

**BULLETIN**  
**THE INDIAN INSTITUTE**  
**OF WORLD CULTURE**



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ನಮ್ಮ ಸಂಸ್ಥೆಯ ಎಲ್ಲಾ ಚಟುವಟಿಕೆಗಳು ಹಾಗೂ  
ಕಾರ್ಯಕ್ರಮಗಳಿಗೆ, ಕರ್ನಾಟಕ ರಾಜ್ಯ ಸರ್ಕಾರದ  
ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಯ ವತಿಯಿಂದ  
ವಿಶೇಷ ಅನುದಾನ ಒದಗಿಸಲಾಗಿದೆ.

# THE INDIAN INSTITUTE OF WORLD CULTURE

Post Box 402, # 6, Sri B.P. Wadia Road, Basavanagudi, Bengaluru - 560 004.

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**Founded : 1945**

*Founder Presidents*

***Shri B.P. Wadia & Smt. Sophia Wadia***

A voluntary non-political organisation registered under the Societies Act,  
with the objectives of promoting human brotherhood and culture.

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## **Bharatanatya and Kathak by Shubha Dhananjay, March 7th**

IIBC Wadia Hall Sriranganidhi Nyasa Trust and Sri Ramachandraiah Memorial Programme

Write-up By Ranjani Govind

“I have taken a rare subject of portraying Kunti, mother of the Pandava brothers. I have choreographed this piece written in Kannada by my father engineer Narasimhaiah that traces Kunti’s emotional side of her life in a ragamalika, that had to be highlighted with abhinaya,” announced dancer Shubha Dhananjay, the present 16th President of the Karnataka Sangeeta Nrithya Academy.

‘Kunti’ was a solo thematic work on one of the most complex and courageous women in the Mahabharata. What her dance took through was Kunti’s journey, who born as princess, sees her destiny changing - right from the time when she innocently asks Surya Deva a boon and is blessed with Karna whom she silently abandons in grief, forced by circumstances. Later she marries Pandu who is unable to father children and Kunti uses her boon again giving birth to Yudhishtra, Bhima, Arjuna and selflessly sharing the mantra with Madri who bears Nakula and Sahadeva. Widowed and having lost Madri, Kunti single handedly guides the Pandavas nurturing them to imbibe qualities of wisdom, restraint and humility.

What Shubha’s dance portrayed was Kunti’s ‘Matru Vatsalya bhava’ in her expressive abhinaya with beautiful background music - sung by Jahnvi Jayaprakash and Vani Kulkarni - that traced the deeper layers of a mother’s pangs that take her through life - she never expects.

If portraying ‘Kunti’ was abhinaya-oriented, her following pieces ‘Katha Natya’ a blend of Bharatanatya and Kathak through the divine bhajan of saint Tulsidas had all the divinity of the dance come through with ‘Sriramachandra kripalu bhajamana’ followed by a tillana that had her present both forms of dance she is proficient in.

### **Kannada Composition in Dance....**

Shubha was the pioneering Bharatanatya artiste from Karnataka to have performed using specially composed Kannada compositions in 1988. She is amongst the few in the State to professionally perform Bharatanatya and Kathak. She has mastered several forms of folk and is passionately involved in training her students in these stylistic blends in her dance institute, Natyantharanga. She is among the few to regularly

pick up talent from rural areas for training them free to help propagate dance and “see continuity in our arts.”

Known for her finesse in handling choreography with 600 dancers during Suvarna Karnataka and Dasara celebrations that were later documented by various institutes, Shubha’s expertise in adapting diverse forms for a colourful canvas came through when she took up ‘Nartaki’ a special dance feature blending Bharatanatya, Odissi, Kathak, Kuchipudi and Mohiniattam!

Shubha later was groomed in ‘Karanas’ from danseuse and senior guru Padma Subramanyam that opened up the world of Shiva Tandava recorded at the Brihadeshwara Temple in Tamil Nadu.

“Shubha, in her mid-fifties, traces a bounty of eventful four decades of professional dancing, and has received three-dozen awards including National, State and International, and is continuing to be engaged with diverse activities as being a judge at dance competitions, training dancers for State level celebrations, teaching and producing ballets for her dance troupe Natyantaranga, and grooming students in her 20-year old institute ‘Karana’ another branch that delves into vocal, instrumental, dance and yoga.

### **Shubha’s beginnings...**

Born in Tirthahalli in Shimoga district to engineer N. Narasimaiah involved in prestigious State Government projects as the KRS dam, and mother Lolakshamma a dance and music enthusiast, Shubha’s life primarily got chalked out when her father was transferred to Bangalore when she was seven! “Eager to find a dance guru for me for senior level in the mid-1970s my mother was thrilled when a simple looking man in a dhoti and kurta, guru SV Srinivas, originally from Madurai, had knocked on our doors after hearing that we sister-siblings were learning dance! We were going through our fundamental lessons in Mysore and Pandanallur style when we came to know that Guru Srinivas had moved to Bangalore and was looking for children to train students in Tanjore style. Considering this to be divine blessings, I got deeply involved and as they say, there was no looking back as my teacher belonged to the lineage of gurus who had worked towards the formation of the renowned Kalakshetra in Chennai!” she recollects.

Divine blessings again intervened when dancer Dr. Maya Rao had shifted from Delhi to Bangalore and had flagged off her dance institute ‘Natya Institute of Kathak and Choreography’ offering degree courses

for dancers, and the world of dance widened further for Shubha.

In the 1980s, the word choreography itself was so new, and Shubha was doing a degree in the same! “After all, our choreography study was Shastra-based and substantial, with Natyashastra as the base, along with dimensions of stage, lighting, language and costumes. We were also exposed to the history of choreography, world history of dance, folk dances of India and the world!” says Shubha, exposed to various aspects of ensemble production too.

Shubha’s string of choreography-led dance dramas include Mohini Bhasmasura, Kanmani Krishna, Radha Madhava, Kittur Rani Chennamma, Mysuru Huli Tippu Sultan and Belli Chukki based on the life of Kittur Rani Chennamma presented at major literary, cultural and religious festivals such as Kannada Sahitya Sammelana, Mahamastakabhisheka, Hampi Utsava and global dance fests including USA, UK, UAE, Bahrain, Maldives, Nepal, Iraq, China, Cambodia and Malaysia. Shubha has also choreographed special ballets including Vachana Vaibhava which comprises vachanas by saint poets such as Basavanna, Akka Mahadevi, Siddarama, Sarvajna, and Kuvempu.

## **Varnakuncha Group Exhibition**

Write-up by Prithvi Prabhu

The Varnakuncha group of artists organized a painting exhibition at the Art Gallery of The Indian Institute of World Culture which was inaugurated on the 13th of March, 2026, by eminent personalities, Shri. Chandranath Acharya, Shri. K. G. Lingadevaru, Shri. Giliyal Jayaram Bhat, Shri. Ganapathi Hegde, and Shri. T. K. Chandra Mouli. This expansive exhibition brought together close to 100 artworks of 7 artists, offering a panoramic view of diverse styles and media that range from traditional Indian heritage to futuristic concepts, in pencils, acrylics, watercolors to name a few. The show was on display until the 18th of March, 2026. The display was helmed by a profound sense of divinity and architectural wonder, featuring a massive painting of the Konark Sun Temple wheel that captures the intricate geometry of ancient stone. This spiritual journey continues through a serene portrayal of the Anegudde Ganesha Idol, a majestic depiction of Udupi Sri Krishna draped in ornate jewels, and a Kalamkari painting of Nandalal cradling both Balarama and Krishna. The tales from our history are further explored through depictions of Mirabai and various mythical Radha Krishna paintings and

sketches. These sacred themes transition seamlessly into the realm of humans, where the artists display portraiture of well known personalities. The gallery walls paid a tribute to a wide array of icons, from the spiritual presence of Ramana Maharishi to the cinematic legends of Karnataka, including Dr. Rajkumar, Minugutaare Kalpana, and Puneeth Rajkumar. Detailed sketches of Sir M. Visvesvaraya, Rakesh Sharma, and M.S. Subbulakshmi serve to honor those who have shaped the cultural and scientific fabric of the nation. Beyond portraiture, the exhibition dives into the rhythmic beauty of Indian folk and classical dance. The gallery stood alive and robust with the expressive power of Yakshagana and Kathakali faces, alongside a poignant scene of a Yakshagana couple performing in a traditional house courtyard. Classical grace is captured in paintings of Odissi dancers framed by temple architecture and a Bharatnatyam dancer performing in front of a rhythmic Sculpture and in another by a lake. Our heritage is celebrated through the detailed artworks of the Garuda at Belur, a Kalyani, and a Shilabalike. Contrastingly, the exhibition jumps into the future with a series of vibrant and futuristic paintings of a tiger, Buddha, bird, and leopard, utilizing bold colors to depict nature. A sketch of a horse in a stable was portrayed too. These are complemented by a girl looking up at the galaxies while holding a twig, a dreamy landscape filled with flowers, a hilly mountain range glowing golden in the sunlight, and quiet observations of life, such as a bazaar scene, a tram, and a girl walking on a wooden bridge amidst coconut trees. The technical diversity of the group is perhaps illustrated by the variety of textures and perspectives on display. Viewers are treated to everything from a realistic closeup of an eye and a baby held in hands to experimental pieces inspired by cubism. One of the most unique segments of the exhibition features artworks crafted entirely from dry fallen parts of plants and trees, showcasing artworks with organic materials and innovative textures. Whether through a still life of fruits, a Japanese scene of ladies in Kimonos walking through bamboo, or a gem encrusted metallic depiction of a dagger, the exhibition remained consistently engaging.

### **Random Expressions (Akanksha Group Art Exhibition)**

Write-up by Prithvi Prabhu

The Akanksha group held a vibrant art exhibition titled “Random Expressions” at the Art Gallery of The Indian Institute of World Culture in Basavanagudi, Bangalore which was on display from the 20th to 25th of

March, 2026. The show was inaugurated by distinguished personalities, Manju Prasannan Pillai, Mythili Krishnamurthy and Sridhar Coomaravalli. This expansive exhibition featured 84 artworks crafted by 53 diverse artists. Under the evocative tagline, "Share your stories," the exhibition served as a profound dialogue between the artists' voice and the viewers' narratives. .

At the heart of the exhibition lay a deep reverence for classical Indian aesthetics and sacred iconography. A standout piece was the Traditional Mysore Style composition of the Sapta Swara Mandala, which visualized the Swara Devas as described in their Dhyana Shlokas. The journey through heritage continued with a Mysore style Lakshmi and a Tanjore style Satyanarayana, both radiating the opulence of traditional gold leaf work. Regional narratives were further explored through a Kerala Mural depicting a tender moment of Rama inscribing lines on a squirrel's back as Lakshmana observes. The exhibition also paid homage to folk and tribal traditions with a Kalthat-inspired Krishna and Gopis, a Madhubani Durga, a Pichwai cow, and a Kalinga Mardana in the Patachitra style, alongside Gond art featuring deer. The human form was captured through various lenses, ranging from the classical to the contemporary. The kinetic energy of Indian dance was celebrated through a series of oil pastels on black paper depicting Bharatnatyam and Odissi performers, focusing intensely on their beautiful facial expressions and intricate jewelry. These were alongside paintings of Yakshagana dancers, including one captured in the quiet, transformative moments of getting ready, and a striking portrayal of a Theyyam dancer amidst flames. Representations of the feminine varied from a Rajasthani Miniature-inspired painting of a woman holding a dove to a soulful back view of Kali in a traditional Bengali lal paar saree. Even modern struggles for identity were represented through ballpoint pen sketches on canvas, where a woman tied to a tree is seen emerging, symbolizing a powerful journey toward freedom, but also blinded by it. Alongside which, Salumarada Thimakka, known for her love for trees too, was depicted. Nature and the architectural landscape works too were on display. The gallery walls were adorned with depictions of the Hampi stone chariot and Hoysala sculptures, alongside a painting of a temple set against a backdrop of snowy mountains. The natural world was further explored through large-scale works of toucans in shades of gold and orange, delicate paintings of butterflies and leaves, and a series of landscapes capturing hills, plains, and streams. Realistic paintings of mortar and pestle with red

chillies and portraits of caretakers walking herds of goats were on display.

The exhibition also featured recreations of masterpieces, such as Paul Rubens' "Descent from the Cross," Klimt's "The Kiss," and Da Vinci's "Lady with an Ermine, ". These works were complimented by abstract cubism pieces, such as a reimagining of Kali seated on Shiva, and innovative mixed-media works where clay faces were integrated into frames with landscapes painted over them. From a skyline depicted in five different times of day to a simple black and white painting of a girl with a lantern, the exhibition was successful in its ideation and thought.

### **Duarte Haus Contemporary Art Group Exhibition**

Write-up by Prithvi Prabhu

Duarte Haus founded by Henna Bajaj and Divya Murali organised a contemporary group art show at the Art Gallery of The Indian Institute of World Culture, from the 28th of March to the 5th of April, 2026. The show was inaugurated by eminent personalities, Mr. Sanjay Chapolkar and Mr. Sandeep Ohri. Duarte Haus is a curatorial collective born from a desire to bridge the gap between artistic vision and professional exhibition practices. Observing a recurring need for stronger curatorial direction and structured accountability, the founders chose to build an environment where emerging and established artists are presented with equal dignity. For the founders, exhibitions are not merely events but carefully constructed environments designed to foster trust and coherence between the creator and the collector. This exhibition brought together over 20+ artists and 70+ works together on display.

A Measure of Many reflects on how meaning, value, and identity are shaped through plurality rather than singular systems of measurement. In a time defined by overlapping narratives and collective experiences. The exhibition considers measure not as a fixed or authoritative scale, but as a fluid process shaped by social, cultural, and personal contexts. Through diverse mediums, the participating artists explore how value is constructed through collective presence and shared memory. The works question who decides what is measured and how multiplicity resists reduction into singular narratives, forming a network of relationships that emphasize coexistence and interdependence over uniformity. Each artist here had a series of artworks interconnected on display.

The exhibition begins with the emotive explorations of Payal Sethiya, whose works *Surrender* and *Blush* capture the dissolving of a day into streaks of crimson and violet. These pieces transition into the structural endurance found in Rushit Shah's *Passage Through* and *The Weight that Remains*, where saturated blue fields and layered gestures channel the tension between what is carried and what is released. This internal dialogue is expanded by Helen Jenifer in *An Eye for an Eye* and *Legacy*, where mixed media and cracked textures evoke ancient cave walls to explore the timeless struggle between retribution and forgiveness. Kamyia Sharma further investigates identity in *Gilded Silence* and *Lunar Ascension*, utilizing gold leaf and bold contrasts to transform suppressed voices into statements of inner sovereignty and feminine divinity.

A shift toward satire and pop culture is seen in the work of Abhishek Menon, whose pieces *Princess & The Wrong Frog* and *DDLJ, The Anticlimax* offer a comical yet moody dissection of unrequited love and cinematic tropes. This is contrasted by the quiet ambience of Meghavi Sharma's textile art, where yarns and beads in *A Small Shift* and *The Bright Visitor* capture the stillness preceding transformation. Shikha Tambi continues this theme of mental clarity in *Dissolving Boundaries*, representing a space where the edges of the world melt away. Alefiyah Raja's *Valient Hues* adds a tactile energy to the collection through textured wood panels, while Chethna Chopda's *Woven Harmony* uses macramé threads to celebrate the meditative process of handcrafted rhythm and balance.

The natural world and social resilience are prominent themes in the works of Kalpana Kurumeti and Rethy Ravindranath. Kurumeti's *Waves of Stillness* and *Blooming Burst of Joy* use vibrant acrylics to symbolize energy and fresh beginnings, while Ravindranath's *Nón lá* series provides an ode to the industrious Vietnamese street vendors, portraying them as the quiet backbone of society. Krittika Gupta's *The Memory of Distance* and *Into Gentle Unknown* treat the horizon as a place of trust and renewal, leading into Sarthak Tyagi's *City Break*, which captures the restless, raw rhythm of urban landscapes through bold palette knife strokes. The exhibition concludes with the spiritual geometry of Shilpi Dabral's *Kindred Duality* and Tania Fatnani's *Antar Yatra*, where symbols like the triangle and circle become thresholds for soul-searching and abundance. Together, these seventy artworks reveal a richer, more expansive story of contemporary art held in cohesion.

## **THE WORLD CULTURE READING CIRCLE @ IWC : MARCH 2026**

Write-up by Lalith

The World Culture Reading Circle, which happens every alternate Sunday at the IWC, was started with the objective of discovering similarities across cultures around the world through intersections

in their literature, often on the smallest and most unexpected themes. So far, we've ranged from something as simple as a cup of tea to something as vast as the sun itself, from New Year festivals across cultures to how women become myth in different societies.

Since December 2025, the Circle has explored multiple themes, drawing from cultures as different as Japan, Nigeria, Venezuela, and of course, India. We've had two sessions in March 2026. The first, on the 8th of March, was on the theme of Zoo Stories. We were inspired by the global attention a Japanese macaque named Punch was receiving, and it made us think a little harder about what draws human fascination toward the zoo, and how the zoo is represented in literature across cultures. We picked three extracts. One was a short story by Clarice Lispector from Brazil called *The Bison*. The second was by Japanese writer Haruki Murakami, *The Elephant Vanishes*. And the third was an extract from American writer Kurt Vonnegut's novel *Slaughterhouse-Five*. In each of these, the zoo played a very different role.

In Lispector's story, a woman projects her inner turmoil onto the animals she encounters, building toward a strange and intense confrontation with a bison. In Murakami, reality itself begins to slip, and the disappearance of an elephant and its keeper becomes an obsessive puzzle for one man trying to understand why the rules we take for granted sometimes fail us. And in Vonnegut, a human is abducted by aliens and placed in a zoo, observed and studied, only for the aliens themselves to be bewildered by human ideas of free will, time, and a strange fixation with war and causality. Through these three pieces, the Reading Circle ended up debating the role of animals in our imagination, the fragility of rules, and whether humanity really sits at the center of everything, or only believes that it does.

In the recently concluded session on the 22nd of March, we marked World Water Day with a session titled *Of Rivers and Men*. Once again, we worked with three extracts from very different cultural contexts. The first was from *The Bridge on the Drina* by Nobel laureate Ivo Andrić, from the former Yugoslavia. The second was an extract from *The Iliad* by Homer.

And the third was from the novel *Our Lady of the Nile* by Scholastique Mukasonga, a Rwandan writer.

Each of these, from very different worlds—Bosnia of the early 20th century, Rwanda of the late 20th century, and a text carried across three millennia—looked at how rivers are perceived by human societies. In Mukasonga’s work, the river becomes almost a living force, tied to identity, race, and memory—something that shapes and protects, but also divides. In *The Bridge on the Drina*, the river acts as a physical boundary, even as the bridge tries, not always successfully, to connect communities layered with competing histories and interpretations. And in *The Iliad*, the river refuses to remain passive—disgusted by the violence of war, it rises in fury and humbles man, reminding him that he is part of nature, never above it.

We hope to continue exploring such themes from across the world and keep finding these intersections—to see how, beneath the surface narratives that seem to divide us, there is much that

is shared, that can enrich us and allow us to see the world as a larger, connected canvas.



**THE INDIAN INSTITUTE OF WORLD CULTURE**

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**CULTURAL PROGRAMMES APRIL - 2026**

**PROGRAMMES WILL BE HELD IN WADIA HALL**

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**April 2nd Thursday 6:00 PM** : Lecture Series on Kalidasa's Works – 1  
ಖಂಡಕಾವ್ಯ - ಋತು ಸಂಹಾರ (The Medley of Seasons)  
ಉಪನ್ಯಾಸ : ವಿದ್ವಾನ್ ಡಾ|| ಶ್ರೀರಾಮ ಭಟ್ಟ (ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತ ವಿದ್ವಾಂಸರು)

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**April 10th Friday 6:00 PM** : Lecture Series on Kalidasa's Works –2  
ನಾಟಕ - ಮಾಲವಿಕಾಗ್ನಿಮಿತ್ರ ಉಪನ್ಯಾಸ : ವಿದ್ವಾನ್ ಶ್ರೀಹರಿ ಕುರೂಡಿ  
(ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತ ವಿದ್ವಾಂಸರು)

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**April 14th Tuesday 6:00 PM** : ಶ್ರೀಶ್ರೀ ಕೆ ವಿ ರಾಮಚಂದ್ರ ರಾವ್ ಮತ್ತು  
ಶ್ರೀಮತಿ ಡಿ ವಿ ಪದ್ಮಾವತಮ್ಮ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ  
ಗಮಕ ಕಾರ್ಯಕ್ರಮ  
ಕುಮಾರವ್ಯಾಸ ವಿರಚಿತ "ಕರ್ನಾಟಕ ಭಾರತ ಕಥಾ ಮಂಜರಿ"ಯ  
ಅರಣ್ಯಪರ್ವದಿಂದ "ದೂರ್ವಾಸಾತಿಥ್ಯ"  
ಗಮಕ : ಡಾ || ಮಂಜುಳಾ ಮರಾಠೆ  
ವಾಚನ : ಡಾ || ಸಂಧ್ಯಾ ಎನ್. ಸೋಮೇಶ್ವರಪುರಮ್  
Collaboration :Koppa Family

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**April 16th Thursday 6:00 PM** : Lecture Series on Kalidasa's Works – 3  
ನಾಟಕ - ವಿಕ್ರಮೋರ್ವಶೀಯ ಉಪನ್ಯಾಸ : ವಿದ್ವಾನ್ ಅನಂತ ಶಯನ (ಕನ್ನಡ  
ಮತ್ತು ಸಂಸ್ಕೃತ ವಿದ್ವಾಂಸರು)

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**April 23rd Thursday 6:00 PM** : Lecture Series on Kalidasa's  
Works – 4 ಖಂಡಕಾವ್ಯ-ಮೇಘದೂತ ಉಪನ್ಯಾಸ :  
ವಿದ್ವಾನ್ ಟಿ. ಎನ್. ಪ್ರಭಾಕರ್ (ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತ ವಿದ್ವಾಂಸರು)

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**April 30th Thursday 6:00 PM** : Lecture Series on Kalidasa's Works – 5  
ಮಹಾಕಾವ್ಯ - ರಘುವಂಶ ಉಪನ್ಯಾಸ : ವಿದ್ವಾನ್ ರಾಮಕೃಷ್ಣ ಪೇಚೆತ್ತಾಯ (ಕನ್ನಡ  
ಮತ್ತು ಸಂಸ್ಕೃತ ವಿದ್ವಾಂಸರು)

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**OTHER PROGRAMMES : APRIL – 2026**

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**April 3rd Friday 10:00 AM** : Kannada Drama Team DramaTricks

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**April 4th Saturday 6:00 PM** : “Samanvitha” Book Release Program

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**April 5th Sunday 10:00 AM** : “Vedanta Shravana” Aham Brahmaasmi foundation

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**April 5th Sunday 5:00 PM** : Kannada Drama Team Kala Krushi

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**April 9th Thursday 6:00 PM** : Book Release Program

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**April 11th Saturday 6:00 PM** : Bharatanatyam Dance Recital

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**April 17th Friday 6:00 PM** : “Sahitya Sahavasa” Cultural Program by Azim Premji University

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**April 18th Saturday 5:00 PM** : “Kapoor’s Legacy” Karaoke Music Program

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**April 19th Sunday 10:00 AM** : Naadabindu School of Music Carnatic Vocal Concert

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**April 19th Sunday 6:00 PM** : Vijayachandrika Presents Karaoke Music Program

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**April 21st Tuesday 6:00 PM** : Book Review Session By : Artist Sri M S Murthy

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**April 25th Saturday 6:00 PM** : Karaoke Music Program

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**April 26th Sunday 10:00 AM** : Ankita Pustaka Book Release Program

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**April 26th Sunday 6:00 PM** : Saphthak Presents Hindustani Vocal Concert

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**ART GALLERY SHOWS – APRIL – 2026**

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**April 06th Monday - April 16th Thursday** : Group Show by Palnitkar and ChandraMohan Art Gallery Show @ IIBC Art Gallery

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**April 17th Friday - April 26th Sunday** : “Kalidasa” Art Gallery Show @ IIBC Art Gallery

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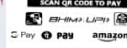
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**ALL ARE WELCOME**

The other Programmes are by external individuals or organizations and are only hosted on the premises of the IIBC. IIBC does not necessarily endorse the views/opinions of the sponsors or the proceedings of the programmes and IIBC does not take any responsibility for these programmes. **WH: (Wadia Hall)**



# Fly AHEAD

# Summer Camp

Lots of fun & Creative activities

- Calisthenics
- Origami
- Pottery
- Theme painting
- Clay Modelling
- Finger puppets
- Calligraphy
- Film screening/takeaways
- Puppet show



**April 6<sup>th</sup> to 10<sup>th</sup> ( 5 days )**

**10 AM – 1 PM**

**Age Group : 8 – 14 Years**



**Camp fee : Rs.1000/-** Please fill registration form

- Most of the activity material will be provided by us
- Nandini Milkshake & a fruit will be given each day
- Children to carry their water bottles



91136 32284



[www.aheadforall.org](http://www.aheadforall.org)



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available in the Library / Office***

**SPECIAL CLASSES**

ART CLASSES : Directed by Sri T.K.N. Prasad, Dr. Ramaa, Ambuja Rao and Prithvi Prabhu Meets every Tuesday and Thursday between 4.30 pm to 5.45 pm

ART CLASSES : Directed by Sri Sanjay Chapolkar meets every  
(SENIOR BATCH) Friday, Saturday and Sunday between 11:30 am to 2:30 pm and 3:30 pm to 6:30 pm

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## ACTIVITIES

- Library has a collection of about 80,000 volumes on culture, history, literature, philosophy etc.
  - Reading Room receives about 200 magazines and periodicals from all over the world.
  - Children's Library has about 20,000 books in a separate building and caters to the needs of students and youth.
  - Behanan's Library has a special collection of important works and reference books.
  - Publication consist of a monthly bulletin, transactions, books and reprints. Sale as well as exchange arrangements are welcome. Programmes are held each month consisting of literary, visual and performing arts. About 15 to 20 activities are planned every month.
  - Bequests, donations and endowments enjoy 80G Concession. Inquiries invited.
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## OFFICE WORKING HOURS

WORKING DAYS	:	Tuesday to Sunday (Monday Holiday)
OFFICE TIME	:	10.00 a.m. - 5.00 p.m.
Library	:	9:30 a.m - 7:00 p.m.

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