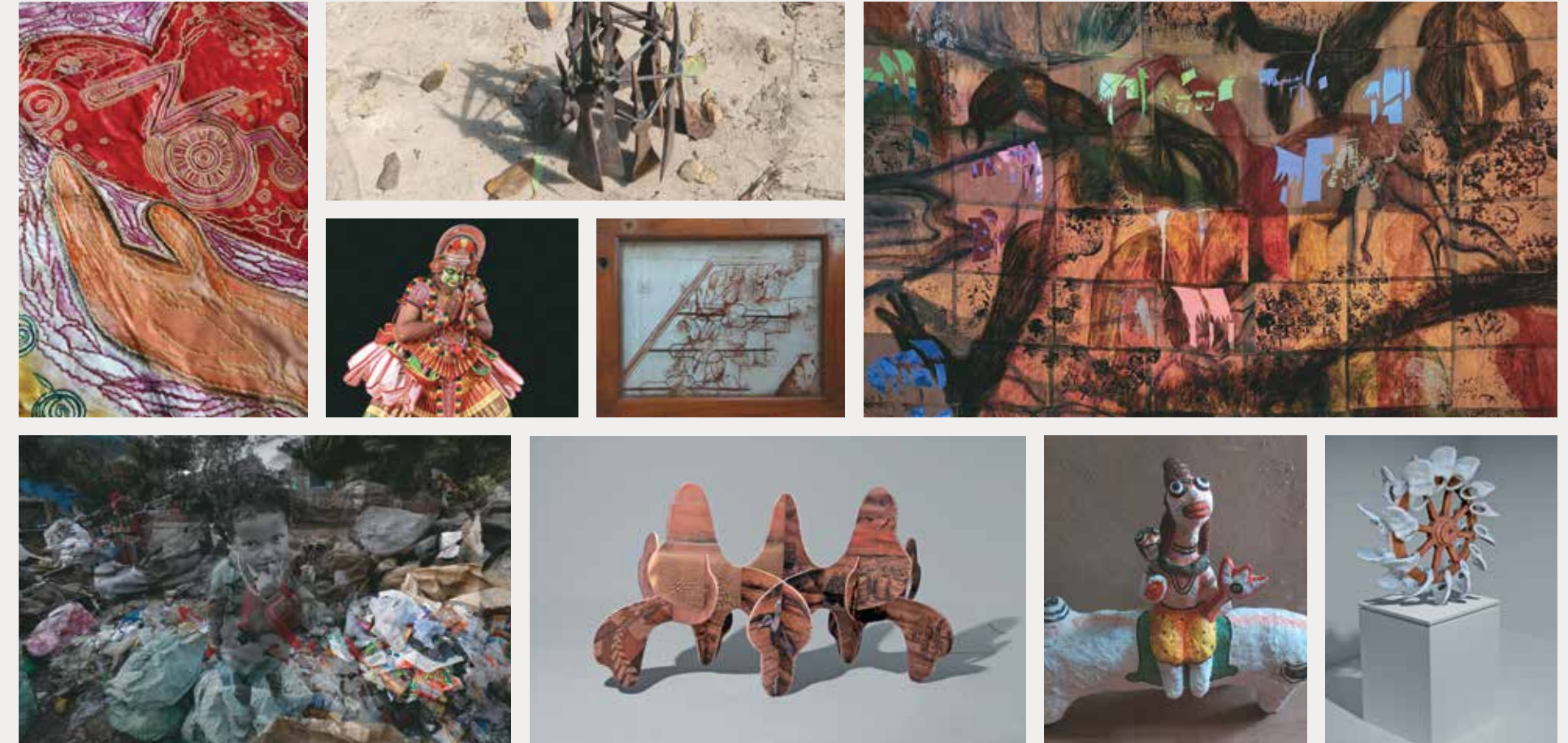


Art for hope



Art for hope



“Hyundai Motor India Foundation under the aegis of global brand vision ‘Progress for Humanity’ has been working on various sectors to help create livelihood opportunities for the underserved. During the first edition of Art for hope, we connected with the artist community for the first time and it was indeed an enriching experience. It motivated us and so this year we have expanded the scope by adding art collectives to our repertoire. We are sure this year more undiscovered talent will be brought to the fore and we are extremely enthused to be a catalyst in this process”

Mr. Unsoo Kim

Managing Director & Chief Executive Officer
Hyundai Motor India Limited

Hyundai Motor India Foundation

Hyundai Motor India Foundation (HMIF) was formed in the year 2006 with the purpose of 'giving back' to society and to initiate Corporate Social Responsibility (CSR) activities in the areas of Community Development, Health Care, Educational and Vocational Training, Environment, Road Safety, Art, Science, Technology, etc. Hyundai Motor India Foundation (HMIF) strives to support the underprivileged through its many initiatives guided by its global CSR philosophy of 'CONTINUE', encouraging sustainable development and promoting inclusive growth in the country. Under the global vision of 'Progress for Humanity', Hyundai has been at the forefront of introducing numerous community development projects such as Sparsh Sanjeevani, (bringing health care at doorstep in rural hinterlands), Saksham-enabling India's youth towards employment, #BeTheBetterGuy Road Safety campaign, Art for hope, Education on wheels – Vidya Vahini, Agroforestry, Driver health checkup program, Youth and rural community development programs and many more.

Art for hope

Launched in the year 2021, the 'Art for hope' initiative was the auto industry's first dedicated CSR program in the field of art to unearth and nurture hidden talents in diverse fields of art, craft and culture across the nation. The program supports artists and collectives working on the revival of traditional arts, environmental, social and community centric themes through the grant. Along with providing a platform for the artists, the program also acts as a catalyst for dialogue, collaboration and innovation through arts. This is the 2nd edition of the program where 25 artists and 10 art collectives have been selected. The grantees, chosen from over 200 entries, received from 87 cities representing 25 states offer a medley of different genres of Visual, Digital, Performance, Folk and Traditional Art & Craft.



“Art for hope is a unique platform to unearth hidden talents in diverse fields of art and support them to accelerate their art towards a larger audience.

Hyundai is committed to “Progress for Humanity” and through our various CSR initiatives under the global CSR philosophy of ‘CONTINUE’, we have been giving back to the society in different ways.

Art for hope is our first art CSR program and in the second edition the focus is on artists expressing themselves on environmental, social and community-centric topics in their own unique styles”.

Mr DS Kim

Executive Director, Corporate Affairs
Hyundai Motor India Ltd



“Art is a reflection of a society’s values, its culture and the people who are a part of it. It helps us understand our innermost emotions. HMIF took the step of taking up the cause of artists under their commitment towards doing good for society, eventually contributing towards building the India of tomorrow. We congratulate all the winners and hope that the grant will help them in strengthening and popularising their art form and making it accessible to more people.”.

Mr Gopala Krishnan CS,

CMO, Hyundai Motor India Ltd
& Trustee, Hyundai Motor India Foundation



“In a world divided on different fronts, it is art that unites us. And there is no dearth of talent in India.

Art for hope is HMIF’s endeavour to encourage artists from diverse backgrounds across India not just with a financial grant but also to promote the spirit of collaboration, creativity and innovation”.

Mr Sarvanan T

Function Lead-Finance, Hyundai Motor India Ltd
& Trustee, Hyundai Motor India Foundation

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Access for All

Accessibility organisation, Mumbai, Maharashtra



Mobility + Dreams - Limitations = Ability, this simple equation is a powerful reminder that art is democratic regardless of ability. Some artists with special abilities use modified equipment or techniques to create their art, while others work with assistants to help them. Whatever their method, their goal is to make their dreams a reality. Artists Anu Jain and Payal Shrishrimal make new sculptures reusing old, scraped wheelchairs. Their work speaks of the struggles and challenges that people with physical disabilities face every day. It brings out the resilience and aspirations of the differently abled and sets the stage for thought-provoking dialogue towards a more equitable society with a level playing field for all.



Arindam Manna

Visual Artist, Ghitorni, Delhi



Human perception affects ecological and personal processes. That is why Arindam Manna began his research while exploring the idea of 'resilience' involving site-specific prompts. His project "Dodging Time" acts both as an intervention and a reflection of the situation, where Arindam is observing the seasons as a passage that inherits a system of resilience. Thus, the seasons do not mark the passage of the year, rather they are spread out in space.



Auro Appar

Dance Flim Collective, Puducherry



Inspired by the idea of facilitating a 'Zero Waste Society' for the future, Ashavari Majumdar's film focuses on the problem of the accumulation of household waste and offers solutions for its disposal. The choreography in this dance-based film is established using Indian traditional dance forms and gestures, performed in collaboration with dancers and filmmakers over a period of twelve weeks.

Ashavari explored multidisciplinary formats for her project through which she wants to make contemporary and traditional art accessible to all, while conveying an important message for today's environmental concerns.



Binoy Paul

Visual Artist, Silchar, Assam



Binoy Paul comes up with contemporary creative expressions using indigenous materials from remote regions of the Northeast. He uses a combination of bamboo with papier-mâché along with other regular materials. His work is based on everyday activities that take place within his immediate surroundings occupied by various people, who toil and engage in mundane activities to meet their fundamental necessities in a materialistic world.

He strives to translate their active spaces through different visual mediums.



Chandraprakash Hiraman Kumare

Digital Artist, Nagpur, Maharashtra



Chandraprakash Kumare observed how the working class is constantly marginalized despite their contribution to the country's economy. Without them, life would come to a standstill. Yet, they struggle on the fringes of society, completely overlooked and deprived of even basic sustenance of food, shelter and clothing. Through his work, the artist aims to bring their struggles to the centre stage, give them a voice, make them heard. He wants them to be respected, recognized and be given their rightful place in society.



Connect Signal

NGO, Jaipur, Rajasthan



Connect Signal is working for the upliftment of more than 800 rural artisans in the field of handmade arts.

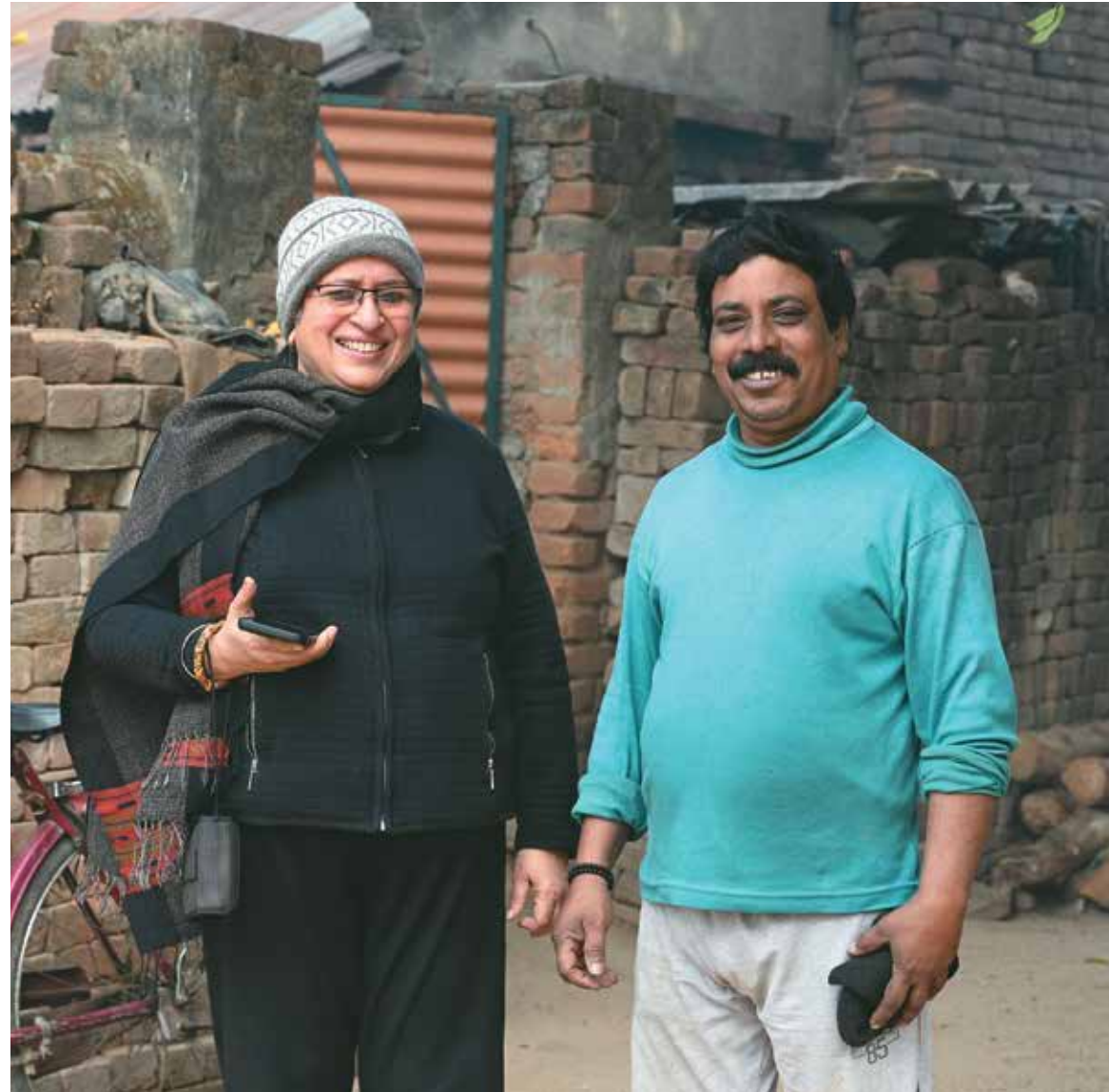
The organisation provides support through training, design development, marketing, and platforms to the artisans living in rural or sub-rural areas without access to markets and latest design trends. Due to severe competition for handmade crafts and the resultant industrial replications, rural artisans do not receive proper compensation which impacts their overall workmanship, sales and income. To address this issue, Connect Signal collaborated with reputed designers to work with artisans and develop trend-driven designs. The artisans get the opportunity to showcase their work at exhibitions and sell their products at reasonable prices.

The organisation promotes traditional hand block print, hand embroidery, hand painting on fabrics, Gota Patti and Bandhej.



Daricha Foundation

NGO, Kolkata, West Bengal



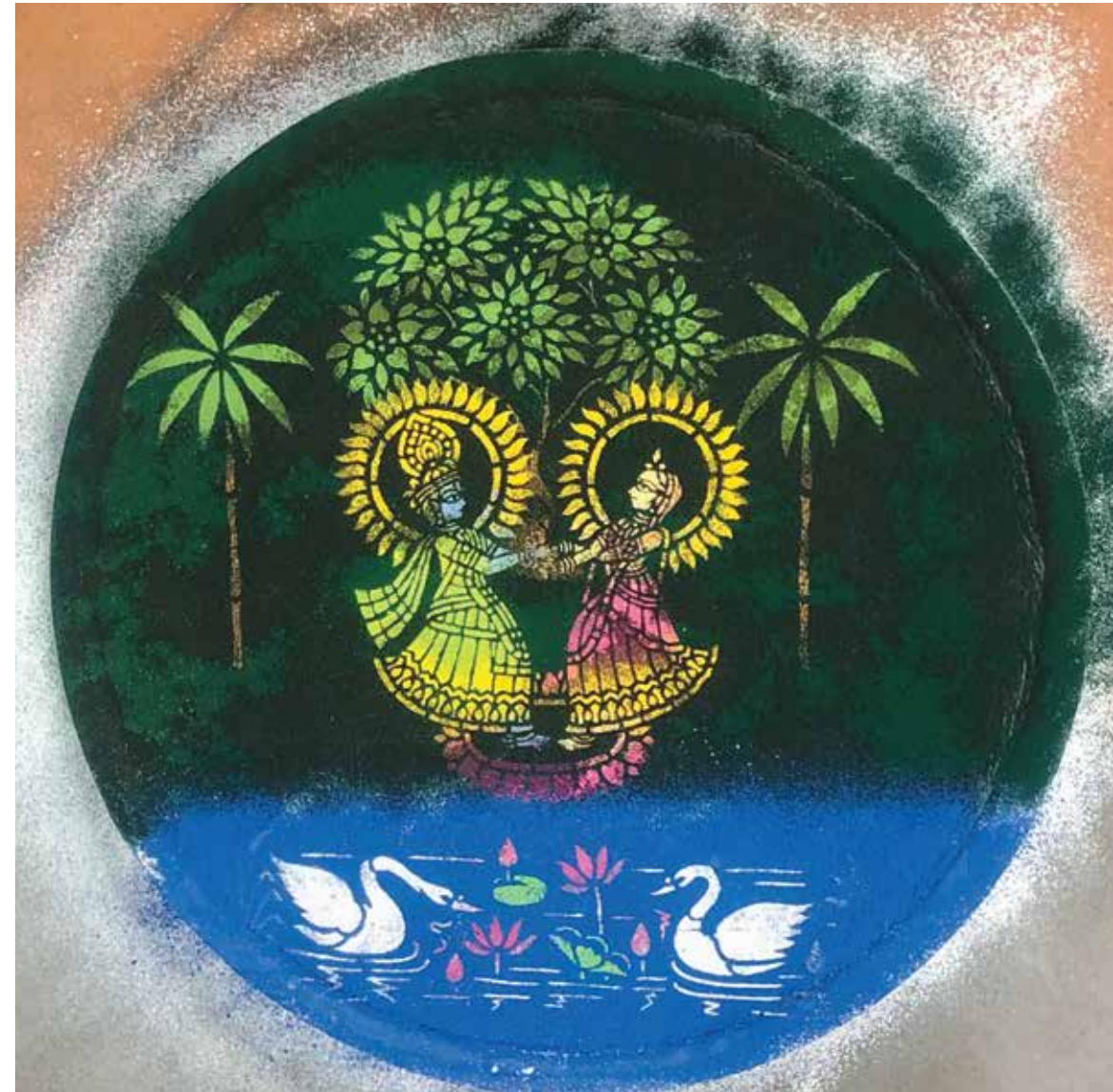
Daricha Foundation has been active in researching, documenting and popularising folk and tribal arts of West Bengal. Yet, certain crafts remain uncontemporised with related traditional skills running the risk of being extinct. This project highlights one such craft, the endangered art of making Sherpai-traditional bowls used for measuring grains, made of wood and bound with ornamented brass. These bowls were once popular among rich zamindars of rural Bengal. Today, this craft has just one master craftsman: The national award winner Bholanath Karmakar. Karmakar has been doggedly pursuing the art, while training youngsters.

Ratnaboli, the founder of Daricha Foundation aims to resurrect this art by supporting the master artisan to craft a set of magnificent Sherpais while simultaneously training apprentices.



Datri Foundation

NGO, Pune, Maharashtra



There are many forms of Sanjhi art practiced in various parts of India. Sanjhi is derived from the word sanjh meaning 'evening' as it was traditionally created by the devotees at dusk or during the shradh (mourning) period when the temples were less frequented. Regarded as a highly refined art form, Sanjhi was adopted by the Vaishnava temples in the 15th and 16th centuries and practiced by the Brahmin priests and Acharyas; only a handful of people practice it today.

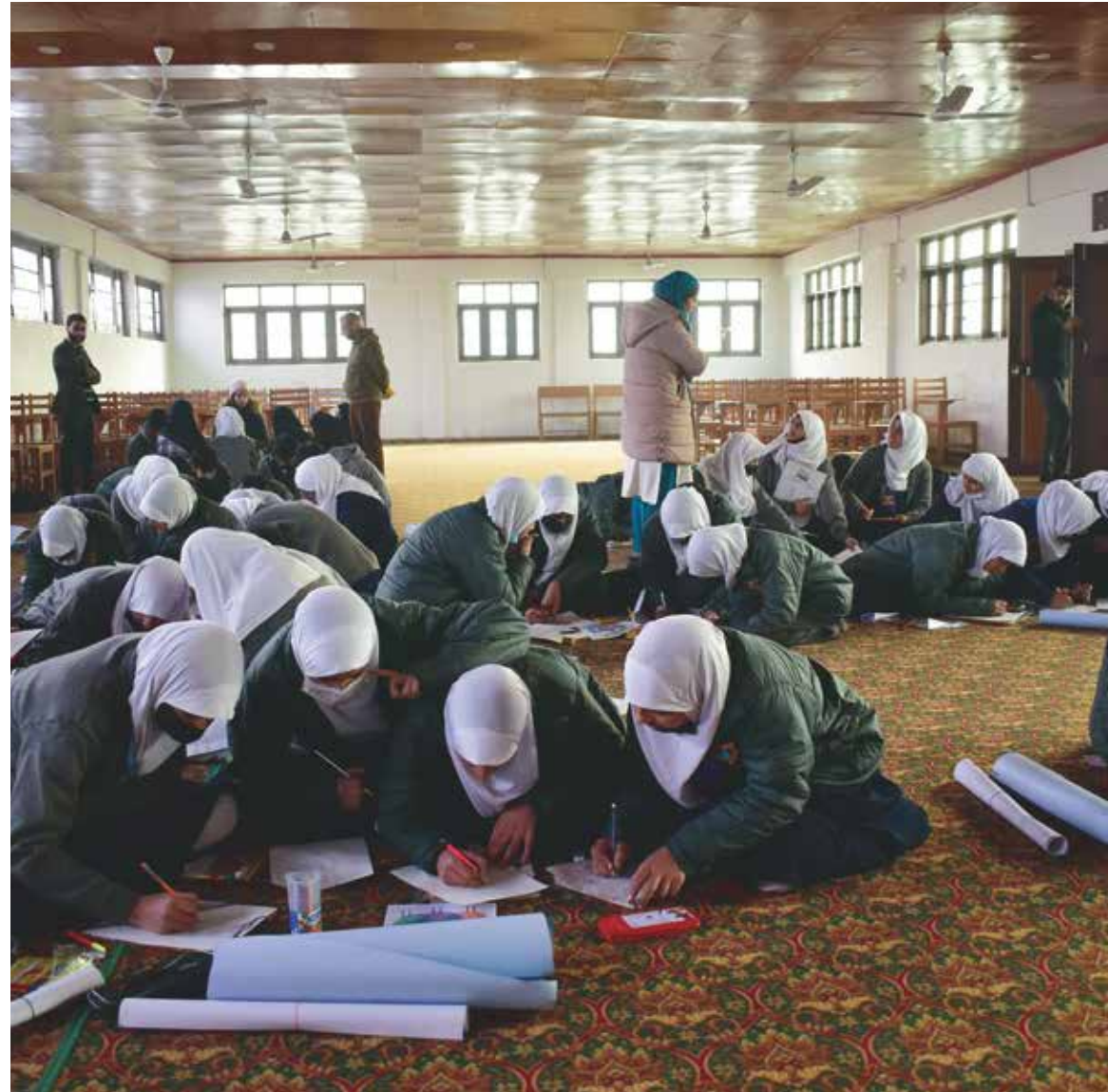
Sanjhi artists take several hours to prepare intricate designs, interwoven borders and complicated patterns. In recent years, however, the art has been on the decline, as temples have abandoned the practice since it is too laborious, time-consuming and expensive.

With the young moving away in the search of more exciting and financially lucrative occupations, the Datri Foundation aims to revive the craft by organising multiple pan-India workshops and teach this rare art form to young students/art enthusiasts, who they hope will be inspired to continue the tradition. This project focuses on Sanjhi of Braj, practiced in the towns of Mathura and Vrindavan.



Geeta Vaishnavi, J&K Arts Foundation

Visual Artist, New Delhi



Geeta Vaishnavi's work captures hope in loss, beauty in macabre, and peace in conflict. She has been conducting Gond folk art workshops and integrating and spreading awareness about endangered traditional Indian art forms to remote areas. Through these workshops the artist aspires to popularise art education in the villages of Kashmir and reinvigorate the rich and varied artistic traditions of India.

She takes forward her mission to democratize art in education to inspire children coming from conflict and underprivileged backgrounds, to create Gond art using various traditional motifs and themes. Geeta consciously chooses to work with Gond art that derives its name from the word Kond, meaning "green mountain". Originating in Madhya Pradesh, the tradition has passed on historical knowledge, community teachings and symbolically resonates with the themes of hope and luck.



Himani Khurana

Performance Artist, Faridabad, Haryana



“The Ghat” raises awareness of an issue that is spiritual as well as environmental. In India, the ghats are revered as places where one witnesses the cycle of life and death. With the use of contemporary movements picked from different spiritual art forms - Kalaripayattu, Chau, Yoga, and other dance techniques, Himani Khurana’s performance surpasses boundaries and makes the audience look closely at their relationship with their surroundings, cultures and deep-rooted beliefs. The project reveres the beauty of Indian ghats, its customs and beliefs rooted in mythology and age-old traditions it also provokes the audience to question why these very entities of reverence are being desecrated.



Imon Cheta Phukan

Visual Artist, Baroda, Gujarat



Imon Cheta Phukan explores interactions between different materials and surfaces in her work. She uses aluminum wires, foils, cotton pulp, gunny ropes, banana husk paper and fabrics collected from different parts of her state to create installations. She has used this medium to respond to recurring environmental catastrophes. In this project she focuses on the frequent flooding of the river Brahmaputra which leaves in its wake the irreparable loss and damage to thousands of families, animals, and farmlands. The installation represents a screen of life, happiness, water, land, but also remorse, truth and a feeling of loss.



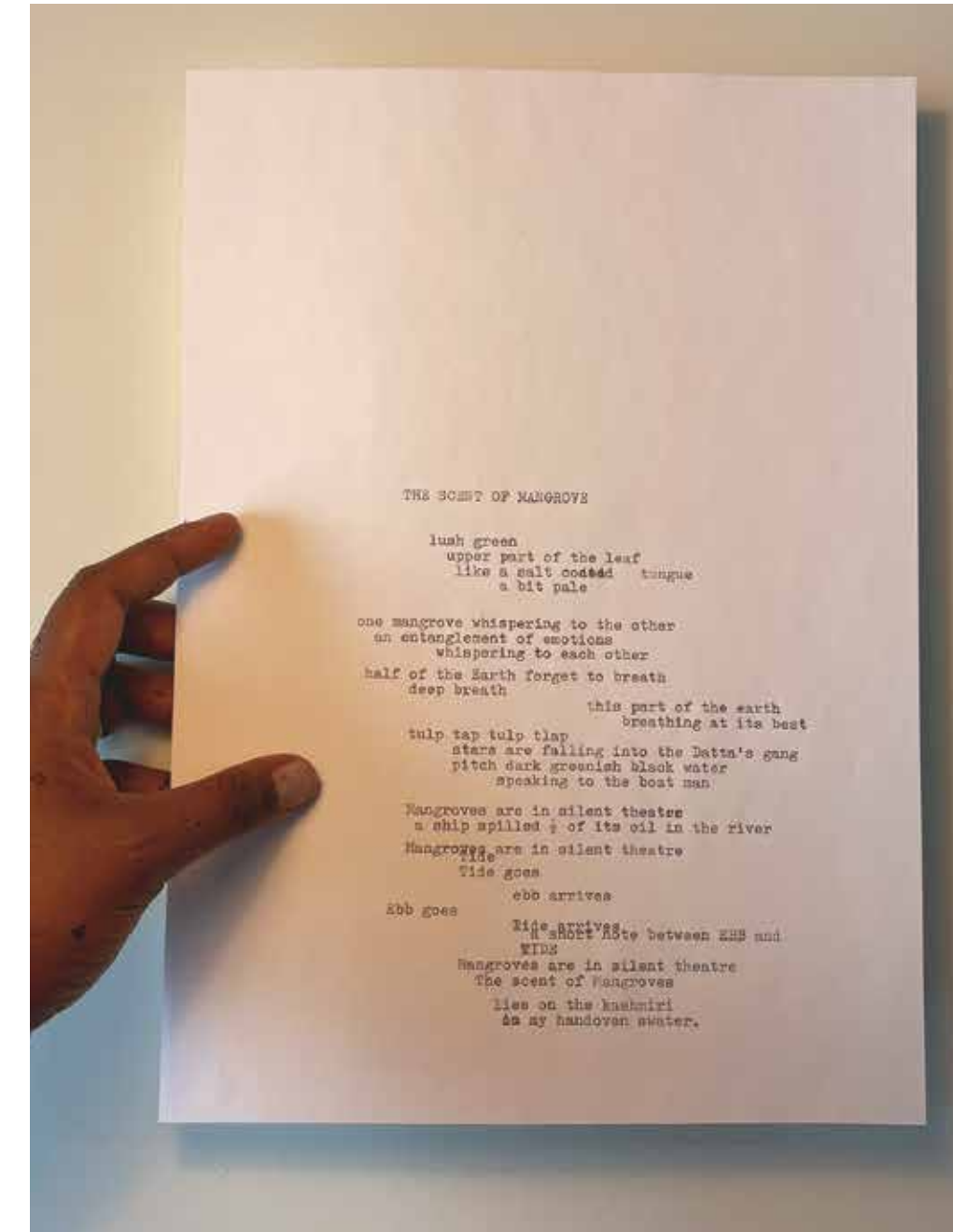
Ishita Chakraborty

Visual Artist, Kolkata, West Bengal



Ishita Chakraborty's project deals with global climate change and eco-feminism. Her work also focuses on the Sundarbans—home to the world's largest mangrove forest where she explores broader questions of climate migration, climate change, and a fight for a sustainable living. The ever rising sea-level, frequent cyclonic storms, and disappearing islands of the Sundarbans delta are creating climate refugees in large numbers. Her work is a series of visual and sonic archives of the folktales and stories that belong to the people of the Sundarbans.

She also wants to draw attention to the women fighting climate change, anti-colonial and indigenous struggles, seed protections, and land rights.



Kalakriti Foundation

NGO, New Delhi

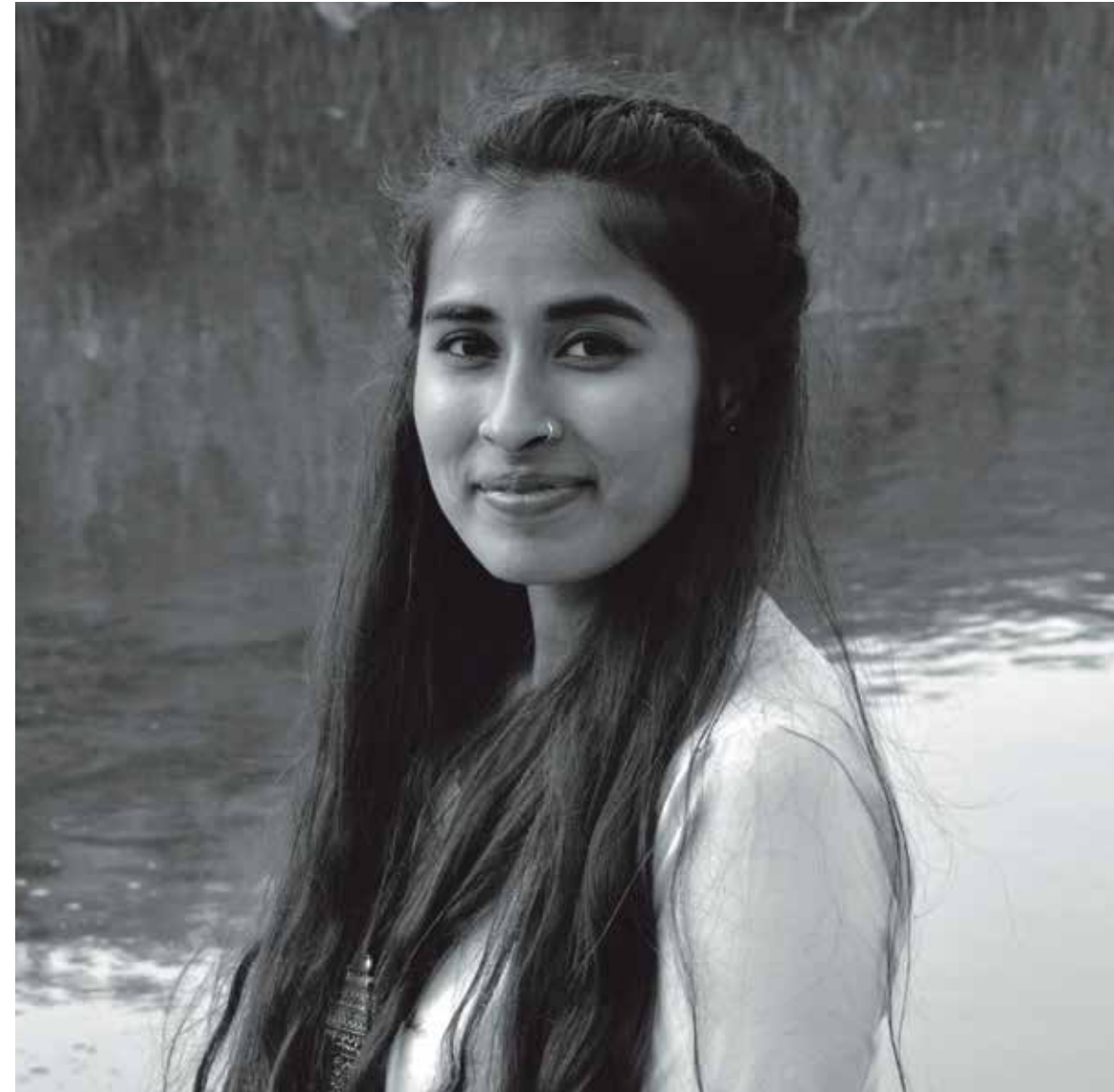


Kalakriti Foundation has been using art and other forms of skill building as a therapy for differently-abled individuals, victims of rape and violence, children and adults in the slums of Sunder Nagar, New Delhi. The aim of the project is to introduce this community to different kinds of traditional and contemporary art forms for healing and as a vocation for livelihood. Those interested in crafts or other forms of arts are also trained. The instructions are delivered in a simple and easy to understand format to enable them to learn, earn and be self-sufficient. With close monitoring, the individuals are guided towards meaningful outcomes.



Kanika Nagpal

Visual Artist, New Delhi



Kanika Nagpal grew up in a house that was situated over a factory. The factory sounds that she heard while growing up are now a part of her life and work. She incorporates plants in her work, such as the cacti reminiscent of metal scraps (burada). Her work is centred on the lives of daily wage labourers performing their tasks-workers who have left their homelands in the hope of a better future.

The artist reflects on her emotions when she lives away from her homeland, and the fulfilling tenderness she feels on returning to her familiar home, space, objects, and people close to her.



Kattaikkuttu Sangam

Traditional Arts & Culture, Kanchipuram, Tamil Nadu



Kattaikkuttu theatre is an integral part of the Tamil cultural heritage. The Kattaikkuttu Sangam is reinterpreting this traditional theatre art in a contemporary context. Senior Artist P. Rajagopal has collaborated with Perumal Venkatesan (PeeVee), a contemporary Tamil photographer for this unique project to make Kattaikkuttu accessible to a wider audience and ensure that future generations are able to enjoy this rich tradition. For the first time in Kattaikkuttu's history, young women, tutored by Rajagopal will be performing.



Kottupuram Integrated Development Society

NGO, Thrissur, Kerala



Excessive growth of water hyacinth has started posing challenges and threat to fishermen in Thrissur, affecting transportation, tourism, aquatic biodiversity, fisheries, and agriculture. Since the artisans at the Kottupuram Integrated Development Society (KIDS) are trained in handweaving, they have been making use of the water hyacinth fibres to create handloom products for interiors, such as floor mats, curtains, blinds, table runners, carpets, and spreads, beautifully crafted in attractive colours and shades.

This enterprise has helped clean our water bodies, positively affecting marine life, easing trade and access, and bettering the livelihoods of the artisans.



Kumar Pandurang Missal

Visual Artist, Kolhapur, Maharashtra



What is the measure of a farmer's life-his boundless love, his hard work, or merely the price of food grains? Who observes the change of seasons, the formations of the clouds and the fragrance of rain as astutely as the farmer? This project sheds light on the strife in the lives of farmers in India, who even after seventy-five years of independence, are struggling for financial independence.

The artist interacts with debt-ridden farmers from the districts of Beed, Jalna and Parbhani in the Marathwada region of Maharashtra, to identify recurring issues that the farmers have been encountering. With a 60-70 percent illiteracy rate in rural areas resulting from economic disturbances, the farmer's primary instinct is survival and to feed his family. However, moneylenders continue to extort the uneducated and indebted farmers, who are unable to pay their debts even after selling their land, leaving them with little or no options - migrate to cities, suffer injustice or even end their lives.

As a farmer's son and artist, Kumar makes it his mission to expose these inhumane attitudes towards farmers and stir up our conscience in the process, by bringing this burning issue out in the open.

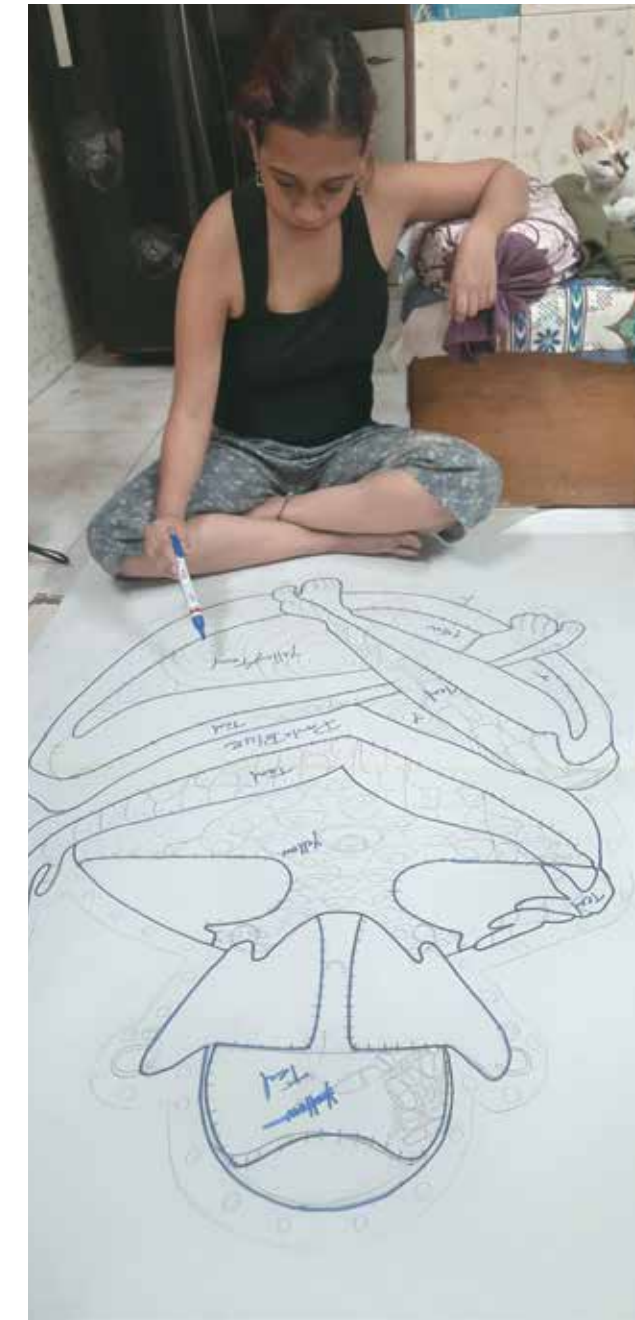


Manasi Kishor Mankame

Visual Artist, Thane, Maharashtra



Mental health is yet to be recognized as an issue even though it affects many. Through her art, Manasi throws light on mental health and how it affects people. She wants to provide a secure environment for those who feel alone or invisible. Her work is in the form of short stories woven around the lives of those who experience isolation due to mental illness and aims to reassure them that they are not alone.

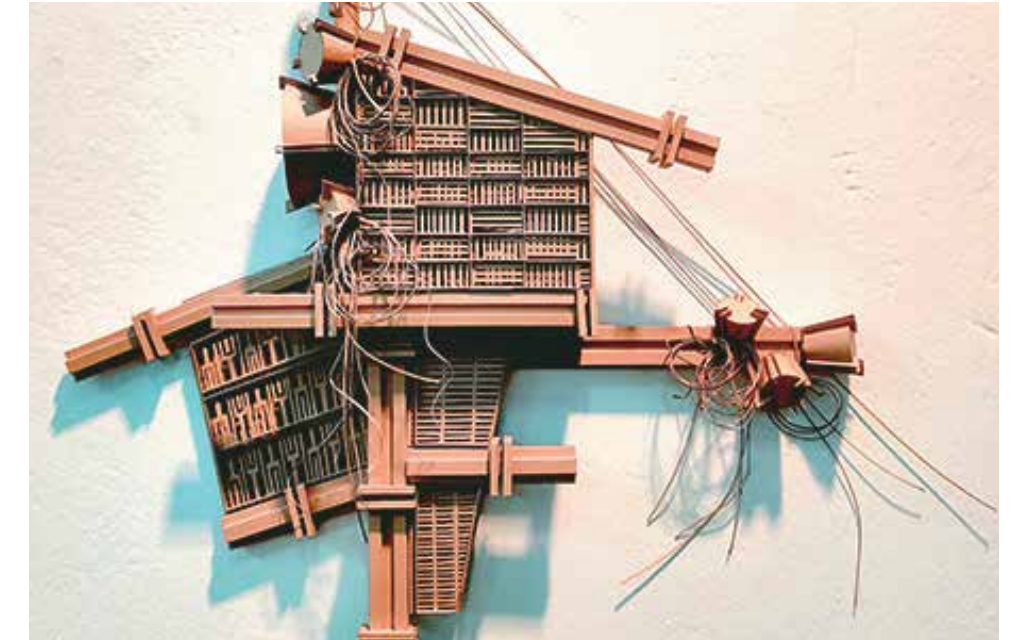


Nayanjyoti Barman

Artsit, Kokrajhar, Assam



Nayanjyoti Barman's research focuses on spaces, environment, and urban development – concepts that are new to the artist who grew up in rural Assam. Waste management and drainage systems are an intrinsic part of everyday life but the crucial role they play has been neglected. Adopting a bin-centred approach and reconsidering waste management strategies can help solve waste problems. These are the ideas that reflect in Nayanjyoti's work for which he has used recycled cardboard boxes—a material that represents refuse, migration, and urban landscapes.



Payal Goswami

Visual Artist, Silchar Cachar, Assam



Payal Goswami belongs to the Barak Valley, situated in the southern region of Assam. It is an area rich in artistic and cultural activities, with several local communities practicing various art forms through generations. Women primarily have been adept at weaving, hand embroidery, woolen work, and bamboo crafts. However, they do not know how to earn a living with their skill.

Payal's project aims at organising a small-scale training programme for housewives and women from the weaker sections of the society.

The artist wishes to teach these women novel and detailed techniques in the processes of tie-and-dye and block printing, so they can professionally execute and customise their products to suit contemporary tastes and demands.



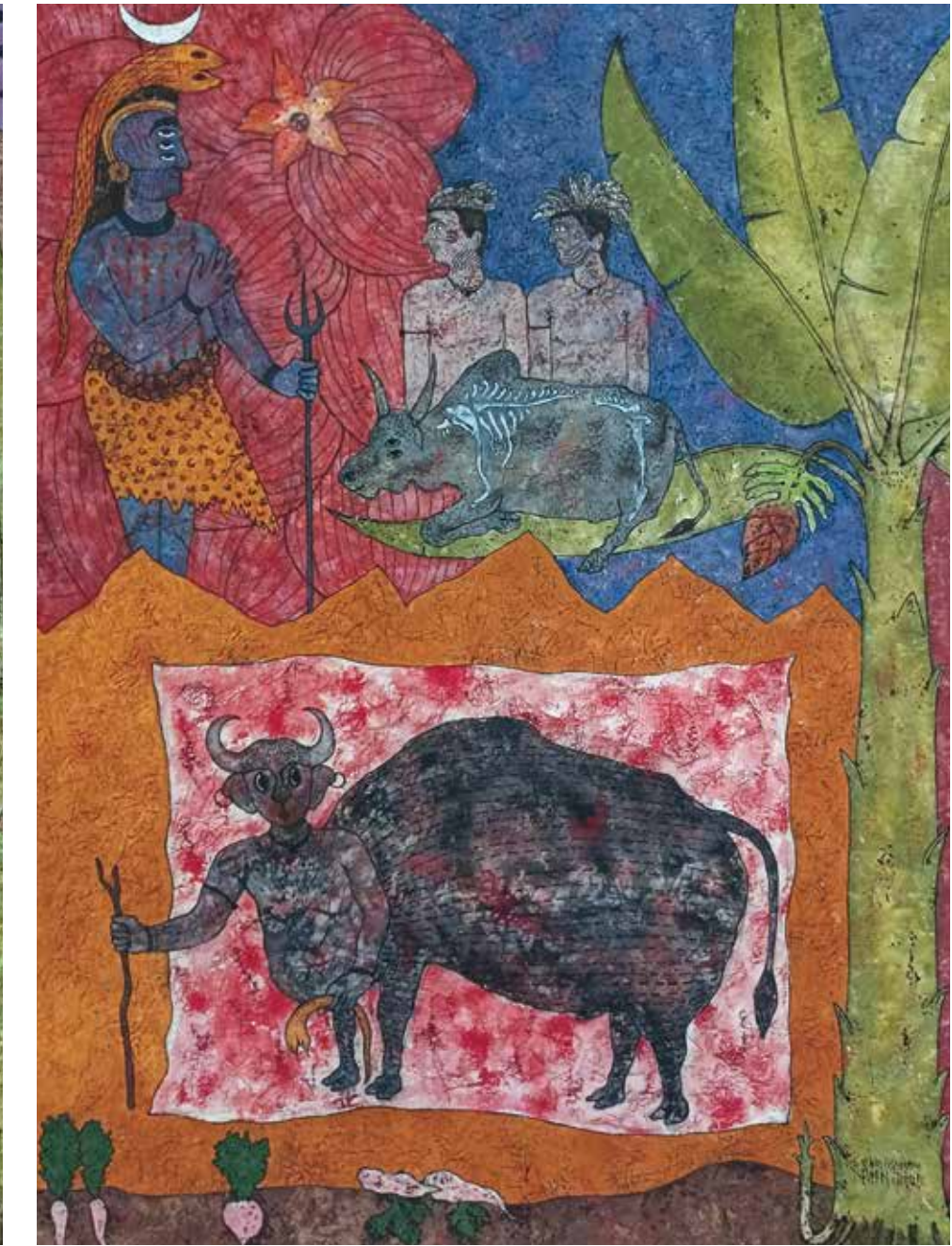
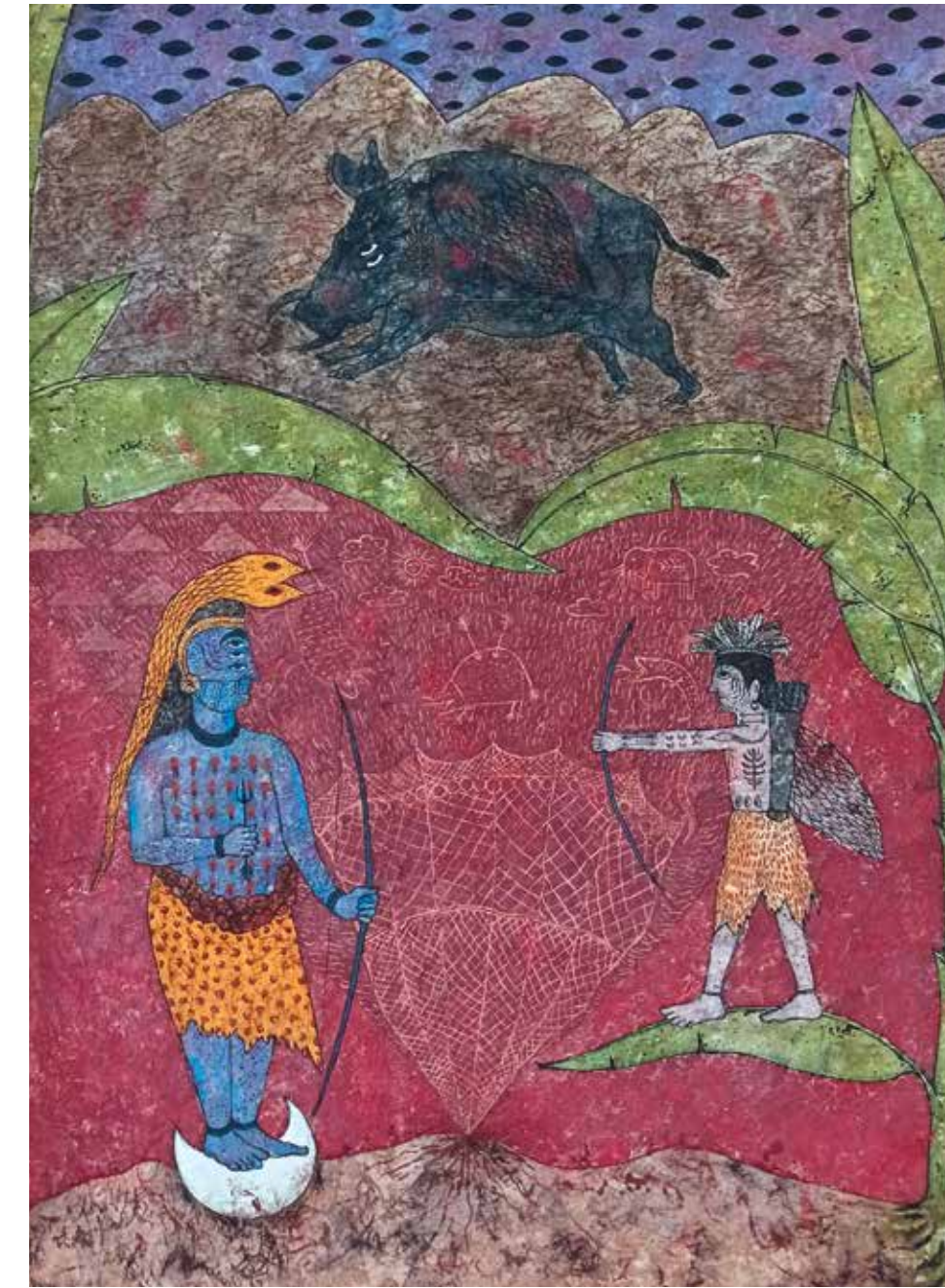
Prasad Shrikant Mestri

Visual Artist, Palghar, Maharashtra



While trying to seek answers to the relationship and differences between nature and culture in the context of emerging modern trends, Prasad Shrikant Mestri looked into tribal culture, folktales and mythology. Having grown up in a tribal community, Prasad has observed and even engaged with the community in their relentless quest to preserve tradition. Through his work, he tries to convey the uniqueness of tribal culture and their ongoing struggle to preserve it in the modern world. His work also portrays the culture of sub-castes from various tribal communities.

Prasad's depictions are through the use of natural pigments on his own paper, made of sugarcane fibre mixed with other materials.



Preeti Singh

Visual Artist, Tehsil Palampur, Himachal Pradesh



Preeti Singh uses folk, traditional culture and heritage of her village Tappa in Palampur to draw attention to changing landscapes affected by rapid urbanization. Her work relies on her memories and experiences while growing up in a community that created art on the walls and doors of their kachcha ghar (mud house) or their aangans (courtyards) during various celebrations. Today these mud houses are being rapidly replaced by concrete structures and green mountain covers are being destroyed due to urbanisation.

Preeti's work showcases the experiences and the essence of the local life, which is sustainable while co-existing with nature.



Priyanshu Chaurasia

Visual Artist, Varanasi, Uttar Pradesh



Through her prints and photographs, Priyanshu Chaurasia focuses on waste segregation and reflects on how much waste humans are creating on this planet. She believes that sustainable development requires responsible management of all wastes. Waste needs to be minimized through prevention, reduction, recycling and reuse.

Through her work she urges us to adopt responsible waste management practices and make prevent, reduce, recycle and reuse our mantras.



Ramkumar Kannadasan

Sculptor, Chennai, Tamil Nadu



Based in Mahabalipuram, Ramkumar Kannadasan uses stone to depict the stories and livelihoods of marginalized people. Through his current project, Ramkumar wants to narrate stories of people who are currently living on footpaths, without any access to livelihood opportunities or basic amenities. People living on footpaths is a common sight, especially in big cities.

Through his project, Ramkumar wants to draw attention to the plight of these people.



ReDesign Design Cell

Artist Collective, Silchar, Assam



Sora painting is a traditional form of painting images of deities on terracotta plates with lines, flat colours and decorative borders, practiced by the artisans of the indigenous Pal community of the Panibhora village in Cachar, Assam. Today, this art form is gradually disappearing due to the rapidly changing socio-economic conditions of artists. Redesign Design Cell aims to reclaim this culture by melding traditional artistic skills with contemporary design concepts, contributing to the preservation of this near extinct art form.



Sarika Goswami

Visual Artist, Bilai, Chattisgarh



Sarika Goswami explores and experiments with the process of printmaking. She uses etched lines, textural embossed surfaces reminiscent of faint memories, carved woodcuts, drawings, and mixed media in her work. She also focuses on natural elements and sceneries to illustrate ideas, tell a story, or depict a metaphor. Her visual narratives capture the flora and fauna from daily life, society and in history. With her project, the artist aims to connect the present to the past.



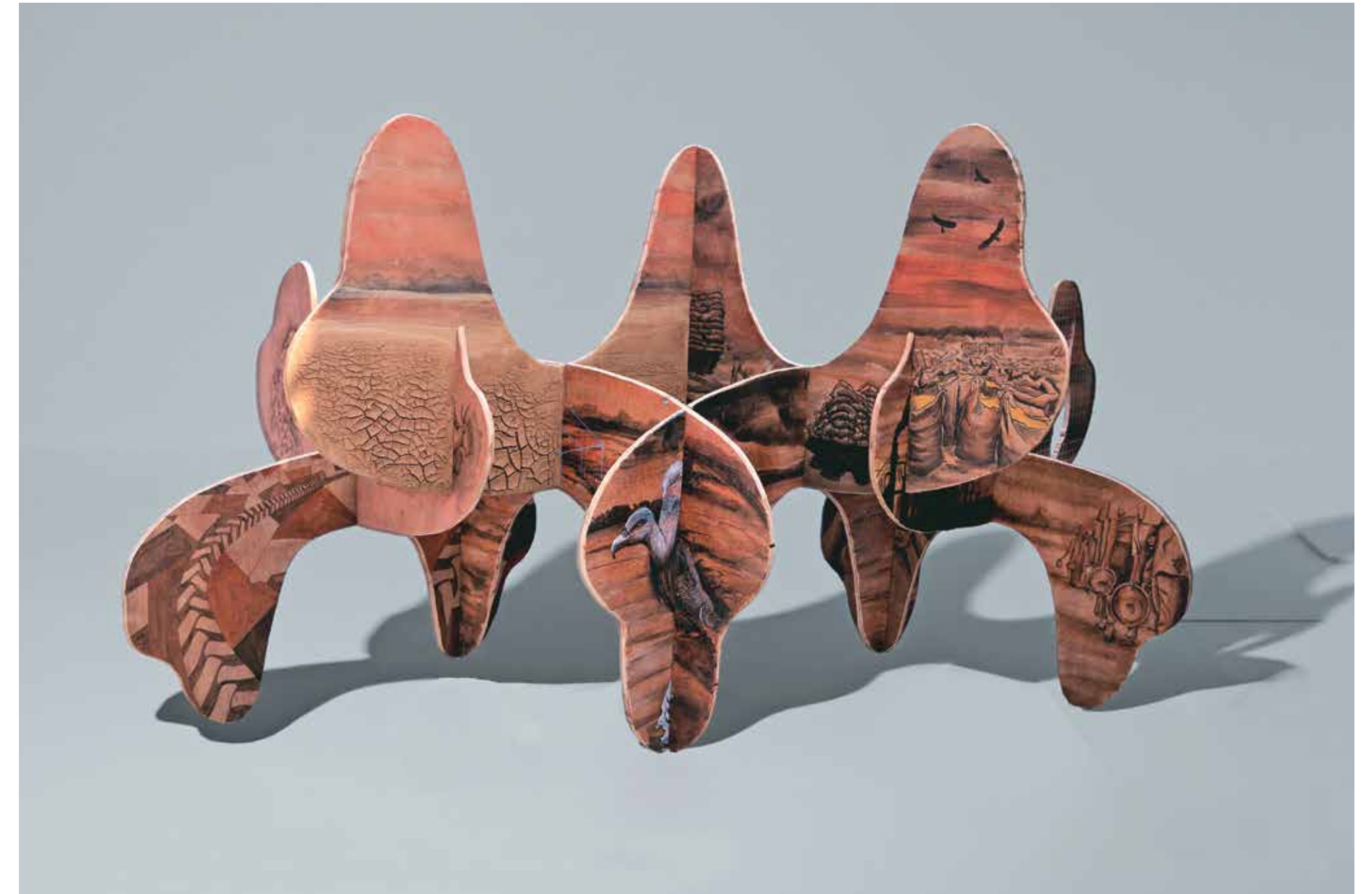
Sayantana Samanta

Visual Artist, Dankuni, West Bengal



Sayantana Samanta studies agrarian issues like land degradation, urbanisation, climate challenges and issues around ecological sustainability. He believes that our society needs to work together to uproot hunger and empower the less privileged communities. His work aims at protecting the agrarian community against the backdrop of natural and man-made catastrophes.

His current project aims at encouraging everyone to grow their own food and embrace a sustainable way of living.



Shubhi Audichya

Visual Artist, Udaipur, Rajasthan



Gota Patti embroidery originated in Nayla village near Jaipur, but largely neglected due to the socio-economic constraints faced by the artisans. In her project, Shubhi captures this traditional art form in feminine sculptural figures and daily life objects. The surfaces are textured with drawings outlined in silver thread and then embellished forms are created with cotton-stuffed fabric.



Sreelakshmi K S

Visual Artist, Nileshtar, Kerala



Sreelakshmi's work is centered on wildlife, forceful migration of birds and animals and the impact of industrialisation, global warming, and climate change on the ecosystem. Many species of birds and animals are fast disappearing due to rapid urbanisation. Sreelakshmi's project brings forth the disastrous impact of unsustainable lifestyle and mindless urbanisation that has led to a climate change, forceful migration and manmade catastrophe.



Abhinav C and Steffi E

Filmmakers, Kannur, Kerala



Abhinav C and Steffi E's project explores the history of over a century of the Indian circus in Thalassery, Kerala through their short documentary.

The film delves into the lives of artists, especially women, the social impact of this form of entertainment and its gradual decline against the backdrop of animal ban, lack of innovation and the rise of digital entertainment. For decades, people joined circus companies as artists, ring boys, trainers, technicians, and entrepreneurs. With the emergence of other employment options, there interest in this field is dwindling, especially after the eighties. This form of entertainment is almost extinct today with the younger generation being totally unaware of it.

This documentary aims to draw attention to this fast disappearing tradition.



Tamsin Noronha

Visual Artist, Panjim, Goa



Tamsin Noronha creates images out of garbage such as plastic, glass, metal, rubber, and other pollutants. Tamsin's work highlights materials that have been polluting seas, beaches and causing harm to the ecosystems. The process of creating such artworks involves organising cleanup drives and recycling discarded waste and plastic.

Tamsin's project aims to start conversations and prompt people to adapt sustainable practices through reducing, reusing, and recycling.



Tapan Moharana

Visual Artist, New Delhi



Tapan Moharana's work is based on the play of light and shadow. He uses Ravana Chhaya - a form of traditional shadow puppetry that finds its roots in Odisha, in his sculptures. Tapan loves to explore light as a medium to focus on history, current affairs and events that tie us together as a society. He uses shadow as a medium that offers a space to share interpretations and an understanding of the current cultural and political landscape in India.



Tarun Sharma

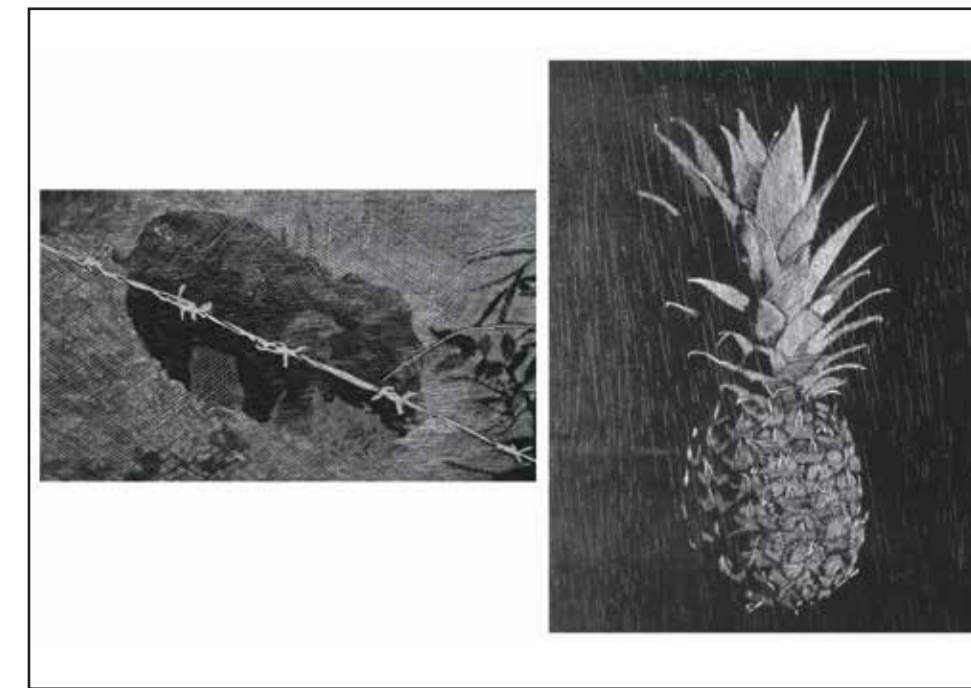
Visual Artist, New Delhi



Tarun Sharma has been exploring the idea of 'helplessness' as an experience he perceives and endures while living in New Delhi.

The artist's work addresses pressing environmental issues related to co-existence, while affirming that all development is human-centric with minimal care and consideration accorded to other species and their natural habitats. The artist's project reflects his ongoing experiences of living in a metropolitan city and the claustrophobic conditions resulting from close-knit structures and the impenetrable traffic. In addition to this, due to the thick pollution and bad air quality, Tarun experiences breathing issues necessitating him to pop two capsules of Asthalin every time he feels breathless.

He collects the used capsule shells, their packaging, and uses them as a medium to paint upon. He uses these elements in his printmaking, where he creates images consciously using printing techniques such as the non-toxic process of mezzotint and woodcut on plywood.



Umesh Singh

Visual Artist, Siwan, Bihar



Through his practice, Umesh Singh maps the dialogues between agrarian metaphors and the socio-political and religious hierarchies, the strife of agrarian livelihoods, and the issues related to education and the environment in Bhojpur.

Umesh makes use of natural wood parasites and parasitic plants which derive their nutrition from other living plants, resonating with the reality of different sections of the society.

Brought up in a farmer family, Umesh enjoys village life, and tries to incorporate his experiences and reminiscences into his practice.



Vishnu M

Thullal Performer, Palakkad, Kerala



In the 18th century, the poet Kunchan Nambiar introduced the recite-and-dance art form of Thullal, epitomized by humour, satire and social criticism. Seen at temple festivals and cultural programmes, these performances use elaborate expressions and stories recited in verses to bring important mythological tales and stories to life. Thullal performances use elaborate expressions and costumes and are supported by a singer reciting verses accompanied by the musical instruments mridhangham, edakka and kuzhithalam.

Through his performance, Vishnu M aims at portraying the horrors of physical, mental and sexual violence against women.



Special thanks

Program Advisors

Mr Aditya Arya,
Managing Trustee,
Museo Camera, Centre Of Photographic Arts,
Gurugram

Mr Gautam Mukherjee,
Head of Premium Channel Strategy Group,
Hyundai Motor India Ltd

Mr Jagannath Panda,
Eminent Artist and Chairperson,
Utsha Foundation for Arts, Bhubaneshwar

Mr Mukundan MS,
Head of Production Support Unit,
Hyundai Motor India Ltd

Dr Rathi Jafer,
Director InKo Centre,
Chennai

Grant winners 2023

- Access For All for artists Anu Jain & Payal Shrishrimal, Mumbai - reachaccessforall@gmail.com
- Arindam Manna, Delhi - arindammanna5@gmail.com
- Auroapaar - Ashavari Majumdar, Abhyuday Khaitan, Archita
- Binoy Paul, Assam - binoyart@gmail.com
- Chandraprakash Hiranman Kumare - chandraprakashkumare001@gmail.com
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