Museum of Art & Photography (MAP), Bengaluru, which is also a unit of the Art & Photography Foundation.

MAP has a Board of Directors to determine strategies and oversee the execution through the MAP Executive Committee responsible for both MAP and the MAP Academy.

Whilst the MAP Academy’s management, core team and editorial decisions are independent, it does leverage shared resources, relating to administration, legal and HR, as well as the governance by the MAP Board of Directors, and guidance from its International Advisory Committee.

## Academic Review Panel

Our work also benefits from our Academic Review Panel (ARP), which comprises a key group of specialists, academics and scholars from across disciplines. The members of the panel advise, review and give feedback to the MAP Academy’s researchers and editors on our Articles and Online Course content. The Academic Review Panel’s work is voluntary, and selection is on an invitation basis, reviewed periodically to reflect the needs of the project.

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

## Patrons and Funding

The Rural India Support Trust (RIST) and the Infosys Foundation are currently the named patrons of the MAP Academy. Their support also includes support for wider initiatives of the Art & Photography Foundation, including MAP, which the MAP Academy leverages.

## The Art & Photography Foundation

The Art & Photography Foundation was established as a Public Charitable Trust in Bengaluru in 2011 with registration under section 12AA. It is the legal entity under which the MAP Academy operates. The MAP Academy’s funding and expenses are also managed by the Foundation. In 2016, the Trust was awarded registration under the Foreign Contribution (Regulation) Act (2010), under Section 11(1) by the Government of India, Ministry of Home Affairs. The Trustees of the Art & Photography 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. The Foundation’s accounts are managed by a chartered accountant, audited by Deloitte, and annual audited financial reports are published.

## Board

Som Mittal (Chairman)  
Abhishek Poddar  
Ajit Mohan  
GV Ravishankar  
Ingrid Srinath  
Kamini Sawhney  
Kiran Mazumdar-Shaw  
Nathaniel Gaskell  
Pramit Jhaveri

**Trustees**

Abhishek Poddar  
Arundhati Nag  
Radhika Poddar

## Advisory Panel

Amin Jaffer  
Amrita Jhaveri  
Amy Herman  
Arundhati Ghosh  
Atul Satija  
Ayesha Bulchandani  
BN Goswamy  
Esha Tiwary  
Ireena Vittal  
Jane Quinn  
Jorrit Britschgi  
Jyotindra Jain  
MR Rangaswami  
Nick Merriman  
Prashanth Prakash  
Rolf Fehlbaum  
Saleem Asaria  
Shanay Jhaveri  
Thomas Campbell  
Thomas Girst

# The MAP Academy Team



**Nathaniel Gaskell**  
Founder + Director



**Pooja Savansukha**  
Managing Director



**Shrey Maurya**  
Research Director



**Mandara Vishwanath**  
Senior Manager  
(TAH & GIS)



**Diya Shah**  
Research Associate



**Gaurika Kumar**  
Research Associate



**Gayatri Chitale**  
Research Associate



**Rachna Shetty**  
Research Associate



**Shivani Gandhi**  
Head of Partnerships,  
Outreach & Community



**Mustafa Khanbhai**  
Head of Research  
(MAEA & TAH)



**Sara Krishnan**  
Senior Project Manager



**Amorette Lyngwa**  
Editorial and  
Community Manager



**Simran Agarwal**  
Research Associate



**Krishna P Unny**  
Research and Production  
Associate



**Milad Thaha Hussain**  
Video Producer  
and Designer



**Pramati Anand**  
Video Producer



**Amitha Murugesh**  
Research and Media  
Resource Manager



**Anahita Ganjo**  
Research Editor



**Aswathy Gopinath**  
Research Editor



**Chandrica Barua**  
Research Editor



**Shruti Singh**  
Graphics Designer



**Sarthak Sharma**  
Research Assistant

Over the last three years, the MAP Academy team has seen valuable contributions from many research associates and editors who have since joined other organisations and institutions. Both the Encyclopedia and the Online Courses have benefited from the presence of the following people:

Anirudh Kanisetti, Ankan Kazi, Annika Taneja, Arif Parrey, Arundhati Chauhan, Bharathy Singaravel, Margot Gorfinkle, Monalisa Behera, Namrata Arjun, Pallavi Surana, Preeti Kathuria, Sadaf Bandeali, Shivani Kasumra, Siddharth Gandotra, Sukanya Baskar, Sunaina Bose, Subhadeep Chowdhury, Swathi Gopalakrishnan and Varun Nayar.



**Tanya Singh**  
Research Editor



**Niyati Dave**  
Research Editor



**Aditya Pandya**  
Managing Editor



**Khushmi Mehta**  
Research Editor

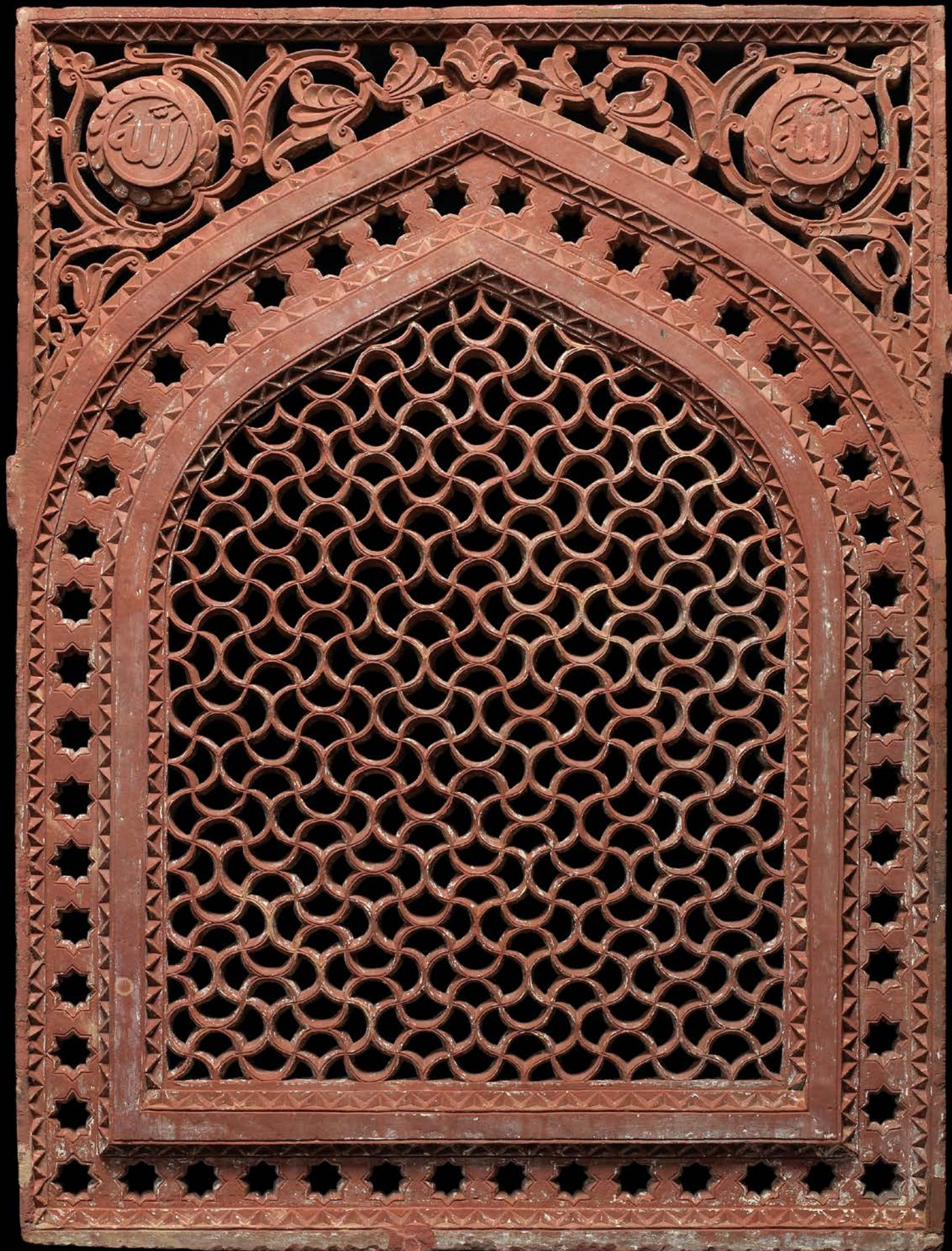
# MAP Academy Offsite

In February 2023, we organised our first offsite trip to Coonoor, Tamil Nadu, that included team-building activities and opportunities to engage in free-flowing conversations — in relation to larger ideas surrounding the MAP Academy’s work, vision and impact — in an informal setting.



*“Since we work remotely, the offsite provided an excellent opportunity for our team to interact and get to know each other beyond work. It helped me put faces to names I see online, but more importantly, it helped me understand the scope of what we do at MAP Academy and how integral every individual is to the process.”*

**Rachna Shetty**  
Research Associate



## Impact

In 2020–22 we focused primarily on research, production, web development and publishing our first Online Course and the Encyclopedia of Art. Since we went live in 2022, we have also been working on building our community, improving our pedagogical strategies and innovating new formats for sharing our content.

Our project is ambitious — not only do we aim to build a large repository of resources around art history and visual culture, but we also hope to make a tangible difference within the field and society at large. Considering the nature of our work, the scale and quality of our impact cannot always be measured empirically. That said, we have a number of ways in which we measure our impact within the short term. These include tracking digital analytics, course enrolments, community engagements and individual testimonials.

The results of several of these measures have also been recorded in this Annual Report. We use this data to evaluate our progress, improve our approach and work towards making a more meaningful contribution. In the years ahead, we will continue to innovate, write and publish our research on our website even as we develop novel ways of making our work accessible through technology and partnerships with other organisations.

In the longer term, we hope that our work will inspire more academic and infrastructural developments within the field of art history and cultural heritage across the country, as well as greater care for cultural heritage, within public as well as private sectors. The possibility of art historical knowledge being accessible in various regional languages, policy shifts in favour of preserving heritage and culture, as well as greater attention towards and inclusion of South Asian Art Histories in global curriculums would also be positive outcomes. Ultimately, we hope to see similar projects being undertaken in other parts of the Global South, in an effort to challenge canons, and build audiences across the world that are engaging with art and culture in a sustained and invested manner.

### Support Us

To learn more about how you can support the MAP Academy, please write to Pooja Savansukha, Managing Director:  
[pooja.savansukha@map-india.org](mailto:pooja.savansukha@map-india.org)

### Partner With Us

We welcome collaborations and partnerships with organisations and individuals who share our values. To learn more about how you can partner with the MAP Academy, please write to Shivani Gandhi, Head of Partnerships, Outreach & Engagement:  
[shivani.gandhi@map-india.org](mailto:shivani.gandhi@map-india.org)

### Careers at the MAP Academy

The MAP Academy fosters a culture of academic excellence, editorial rigour, inclusion, growth and collaboration. We welcome strong applicants interested in making South Asian Art histories more accessible. Follow us on Instagram ([@map\\_academy](https://www.instagram.com/map_academy)) and [LinkedIn](#) to know more about openings at our organisation.

Jali (window screen), c. 1600–1620, Red sandstone, 124.5 x 92.7 x 8.6 cm, Minneapolis Institute of Art.



Bracelet, Undivided Punjab, c. 1800s,  
Silver, 10.2 cm, Cleveland Museum of Art.



Contact Us

[hellomapacademy@map-india.org](mailto:hellomapacademy@map-india.org)

Find Out More

To browse through our Encyclopedia of Art  
and free Online Courses on South Asian  
Art histories, please visit our website

[www.mapacademy.io](http://www.mapacademy.io)

Follow us on Instagram

[@map\\_academy](https://www.instagram.com/map_academy)