

MAP ACADEMY

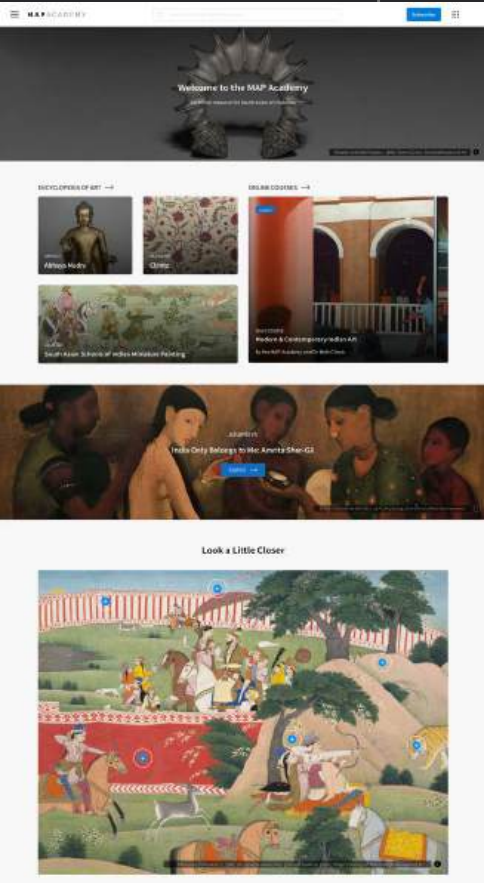
2023-2024

# Annual Report





Making South Asian art history accessible



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1. The Death of Munrow, Staffordshire, c. 1820–30, Lead-glazed earthenware with enamel decoration, 27.9 x 36.5 x 14.6 cm, The Metropolitan Museum of Art, New York

2. Gieve Patel, *Early Morning Local*, 1981, Oil on canvas, 152.4 x 152.4 cm, Courtesy of the artist and Galerie Mirchandani + Steinruecke, Mumbai

3. Lost, Priti Kahar, c. 2008, Teawash, graphite, ink and acrylic on paper, 30.5 x 20.3 cm, Museum of Art & Photography (MAP), Bengaluru

4. Tota Bagh Phulkari, Unknown Artist, Handspun cotton plain weave (khaddar) with silk and cotton embroidery in darning, buttonhole, and chain stitches, 17.8 x 142.2 cm, Philadelphia Museum of Art, Pennsylvania

Cover Image: Archer Stringing a Bow, Madhya Pradesh, India, c. 1001–1100, Sandstone, 49.9 x 35.6 x 9.6 cm, Art Institute of Chicago, Illinois

## Foreword

As we come to the end of our second year at the MAP Academy, we reaffirm our commitment to providing a free and open resource for the study of South Asian art histories. We exist as an organisation because we believe that an understanding of the art and culture of the past can have a positive impact on society today. History (and historiography) informs our present and studying it gives us tools to analyse the world around us. Simultaneously, it allows us to question and celebrate cultural artefacts and traditions as well as learn about the individuals and communities associated with them. At the MAP Academy, we're trying to present these histories in more equitable and accessible ways, to audiences all around the world, whilst also acknowledging structural challenges surrounding inclusivity in the arts.

As a young educational platform, we're also keenly aware that we're dealing with subjects much wider and more nuanced than the collective knowledge that we as a team hold. Recognising this position helps us be respectful of each other, our collaborators and our materials, and we try to maintain a culture of openness – to feedback and criticism, and to new ways of doing things.

With this in mind, we are also proud of the work we have done so far, and the impact we're having. This annual report demonstrates all that we've achieved over the past year, and I'm pleased to share our milestones and activities with you.

We have continued to develop our encyclopedia with new articles in our house style that favours rigorous research yet simple language. We edited and produced an online course on Modern & Contemporary Indian Art, authored by Dr Beth Citron, and have made good progress with our courses on the history of Photography and the history of Modern Architecture in India, which will launch over the next few years. Making use of our digital format, we have researched and developed a new interactive timeline of South Asian art, spanning from the Palaeolithic period to the present day, and have entered into several new educational and strategic partnerships.

Since April 2023, we have doubled our online audience, to over 50,000 unique readers each month, as well as steadily increased our rate of engagement. We've carried out surveys to better understand our audiences, and have been analysing our impact. We are close to having half a million people reading our encyclopedia, and are always looking for new ways to better serve this audience.

We ended this year with a lecture series, 'A History of Indian Craft: 1850s to the Present', in collaboration with the Art, Resources and Teaching Trust (A.R.T.), and presented by Dr Annapurna Garimella, and were

delighted to have had over 3,500 learners enrol in the nine-part series. Dr Garimella adopted an approach to the subject that was full of curiosity, rigorous scholarship and humility. "This is not the history of craft," she began, "but a history of craft" – acknowledging the many accounts, perspectives, and stories and communities that can be left out of canonical art historical narratives. She talked about how ideas would grow and evolve as the lectures progressed, and that she might adapt presentations in response to questions by the audience and the guest speakers who accompanied her.

As an organisation and a team of individuals working together, we learnt a lot from this course. Not only was it fascinating and informative about the history of craft and those who practise it, but it also shed light on how to thoughtfully approach the teaching of art histories. We aspire to this kind of rigour and corresponding openness, as we approach the year ahead.

### **Nathaniel Gaskell**

Founder + Executive Director  
MAP Academy





## Mission and Vision

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.

With the launch of every new project over the past year, we have built greater confidence in the potential of our work. It has been rewarding to watch our offerings being met with an enthusiastic response amongst a global community. As we steadily grow, we aim to meet the following longer-term goals:

1. To become one of the largest online and free-to-access knowledge repositories focussing on the art histories and visual cultures of South Asia
2. To make a tangible difference within the field, and among the communities represented

Untitled, T R Upendranath, India, c. 2010, Paper collage on paper, 30.9 x 21.9 cm, Museum of Art & Photography (MAP), Bengaluru

## Our Patrons

We are grateful to our first two major patrons whose generosity and commitment are helping us realise our mission and vision.

### 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. RIST began supporting the MAP Academy in 2023, and through their support we are furthering our ongoing efforts towards inclusivity in our approach and representation of artforms from across the region.



### 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. Through their support, starting in 2023, we aim to explore the use of technology in a variety of ways to ensure that our projects – that broaden perspectives on humanity, heritage and culture – are made as engaging and accessible as possible to all, so that they can realise their potential for positive social impact.





# Highlights and Analytics

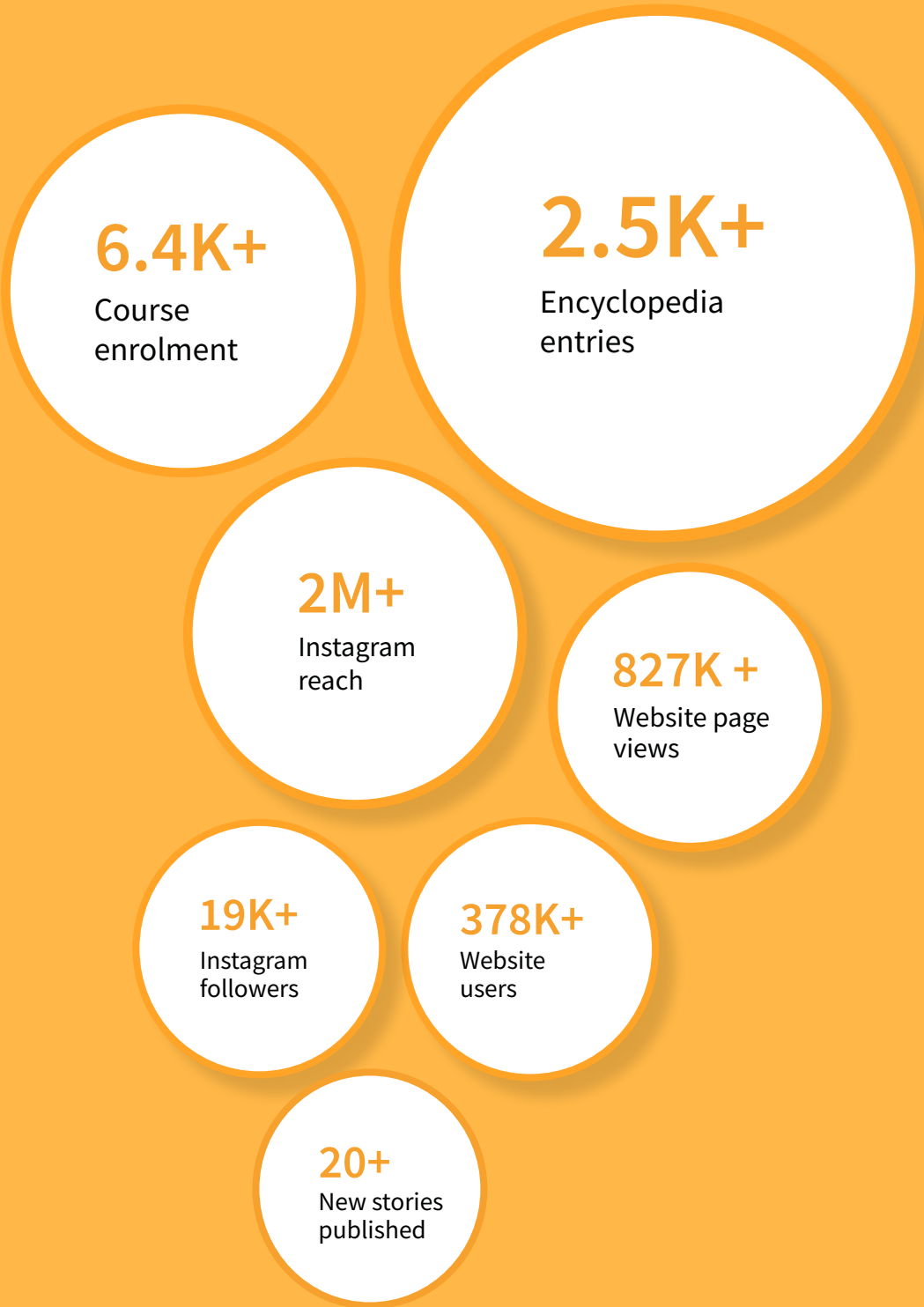
Over the past year, we have been building a stronger online presence, reinforcing our brand identity, and focussing on growing a loyal audience. Whilst continuing to expand our core projects, we have also explored digital marketing strategies and new collaborations to increase our reach and build a wider community.

## Key Milestones

1. Launched our short course, ‘Modern & Contemporary Indian Art’, authored by Dr Beth Citron
2. Developed our new knowledge resource, the Timeline of Art
3. Organised our first online lecture series, ‘A History of Indian Craft: 1850s to the Present’ in collaboration with the Art, Resources and Teaching Trust (A.R.T.), and delivered by Dr Annapurna Garimella
4. Expanded our Encyclopedia of Art with new articles, glossaries and clusters on a wide range of subjects
5. Redesigned our website to facilitate smoother user journeys and interaction
6. Contributed articles to a variety of publications across the globe
7. Entered into new collaborations and partnerships
8. Implemented Search Engine Optimisation (SEO), and digital ads on Meta, Google and news platforms
9. Increased our social media presence and created new accounts including Facebook and X
10. Held our annual offsite and conducted team-building activities

The level of interaction with our work over the past year has exceeded our expectations. In the coming months, as we build and launch new resources, we simultaneously aim to grow our audience by carefully studying our analytics, and devising strategic partnerships and marketing campaigns.

2023-24







Untitled, Narmada Prasad Tekam,  
Madhya Pradesh, India, Acrylic on  
paper, 35.5 x 28 cm, Museum of Art &  
Photography (MAP), Bengaluru

## Impact

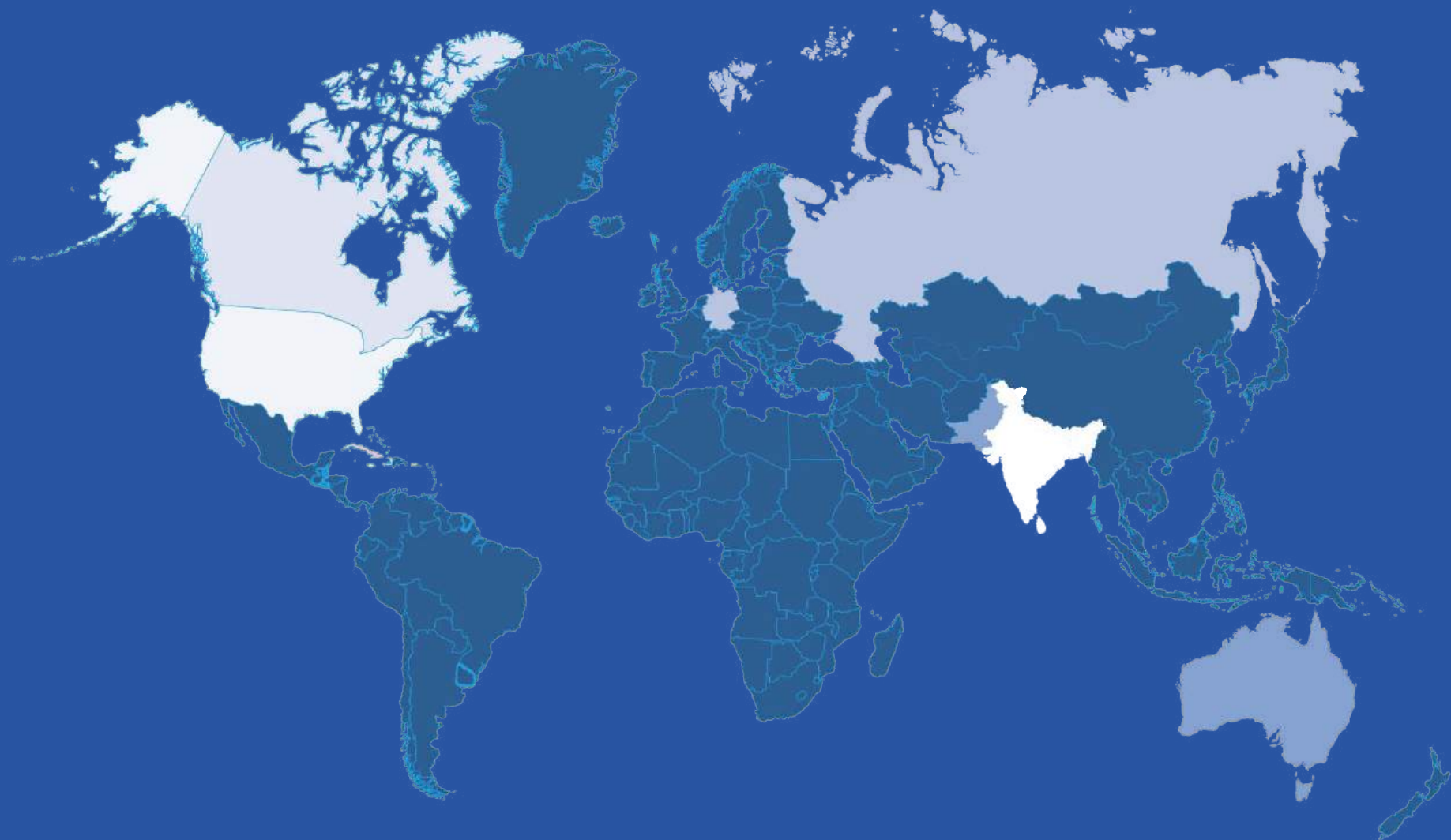
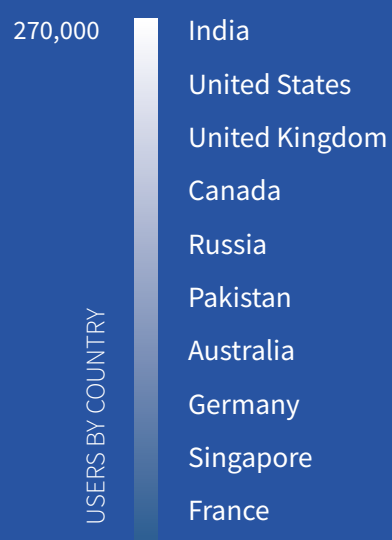
Between 2023–24, our offerings have not only garnered attention from South Asian art enthusiasts but have also reached a diverse audience spanning continents, cultures and professions.

A significant aspect of our impact this year has been the diversity of our audience. Learners from all corners of the globe — including India, Pakistan, Nepal, the USA, the UK, Australia, various parts of Europe and beyond — have tuned in to engage with our work. Equally inspiring is the range of backgrounds our learners represent — from senior academics and PhD students who work in the field of arts and art history, to professionals spanning diverse industries, as well as artists, designers and practitioners.

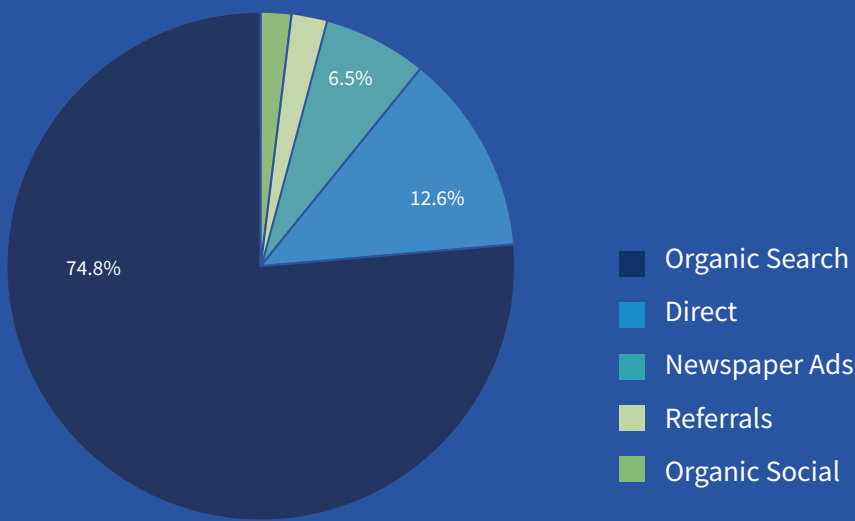
We are grateful for the positive feedback we have received from our community over the past year, underscoring the impact of our offerings. Our courses have resonated with renowned artists such as Shilpa Gupta, Sudhir Patwardhan and Bharti Kher as well as other dedicated learners and practitioners. Testimonials from both creators and consumers of art alike highlight the invaluable role of the MAP Academy in deepening critical engagement with South Asian art history and creating new avenues for learning.



We are growing bigger each year



How people are finding us



### Continued steady increase in our readership

With 28,408 users in March 2023, we reached 48,341 users in January 2024 nearing a 70% growth. We've had over 381,145 active users, with an average of 3,239 users daily and 46,803 users on average for the last 3 months (Jan, Feb, March). Our website has been visited 834,103 times in the entire year.



2023-24



## Core Offerings

A6-Untitled,  
Anand Gadapa,  
India, c. 2008,  
Acrylic on canvas,  
134 x 134 cm, Museum  
of Art & Photography  
(MAP), Bengaluru

The MAP Academy's core offerings include free Online Courses and an Encyclopedia of Art. This year we also developed a new knowledge resource, the Timeline of Art, an interactive research tool that assembles major events and developments in South Asia, both chronologically and thematically, against a backdrop of its complex social and political past.



## Online Courses



Click here or  
scan to sign up  
for our courses

The MAP Academy's courses enable online learning for South Asian art history in the global context. They contain technical, thematic and case-study-based materials that are reviewed by our academic panel and made available through our e-learning platform, LearnDash. We launched our programme with the short course, 'Textiles from the Indian Subcontinent', which now has over 3,500 enrolments. This year we launched our second course, 'Modern & Contemporary Indian Art', authored by Dr Beth Citron and developed in partnership with Terrain.art. We also organised our first live lecture series, 'A History of Indian Craft: 1850s to the Present', presented by Dr Annapurna Garimella.

### Our Core Subject Areas

- ✱ Textiles
- 📐 Modern & Contemporary Art
- 📷 Photography
- 🏺 Archaeology
- 📖 Visual Literacy
- 🏠 Architecture
- 🖌️ Narrative Painting
- 🏺 Craft
- 🗿 Sculpture



Engaging  
Content



Advised by  
Experts

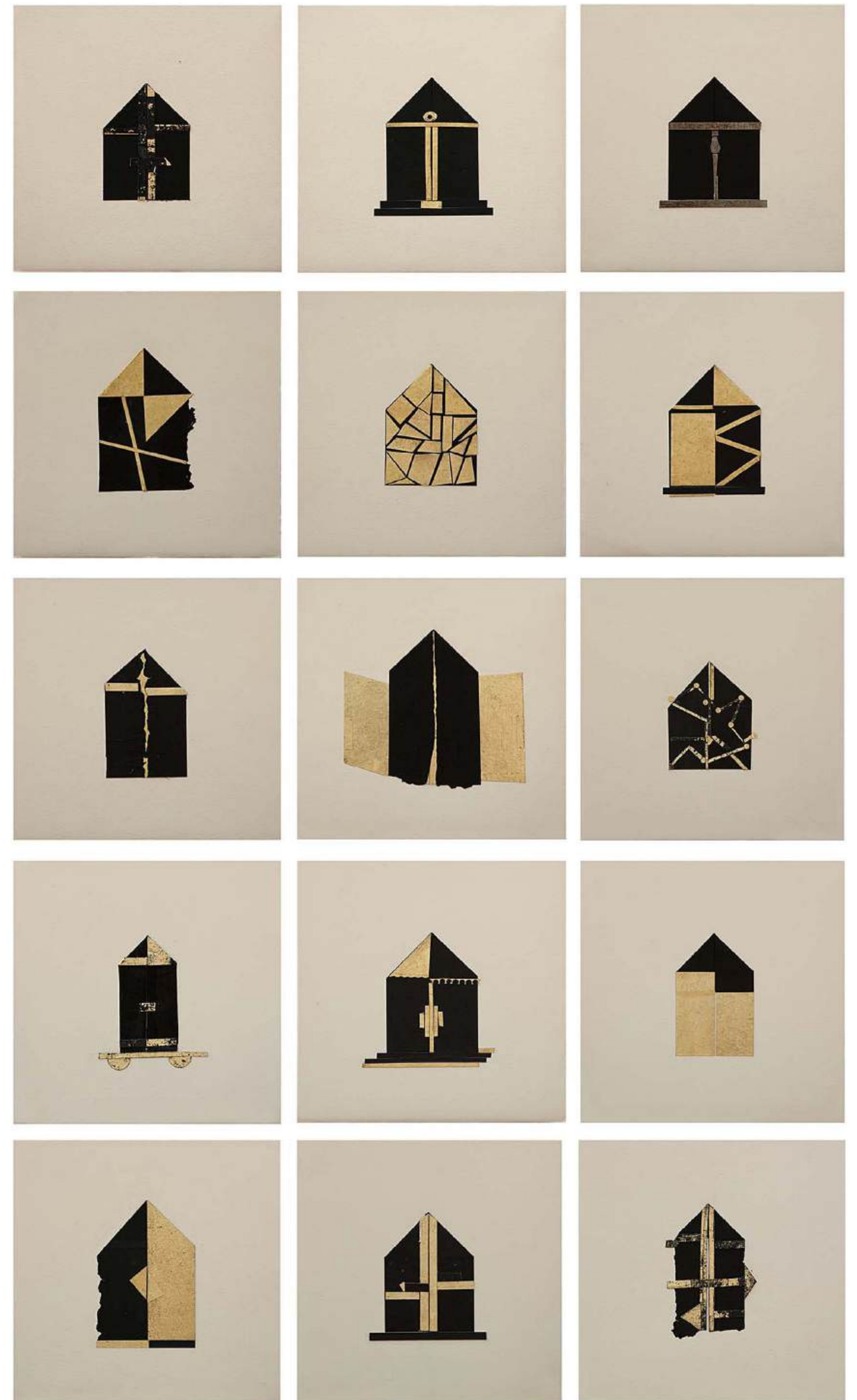


Certificate of  
Completion



Self-paced  
Learning

Right:  
Zarina, *Folding House*, 2013,  
Set of 25 collages on Indian  
handmade paper stained  
with Sumi ink and mounted  
on Arches Cover Buff paper,  
Each: 22.23 x 22.23 cm,  
Photographed by Gallery  
Espace, New Delhi, India



## Modern & Contemporary Indian Art

In October 2023, we launched our short course ‘Modern and Contemporary Indian Art’, authored by Dr Beth Citron and edited and produced by the MAP Academy, in partnership with Terrain.art.

Free to access and open to all, the course covers a rich trajectory, from the development of art schools, to the emergence of abstraction, the rise of artist’s collectives and the development of photography. It examines the shifting socio-political climates which have deeply influenced the arts through the themes of nationhood, modernity, self-expression, identity and globalisation from the late-19th–early-20th century to the present day.

This course, focussing on art from India, offers a counterpoint to canonical art historical discourses, and forms a part of our larger goal to also introduce artforms from this period in other parts of South Asia. The course has 1,800+ learners enrolled, from diverse regions such as South Asia, Europe, North America and beyond.



**Click here or scan to sign up for our Modern & Contemporary Indian Art Course**

Total course enrolment  
**1,800+**

### 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**

### About the Author

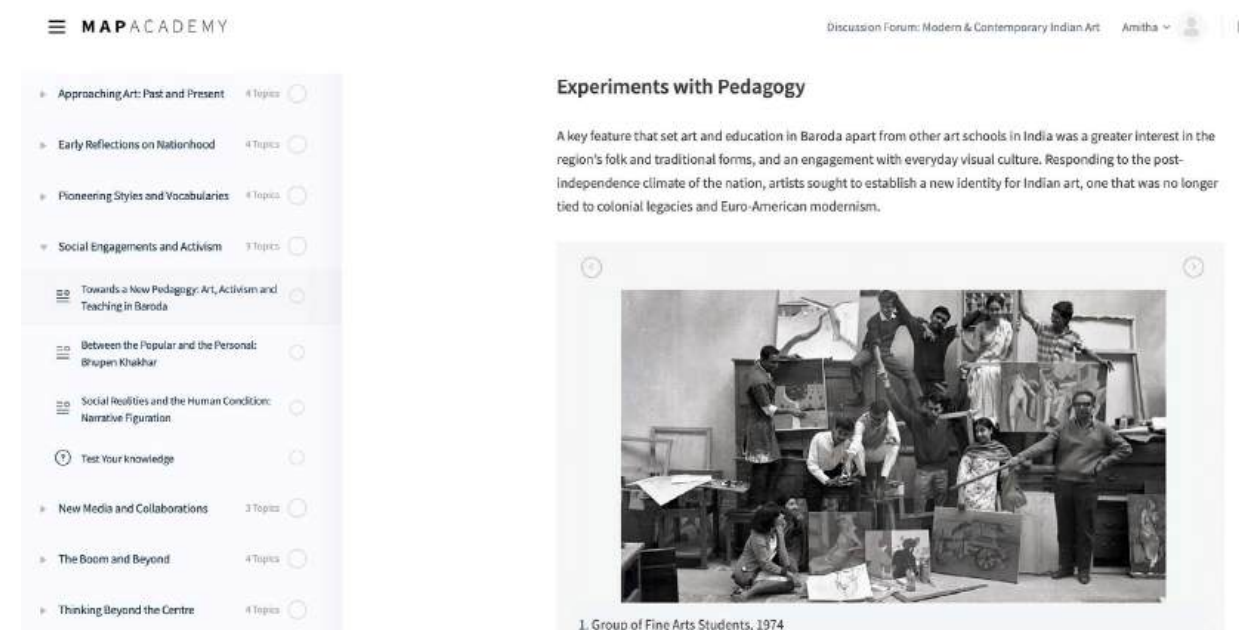


Dr Beth Citron is Curator of Modern and Contemporary Asian and Asian Diaspora Art at the Asia Society Museum in New York. A 2019 recipient of the Asian Cultural Council Fellowship for research on the curatorial history of modernist art from India, she was the Founding Curator of Modern and Contemporary Art at the Rubin Museum of Art until October 2019. She holds a PhD in Art History from the University of Pennsylvania and has taught in South Asian contexts as well as at the Art History Department at New York University, where she earned her BA in Fine Arts.



Top: Gieve Patel, Detail, *Ship Building in Mumbai*, 2005, Acrylic on canvas, 177.8 x 304.8 cm, Courtesy of the artist and Galerie Mirchandani + Steinruecke, Mumbai

Below: Screenshot of our Modern & Contemporary Indian Art course interface



*“Too often modern and contemporary Indian art is considered intimidating or inaccessible, and it can be challenging to know where to start. The course is designed to ensure that it is not only introductory to all but also empowering. It will equip learners with a sense of chronology, a strong visual vocabulary, the ability to discuss works by a range of seminal artists and engage in critical conversations. While no course can cover everything, my hope is that this short course will encourage learners to engage more deeply with this dynamic subject and inspire a lifelong interest in art.”*

**Dr Beth Citron, Course Author**

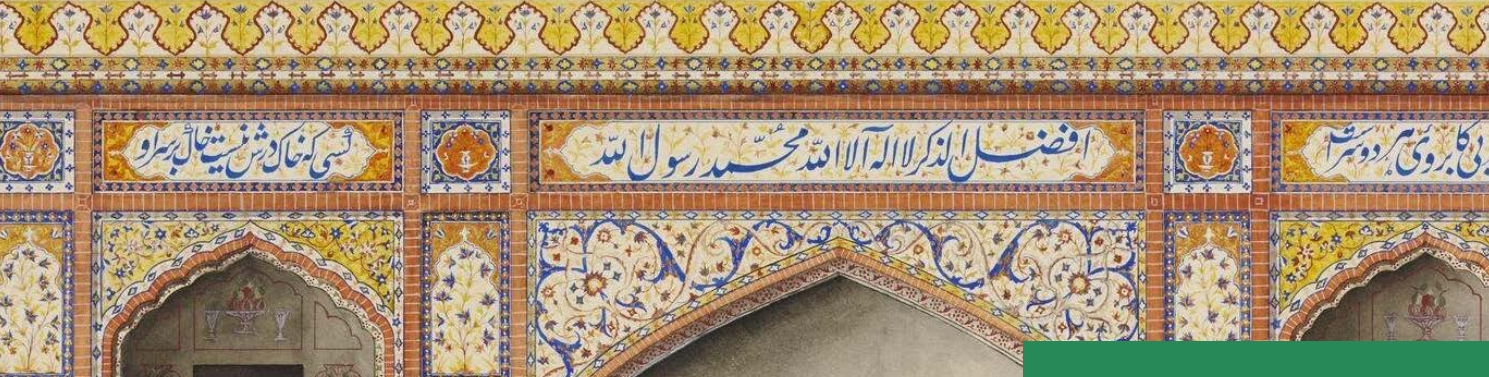
*“As a Pakistani Curator, Artist, and Consultant, working and living between Dubai and Karachi, this course has been instrumental in broadening my horizons. The art scene in Dubai has evolved into a global art market, and this introduction to Indian Art will undoubtedly be beneficial for me. I look forward to exploring deeper into the subject.”*

**FS Karachiwala, Curator**

*“A truly fantastic program with a treasure trove of unique insight and presented at a high level of intellect for both the beginner and serious student of Indian Art. The course structure neatly blends a unique historical timeline with political and world events that help capture a greater understanding of these Modern Art movements. I doubt there is any similar course as accessible and as well presented.”*

**Gordon Janow, Director, Alpine Ascents (Mountaineering)**





ONLINE LECTURE SERIES

# A History of Indian Craft: 1850s to the Present

Total enrolment  
3,500+

Between 21 February–20 March 2024, we hosted our inaugural online live lecture series, ‘A History of Indian Craft: 1850s to the Present.’ Taught by Dr Annapurna Garimella and held in collaboration with the Art, Resources, and Teaching Trust (A.R.T.), the series comprised 10 lectures delivered online on Zoom. The series also featured distinguished art practitioners and scholars including Dr Nadine Zubair, Nia Thandapani, Dr Amanda Lanzillo, Laila Tyabji and Sudheer Rajbhar as guest speakers.

With an impressive enrollment of over 3,500+ learners, the lectures explored the evolution of craft, tracing its trajectory from 19th-century colonial developments in England and the Indian subcontinent to contemporary movements. The series examined the pivotal roles of craftspeople, communities, designers, policymakers, collectors and activists in shaping the narrative of craft histories, and considered how the definition, practice, pedagogy and consumption of craft have evolved over time within socio-economic contexts. Participants who registered received access to supplementary reading materials and a Certificate of Attendance upon completing short reflective questions for all the sessions. As part of our commitment to accessibility and

inclusivity, we provided access to recordings of the lectures on our online platform to accommodate diverse time zones and scheduling constraints. This initiative extended our reach to a wider audience, with 1,000+ individuals accessing the lectures online.

The recordings feature subtitles and transcripts, and are accessible as a short course, complete with further reading materials, quizzes and lecture slides.

Presenter



Dr Annapurna Garimella

*Dr Annapurna Garimella is an art historian and designer. Her research focuses on late medieval Indic architecture and the history and practices of vernacular visual and built cultures in India after Independence. Dr Garimella is the Managing Trustee of Art, Resources and Teaching Trust, which has a research library and conducts independent research and teaching. She also heads Jackfruit Research and Design, an organisation with a specialised portfolio of design, research and curation. Jackfruit’s recent curatorial projects include Mutable: Ceramic and Clay Art in India Since 1947 (Piramal Museum of Art, 2017) and The Past has a Home in the Future (Dhoomimal Gallery, Connaught Place, 2024).*

Gate of the Garden of Ali Mardan Khan at Lahore, Mahomed Din, c. 1880, Wikimedia Commons

*“I am currently the curator for a developing project at the American School of Bombay titled ‘India Sanskriti Center’. At this moment in time I am thinking of Indian textile very deeply as I am embarking on a year long inquiry into textile traditions in India. This course work is allowing me to grapple with the subject and find new connections with my pre-existing understanding of the subject. I look forward to co-learning with you all.”*

Sananda Mukhopadhyaya, Curator

*“What started only as a hobby interest in the world of textiles has led me to take little steps into and learn informally about the vast length and breadth of the Indian craft sector, its historical influence globally and what I think is its necessity today. I’m so grateful to be learning together with all of you and a big thank you to MAP Academy and Dr. Garimella for putting together this incredibly valuable course!”*

Subbadra Venkatesan, Design Professional

*“The lecture series has been exemplary. I am absolutely amazed with the clarity and the depth of the material being presented.”*

Abeer Gupta, Visual Arts Curator, Arthshila

*“I want to express my deepest respect and gratitude to the MAP Academy and Dr Annapurna Garimella for providing this valuable platform and sharing this vast knowledge with us to support art enthusiasts. Her presentations have provided me with deep insights [...] This course has opened me to the vastness of the subject and beautifully presented to explore more and gain valuable knowledge in a systematic order. This is a great platform for everyone and I am so happy to find people from diverse backgrounds. Looking to learn from everyone here.”*

Saket Prakash, Design Professional

Guest Lecturers



Dr Amanda Lanzillo  
Historian, Lecturer



Laila Tyabji  
Social Worker,  
Designer, Writer



Dr Nadine Zubair  
Art Historian, Digital  
Humanities Manager



Nia Thandapani  
Design Historian,  
Graphic Designer



Sudheer Rajbhar  
Artist, Activist,  
Designer



## Further Updates and Developments

In addition to the two major projects that went live this year, we're pleased to report substantial progress across other courses. Our short course, 'Textiles from the Indian Subcontinent' has seen a steady rise in enrolment through active community management, and digital marketing. We have simultaneously been working on refining our scripts and creating videos in relation to a more in-depth course on textiles. Over the last year, we also began working on two new courses, 'History of Photography in India', and 'Modern Architecture in India'. This has involved developing comprehensive structures, consulting external scholars and conducting initial research and writing for the first set of topics. We will continue working on these in the coming year.



Top:  
Portrait of a Friend of Bhupen  
Khakhar, Jyoti Bhatt, c. 1987,  
Museum of Art & Photography  
(MAP), Bengaluru

Right:  
Le Corbusier in Front of the High  
Court in Chandigarh, India, c. 1955,  
Wikimedia Commons





# What Our Courses Look Like

Discussion Forum: Modern & Contemporary Indian ArtAmitha

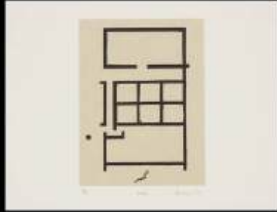
### Experiments with Pedagogy

A key feature that set art and education in Baroda apart from other art schools in India was a greater interest in the region's folk and traditional forms, and an engagement with everyday visual culture. Responding to the post-independence climate of the nation, artists sought to establish a new identity for Indian art, one that was no longer tied to colonial legacies and Euro-American modernism.




1. Group of Fine Arts Students, 1974


Jyoti Bhut  
Museum of Art & Photography, Bengaluru



has been a recurring theme in her works.




Home is a Foreign Place: Zarina Hashmi  
Authored by Dr Beth Citron

 Credits | Transcript



4. In his artwork 'Bharata Natya,' KH Ara depicts Indian classical dancer Ram Gopal's performance using a traditional aesthetic style that is unique to South Indian art and architecture.




☐ True


☐ False



Lesson 3  
Drawing, Collecting  
and Colonial  
Modernity in India

Mohammad Din, Gateway to the Gulabi Bagh or Rose Garden built in 1655 by Mirza Sultan Beg, commander of Shah Jahan's fleet. Made at the Lahore School of Art where John Lockwood Kipling was Principal between 1875 to 1893. Print, Lahore, Punjab, late 19th century. Image ID 2016JE5142. <https://www.vandalimages.com/2016JE5142-Gulabi-Bagh-by-Mohamed-Din-Lahore-School-of-Art.html>





Dr. Annapurna Garim...

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

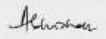
MAP ACADEMY

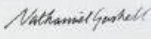
The Art & Photography Foundation India


Amitha Murugesh  
Has successfully completed

Modern & Contemporary Indian Art  
An online course authorised and offered by the MAP Academy

28 August, 2023

  
Abhishek Poddar  
Founding Trustee  
The Art & Photography Foundation

  
Nathaniel Gaskell  
Executive Director  
MAP Academy

  
Dr Beth Citron  
Independent Art Historian and Curator  
Course Author, MAP Academy

CERTIFICATE  
OF COMPLETION

SHORT COURSES

SHORT COURSES

www.mapacademy.in



# MAP ACADEMY LIVE

This year, we continued our efforts to expand our MAP Academy Live programming, recognising its impact in bolstering course enrolment and enhancing visibility within our educational community. These online events, designed to complement our course materials and offered exclusively to our community, provide our learners with a unique opportunity to engage directly with experts, practitioners and artists through lectures, workshops, and interactive sessions. We hosted two MAP Academy Live events this year.

Sessions **2**  
Total registrations **700**





Still from our online event, 'Out of Place: Journeys Through Indian Art'. The event was attended by participants from all around the world

**MAP ACADEMY** LIVE

## Out of Place: Journeys through Indian Art

*Curatorial Walkthrough and Discussion with  
Puja Vaish (Director, JNAF)*

**18th January 2024**  
**7:30 pm IST**  
**Live on Zoom**

**About the speaker:**  
Puja Vaish is Director at the Jehangir Nicholson Art Foundation, CSMVS Museum, Mumbai. Between 2013–2019, Vaish worked as a curator at the Dr. Bhau Daji Lad Museum. Previously, she was a lecturer at the Faculty of Fine Arts, Baroda; Delhi College of Art and the Kamla Raheja Vidyanidhi Institute of Architecture. Vaish completed her Bachelor's and Master's at the Faculty of Fine Arts, Baroda.

**MAP ACADEMY** LIVE

## Textiles of the Dongria Kondh Tribe

*Field Notes and Community Engagement  
with Pankaja Sethi*

**Live on Zoom**  
**25th April, 2024**  
**6:00 pm IST**



**About the speaker:**  
Pankaja Sethi is a textile designer, artist and researcher, known for her work on Adivasi textile traditions from Odisha. Founder of the Pankaja Sethi Design Studio and research-based Trust 'Kala aur Katha', Sethi is a recipient of several notable grants from Tata, UNESCO, the V&A Museum, London, and 'Devi Award' from The Indian Express. She has exhibited her works internationally including at the Nairobi Summit and holds a Master's in Textile Design and Development from NIFT, New Delhi, and in Social Anthropology from SOAS, London.





## The Encyclopedia of Art



[Click here](#)  
or scan to  
explore The  
Encyclopedia

The year saw a dual focus — widening the regional scope of the Encyclopedia from India to other South Asian countries, and expanding the existing database of subjects.

A new area we explored was design, and the Encyclopedia now includes entries on iconic jewellery, and utilitarian objects ubiquitous to South Asia. Through the year, we also revisited a number of published articles, updating, improving and expanding them to enrich their content. We also published five new clusters, and these cover themes as diverse as medieval sculptors, embroidery styles and martial art traditions.

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## 621+

Newly written and published articles and glossaries



Covering 10,000  
years of Art History



Seven broad  
categories



Illustrated  
with images



Simple  
language

Archer Stringing a Bow, Madhya  
Pradesh, India, c. 1001–1100,  
Sandstone, 49.9 x 35.6 x 9.6 cm, Art  
Institute of Chicago, Illinois



The subject areas these entries fall into include:

**Design**  
Highlighting utilitarian, everyday use objects; luxury goods such as jewellery; and iconic art objects.

**Modern & Contemporary Art**  
Expanding the department to include South Asian artists from regions beyond India; artist collectives; and artist-run organisations.

**Architecture**  
Covering a number of iconic South Asian buildings and architectural styles from outside of India including Bhutanese dzongs; Malean mosques; stupas in Nepal and Sri Lanka; churches, mosques and tomb complexes in India, Sri Lanka, Pakistan and Afghanistan.

**Pre-Modern Art**  
Focussing on a number of individual objects of historical value, as well as manuscript painting traditions from the region.

**Textiles**  
Covering a number of South Asian textile traditions, especially costumes, highlighting the social history and cultural norms associated with them.

**Photography**  
Studying 19th-century photographers and studios active in the Indian subcontinent.



This map displays the geotags for the articles written for our Encyclopedia, highlighting the wide range of topics and regions covered

The Encyclopedia is constantly being updated, and its contents are being factually and editorially improved.

**Articles**

150 articles received extensive and substantial edits and updates.

**Stories**

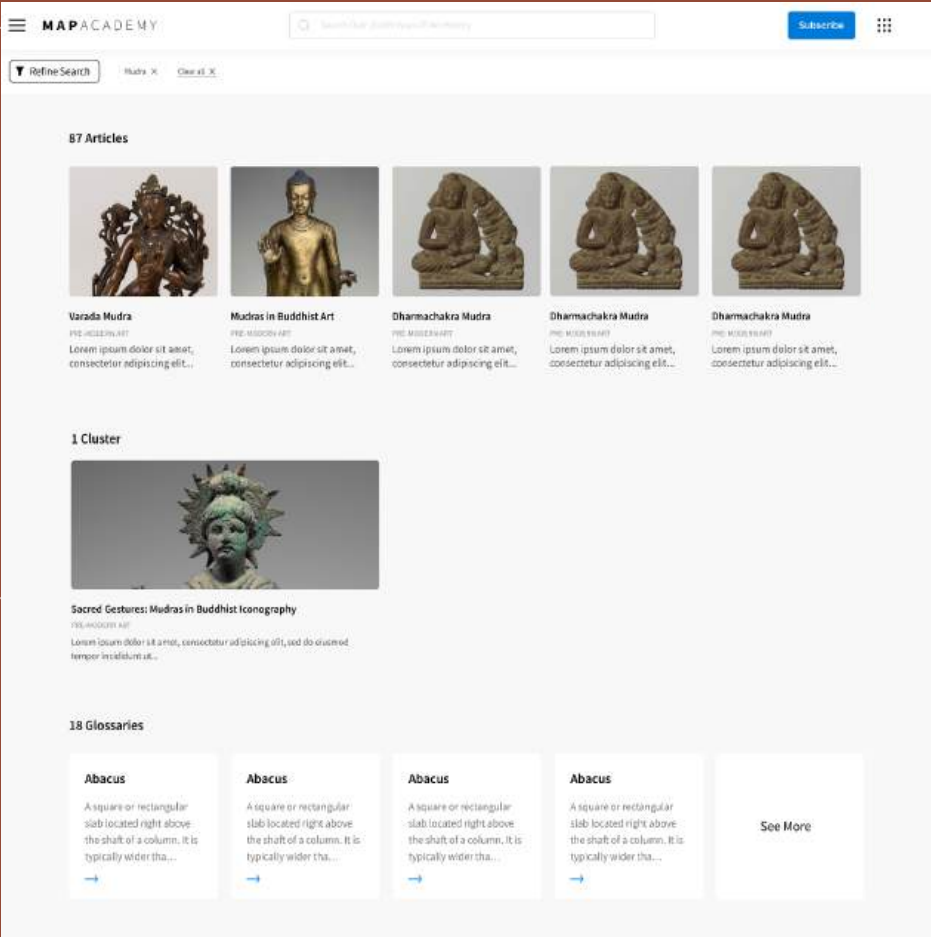
20 new longform, narrative stories, illustrated with images were published.



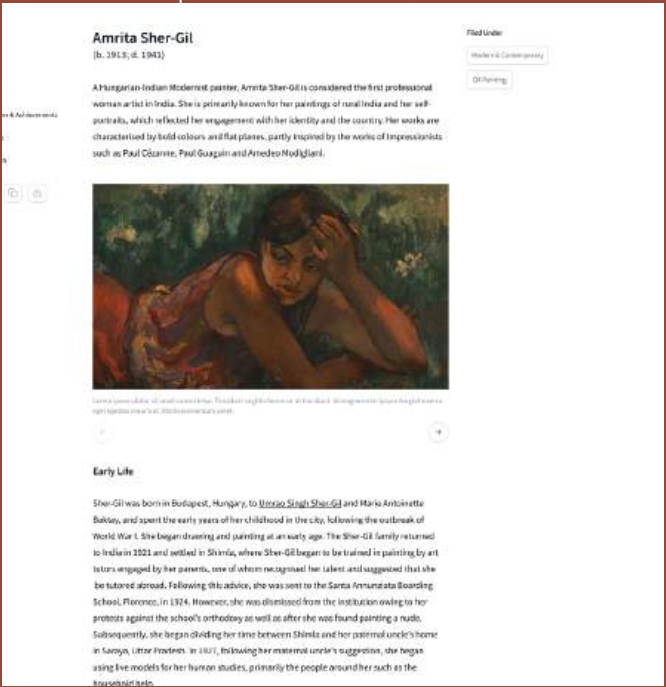
Research and Production

While the Encyclopedia went live in 2022, we revisited its web design this year, to improve user experience, based on a review of readability, searchability, metadata presentation and the ways in which images can be accessed. Through our learnings, we developed and tested a new interface — creating space for long form articles to have subheadings, revising font weights and sizes, developing a special landing page for the project, making image carousels easier to view, and working on making search results more precise. The encyclopedia team, design team and tech team have been working in unison to ideate, create, test and execute the updated encyclopedia interface, and this will go live in the coming months.

Articles Page Redesign



Landing Page Redesign



Screengrabs of our latest Encyclopedia redesign showcasing the new interface



Krishna Consorting Radha in a  
Guise of a Gopi, Sunayani Devi,  
c. 19th–20th century, 25 x 18 cm,  
Indian Museum, Kolkata

## The Timeline of Art

The Timeline of Art assembles major events in South Asian art history. This evolving and interactive web examines the progression and evolution of particular themes explored through the lens of art history, archaeology and related fields.

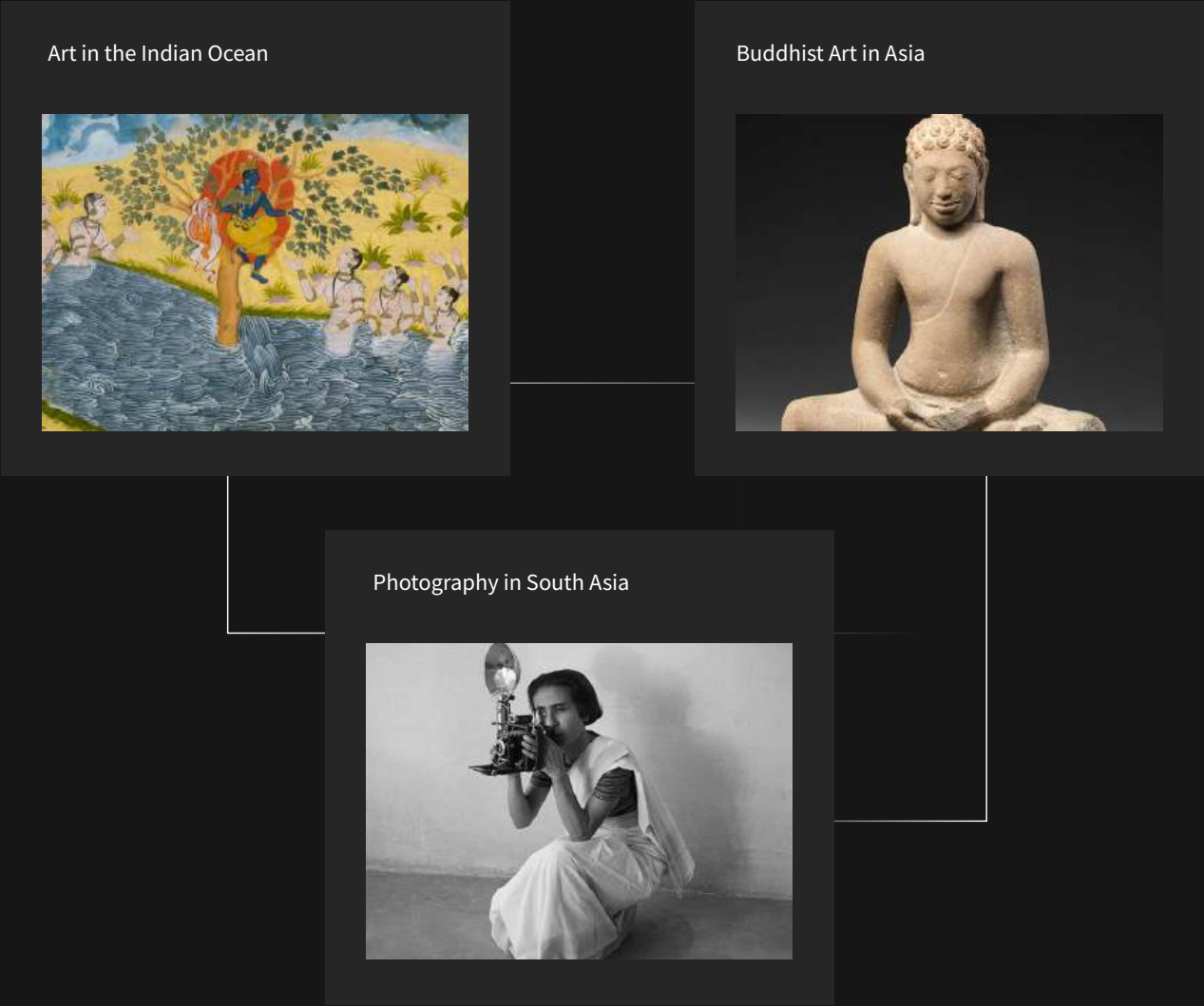
Scheduled to launch soon, the Timeline of Art is designed to serve as a helpful resource for researchers, educators, creative professionals, students and the general public. With simple descriptions and illustrative images, the Timeline introduces users to broad developments in the Indian subcontinent over the course of thousands of years, offering material, economic, spiritual and social perspectives. Studying art forms alongside historical events can offer a sensitive understanding of our past, and how it influences the present. The project draws on up-to-date scholarship to trace developments that have informed the diverse creative practices across the Indian subcontinent.



The Timeline of Art’s user interface is designed to feature significant events along with plotted dates, metadata and interactive filters. Users can select filters from drop-down menus that are programmed with relevant metadata based on materials, techniques, political and social shifts, religions and pertinent literature.

The first timeline that we will launch with, ‘Art in South Asia’, provides an overview of the subcontinent’s cultural past, from prehistoric cave paintings to contemporary art, via the empires, revolutions and innovations that shaped them.

In the coming year, we will also publish three specialised and thematic timelines:



M A

TIMELINE OF ART

Art in South Asia

An overview of the subcontinent’s cultural past, from prehistoric cave paintings to contemporary art, via the empires, revolutions and innovations that shaped them.

This timeline draws on up-to-date scholarship to trace the developments that have informed the diverse art practices, architecture and living traditions of the Indian subcontinent.

▼ Refine Search

Art in South Asia

Post Colonial Period ▼

1930

The Art Deco Style flourishes in Mumbai

1936

The Kalakshetra Foundation and the Revival of Bharatnatyam

Interactive

Richly Illustrated

Easy to Navigate

Dynamic Filters

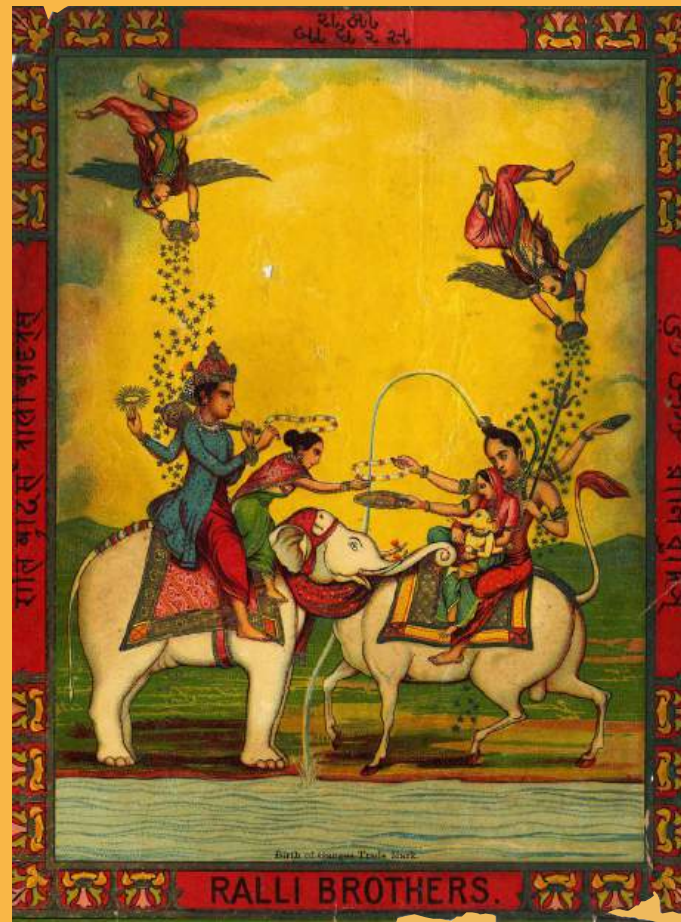
37



1



2

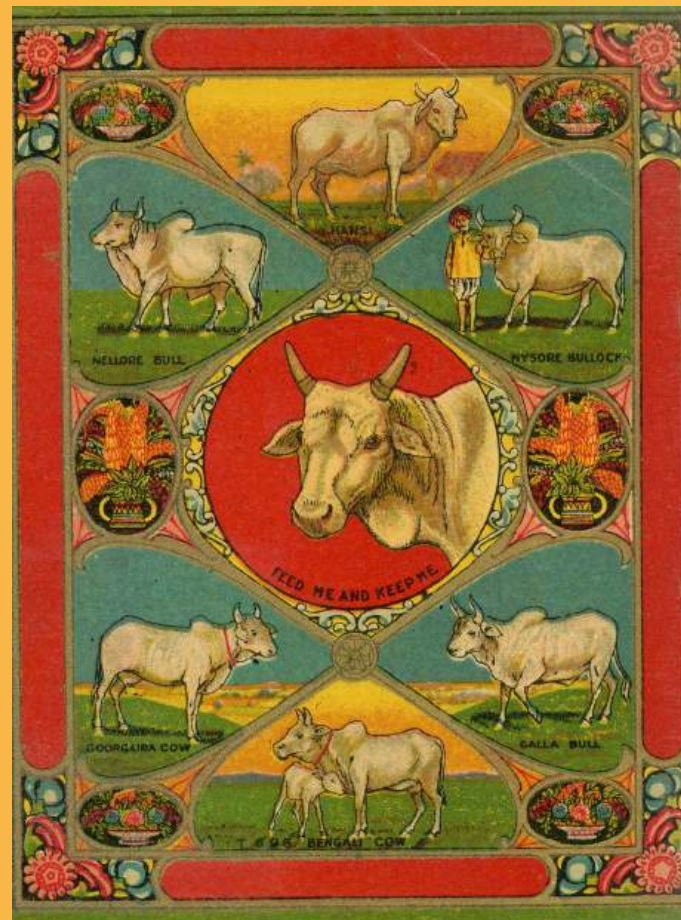


## Research and Curatorial Projects

In addition to our core projects, we explore additional research-based work from time-to-time, to engage with a wide range of subjects to diversify and expand our scope of work. By combining our writing, editorial and organisational resources, we have continued our efforts with partner organisations to develop exhibitions on specific collections. This year, our team began working with MAP to highlight its collection of Textile Tickets through an exhibition, catalogue, and book, all of which are scheduled to launch in the year ahead.



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### About the Research Project

The research project looks at the visual culture that emerged as a result of the Indo-British textile trade in the 18th, 19th and 20th centuries, examining the subject through the lens of early trademarking artefacts commonly known as 'textile tickets'.

The mid-19th century was a time when brand names didn't exist and marketing was largely limited to text-based advertisements in newspapers and other monochromatic print in circulation.

In such a world, textile tickets — printed graphics that served to identify and distinguish competing textile mills — emerged as a new form of advertisement.

They were mass printed using the recently discovered chromolithograph process, which allowed for complex colours, and intricate artworks, leading to the emergence of a new visual vocabulary.

The project examines these tickets, as well as other forms of print ephemera, popular art and early advertisements. The outcome of the project will be an exhibition, an accompanying catalogue, and a standalone popular history book.



# About the Exhibition

The majority of the exhibition material will come from MAP’s extensive collection of textile tickets. This includes cataloguing the collection — including naming the objects, categorising, dating, deciphering inscriptions, translating text. The accompanying publication will take the format of a coffee table book, and be a comprehensive archive of the exhibition and collection, featuring image plates of all the displayed artefacts alongside extended captions, an introductory essay and the exhibition didactics.

**7,000+**  
Art Objects

Textile tickets associated with over 1,100 different textile mills, merchants, and commercial agents.

**500+**  
Design & Correspondence Documents

Ephemera associated with the creation of textile tickets, including print designs, sample prints, trademark-related correspondence in the form of original letters and design templates.

## The Book

The novel-length book delves deeper into the vast and complex narratives surrounding the history of imperial commerce, textile trade, trademarking laws and advertisement. It will incorporate our team’s research, including contemporary academic theories and discourse, into a popular history format.

5



1. Top left (p.38): David Sassoon & Co. Ltd., Unknown Maker, India, c. late 19th–early 20th century, Chromolithograph, 17.1 x 12.7 cm, Museum of Art & Photography (MAP), Bengaluru
2. Top right (p.38): Ralli Brothers (Birth of Ganges), Unknown Maker, England, c. late 19th–early 20th century, Chromolithograph, 17.1 x 12.7 cm, Museum of Art & Photography (MAP), Bengaluru
3. Bottom left (p.38): A British Soldier Saluting, Unknown Maker, England, c. early 20th century, Chromolithograph, 16.9 x 13 cm, Museum of Art & Photography (MAP), Bengaluru
4. Bottom right (p.38): Types of Cows and Bulls, Unknown Maker, England, c. late 19th–early 20th century, Chromolithograph, 13 x 10 cm, Museum of Art & Photography (MAP), Bengaluru
5. James Greaves & Co., Unknown Maker, Manchester, England, c. late 19th–early 20th century, Chromolithograph, 11 x 14.2 cm, Museum of Art & Photography (MAP), Bengaluru





## How do we build our audience?

Shilpa Gupta, *I live under your sky too*, 2004–ongoing, Animated Light Installation, 975 x 487 cm, Photographed by ZTS Kira Barlach, Courtesy of the artist

As an open-access knowledge platform, audience-building forms a major part of our work to ensure that our resources can be accessed as widely as possible. Towards this goal, we partner with a variety of organisations and individuals to expand our reach, as well as co-develop projects. With rigorous digital marketing and communication strategies coupled with website design, we have also built a strong presence and a loyal online community.



# Collaboration and Partnerships

Collaboration forms a core part of our organisation’s culture and values. Whilst we produce content in-house, we often work with a range of partners and collaborators to build specialised resources and increase our impact. In addition to continuing existing collaborations, we have also entered into new partnerships with a number of individuals and organisations to realise shared goals.

## Recent and Upcoming Collaborations



### Nowruzgan

We have recently partnered with the Iran-based digital humanities network fostering cross-border dialogues between Central Asia, South Asia, West Asia and parts of the Middle East. Together, we will highlight shared histories through a range of exchanges — artistic, linguistic, and cultural — that have informed the lives and traditions of the people in these regions, collectively referred to as the ‘Persianate World.’



### Nalli Silks

We are collaborating with the historic textile brand to design fellowships focussing on research and pedagogy surrounding South Asian textiles.



### India Lost & Found

To help illustrate our encyclopedia articles on heritage sites, we have partnered with the archive founded by photographer Amit Pasricha to bring visibility and awareness to lesser-known sites in the Indian Subcontinent.



### TCSiON

For three consecutive years, we have served as knowledge partners to TCS iON’s nationwide school contest, IntelliGem that focuses on 21st-century skills. Providing visual literacy-focused materials tethered to the contest verticals to help students interpret data as well as think critically about visual information in our image-heavy world. Our educational materials are being accessed by 5th–9th graders.



### Selvedge Magazine

We have partnered with the UK-based magazine specialising in textiles. Each issue of the magazine features an article provided by us that explores South Asian textile traditions and practices, shedding light on processes, communities, designs as well as cross-cultural exchanges.



### Art, Resources and Teaching Trust (A.R.T.)

We worked with the Art, Resources and Teaching Trust (A.R.T.) to host an online lecture series, ‘A History of Indian Craft: 1850s to the Present’ taught by Dr Annapurna Garimella, and featuring a number of practitioners and scholars as guest speakers. The series is also available as a self-paced online course on our platform, featuring lecture recordings, interactive quizzes, supplementary readings and lecture slides.



### Terrain.art

We partnered with Terrain.Art to work on an online course, ‘Modern & Contemporary Indian Art’ that is authored by art historian, Dr Beth Citron, and edited and produced by the MAP Academy. The course was launched in the past year, and is accessible on our platform.

### Research Support

In addition to some of our upcoming collaborations, we are also supporting Anirudh Kanisetti, a public historian and author of the book, *Lords of Deccan: Southern India From the Chalukya to the Cholas*, through a research and travel grant provided by the Art & Photography Foundation. This support has enabled the author to conduct research towards a new book on Chola histories scheduled to be published in 2024. As part of the support, The MAP Academy, in turn, will benefit from access to the author’s research materials and documentations that will support our Encyclopedia, and other projects.



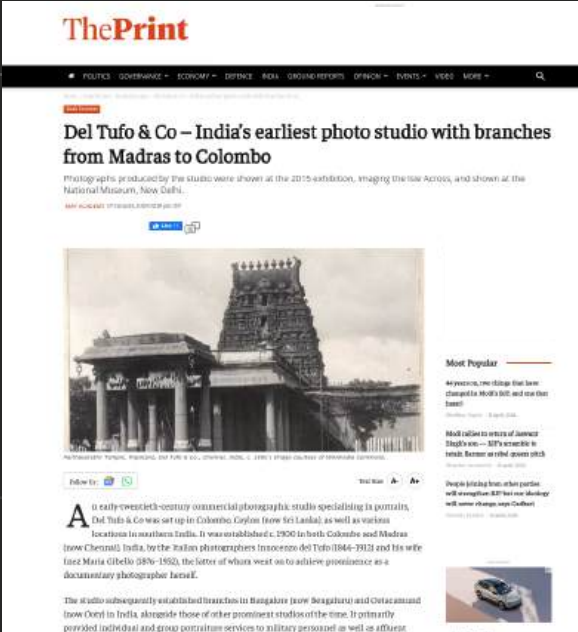
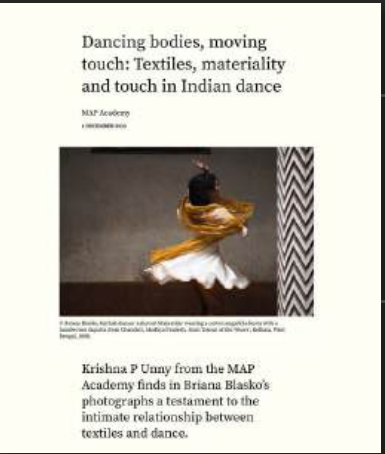
Ongoing Syndication

A part of our mission is to provide access to critically-researched, reliable and jargon-free material on South Asian art and transregional connections in South Asia and beyond to a broad audience. Towards this, we have continued to contribute regularly to a number of publications including ThePrint, Deccan Herald, and Dainik Jagran in India and SmartHistory, Asia Research News, and Garland Magazine abroad. We have also partnered with Splainer, a new online news platform from India.

We also contributed thought pieces to various publications throughout the year. One of our articles, titled “Images and Imperialism: A Photographic Record of British India,” was published in Photoworks, a leading arts platform based in the UK, in October’s issue, “The Thing”. In December 2023, our article, “Narrating Historic Celebratory Processions Through Art,” was featured in Vistara Airline’s inflight magazine, providing thousands of passengers worldwide with a detailed exploration of celebratory processions depicted in Indian art. Additionally, for TAKE on Art, a renowned magazine on contemporary South Asian art, we contributed “Art and Power: Networks of Patronage in Contemporary South Asia” for its 30th issue titled “South Asia.”



Screenshots and clippings of articles written by the MAP Academy team and published on various platforms in 2023





# Outreach and Community Building

This year, we focussed our efforts on exploring more ways to create visibility for our platform using digital marketing initiatives. Through targetted online ads on Google, Instagram and news platforms, we have been attempting to draw in new audiences.

We implemented SEO (Search Engine Optimisation) strategies along with Google search advertisements to ensure that users find our articles in their top 10 searches. Through advertisements in Hindustan Times and LiveMint, two leading news platforms in India, and on Instagram, we have been able to make our knowledge resources visible to 2,345,555 viewers, many belonging to backgrounds outside of the arts. We also published our first in-print advert for our Modern & Contemporary Indian Art course in TAKE on Art, a leading magazine on contemporary South Asian Art. We have designed brochures and posters that we will circulate at cultural and educational institutions.

## Social Media

Instagram serves as an essential social media channel, enabling us to connect with audiences worldwide. Over the past year, we amassed more than 19,000+ followers on the platform and reached 2,397,524 million accounts. We broadened the scope of our posts to encompass a variety of new formats. Among these additions are posts that trace the South Asian origin of words found in other languages, critical questions and glossaries providing definitions of art historical terms.

We have also maintained a steady stream of content on Instagram Stories, directing audiences to re-engage with our platform. These have been instrumental in enabling us to share timely updates on our online courses, resulting in higher enrollment and active participation in our live programming.

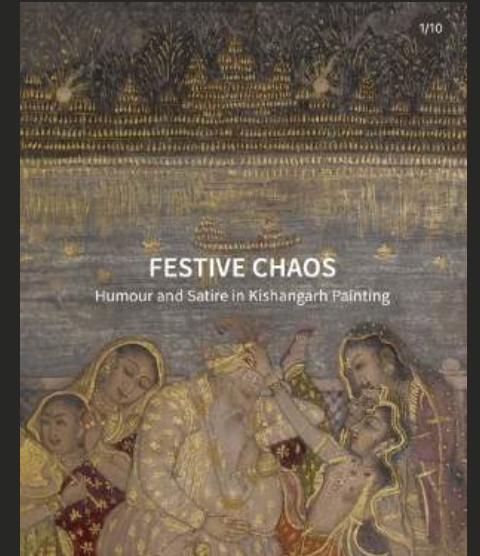
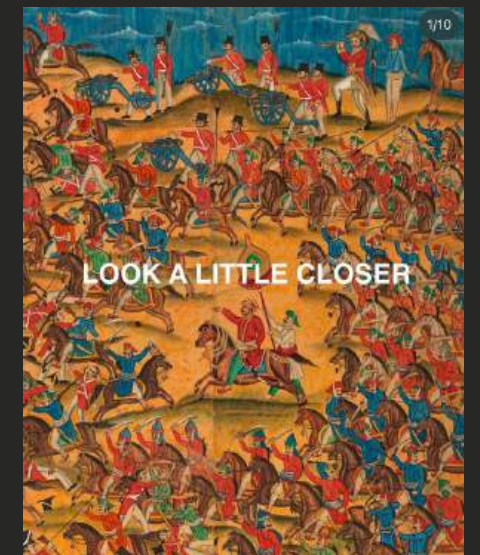
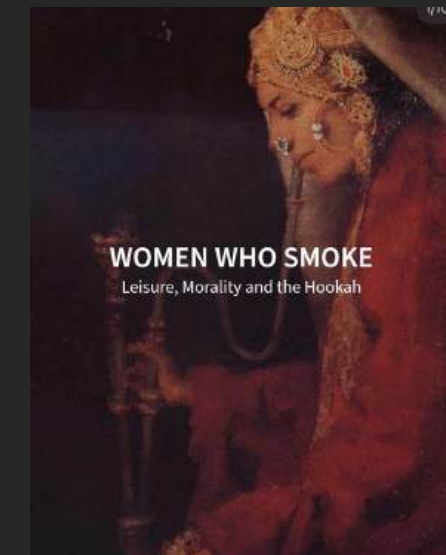
### Analytics from our Instagram Account

Total followers  
**19K+**

Accounts reached  
**2M+**

Accounts engaged  
**25K+**

Highest likes on a post  
**6K+**





Advertisements

FREE ONLINE COURSE

**Modern & Contemporary Indian Art**

Learn about new modes of expression.



Develop tools to interpret art.



Explore major historical events through a visual lens.



**Sign up today for free!**

Our Courses are:

- Open to all
- Certificate of Completion
- Online
- Self-paced
- 4-5 hours long

MAP ACADEMY

ONLINE COURSE

**MODERN & CONTEMPORARY INDIAN ART**

Would you like to learn more about major artists and artworks from India? Join learners from around the world today by signing up for our free-to-access online course, authored by Dr Beth Citron, produced by the MAP Academy and developed in partnership with Terrain.art.

Self-paced

Certificate of Completion

Interactive learning

Access to exclusive online lectures, workshops and meet-ups



Scan to enrol  
mapacademy.io

The MAP Academy is an open-access educational platform committed to building equitable resources for the study of South Asian art histories. It encourages knowledge-building and engagement with the region's visual arts through its Online courses, Encyclopedia of Art and Stories. It is a unit of the Art & Photography Foundation and is also supported by the Infosys Foundation and the Rural India Support Trust.  
Jeram Patel, Untitled, 2011.

MAP ACADEMY

Online Lecture Series

**A History of Indian Craft: 1850s to the Present**

FIND OUT MORE →



MAP ACADEMY

Build Your Knowledge of Art History through our Online Course

REGISTER FOR FREE →



Our advertisements featured on a popular digital newspaper



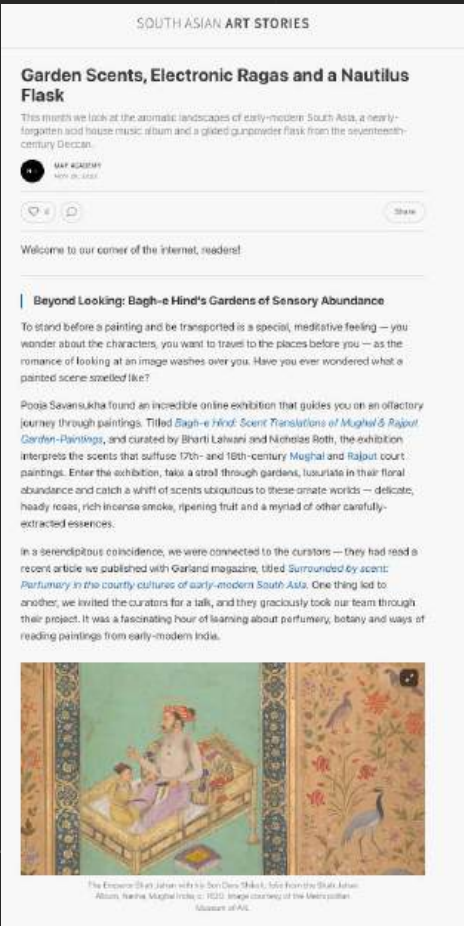
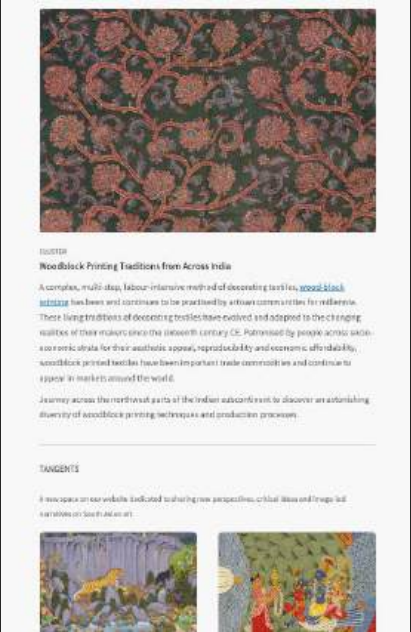
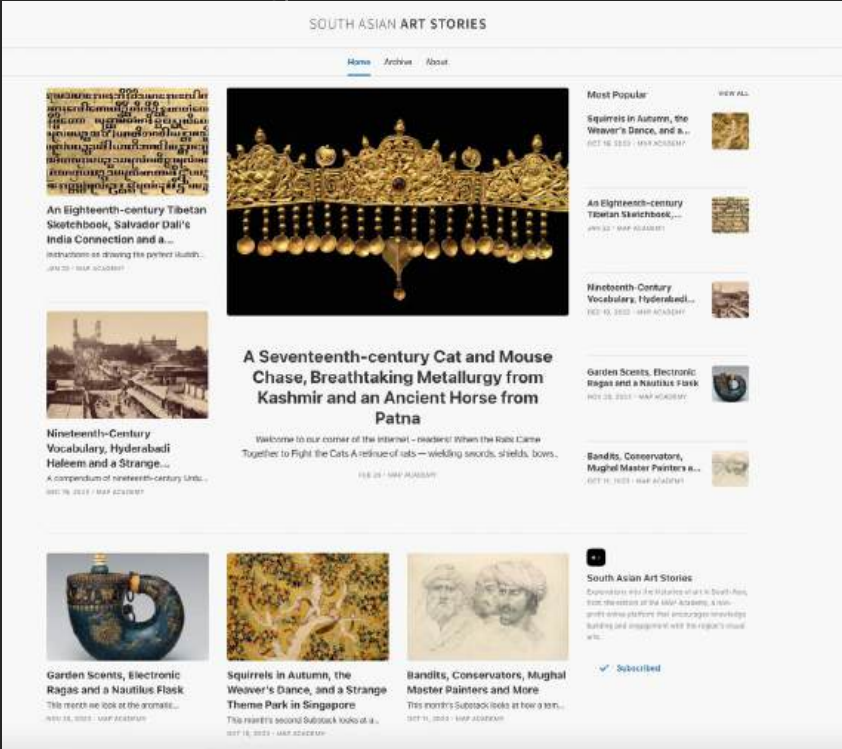
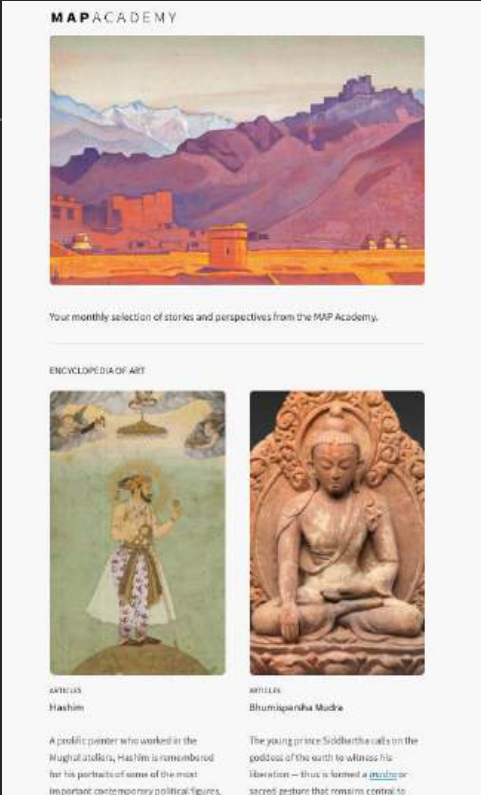
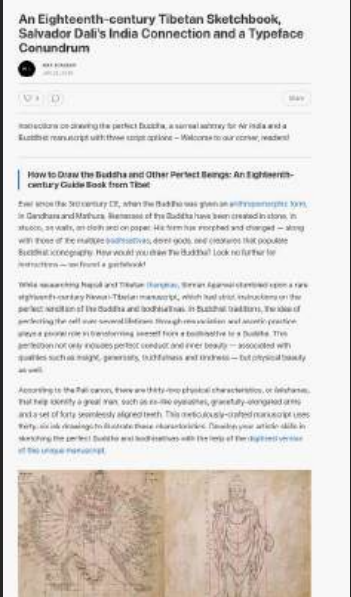
Community Engagement

To continue engaging with our growing community, we have developed different communication strategies that have helped us welcome new audiences as well as maintain a steady readership on our platform. A key component of our communication strategy is our newsletter through which we share newly published materials on our website, project announcements and updates on our online courses and events. This has a dedicated audience, and between 2023–2024, we observed a 124.79% organic growth in our subscribers, with opening and click rates being double the industry standards for media and publishing, education and training, and arts sectors. This sustained increase has correlated with greater engagement from returning users.

To build on our communication strategy this year, we explored a new email subscription platform—Substack. Our account, South Asian Art Stories, highlighted little-known stories and fascinating projects that our team of researchers and writers encountered. In addition to this, we have also maintained active discussion forums across our online courses, as well as regular channels of communication through our email and social media to engage with our community.

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

Screenshots and clippings of articles and newsletters written by the MAP Academy team and shared with a vast audience through various platforms in 2023-24





# Governance

The MAP Academy is an open-access educational project and a unit and major project of the Art & Photography Foundation.

Our Founder + Executive 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 & Engagement). In keeping with our culture and values, much of our 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.



## 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, we do 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 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.

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

## 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 extends to 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

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

## Trustees

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- Arundhati Nag
- Radhika Poddar

## Trustees USA

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- Susan Whitehead
- Yogen Dalal

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- Amy Herman
- Arundhati Ghosh
- Atul Satija
- Ayesha Bulchandani
- Esha Tiwary
- ISN Prasad
- Ireena Vittal
- Jane Quinn
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- MR Rangaswami
- Mateo Kries
- Nick Merriman
- Prashanth Prakash
- Saleem Asaria
- Shanay Jhaveri
- Thomas Campbell
- Thomas Girst
- William M Griswold

Detail of Chessmen (32), India, c. 19th century, The Metropolitan Museum of Art, New York



# The MAP Academy Team 2023-2024



**Nathaniel Gaskell**  
Founder + Executive Director



**Pooja Savansukha**  
Managing Director



**Shrey Maurya**  
Research Director



**Mandara Vishwanath**  
Senior Manager, Timeline of Art & Global Image Search



**Malini Siruguri**  
Research Editor



**Shahim Sheikh**  
Research Editor



**Gayatri Chitale**  
Research Associate



**Rachna Shetty**  
Research Associate



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



**Mustafa Khanbhai**  
Head of Research Encyclopedia of Art & Timeline of Art



**Sara Krishnan**  
Senior Project Manager, Online Courses



**Larissa Guimaraes**  
Specialist Researcher and Editor



**Simran Agarwal**  
Research Associate



**Krishna P Unny**  
Research & Production Associate



**Milad Thaha Hussain**  
Video Producer & Designer



**Debaleena Bagchi**  
Research & Production Associate



**Amitha Murugesh**  
Research & Media Resource Manager



**Karishma Koshal**  
Publishing Editor



**Radhika Saraf**  
Editorial Lead, Online Courses



**Chandrica Barua**  
Research Editor



**Shruti Singh**  
Graphic Designer



**Sarthak Sharma**  
Research Assistant



**Arif Rahaman**  
Marketing & Digital Lead



**Harleen Kaur Bagga**  
Research Editor



**Tanya Singh**  
Research Editor



**Krittika Kumari**  
Research Associate & Coordinator



**Aditya Pandya**  
Managing Editor, Encyclopedia of Art



**Archi Banerjee**  
Research & Production Associate



**Mohammad Yousuf Nomani**  
Creative Associate (Animation & Motion Graphics)



# Offsite and Team Building

In February 2024, we organised the second MAP Academy offsite trip to Mysuru, Karnataka. These annual in-person meetings have been meaningful for our team, as we work remotely. They provide us with the space to engage with each other in an informal setting, and plan for the year ahead. During our time in this historic city, we visited heritage sites, took part in immersive workshops on natural dyeing techniques and brainstormed projects and activities for the next financial year.



*“At the offsite this year, I met colleagues from different teams across MAP Academy. We discussed ideas for the coming year, learnt about each other’s research interests and shared insights from our collective experience of working together and separately. Participating in expert-led hands-on activities and historical walks on Mysore’s past inspired us to explore new research areas for our Encyclopedia of Art.”*

**Karishma Koshal**  
Publishing Editor





## Culture and Values

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

We frequently organise brainstorming sessions, and closed-door events as team building initiatives, and for research inspiration. This year, one of our events included a discussion with Bharti Lalwani and Nicolas Roth, curators of *Bagh-e-Hind*, an inventive exhibition exploring the intangible olfactory aspects that permeate South Asian miniatures weaving botany, and poetry through visual analysis.

We also invited Roger Gaskell, an antiquarian bookseller specialising in scientific and medical publications, to share insights on the history of printed illustrations of the flora of India and their imperialist heritage.



Left: Flower, Manjit Bawa, India, c. 1989, Oil on canvas, 29 x 29 cm, Museum of Art & Photography (MAP), Bengaluru

Still from our closed-door talk with Bharti Lalwani and Nicholas Roth, curators of the exhibition '*Bagh-e-Hind: Scent Translations of Mughal & Rajput Garden-Paintings*'



## Support Us

To learn more about how you can support the MAP Academy, please write to Shivani Gandhi, Head of Partnerships, Outreach & Engagement:  
[shivani.gandhi@map-india.org](mailto:shivani.gandhi@map-india.org)

## Partner With Us

We often work with a range of partners and collaborators to diversify our perspectives, help us enrich our content and reach new audiences. 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.

**Visit our website** to know more about new openings at the MAP Academy and follow us on Instagram ([@map\\_academy](https://www.instagram.com/map_academy)) and **LinkedIn**.

With special thanks to our patrons




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)

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 [MAPAcademy\\_](https://twitter.com/MAPAcademy_)