

Annual Report

2024–2025



Mission Statement

At the Museum of Art & Photography (MAP), Bengaluru, our mission is to harness the transformative potential of art, to enrich lives, ignite creativity, and connect people. We make art accessible and engaging for everyone through innovative experiences, meaningful dialogue and building communities.

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letter from our Director

It gives me great pride to share last year's annual report with you. I am fortunate enough to have the opportunity to lead this fantastic organisation and its brilliant team. My colleagues have provided much detail about our various activities and achievements in the pages that follow, so I want to spend a few minutes giving an overview.

In the buzz of activity that is MAP and its reputation, it is easy to forget that we are just two years old. Our mission to democratise art and reach out to as many visitors as possible has caused us to continually innovate, be it in the nature of programming, education or our digital interventions. Each of them provide multiple pathways to visitors, irrespective of their levels of expertise, to find their zones of comfort. Much of it is free, reducing any potential blockers for anyone to participate.

To this end we are not afraid to experiment. I would say this is one of our core values. The relentless energy to try out multiple approaches. Every time you come to MAP, there's something new!

I believe it is this force that incentivises multiple organisations to want to partner with us. Sometimes it is in the form of financial support but often it is for knowledge exchange or even to learn from our success.

We are also an organisation with nearly 100 employees, and run on donations by multiple individuals and corporates. The importance of having robust systems and processes with due checks and balances cannot be underestimated.

As we enter our third year, keeping the flame of innovation alight while building on the solid base of visitors and knowledge gained will be a key focus.

I thank you for your support and look forward to welcoming you at MAP sometime soon.

My best wishes,

Harish Vasudevan
Director, MAP

audience engagement
at a glance

2,119 students attended MAP-
facilitated sessions across
33 schools

"Most of our children had never visited a museum before
and MAP did not just introduce children to museums
but also showed them the immense possibilities of art
towards learning and emotional wellness."

MANJUNATH
PRINCIPAL, SIRI SCHOOL

3,842 visitors attended
walkthroughs

1.7 million
visited our website

1,373 participated
in workshops

"MAP's membership has opened up a whole new world for me.
I can expand my knowledge and fuel my curiosity."

DR UMA NAMBIAR
CEO, BAGCHI-PARTHASARATHY HOSPITAL AT IISC
MEMBER: THE CURATOR'S CIRCLE

289
free events

8,492
attendees

93,420
visited the museum

selected highlights



Conference:
Beyond Theory:
Imagining
Infrastructure



MAP's first Summer Internship Programme



MAP's first international residency: SPATIAL AFFAIRS
Extended Reality Experiences



International Week of Deaf People
celebrations at MAP bring in nearly
600 deaf/hoh participants



Conservation / Restoration



Art is Life: MAP's Annual
Festival draws in thousands!

MAP hosts its second **inclusion in cultural organisations conference:**
Community and Culture:
Co-creating Spaces of Belonging

MAP's first radio ad goes
live on Radio Indigo

Visual Storage Gallery opens,
showcasing over 400 artworks
in protective drawers



Padmashri Bhuri Bai
paints a mural across
MAP's walls

The Museum
Membership Programme
opens to all



MAP hosts its inaugural Philanthropy in the Arts conference - Art Matters: Setting the Agenda

Symposium: Roots & Routes:
Exploring historic and
contemporary textile practices

Film Ephemera Symposium:
The Many Lives
of Cinema

Digital Experience Centre
and MAP Shop opens at
Kempegowda International
Airport T2

MAP breaks 10k: Over ten
thousand visitors come to
the museum in March



Exhibition Opening:
Ticket Tika Chaap:
The Art of the
Trademark in Indo-
British Textile Trade

april

may

june

july

aug

sept

oct

nov

dec

jan

feb

mar



This year, MAP exhibitions have foregrounded a wide array of art practices, mediums, and histories; covering themes from popular culture and artist monographs to historic textiles, engaging in deeper inquiries into colonial-era documentation, trade histories, and visual narratives from South Asia and beyond.

**“What an extraordinary production.
Long Live MAP!”**

MICHAEL DOUGLAS & CATHERINE ZETA-JONES

exhibitions

Infosys Foundation Gallery

April 2024 – August 2024



Hello & Goodbye: Postcards from the Early 20th Century

Supported by HT Parekh Foundation

Featuring a gift from Kenneth X
& Joyce Robbins, and postcards from
the MAP collection

This exhibition reflected on picture
postcards as unassuming sources of
information that unveil social, political and
cultural histories of places and people.

August 2024 – November 2024



Painting with Fire: Jeram Patel & Tarik Currimbhoy

Featuring works of modernist Jeram
Patel and contemporary sculptor Tarik
Currimbhoy.

The exhibition focussed on the artists’
shared technique of using a blowtorch on
wood, exploring the creation of abstract
works through their differing approaches.

Infosys Foundation Gallery

November 2024 – February 2025



The Forgotten Souvenir

Supported by Mazumdar Shaw
Philanthropy

A first-of-its-kind exhibition on mica
paintings represented a nearly forgotten
chapter in Indian art, bridging the gap
between the decline of traditional miniature
painting and the rise of photography.
The exhibition was accompanied by an
Augmented Reality game, [Made in Mica](#),
that allowed visitors to make their own
mica paintings.

March 2025 – June 2025



We don’t end at our edges Ravikumar Kashi

Featuring the work of Bengaluru-based
artist, writer and educator, Ravikumar Kashi.

Hovering between drawing, painting
and sculpture, this exhibition examines
the porosity of skin, membrane and cloth,
allowing for effortless movement
and transformation.

Citi Gallery

November 2024 – March 2025



Chay Reds, Ferrous Black: The untold stories of Indian trade textiles in Sri Lanka

Supported by Bank of America

Curated by Yash Sanhotra

Featuring a variety of textiles from the 18th and 19th centuries including palampores (bedcovers), *somana tuppotiya* (unstitched lower garment worn in South Asia) and a temple flag and banner.

This exhibition centered the history of trade between India and Sri Lanka through viewfinders such as costume, commerce and spirituality.

March 2025 – November 2025



Ticket Tika Chaap

Supported by Bank of America

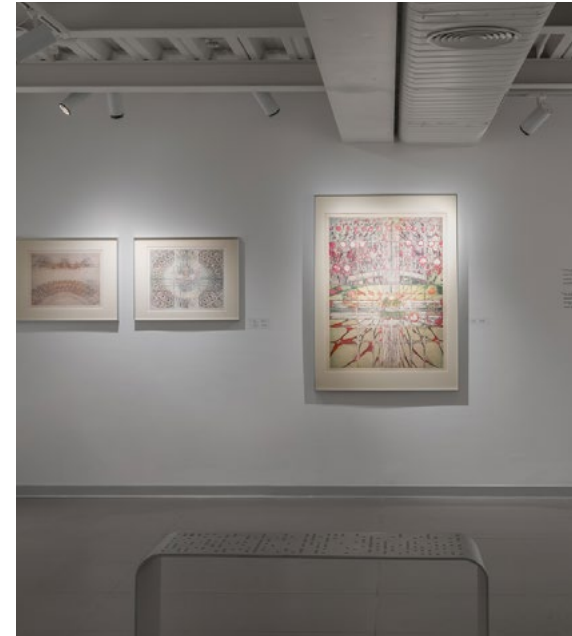
Curated by Shrey Maurya and Nathaniel Gaskell from MAP Academy

Featuring nearly 300 tickets from the MAP collection as well as photographs, paintings and printed ephemera.

The exhibition explores and contextualises the 'textile ticket' – a pictorial trademark of the British cotton trade – as a cultural and art historical artefact of the late-19th and early-20th centuries to provide the visitor with a window into the worlds of colonial trade, early advertisement, the textile industry, and the politics of image-making.

Axis Bank Gallery

August 2024 – January 2025



Rhyme Unbroken: Krishna Reddy as Artist and Perpetual Student

Supported by Bank of America

Featuring 38 prints gifted by Harsha & Srilatha Reddy, one drawing acquired by MAP, and a copper plate loaned from the estate of Krishna Reddy & Experimenter

This exhibition honoured the philosophies, legacy, and artistic practice of renowned printmaker and sculptor Krishna Reddy, in his centenary year.

January 2025 - March 2025



Eckart Muthesius and Manik Bagh - Pioneering Modernism in India

Supported by the German Consulate in Bengaluru

Curated by Raffael Dedo Gadebusch

The first in a series of architecture exhibitions *In Situ, In Residence*, this exhibition travelled to MAP from the Museum für Asiatische Kunst (Asian Art Museum), Berlin and traces the emergence of modernist architecture in India in the early 20th century.

Avanee Gallery & Manipal Gallery

Feb 2023 – Dec 2025



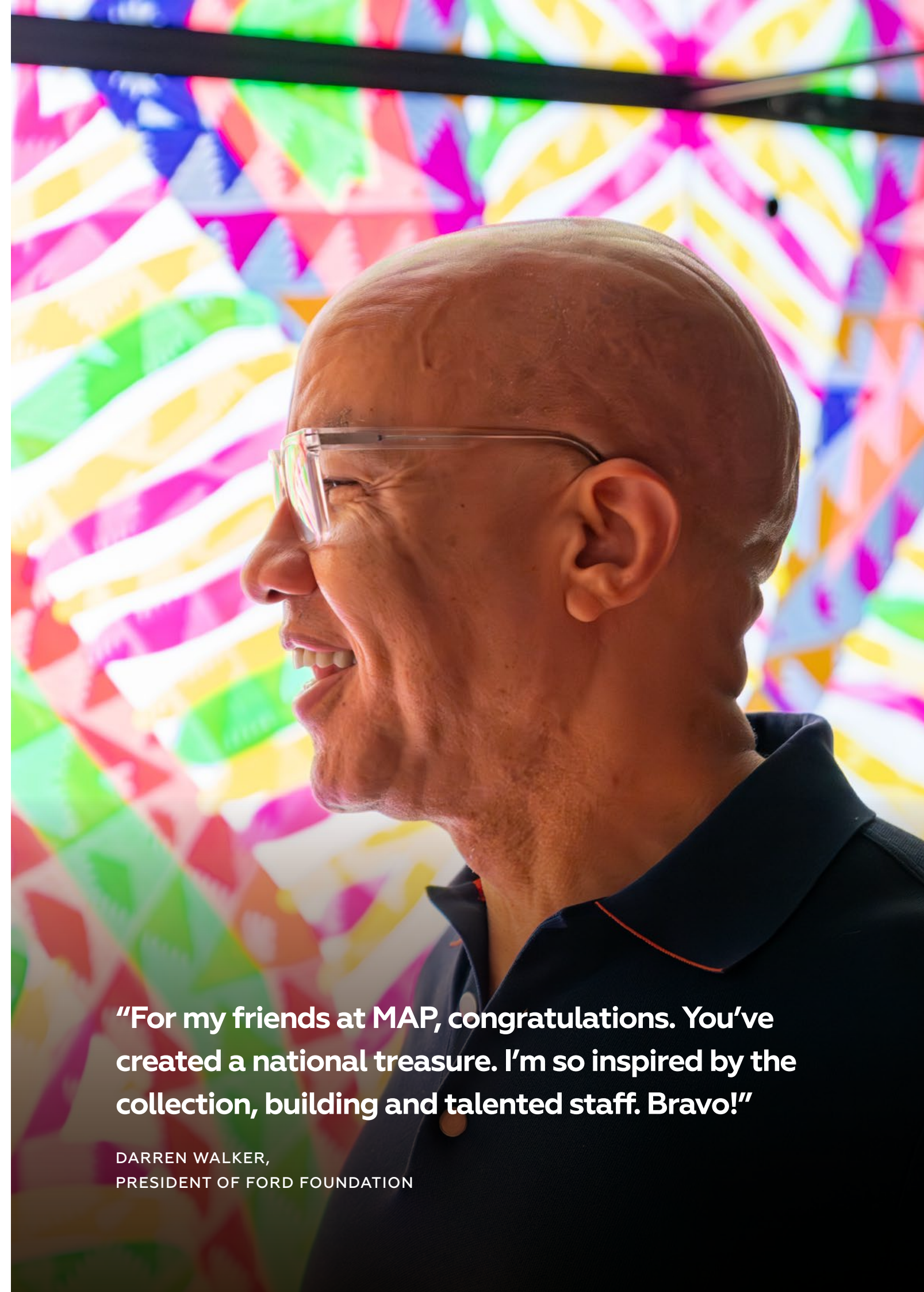
“So, I’m standing here, surrounded by all this art, and it’s hitting me that these pieces speak of a certain universality of the female experience. Even though the art was created by people from different cultures, different times, and different styles, it still manages to evoke a sense of familiarity and understanding.”

RAMJEE CHANDRAN
JOURNALIST AND AUTHOR
(Excerpt from a review in *Explocity Guide to Bangalore*)

VISIBLE/INVISIBLE: Representation of Women in Art through the MAP Collection

Supported by Ford Foundation,
Sonata Software and Mphasis F1
Foundation

Now in its final year, our permanent exhibition VISIBLE/INVISIBLE continues to foster meaningful dialogue around the history and role of women and gender in art. Through the support of the Ford Foundation, we have been able to enrich visitor experience through multiple workshops and collaborative initiatives with organisations like Zubaan Books and Greenpeace.



“For my friends at MAP, congratulations. You’ve created a national treasure. I’m so inspired by the collection, building and talented staff. Bravo!”

DARREN WALKER,
PRESIDENT OF FORD FOUNDATION

Subhedar Family Sculpture Courtyard

Ongoing



Memory Vessels

Bouke de Vries, a Dutch restorer and artist based in London, was commissioned to create sculptures for the Subhedar Family Sculpture Courtyard. Made with broken ceramic pieces, housed inside glass vases, de Vries conceptualises these sculptures as *Memory Vessels*, an ongoing series that examines the connection between fracture, impact, memory, and repair. Bouke travelled to Bangalore to create works for MAP's courtyard installation.

Wall outside the museum

Ongoing



Mural by Bhuri Bai

In November, Padma Shri Bhuri Bai, an indigenous Bhil artist from Madhya Pradesh, was commissioned to paint the outer wall of MAP. Celebrated as the first artist who began practising Bhil Pithora on canvas, she, along with a five-member team, which mainly consisted of her family, worked on the wall for 20 days to complete the mural.

Digital Exhibitions



Book of Gold: The Kanchana Chitra Ramayana of Banaras

Featuring a unique form of storytelling, the online exhibition invites visitors to uncover over 20 stories from the *Rama Katha* in a single painted folio. This online exhibition was conceptualised as part of the exhibition *Book of Gold: the Kanchana Chitra Ramayana of Banaras* curated by the late Kavita Singh and Parul Singh for MAP in 2023.

Hello & Goodbye: Postcards from the Early 20th Century

Supported by HT Parekh Foundation

The online exhibition presents audiences with four journeys through postcards: the history of photography, Indian printing presses, ephemera collection and lived experiences.

The Forgotten Souvenir

Supported by Mazumdar Shaw Philanthropy

This online exhibition allows audiences to trace the movement of artists between cities, shifts in patronage between Indian royalty to the British Raj and how these eventually influenced styles of Indian painting tradition.



MAP experienced an exciting and impactful year of public events, characterised by our commitment to a diverse range of programming and drive towards community engagement. The annual *Art is Life* festival drew thousands, while new exhibitions and workshops catered to a wide array of interests.

"MAP has been a go to place for me whenever my heart wants to explore something different. Throughout these two years, I have visited MAP countless times, and every time it's a new journey of exploring, learning and seeing the world with a different perspective."

HARSHITA PUROHIT
MAP VISITOR

public programmes



Art is Life 2024

Sponsored by United Breweries

Part of the city-wide cultural extravaganza, BLR Hubba

2 days	26 artists	3.5k visitors	Indian Sign Language (ISL) interpretation for all performances
250k+ online visitors	30 roadshows	MAP's 1st collaboration with Radio Indigo. Press Coverage in Rolling Stone, Vogue, LBB, New Indian Express, The Hindu and Bangalore Mirror	

"Having a space like MAP in a big city like Bangalore is a great pleasure. Creative people can just come together to share ideas and explore so much with each other."

A FIRST-TIME VISITOR TO MAP



Art is Life transformed the museum into a cultural melting pot with thousands of visitors, many experiencing MAP's galleries for the first time. The festival included interactive workshops like traditional block printing with Tharangini Studios, Bollywood poster design with filmmaker and researcher Anand Tharaneey and a conservation workshop with the MAP team. We also hosted engaging panel discussions on Bangalore's evolving artistic cultures that drew in everyone from Bangalore's oldest photo studios to birders and local quiz groups. Artist talks, including one by contemporary artist Tara Kelton, inspired emerging creators, while musical performances by renowned singer Rekha Bharadwaj and harmonica collective, Hamsanada Foundation added many vibrant notes to the experience.

Key Initiatives



Youth Engagement at MAP

Supported by Adobe Foundation

"I now see MAP as a space where young people come together to learn and explore art. This initiative has made MAP my favorite place to visit in Bangalore."

STEPHEN, A REGULAR AT OUR YOUTH ENGAGEMENT ACTIVITIES

MAP runs a number of initiatives to build greater awareness of and engagement with art, culture and heritage among young people in the age group of 18 to 25.

Our first structured **Summer Internship Programme** which brought together a cohort of 10 young people, each attached to a different department at the museum.

Pulse is our online quarterly youth journal which serves as an independent space for young adults to share their creative work and practice. Pulse has so far brought together 60 young artists and creators together over 4 editions released this year.

The Radical Seventies, a six-month long film-screening series was specially crafted to enable young people to engage with the narratives and politics of older classics, curated by film historian and curator Ashish Rajadhyaksha in collaboration with Bangalore Film Forum.

Key Initiatives



Make at MAP

Make at MAP is a series that allows visitors to explore art in an engaging and hands-on manner, and take home a souvenir you make yourself.

Extremely popular, each monthly session is inspired by our collections or exhibitions. This year's editions featured mica painting, Bhuri Bai's colourful style, as well as Jamini Roy's bold outlines. Visitors crafted unique bookmarks using block printing. We also had a collagraph printmaking session that drew inspiration from Krishna Reddy's legacy.



Volunteer Docent Programme

We launched our first 6-month Volunteer Docent programme, this year. Our first cohort of 14 docents was trained for almost two months, and have since conducted guided walks of all the exhibitions on view as per a weekly calendar. In addition, they serve as warm ambassadors of the Museum, engaging with visitors to share more on artworks, MAP, and collect feedback.



IWDP



International Week of Deaf People Celebrations

Supported by Mphasis F1 Foundation

In collaboration with Hear A Million

MAP celebrated IWDP 2024 with a week-long series of walkthroughs, panels, workshops, and interactive quizzes designed especially for deaf and hard of hearing audiences, engaging nearly 600 participants in raising awareness and celebrating deaf culture.

Left: Part of the IWDP celebrations: audience engagement during the visual vernacular performance

Conferences



Beyond Theory: Imagining Infrastructures

Supported by Ford Foundation

The second Beyond Theory conference was a gathering of many artists, art workers, collectives, art institutions, and representatives from grant-making bodies from across South Asia. Ruchira Das (British Council), filmmakers Iram Ghufra and Pallavi Paul, Imaad Majeed (The Packet), Millo Ankha (Aama Collective), Sadia Marium (Kaali Collective) and many others shared learnings on how they work with and reimagine arts infrastructure in the region.

Conferences



Inclusion in Cultural Organisations: Community and Culture: Co-creating Spaces of Belonging

Supported by Adobe Foundation

Our second inclusion conference explored accessibility, representation, and community collaboration in cultural organisations, featuring insights from Arman Ali (NCPEDP), Feroze VR (India Inclusive Foundation), Brinda Miller (KGF), Aastha Chauhan (Srishti Manipal Institute) and others.



Art Matters 2025: Setting the Agenda

In partnership with Give and Sattva Consulting

MAP hosted its first philanthropy conference in January 2025, bringing together 100+ attendees to highlight the need of integrating the arts into India’s philanthropy landscape.

Starting with a keynote address by Vinita Bali, former-CEO and Managing Director, Britannia Industries Ltd, the day-long conference also included a fireside chat with Sourav Roy, CEO of Tata Steel Foundation and Srikrishna Sridhar Murthy, Co-founder and CEO of Sattva Consulting as well as a performance by award-winning theatre artist Sharanya Ramprakash and her troupe.

Key Initiatives : Symposiums



Supported by Bank of America

Roots & Routes: Exploring Historic and Contemporary Textile Practices

This day-long symposium organised in conjunction with the exhibition *Chay Reds and Ferrous Black* brought together art and textile historians, designers, sector professionals, artists and more to look more closely at the processes and practices of making textiles.

The Many Lives of Cinema: Visual Histories and Cultures of Film Ephemera

An extension of the Film Digitisation project, this day-long symposium provoked questions around the value of ephemeral objects in a contemporary context and the institutional challenges of archiving mass-produced objects.



Supported by Ford Foundation

Covering Gender

This series of discussions looked at sensitive storytelling around gender-related issues in India featuring organisations like People’s Archive of Rural India (PARI), The Third Eye and Behanbox.

Climate at the Margins: Gender, Caste and Class Vulnerabilities

In collaboration with Greenpeace India

This day-long convening looked at visual storytelling around the climate crisis, and the adverse effect of heat stress on women.

Frames of Struggle: Tracing a Movement

In collaboration with Zubaan Books

A day-long event that traced a visual history of the autonomous women’s movement in India, programmed to activate Zubaan’s Poster Women archive.



Corporate Events

100+

Private Events

4,000

Attendees

MAP has made progress in becoming a preferred venue partner for networking and leadership summits, industry conferences, and corporate events, fostering cultural dialogue with leading organisations and academic institutions.

Some of the organisations we have welcomed over the year:

Corporates

Titan	Sattva
Bosch	Quess
Centum	Opezee
Biocon	Axis Bank
Mphasis	

Networks

US-India Strategic Partnership Forum
Reap Benefit Foundation
Alliance of Bioversity International – CIAT
Indian Meteorological Department (IMD)
South Park Commons
Federation of Indian Chambers of Commerce & Industry (FICCI)
Indian Administrative Services (IAS) Officers Association
Public Relations Consultants Association of India (PRCAI)
Young Presidents’ Organization

International

Consulate General of the Federal Republic of Germany
Consulate General of the Netherlands
French Institute (Institut français en Inde–IFI), Embassy of France
Indo–German Chamber of Commerce

Institutions

New York Film Academy
Princeton University Alumni
Azim Premji Foundation
India Art Fair

Panellist,
Aparna Uppaluri,
Art Matters 2025



This year, the education department's focus was on strengthening existing relationships with learners and educators, as well as building new networks with schools.

"I was most surprised when a group of students who typically shied away from participating, became the most engaged and vocal, leading a discussion to generate nouns."

ARCHITA PATRA AND AZHAR FATHIMA
EDUCATORS AT DPS NORTH BANGALORE

education

Ongoing Projects

2,119
Students

143
Educators

33
Schools
(18 new schools)

“My teachers raved about your sessions - just loved it! We would love a year-long engagement if possible. It’s not very often that programmes are well executed – this was an exception.”

PREETHY RAO
CO-FOUNDER AND PROGRAMME LEAD,
GUBBACCHI FOUNDATION



Schools@MAP

Our longest running educational programme to engage young learners with MAP exhibitions, through specially-designed guided walks and facilitated engagements.

Journeys Through Art

Supported by State Street Foundation

Currently in its third year, this year-long programme focuses on fostering life skills among adolescents through engagement with art. During the course of the programme, students explore mythical, political and personal narratives through the lens of visual culture.

Art Insight

Supported by Adobe Foundation

Launched this year, the programme is dedicated to fostering safe spaces for creative expression and learning in schools. Through interactive discussions, activities, and visual storytelling, children, adolescents and educators are engaged in exploring themes such as emotional awareness and safety.

Left: Students from Grade 9 in an activity session, under Journeys Through Art
Previous page: A group of home schoolers engaging with Zobop, a site-specific installation at MAP

Pilot Projects



Museum in a Box

Supported by Adobe Foundation

Museum in a Box is composed of a series of thematic boxes, each including art replicas from the MAP collection and related learning aids. It uses the lens of art to unpack the academic curriculum, making learning more intuitive, fun and relatable. This project is being developed to benefit children who do not have the opportunity to directly engage with the museum. It has so far been tested with 100+ young learners and will be rolled out in 2025.

Art + Language Lab

Supported by Mazumdar Shaw Philanthropy

This capacity-building programme speaks to the National Education Policy 2020’s call for an arts-led pedagogical approach that assists in developing children’s creativity while improving vocabulary, speaking, and listening skills.



Summer at MAP

Act@MAP, an immersive theatre workshop for children aged 10–14, culminated in the production of a performance inspired by the art in the Museum.

Mini Mobile Movies, a camp for 14–18 year olds taught different narrative structures, script-writing, film and editing, using a mobile phone. The camp culminated in a public event, where the films made during the workshop, were screened.

Family Trail for Chay Reds, Ferrous Black

Supported by Bank of America

This engagement for kids and families was developed as a trail in the exhibition that could be followed and accessed through specially designed and located labels in the gallery. Visitors could also use a workbook to reflect critically on the ideas explored in the curatorial narrative.



MAP remains committed to evolving, learning and leading, with inclusion at the heart of all we do. Winning the *15th NCPEDP–Mphasis Universal Design Award 2024* and the *NDTV Samarth Hero Award for Excellence in Accessible Infrastructure* reaffirms our vision for a more equitable cultural landscape.

"I am deeply grateful to MAP for all they have done in promoting accessibility."

DR. ALIM CHANDANI

MISSION LEADER OF HEAR A MILLION, AN INITIATIVE OF ENABLE INDIA

inclusion & accessibility

Inclusion & Accessibility

Supported by Adobe Foundation and Mphasis F1 Foundation

Accessible Walkthroughs	33 Museum Walks	955 Participants	699 Caregivers
Bloomberg Connects	6,558 Downloads of the Bloomberg Connects app	8 New Audio Guides created	
Indian Sign Language	90 Events with live ISL interpretation	65 Bloomberg videos with ISL interpretation	

Making Art Inclusive

In an effort to make the museum experience inclusive, engaging, and barrier-free for all, we reached out to diverse communities this year, conducting guided walks for various groups including individuals with visual, hearing, and locomotor disabilities, neurodivergent visitors, and persons living with HIV/AIDS.

Accessibility Features in Exhibitions

- Tactile features: 3D models, 3D prints, Process-based charts, Textile Motif Blocks
- Curatorial content in Indian Sign Language (ISL)

Accessibility Features in MAP's Digital Outreach

- Website development as per Accessibility Audit
- ISL in all reels and most YouTube content
- Series covering ISL vocabulary for art, on social media
- Accessible, easily understandable captions for all age groups

New Accessibility Features in the Museum

- Emergency evacuation chairs
- Adult changing table
- Braille menus

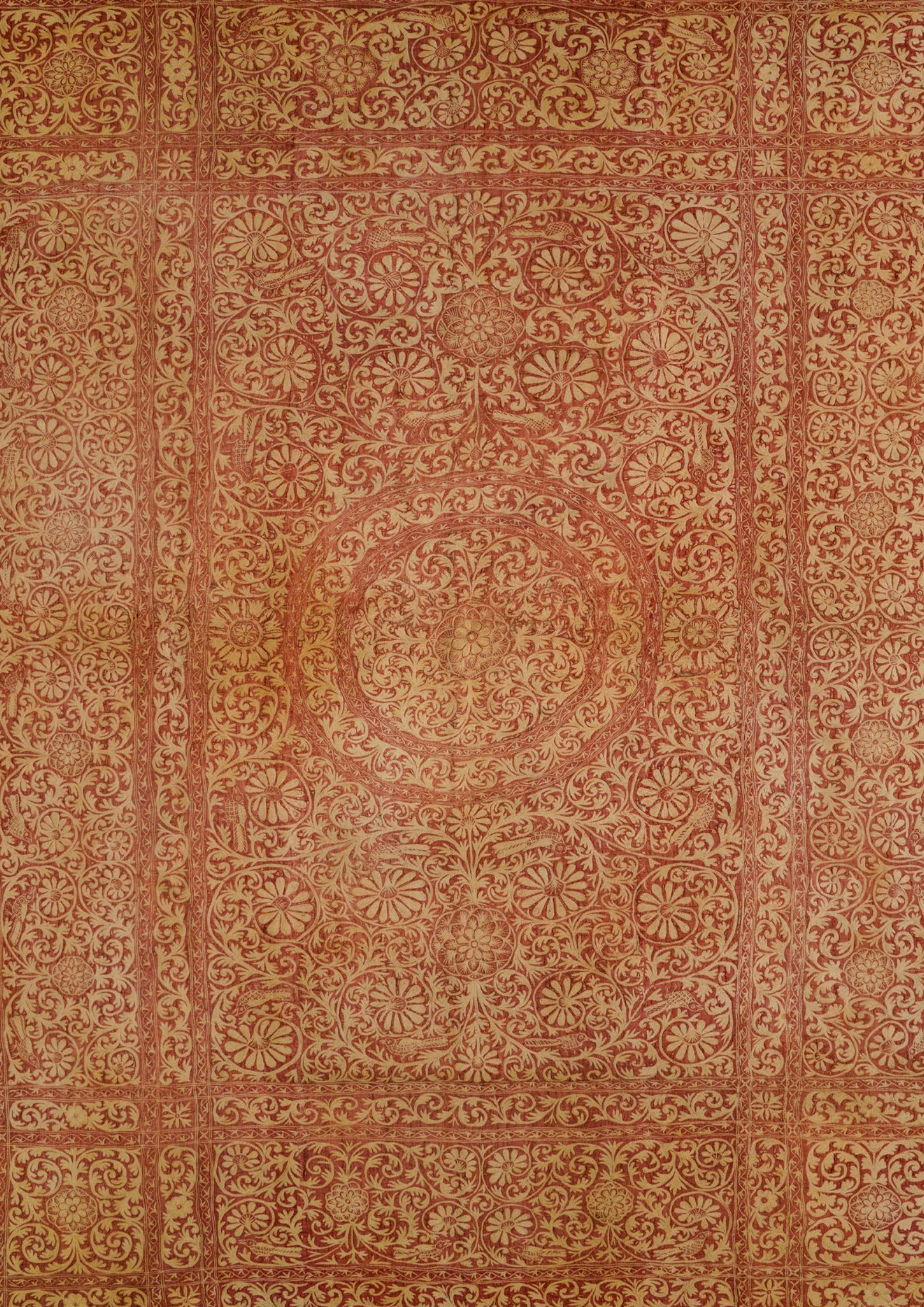
Previous page: A visitor experiencing tactile artwork commissioned for the exhibition, Krishna Reddy: *The Artist as Perpetual Student*

This year, we have successfully optimised our infrastructure for preventative care of the over 100,000 works of South Asian art now housed at MAP. Our efforts are also dedicated towards making this cultural treasure trove more accessible to people all over the world by digitising artworks, and providing engagement opportunities to the public as well as supporting research.

“The MAP photographic collection comprises a wealth of 19th-century photographs that are quite rare to come across in India. I was delighted to find those by James Burgess. Additionally, the collection is a rich repository of early photography in southern India. Scholars would find lots in this collection to think and write about.”

SUDESHNA GUHA
PROFESSOR, SHIV NADAR UNIVERSITY,
DEPARTMENT OF HISTORY AND ARCHAEOLOGY

collections



Gifts & Acquisitions



Left: A coveted colcha with gold silk embroidery on blue silk ground, probably intended for the Iberian peninsula. Colchas were commissioned by the Portuguese in West Bengal, possibly as bed coverlets for colonial officers

Above: Drawing of the female nude, Gaston Lachaise

Top: Madhubani Painting.

2,149
Total Artworks
received

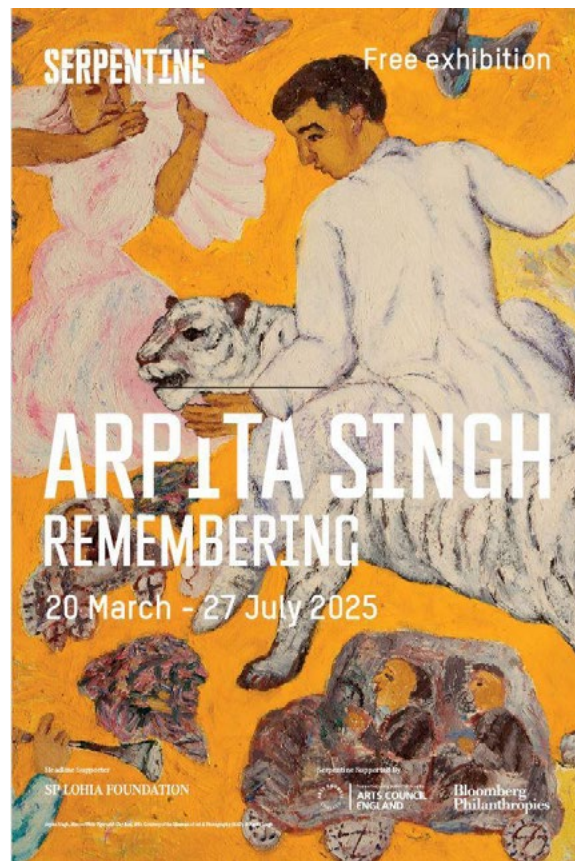
1,421
Through
Purchases

728
Through
Gifts

Donor	Description of gift
Shantha Benegal	224 artworks including drawings by Bansi Chandragupta; negatives; magazines; posters; prints; brochures; booklets, and photographs related to Ravi Shankar and Uday Shankar
Aakash & Atisha Sancheti	1 Rajasthan miniature painting; 1 preparatory sketch of a royal figure
Suman Kabiraj	1 watercolour painting titled <i>Covering the City</i> by Suman Kabiraj
MAP US Foundation	2 Jangarh Singh Shyam works; 5 textile fragments featuring floral prints; 1 large floor covering with all-over floral pattern from the 17th century; 1 Deccan carpet
Stuti & Arjun Agarwal	1 woodblock by Chandramohan Shrimallutha
Seema Kohli	Framed, contemporary artwork by Seema Kohli titled <i>I Hold a Tree or the Tree Holds Me</i>
Gaston Lachaise Foundation	6 drawings of the female nude
Alice Kandell	181 photographs; 4 negatives; 14 contact sheets of Sikkim
Ethnic Arts Foundation (David L Szanton)	104 Mithila/Madhubani paintings
Ashish Rajadhyaksha	1 lobby card from the 1954 film, <i>Mirza Ghalib</i>
Vanita Bhandari	2 stone sculptures of male and female figures

and those donors who wish to remain anonymous

Loans: From MAP to the World



Serpentine Gallery, London, UK

20 artworks by Arpita Singh for *Remembering*; the artist's first major institutional solo exhibition show outside of India, charting the full arc of her six-decade long career

Science Gallery Bengaluru, India

9 artworks for 2 exhibitions, *CARBON* and *Sci560: Science in the City*.

TRI Art & Culture, Kolkata, India

50 artworks for the travelling exhibitions, *What the Camera Didn't See*, and *Bhuri Bai – My Life as an Artist*

Dr. Bhau Daji Lad Museum, Mumbai, India and SepiaEYE, New York, USA

10 artworks for *Annu Palakunnathu Matthew: The Answers Take Time*

Kolkata Centre For Creativity and Weavers Studio, Kolkata, India

A *colcha* for the exhibition *Textiles from Bengal: A Shared Legacy*

The Barbican Art Gallery, London, UK

Pakshi, by Mrinalini Mukherjee, for the exhibition *Unravel: The Power and Politics of Textiles in Art*, and 12 artworks for the exhibition, *The Imaginary Institution of India: 1975-1998*

Incoming Loans: From the World to MAP



Rhyme Unbroken – Krishna Reddy as Artist and Perpetual Student

1 copper plate loaned from the estate of Krishna Reddy & Experimenter

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

Dominion House Plans, by Isaiah RE Birkett, from artist Adrian Wilson

Zobop (Colour-Chrome), 2019

A floor installation created with concentric lines of polychromatic vinyl, by Jim Lambie

Painting with Fire: Jeram Patel and Tarik Currimbhoy

4 artworks by Tarik Currimbhoy, sculptor and architect, Mumbai/ New York

Eckart Muthesius and Manik Bagh – Pioneering Modernism in India

9 artworks from the Taimur Hassan Collections, and 42 artworks from the Shubha & Prahlad Bubbar Collection

We don't end at our edges: Ravikumar Kashi

9 artworks by the artist

Digitisation Projects



The Film Ephemera Project

Supported by Bank of America

This project is a rigorous exercise in digital archiving of film posters, lobby cards, phonograph records, lobby stills, calendar art and other ephemeral artworks of Indian cinema, dating as far back as the early 1960s.

This three-year undertaking is nearing completion by creating a digital archive of 17,000 objects including:

4,569

Artworks digitised

4,799

Artworks catalogued

4,500

Conservation Reports



The Haveli Project

Supported by Bank of America

In October 2024, MAP began the meticulous digitisation and documentation of Poornima Jain's Haveli Collection. Spanning from 1980 to the 2000s, this collection encompasses a rich variety of textiles from across the globe, alongside ephemera, photographs, swatches, folders, print blocks, design blueprints, and more, from India and other parts of Asia and Africa. The team's steady progress aims to make the Haveli Collection accessible to the public by the end of 2025.

1,564

Artworks digitised

1,504

Artworks catalogued

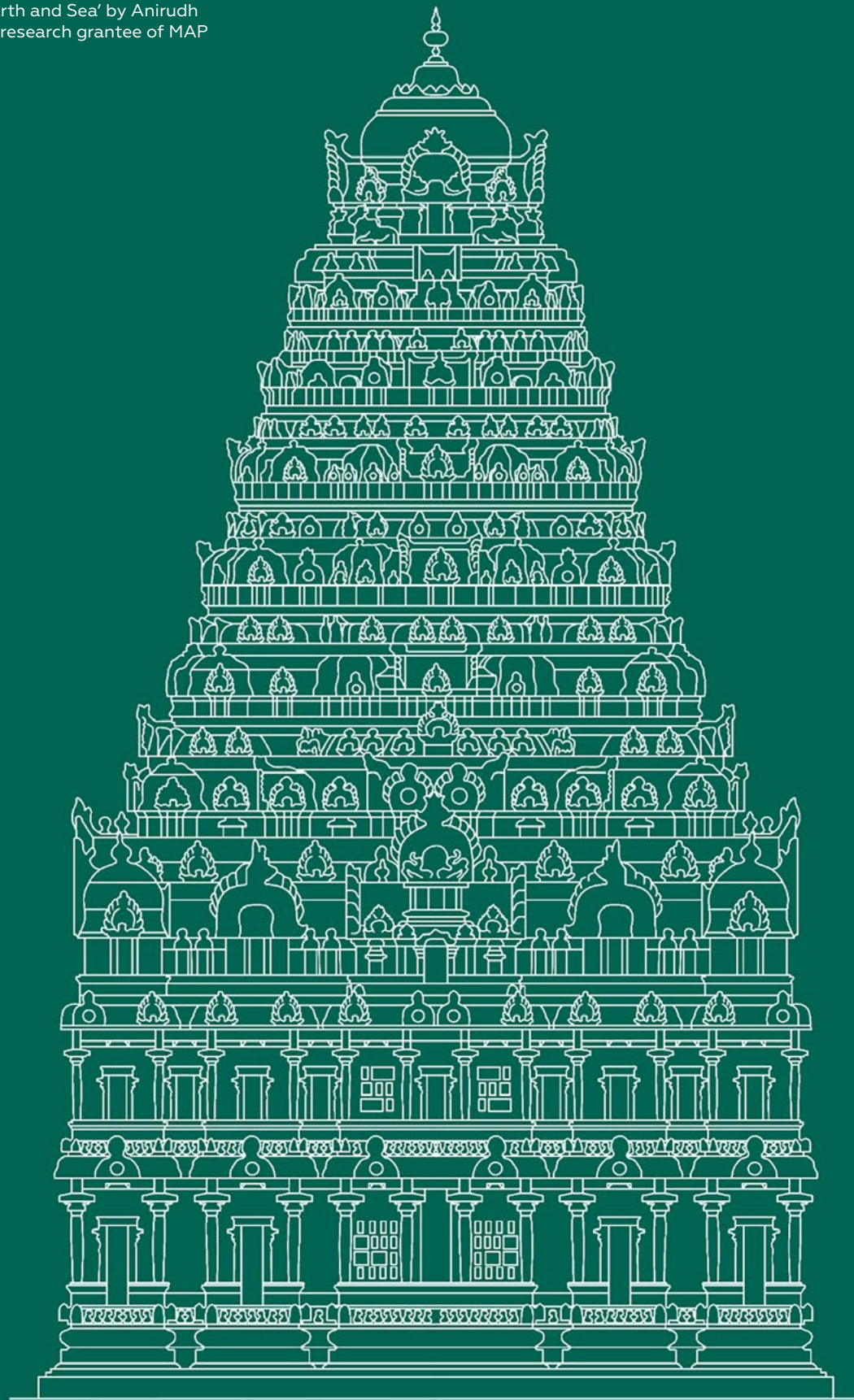
1,201

Artworks described

300

Objects restored and rehoused

An illustration of the Gangaikonda
Cholapuram Temple (1023) by Aurelia
Frederick, commissioned for the book
'Lords of Earth and Sea' by Anirudh
Kaniseti, a research grantee of MAP
Academy



The MAP Academy is an open-access online platform that encourages greater engagement with South Asia's art and cultural histories.

This past year, we welcomed our new director, Varun Nayar, and continued to grow our offerings, partnerships, and audience. Expanding beyond the scope of our flagship offerings—the Encyclopedia of Art and Courses—we produced monthly live talks, fellowships, grants, publications, and an exhibition in collaboration with MAP.

"Your courses have helped me to expand my knowledge base. These courses and artist talks are well designed and of high calibre and I look forward to new materials on offer from you."

PARTICIPANT
MAP ACADEMY LIVE

map academy

Supported by Infosys Foundation and Rural India Supporting Trust (RIST)

1.1M
Page views on our website

2,500
Encyclopedia articles and definitions across 6 subject areas

7,500
Newsletter subscribers who actively engage with our work

2,600
New learners across 3 online courses and 9 live talks

85
Syndicated articles with a cumulative viewership of 7M



Shrey Maurya, our Research Director, conducting a walkthrough of the exhibition *Ticket Tika Chaap*, a MAP Academy Special Project

Highlights of the Year

- 114 new Encyclopedia entries, 800 new images, 9 live talks, and 41 essays with partners produced.
- 2 Fellowships and 1 research grant administered.
- 2 new publications and 1 exhibition co-produced.
- First-ever in-person workshop on Modern & Contemporary Art organised.
- New partnerships with Nalli Silks, Mayank Mansingh Kaul, and South Asian Decorative Arts & Crafts Collection (SADACC) Trust initiated.

SPOTLIGHT

A piece of early modern art from India

With The Leela Palaces, Hotels and Resorts and the Museum of Art & Photography's one-of-a-kind partnership to preserve and celebrate Indian art in all its forms, we look at how *bazaar* paintings captured life in nineteenth-century India.

A type of early modern art from India, *bazaar* paintings emerged as a hybrid form of commercial art. They were created in large numbers for European expatriates and visitors to India, as well as for local urban consumers. *Bazaar* paintings are characterised by a combination of features and conventions of the Western Academic style with Indian miniature painting or other local traditions, and depict a range of religious and secular subjects. The two most recognised categories of *bazaar* paintings are *Company School* and *Kalighat painting*, which differ considerably in their style, treatment and subject matter. *Company* paintings served as a visual record of colonial territories through depictions of monuments, landscapes, flora and fauna, people and their occupations, and social and cultural activities. On the other hand, *Kalighat* paintings typically acted as both religious souvenirs and social commentaries. Patna and Calcutta (now Kolkata) were important centres for this market-driven art in the nineteenth century. The practice also took root in other existing centres of traditional art, such as Madras (now Chennai), Mysore (now Mysuru), and the Maratha court of Tanjore (now Thanjavur). The Persian word '*bazaar*' translates to 'market'. During the eighteenth and nineteenth centuries, as global exchanges with India expanded, *bazaars* became spaces that connected European traders with Indian consumers, creditors and producers. Through this period, *bazaars* were impacted by a series of consequential changes that impacted the production and consumption of art objects. These were the growth of the British East India Company, an increasing presence of European employees of the Company throughout India, and an influx of European pictures and techniques, including mass reproduction technologies such as lithography. These factors combined to create a new class of patrons and methods for Indian artists at the same time that patronage from Indian courts was declining. Indian artists then began to adopt European styles and aesthetics, catering to the tastes and appetites of their new clientele. The resulting hybrid style, called the *Company School*, is characterised by the use of

watercolours, linear perspective and shading. Early works within this genre were depictions of individual commissions. However, the growing demand in the local and tourist market and the increasing familiarity of artists with Western modes of representation led several of them to operate their own workshops. Successful artists often sold their works directly or through established *bazaars* and trade networks. Particularly popular were sets of paintings depicting fairs and marketplaces, as well as local costumes and traditional occupations. Known as '*Tika*' sets, these were often sold as tourist mementos.

Another category of *bazaar* paintings is *Kalighat painting*. These paintings were also sold as tourist and pilgrimage souvenirs, but usually from the alleyways in the *Kalighat* area and from other temples in Calcutta, rather than from workshops run by professional artists with courtly pedigrees. The paintings, originally executed on palm-leaf scrolls, were later produced on inexpensive paper with the addition of distinctively European characteristics such as watercolours, shading for volume and three-quarter profiles. Although generally linked to Hindu temples, the visual repertoire of *Kalighat* paintings included themes from other religions, such as Islam, as well as secular subjects. These

included interpretive depictions of current events, Bengali proverbs, vignettes from contemporary literature and popular fiction, and satirical visual commentaries on the cosmopolitan culture and lifestyles of the emerging middle and upper classes of the city.

The commercial success of these forms of painting, followed by a rise in the popularity of similarly-themed prints, resulted in indigenous presses emerging in these and other colonial centres. *Bazaar* paintings began to decline towards the late nineteenth century following the advent of photography in India, which superseded painting as both a commercial and colonial art form.

Courtesy:
This article is provided by the MAP Academy (mapacademy.io), an online educational platform committed to building equitable resources for the study of South Asian art histories. Through its free-to-access resources — Encyclopedia of Art, Online Courses, and Stories — it aims to create deeper engagement and knowledge-building with the region's visual arts.

THE LEELA | 78 | AUTUMN 2021

Garland Magazine
The stories behind what we make

ISSUES GARDEN OF STORIES ORBIT LISTINGS PARTICIPATE ABOUT Search

Stories from the MAP Academy

Garland
27 MARCH 2025

MAP Academy is an extraordinary organisation based in India that creates and maintains substantial knowledge about arts and crafts, drawing on collections from leading museums across the world. In a special partnership with Garland, they have shared fascinating stories related to our particular themes. Visit mapacademy.io and follow map_academy.

Love, loss and the sea: The mermaid in Southeast Asia's Ramayana
Chandrica Barua recounts the story of Suvannamaccha, the Golden Mermaid, who appears in Southeast Asian depictions of the Ramayana.

The sacred and the spectacular: how Bengal's Durga Puja pandals morph into temporary art galleries
Aishani Gupta from MAP Academy reports on one of the world's great artistic events, held on the streets of Kolkata, for the eyes of the gods.

Creative, collaborative communities: Forms of artist and artisan organisation in historic India
Rachna Shetty from the MAP Academy presents an overview of craft collectives through the history of India that have shaped and been shaped by its material, religious and social cultures

Screenshots and clippings of a few syndicated articles and special features by MAP Academy in different publications

48 MAP ACADEMY

Our state-of-the-art conservation lab was set up in 2019 with the unstinting support of one of our founding patrons, **Tata Trusts**.



“In a country where art loses out to other pressing concerns, when it comes to infrastructure, the Museum of Art & Photography is a much needed and welcomed endeavour.”

DEEPIKA SORABJEE
FOUNDING PATRON, TATA TRUSTS

conservation



Conservation

Supported by Tata Trusts and Mphasis F1 Foundation

1,100+ Objects conserved and restored

Through the year, we worked on conserving a variety of objects – oil paintings, works on paper, textiles, stone, jewellery and photographs. Most significantly, through the generous support of Mphasis F1 Foundation, we have been able to restore two magnificent early-19th century wood panels that showcase the *Ras-lila* in Bundi Shaili style. These artistic treasures, spanning 16ft x 7ft and 16ft x 5.9ft, with their delicate earth tones and intricate embossed details, now stand preserved for future generations to appreciate and learn from.

Professional Development

Training on photographic development methods, materials and conservation with art historian and scientist Santanu Chakraborty and textile storage, display and mounting, by Shakshi Gupta, established textile conservator researcher and museum educator.

Field Surveys

Assessment of collections house at Tamil Nadu Archives and Historical Research, Chennai, which is the custodian of the permanent records of the Tamil Nadu Government, and Dharohar: National Museum of Customs and GST, Panjim, which documents the evolution of Indian Customs and Central Excise.

Left: Early 19th-century wood panels that showcase the *Ras-lila* in Bundi Shaili style, before and after conservation
Previous page: Oil on canvas, before and after conservation

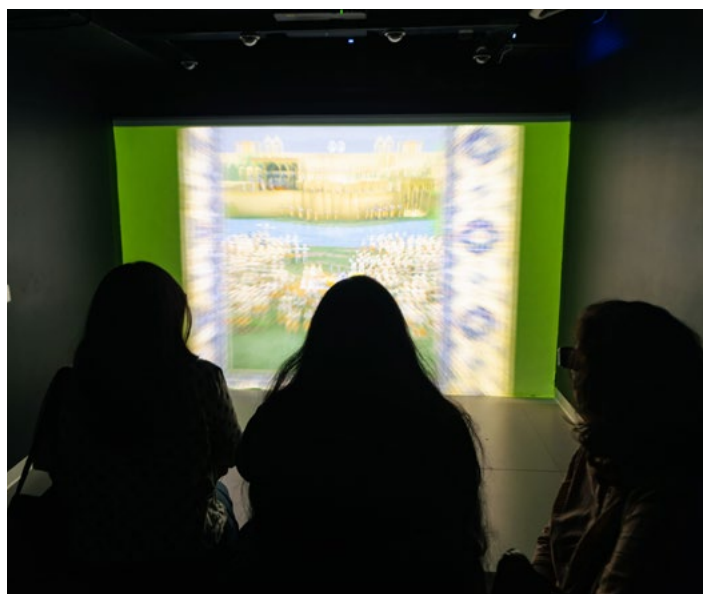


MAP is committed to making art, culture, and heritage more accessible, engaging, and experiential for diverse audiences by staying at the forefront of technological integration in the cultural space.

"I had the pleasure of interacting with an elderly couple who were genuinely mesmerised by the digital experiences at MAP. They shared how the immersive technology transported them to a world they had never witnessed before. They even regretted not discovering this hidden gem in Bangalore sooner."

SHWETHA E
ASSISTANT OPERATIONS MANAGER
MAP TEAM

technology



4

New digital experiences

12

Exhibitions for Gallery-on-demand

4

Interactive tech experiences within exhibitions

6

Touch-based games

46

New holo experiences

Supported by Mphasis F1 Foundation and Bank of America

Through AI-powered digital kaleidoscopes and 3D holographic displays of the MAP collection and artworks, we are revolutionising art experiences by prioritising accessibility and inclusion through innovative technological solutions.

New Experiences

Kaleidoscope

Textiles from our collection were chosen to create a personalised, immersive visual experience for visitors at the museum, which were featured in Open Magazine.

Immersive Art Room

This year, we developed a 360-degree multisensory experience where paintings are digitally recreated, animated, and projected across four walls.

HoloTours

We expanded our digital archive of culturally and historically significant locations with 46 new HoloTours, now accessible within the museum.

Gallery-on-Demand

MAP's multimedia gallery comprises 23 screens with digital experiences, films, collection and games on display.



Membership

The Museum of Art & Photography Membership Programme has been envisioned as a way to deepen the connection between the museum and those who wish to support it.

In December 2024, MAP conducted a soft launch of its Membership Programme. Since then, our membership programme has brought together 45 new members for the museum and 20 new members for our digital offerings. Of these 9 members also became donors for the museum.

“What does a stereotypical technology sector employee with no art background find at MAP? Well, for me, MAP is a place where one can immerse oneself in thoughtfully-curated exhibitions that transport one far away from the humdrum of life.”

ADITYA KUMAR
SILVER MEMBER

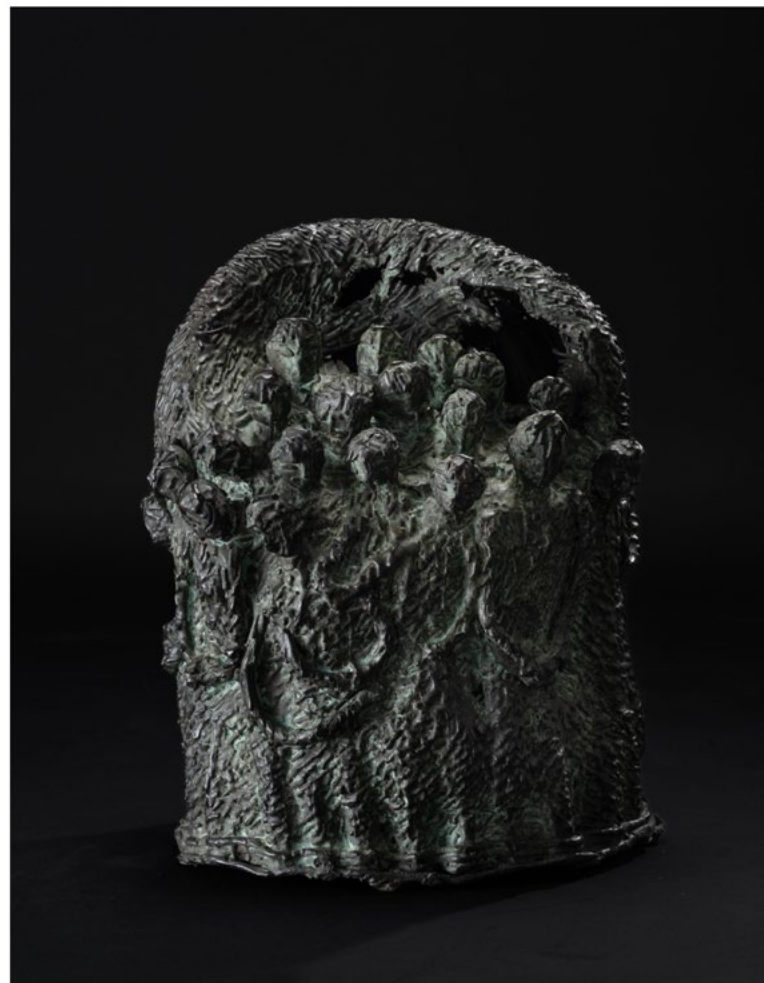
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Palden Tsering
Vineet Saxena
Srinath HS
Manu Chopra
Dr Helen Philon
Stephane Bloch Saloz
Aditya Kumar
Avinash Patchava

ArtReview

The Gap Between the Artist and the Artisan

Deepa Bhasthi | Reviews | 19 September 2024 | ArtReview Asia

Outside In at MAP, Bengaluru pairs Meera Mukherjee and Jaidev Baghel in an attempt to bridge the gap – in culture, class and caste



Press & Social Media

7.9M

People saw MAP
on Instagram

40k

Subscribers for
MAP mailers

230

News articles
about MAP

3x

Follower growth
on LinkedIn

“As someone who had to travel to other countries to engage with art while growing up, it’s incredible to now see MAP make global and local art accessible right here, putting Bangalore’s creative scene firmly on the map!”

RIDHII PAUL
ARTIST & CONTENT CREATOR

Local Media (English)

Bangalore Times
Bangalore Mirror
The Deccan Herald
New Indian Express - Indulge

Regional Media

Prajavani (Kannada)
Sanje Samay (Kannada)
Dina Sudar (Tamil)

National Media

Times of India
The Indian Express
Mint
The Hindu
Hindustan Times

International Magazines

ArtReview
Tatler Asia
Vogue
GQ
Architectural Digest
TAKE on Art
Neo Art
Serenade

Online Media

Condé Nast Traveller
YourStory
Our Bengaluru
Architecture Live



Merchandise

"The joy on the faces of my friends and family, when I gift them something from the MAP Shop, tells me how special these beautifully made objects of art are!"

SNEHA B
FREQUENT PATRON, MAP SHOP

The MAP Shop aims to bring a thoughtful curation of products inspired by our collection for home, office and personal use. This year, we developed hundreds of new products, with a special focus on stationery and games for children. We have also now partnered with OhSoBoho, a premium home and lifestyle brand. Through this partnership, the new shop website was launched in March. Most significantly, the MAP Shop has now gone live at the Kempegowda International Airport Bengaluru at both the Domestic and International terminals.

Collaborations & Partnerships

MAP believes in walking far by walking together. This year, too, we joined hands with a great number of individuals and organisations to launch new projects, deliver deeper impact and build stronger communities.

Community

- Bangalore Queer Tango
- Blr Meeples
- Border & Fall
- Happn
- HT One Audience
- ReReeti Foundation
- Maraa Collective
- Mili Archive
- The Leela Palace

Media Network

- Ankita Gupta, Artist & Content Creator
- Bindu Gopal Rao, Journalist
- Huzan Tata, Vogue
- Laishram Romal Michael Singh, New Indian Express - Indulge
- Madanmohan Rao, YourStory
- Prarthana Venkatesh, Video Creator
- Ridhii Paul, Artist & Content Creator
- Sanath Prasad, Indian Express
- Seena Menon, Bangalore Mirror
- Suraj Devara, Video Creator

For Museums Without Borders

- Cleveland Museum of Art, Ohio
- Imperial War Museum, London
- National Gallery of Art, Washington, D.C.
- National Museum of Asian Art (part of the Smithsonian Institution), Washington, D.C.
- Museum of Christian Art, Goa
- Museum Rietberg, Zurich

For Education & Outreach

- Agniraksha
- Airaa Academy
- Anweshana School
- Azim Premji Foundation
- Basava Residential School
- Canadian International School
- Centre For Advocacy and Research (CFAR)
- Chaman Bhartiya School
- Dream A Dream
- Excellent English School
- FLOW India
- GEAR International
- Golden Bees Schools
- Gopalan International School
- Gubbachi Foundation
- Inventure
- Milind Public School
- National Public School
- Oakridge International
- One World International
- Open House School
- Poorna Learning Centre
- Pramiti School
- Siri School
- Stonehill International
- The Teachers Foundation
- Treamis School
- Valley School
- Vidya Integrated Development For Youth and Adults
- Viswa Vidyapeeth
- VV Puram Govt School

For Youth Programming: The Radical Seventies

- Ashish Rajadhyaksha
- Bangalore Film Forum

For Art Matters Conference:

- Give
- Sattva Consulting

For Digital Stories

- Green Peace
- Zubaan Books

For Spatial Affairs:

- Global Artist Residency Programme
- Supported by Pro-Helvetia-Swiss Arts Council
- Haus der Elektronischen Künste (HEK)
- Tabakalera, International Centre for Contemporary Culture
- iArt
- Teknikker



Featured in the latest Museum Without Borders episode in collaboration with Museum Rietberg. The episode, hosted by Dr Shobha Talengala, brings together a Theyyam and Bhuta breastplate.



We are sincerely grateful to all the new donors who joined MAP in the Financial Year 2024–25. It has also been heartwarming to see long-standing donors renewing their support this year. Their combined commitment has helped us deliver projects for the second year since MAP opened its doors to the public.

They inspire and encourage us to continue delivering on our mission in the knowledge that it is through stable partnerships such as these, that we can deliver meaningful impact.

We also wish to thank those who contributed via the Name-a-Seat campaign, which gained momentum this year. So far, we have 75 seats taken and named in the Mazumdar-Shaw Auditorium at MAP.

support & governance

Support

Major Donors

Bank of America doubled their support towards projects like *Around India through MAP*, *Rhyme Unbroken*, *Ticket Tika Chaap*, and *Botanicals*. Film Series, Programming and Digitisation of Film Ephemera and Haveli Collection.

Nutanix Technologies India Private Limited made it possible for 5,000 visitors from low economic backgrounds to access the Museum and its offerings.

Redington Foundation funded our new projects of Discover MAP 2.0, Educator's Programme and Digitisation at MAP.

Mphasis F1 Foundation supported MAP with a new grant focused on Digital Experiences, Restoration and Assistive Technology & Inclusive Training.

Support for the arts can truly transform lives. To support MAP in this mission, do reach out to us at development@map-india.org.

Acknowledgements

We gratefully acknowledge the individuals and institutions who have joined for the first time or renewed their support of MAP during this year.

Akara Art India Pvt. Ltd.
Dormakaba India Pvt Ltd
Fortius Property Developers Pvt Ltd
Govind Corporation
Mukesh Bansal
Nalli Silk Sarees Pvt Ltd
Nutanix Technologies India Pvt Ltd

We extend a very warm welcome to Som Mittal, who joined as one of the Trustees of Art & Photography Foundation.

We welcome Sir Ian Blatchford for joining the APF's International Advisory Panel



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