



# ANNUAL REPORT

2025-2026







Front Cover: Padmini Chettur's Stilling \ Holding Space Pickle Factory Season 5 \ Image Dana Roy

Inside Cover: Annual Report 2018 - 2016 \ Image Sayona Sarkar





**/THINK, MEET, KNOW, TALK, IMAGINE – DANCE**



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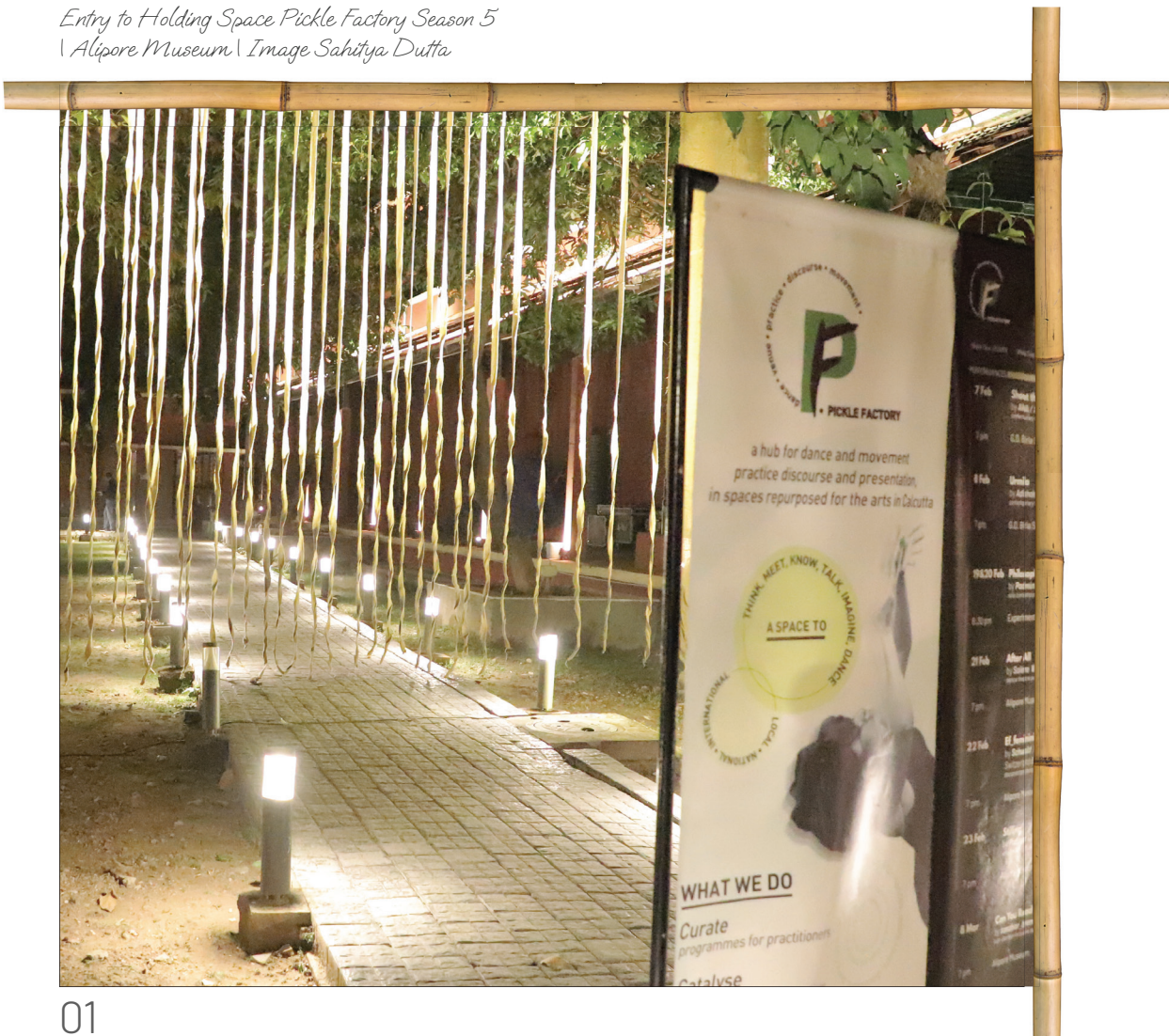


# 01 Pickle Factory Dance Foundation – Company Snapshot

## WHO WE ARE

Pickle Factory Dance Foundation is a hub for the practice, discourse, and presentation of dance and movement work in Calcutta, housed in spaces repurposed for the arts. We are a space to think, meet, know, talk, imagine – dance.

*Entry to Holding Space Pickle Factory Season 5  
| Alipore Museum | Image Sahitya Dutta*





## WHAT WE DO

We respond to the lack of spaces and infrastructure in India to develop and nurture dance and movement work and artists. We are an artist-led unit working with artists, audiences, and support systems to build a diverse dance-curious community connecting to larger conversations of arts and society.



*Community Adda, Holding Space Pickle Factory  
Season 5 | Alipore Museum | Image Dana Roy*

## WHAT WE WANT TO BE

Our big dream is a permanent venue in a repurposed space in Calcutta that transforms our experience of both physical movement and physical space. This venue will be local, national and international in outlook, participation and reach, and part of a global network of such vital and vibrant arts spaces.



## 02 Pickle Factory Dance Foundation - In 2025/26

In our last annual report we had indicated that 2025-26 would be a quieter, more reflective year spent gathering strength, resources and sustenance to move ahead. We took this decision for two major reasons:

01. We function in a context with little or no support for the arts, and our resources had been severely depleted over years of delivering high quality experiences without fail. These resources were not merely financial, but also the all-important resource of our team members whose passion and commitment made miracles happen at great cost to their own energies and wellbeing.
02. After eight years, it was time to pause and take stock of where we were as a company, revisit our values and vision, re-centre and re-organise ourselves, and equip the team to slowly build towards the future safely, sustainably, and successfully.





So, 2025-26 was a year of introspection and scaled down activities, and we have emerged into 2026-27 with clearer eyes, reinforced passion, and greater determination to take the magic of dance and movement to more and more people and places. We are still severely under-resourced as the arts are still severely under-valued, but we hope to continue challenging and changing that.

PF team members Adrijaa M. Majumder (AM), Dana Roy (DR), Jayati Chakraborty (JC), Sohini Dalal (SD), Srijaini Ghosh (SG), and myself (VI) have put together an overview of what was a difficult but illuminating year, along with new hopes, fresh projects, and continuing dreams that the next year holds for us.

**– Vikram Iyengar | Director**



*Entry to Holding Space Pickle Factory Season 5  
Alipore Museum. Image Sahitya Dutta*



## 03 @HOME

What started as a sampling of art, dance, music by and for Kolkata's art lovers has since become a crowd favourite that both audiences and we look forward to in the city.

### EDITION 06

After a short break, we restarted our @Home series in July 2026 with new ideas and endeavours. We hosted Rivu (musician) and Monami Nandy (dancer) at a space by Hulo, with some lovely baked delicacies by 'I Bake by Titas' on this rainy July evening! We followed Monami through her discovery and journey of belonging into the world of classical and folk dance forms and dived into Rivu's retelling of classical music forms like Sonata through his iteration of progressive rock.

*Rivu & Monami Nandy | @Home Edition 6  
| Image Avneesh Narang*



## EDITION 07

On the evening of 26 October 2025, a capacity audience of 40+ people gathered in the home of Sumona and Avneesh for our @Home session with musician, music composer, and producer Souptik Mazumder, and dancer-performer Srijaini Ghosh, with lovely Kerala food from Annama Chakravarty and Greater Than as our beverage partner. The evening was all the more special since Sumona was one of the initiators of @Home and has remained closely involved in the project. And Srijaini is also a PF team member. Here is what she has to say about the experience.



*Having experienced both sides, as an organiser and as an artist - I can genuinely vouch for the attention to detail and the creative freedom Pickle Factory offers. What clicked between Souptik and me was a shared hunger for spontaneity. To risk not knowing.*

*The idea of a collaborative evening felt right. No isolation. Two artists laying open our personal journeys, as a conversation and not separate monologues. As we thought together, overlaps surfaced naturally. Our curiosities began to touch, and stories leaked into one another. We found ourselves weaving the audience into this exchange, as a part of this fabric.*

*We learned how to understand each other, how to create together, and even how to keep time. The audience sat close. Their presence turned the evening into a living library with nods of acknowledgment, vibrant smiles, and fleeting moments of shared warmth.*

**- Srijaini Ghosh | dancer, movement therapist, project manager**

*Srijaini Ghosh & Souptik Mazumdar |  
@Home Edition 7 | Image Adrija Samal*





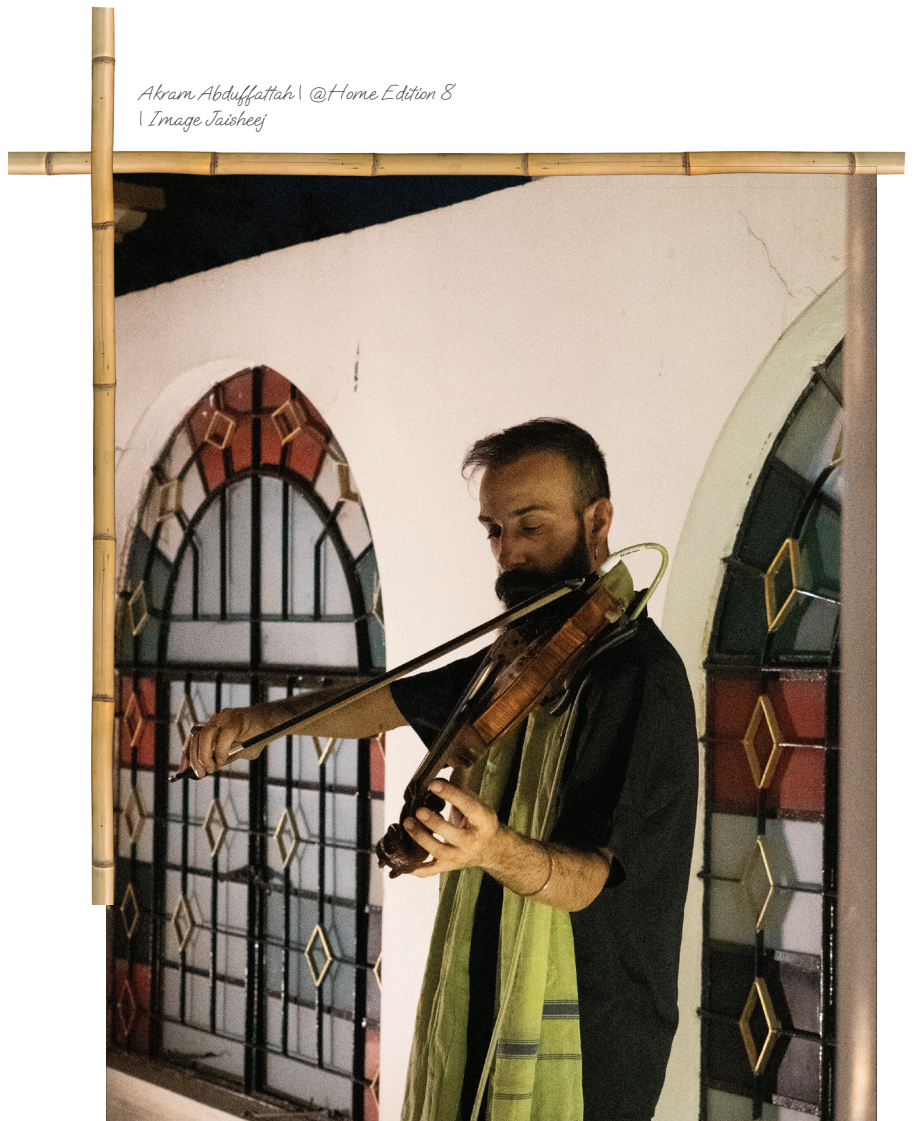
Akram Abdulfattah & Debashree Bhattacharya  
| @Home Edition 8 | Image Jaisheej



## EDITION 08

The eighth edition of @Home was very special, featuring the first international artist for this project - violinist Akram Abdulfattah from Palestine. He joined our city's noted kathak dancer and teacher Debashree Bhattacharya on the terrace of Saira and Fuad's beautiful 200-year-old home in the heart of Calcutta, to take the assembled audience on a movement and music-infused journey through many-hued ideas of home and belonging. The evening was catered by Fatima Anwar, with mouth-watering shawarma and dips. - **(A.M.)**

*Akram Abdulfattah | @Home Edition 8  
| Image Jaisheej*





## 04 Scratch!

Artists need safe and supportive spaces to test their work while it is still being made and receive a first set of responses. Scratch! - our platform of works-in-progress - came out of this thinking, and returned in 2025 after its pilot model in 2019. The jury comprising Shashwati Garai Ghosh, Daminee Benny Basu, and Debarati Chakraborty, selected works by Mukulita Ganguly and Naina Punwani from a slew of applications.

What makes our current version of Scratch! extra special and different from our pilot in 2019 is the intensive feedback session for the artists using the Das Feedback Methodology developed by the University of Amsterdam. Post the presentations by the artists, facilitators Ninad Samaddar and Ahon Gooptu, broke the audience into two groups - one each for Naina and Mukulita - to run two concurrent sessions, which saw the engaged audience go through several structured exercises to offer each artist thoughtful, targeted, constructive, precise, and supportive critical feedback to take back into their creative processes.

The warm and welcoming space of our wonderful host, co-presenter, and partner, The Creative Arts Academy, provided the perfect setting for this intensive yet informal evening that brought artists and audiences closer together. Scratch! will now be a regular annual feature in the Pickle Factory calendar. **-(V.I.)**



*Mukulita Ganguly | Scratch! 2025 | Image Adrija Samal*



The feedback process was unlike any session I'd ever done before. It made us delve deeply into what we had experienced, coaxing us to peel back our own layers of thought and awareness to the performance we had witnessed. I had quite a few, "Oh! I didn't see that/or think of it like that!" moments, when everyone was sharing their impressions, and that was lovely. It reminded me, again, that our interpretations of an artistic expression can be universal, but also very personal.

**– Baisali Chatterjee Dutt | theatremaker, poet, educator**



*Naina Punwani | Scratch 2025 | Image Adirja Samal*

## 05 Festival Fever

We've always believed that art should take us somewhere where we have not been before – perhaps even somewhere that we do not know exists. But today, in a world that has become so performative, where can a performing arts festival take us? Where should it take us, where do we want to go, where do we need to go? What can such festivals offer? And how do they nurture and challenge the ways in which we build societies and communities?

These were the questions that formed the basis of Festival Fever – a conversation between international arts consultant Nelson Fernandez from London and Pickle Factory director Vikram Iyengar from Calcutta. Co-presented with Indo-British Scholar's Association (IBSA) and Glenburn Penthouse, the discussion was moderated by writer, editor, and translator Anjum Katyal.



*Festival Fever | Glenburn Penthouse | Image: Adrijaa M. Majumdar*



It focused on the importance and impact of performing arts festivals in our current times, drawing from international examples from the UK and South Africa as well as festivals closer to home in Goa and our own festival-mad city. The animated conversation with the audience brought in questions of what makes a good festival, how a festival can remain locally and globally relevant, and – very importantly – sustainable. A central idea was the oft-overlooked capacity of intensive arts experiences to bring together communities, cement relationships, and reconnect us all with our humanity.

**– (V.I.)**



*Festival Fever | Glenburn Penthouse | Image Adrijaa M Majumdar*

## 06 Making the Pickle Pie: our customised CRM

Since our inception in 2017, Pickle Factory Dance Foundation has run because of our relationships and our ever-expanding circles of well-wishers, artists, audiences, partners, and, funders. As a hub, a large part of our work is connecting the right artist to the right partners & venues making those arts experiences come into being and making all that accessible to dance-curious audiences in Calcutta. The experiences we have curated have addressed specific or universal lacunae and often left tighter communities, deeper connections, and conscious curiosity in its wake.

But to do all these magical things, one needs the rather mundane but indispensable contact database. For many years now, this has simply been an increasingly complex Excel sheet, lovingly called the Pickle Factory Everything Database.

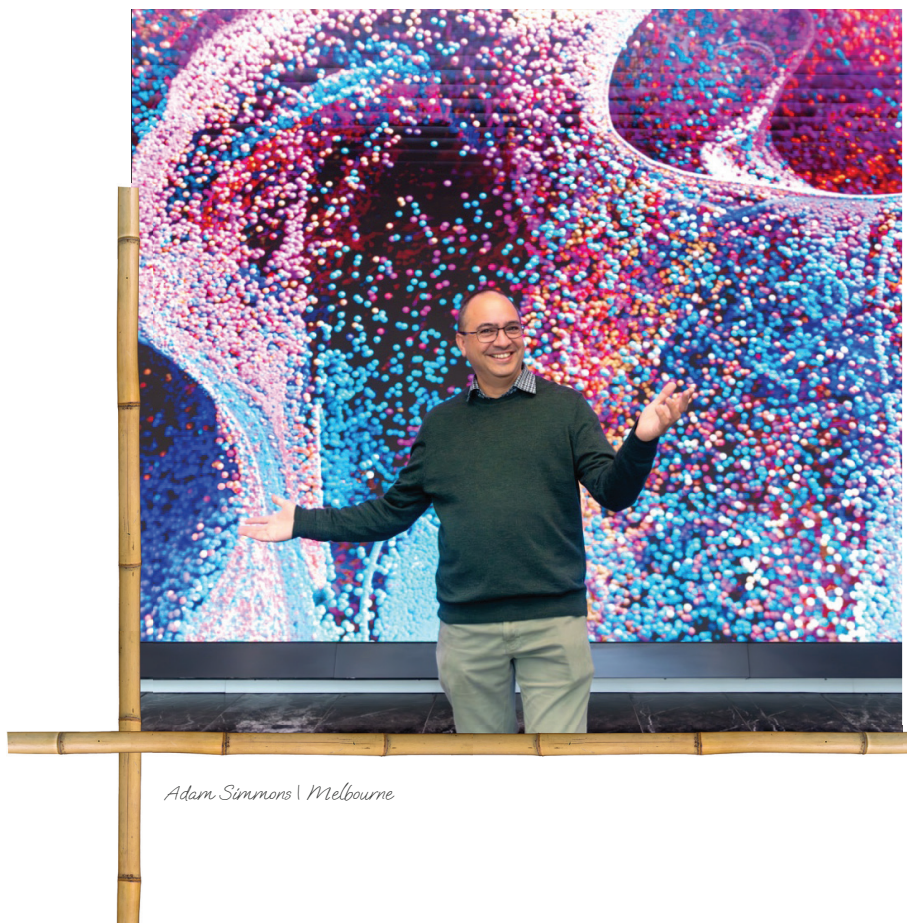
However, since May last year, thanks to Adam Simmons, a musician, friend, and data wrangler from Melbourne, Australia, we have stepped into the world of Python programming, data flow, GitHub. He has created for us our own custom CRM.

And we soon discovered, as an arts organisation with a diverse range of projects and audiences, our data organisation needs are quite a bit more complex than a CRM designed for selling T-shirts or tickets. Sohini and I have had new worlds opened to us by Adam, who, with patience, a steady vision for the prize ahead and years of experience in the organic nature of arts relationships, has been the master-architect of our uniquely suited Pickle Pie CRM. – **(D.R.)**

Our internal data management system has been completely manual till Pickle Factory Season 5 (PFS5) in 2025. I have been handling this data since my first day in PF, guided by Dana. During PFS5, we realized the system was getting unwieldy due to our increasing programmes and audiences.



This is when Adam stepped in. He created a CRM suited to our specific and complex arts management needs, creating and connecting the payment gateway to our internal database, helping to visualise which demographic we had been missing, connecting our audiences through PF's official contact, to integrating our on-site ticketing system to track every bit of information needed for the company's goals. We needed an efficient data management system to reduce the burden of back-breaking manual management of all this never-ending work. And finally, Adam's pro bono contribution to PF saved us. This is a milestone for PF. – **(S.D.)**



*Adam Simmons | Melbourne*

*"Coming to data from a life in the arts, my eyes have been opened to what's actually possible with a few lines of code. Helping support the Pickle Factory to transform their Everything Database from a handful of manual lists into something that ties them all together – designed in collaboration with the team for the way they actually work – has been genuinely fulfilling, with exciting steps ahead in connecting with audiences and understanding the trends that shape the work."*

**– Adam Simmons | musician, teacher, data analyst.**

**Coming up: Pickle Factory space booking web app designed by Adam**



*Adam Simmons | Melbourne*



## Capacity Building Sessions

We have invested time and resources in a variety of capacity-building sessions for the team to upskill ourselves and further professionalise the company, while also ensuring that our core ethics and values reflect in everything we do, driving decisions we make and actions we take. These sessions will now be a regular feature of how we function, and we are extremely thankful to all our expert friends who so readily gave their time to facilitate topics for us.

*Picklers! Gallery 88! Image Subhankar Mondal*



## 7.1 *Revisiting Company Values with Ahon Gooptu*

The capacity-building session with Ahon on July 8, 2025 came at an essential juncture as the team began reevaluating its functioning, values, and interpersonal interactions after Season 5. Working in a small team and carrying the responsibility of creating a home for dance can take a toll on even a well-oiled machine. As the season 'high' faded, it became important to reflect on the culture within and between the team.

Ahon became the kind vessel to facilitate Pickle Factory's first capacity-building session, focusing on values, ethics and team dynamics. We began by sharing each team member's non-negotiable values within the company. Respect, trust, consideration, staying calm under pressure and communication emerged as common priorities. Ahon also left us with practical tasks: creating checks and balances for timely dissemination of information, coming together on the ground to run through job roles before each day, and recognising that anyone could call a pause during conflict.

The session gave us a fresh start, leading to several internal conversations on values and, ultimately, the revamped Company Values document created by Vikram and Ahon. **– (S.G.)**





I have known several of the people who are now Pickle Factory for many years prior to this company existing. And I have found ways to collaborate with them, work in official capacity for them, and then be a close friend and fellow “schemer” to the team and the company’s programming since. So when I was invited to facilitate a session on company values, I knew exactly what the team needed because I had simultaneously been developing my own practice and ethos of working closely in a creative as well as organisational capacity with collaborators who are also good friends.

What I hold close in the experience of guiding this time with this specific permutation of people—each of whom is deeply invested in getting to the core of what had been shifting within the company in terms of how they work with each other on a day-to-day basis—is the shared sense of commitment they hold for the work they do together. How, then, do we prioritize self-care and safety amidst an evolving unit, when the scale and breadth of the work has also changed shape over five years? In what ways do we make room for each other, when time and resources feel even shorter and slimmer than before? What do we come back to in order to re-centre ourselves and our shared mission, when we feel stuck in an endless loop?

Together, we took two steps back to reassess and realign—and prepare for a much bigger, more united step forward.

– Ahon Gooptu



Picklers ponder | Pickle Factory  
/ Ranan Workspace | Image  
Vikram Iyengar



# Pickle Factory Dance Foundation

## Values Statement

Pickle Factory Dance Foundation believes in creating a shared work-place, work-ethic and atmosphere that develops and nurtures team relationships and external partnerships by striving to protect and promote our values of professionalism, interpersonal trust, respect, empathy, safety and generosity. We commit to:

- 01.** Maintaining professional behaviour so that individuals feel valued and motivated to perform their best in a co-created, shared, non-hierarchical and open space to move towards the Pickle Factory aims with momentum, joy, and collective accountability.
- 02.** Setting and observing clear interpersonal boundaries to create a safe and productive workspace and environment – with the understanding that boundaries may be different for different people – where professionalism is not just expected, but protected, and ensuring immediate acknowledgement and repair when boundaries are breached.





**03.**

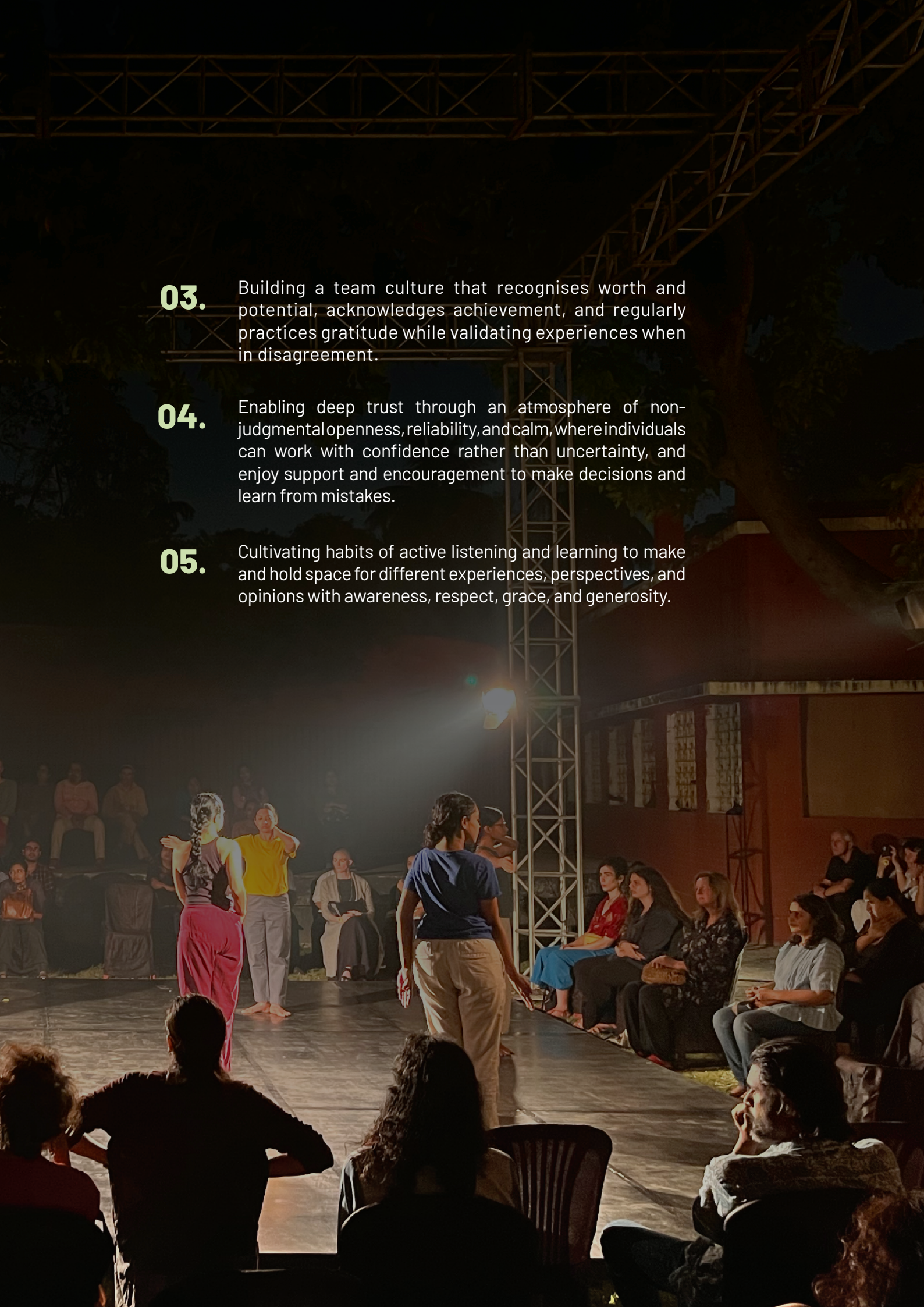
Building a team culture that recognises worth and potential, acknowledges achievement, and regularly practices gratitude while validating experiences when in disagreement.

**04.**

Enabling deep trust through an atmosphere of non-judgmental openness, reliability, and calm, where individuals can work with confidence rather than uncertainty, and enjoy support and encouragement to make decisions and learn from mistakes.

**05.**

Cultivating habits of active listening and learning to make and hold space for different experiences, perspectives, and opinions with awareness, respect, grace, and generosity.





## 7.2 *Safeguarding and safety in the workplace with Sohini Chakraborty*

On 12 August 2025, we had an internal team session focused on 'understanding safeguarding' with Sohini Chakravarty, the Founder Director of Kolkata Sanved. The session explored how workplace safety can be embedded into organisational culture through values, ethics, reflection, and accountability as a collective responsibility. Discussions examined the relationship between power, equity, equality, agency, and workplace safety, while laying the groundwork for developing Pickle Factory's Values and Safeguarding Policy.

The session emphasised that safeguarding is not a one-time intervention but an ongoing commitment to creating safe, respectful, and inclusive environments where all individuals are treated with dignity and care.

A key takeaway from the session was the collective recognition that informed decision-making depends upon access to accurate information, meaningful choices, and the agency to act upon them. **– (S.D.)**



*Sohini Chakravarty's session \ Image Subhagata Singha*



## 7.3 Thinking Curation and Community with Preethi Athreya

The session by Preethi Athreya on 14 February 2026, gave us much to chew on. We are a team from diverse backgrounds who have taken on the task of curating thought provoking dance and movement work from all over India and the world in Calcutta. Preethi, who is a contemporary dancer with a post graduate degree in dance studies, has always been one to challenge thinking, demand rigour, and push to the heart of an issue with great clarity.

*Here are a few broad ideas she left us with:*

**Practice Vs the Field:** What do we do vs where we are located? What are the intersections that can be explored?

**Community:** How do you define what community is? Do stakeholders alone make a community?

**Arts Practice and the Nation:** The critical aspect of contemporary practice is different from what makes a culture industry come into being. The latter may support a status quo, but contemporary arts is a vehicle for making the dream of a new and just society possible.



*"All art is political. It involves a certain autonomy of the body - the state cannot control.*

*The human body is fundamentally one of the most revolutionary tools that exist"*

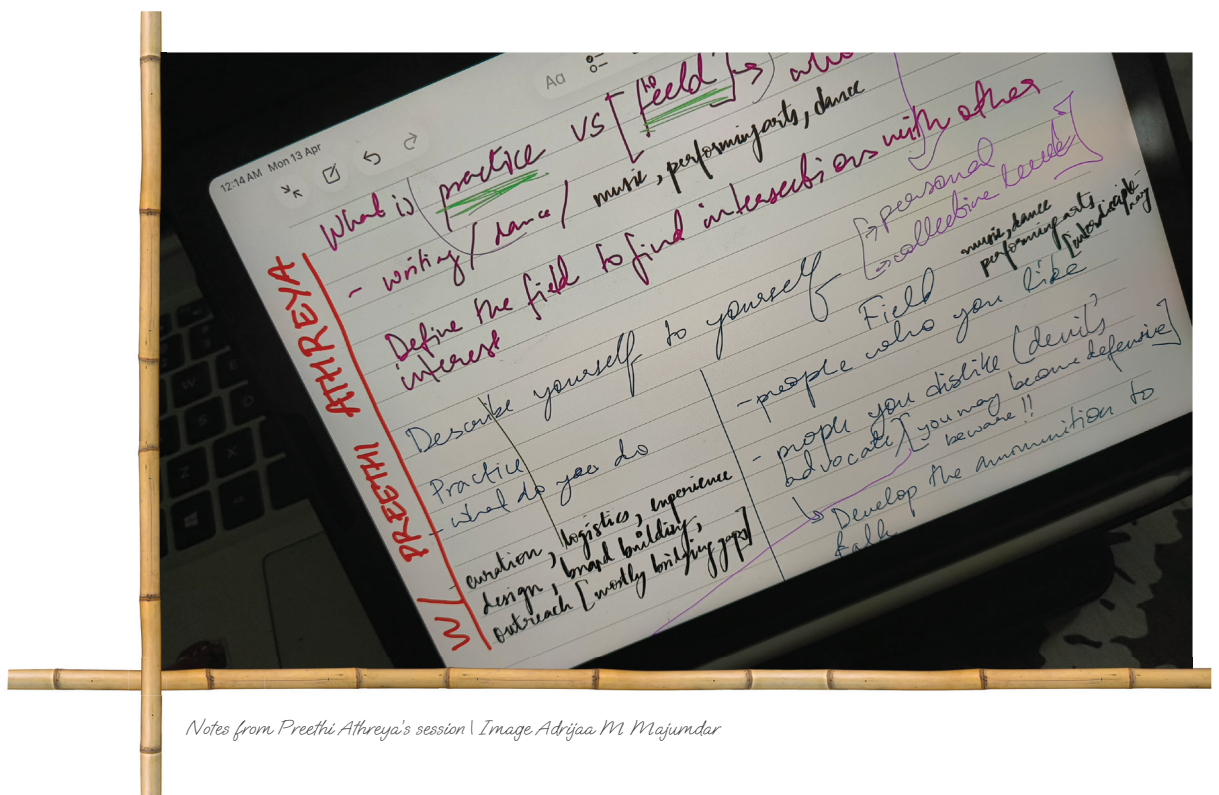
**- Preethi Athreya, dancer, choreographer**

**Arts Practice and the World:** What is the conversation to be had with a larger public beyond a national public? How does physical expression cut across boundaries? What are the socio-political histories to be aware of? How you frame what you do in the new international context becomes important.

### Key ideas I am left with:

1. Find the discomfort, push at its boundaries, and make a new home there.
2. When is a piece of art proposing something new and when is it merely data? We must train the eye to find the compulsion, the context, the point of inquiry.
3. The deeper the artist's research, the more accessible the piece is likely to be.
4. We must wear different hats as curators and practitioners.

I know, quite a lot, right! For details or the case studies she cited, pop in and have an adda with us! – (D.R.)



Notes from Preeti Athreya's session | Image: Adrijaa M Majumdar



## 7.4 Marketing and Brand Building with Pratiti Ganatra

Pratiti Ganatra, a marketing specialist and fellow believer in the arts, conducted our fourth capacity-building session on 7 March 2026 on Marketing Essentials and Strategy custom-designed for a small team like ours. With a handful of us juggling multiple roles and projects, marketing is an aspect that ends up slipping through the cracks and eventually affects both our fundraising and promotions for the Season.

### Key Takeaways:

1. How to optimize the clarity of our communication.
2. A structured content plan for the next 6 months catered towards various stakeholders.
3. Audience engagement ideas to increase brand discovery.
4. PR events pre and post Season to deepen donor relationships.

Since her session, our team has brainstormed and come up with a steady plan to keep our shenanigans and our work shared over our socials consistently and with regularity. At Pickle Factory, our work with dance and movement spans beyond performance where discourse and criticality are integral. Social media platforms provide us a unique opportunity to bring our perspectives as presenters and creatives to the dance ecology beyond Calcutta. – (A.M.)



*Pratiti Ganatra's session!  
Image: Srijaini Ghosh*

## 7.5 Baithak in Calcutta

In December 2025, thanks to Aditya Krishnan, a dear friend who introduced us, Dakshayani & I started an online series of conversations, and in March 2026, we hosted Dakshayani Athalye and Mandar Karanjkar, co-founders of the Baithak Foundation from Pune, here in Calcutta. Our exchange with them started as a capacity building session, blossomed into a 3-day exchange and then became a full-fledged project.

**To read more turn to Page 31 under the Going Forward section. – (D.R.)**



*Dakshayani Athalye,  
Vikram Iyengar, Dana  
Roy, Aditya Krishnan  
at Baithak's 10 year  
celebration, Pune | Image  
Manije Kelkar*



## 8.1 *Three-year plan*

Early in 2026, we began work on our 3-year plan outlining what we would like to work towards between 2026 and 2029, and drawing from the learnings that have come from our various capacity building programmes.

**We have identified 5 major goals:**

1. financial sustainability with a range of income generation streams
2. a tightly knit full time team
3. a recognisable brand identity
4. programming that reflects all our values and verticals
5. a permanent space / venue

None of the above are easy for a small, part-time organisation working in a severely un-resourced and undervalued sector. But we have big dreams and big beliefs! And – as a friend recently stated – if the idea is good, the resources will come.

So wish us luck, and – if you can – lend us a hand!

## 8.2 *Forthcoming Projects and Programmes for 2026-27*

Our projects are seed-funded and made possible by contributions from Pickle Patrons. Many of the endeavours listed below have already been enabled by our Patrons for 2026-27. If you would like to support one of our projects and join our donor community, please drop us a line.

## 8.2a ***Our newly refurbished Pickle Factory / Ranan Workspace***

The Pickle Factory / Ranan Workspace at 8 Sultan Alam Road was acquired by Vikram in 2008. It quickly became home to the Ranan Dance-Theatre performance repertory. The minute the space existed, we found all the things that having a steady space made possible — it became our home to experiment, rehearse, practice, try, discover, breathe, and become. Those performance groups who have to do without a regular rehearsal space know first-hand the detrimental impact the lack of a clean, reliable space has on the work.

So when Vikram approached us with the idea for Pickle Factory Dance Foundation, of course we said yes! — The big dream was to make that Home for Dance in a repurposed Calcutta space, complete with stage, rehearsal rooms, residency area, library, and cafe where many groups and communities can rehearse, perform, workshop, create, talk and discover. The need is real. We are still chasing the dream of a permanent larger space, and in the resource and infrastructure starved arts ecosystem we have found ways to pop up and create the spirit of our dream space over and over again, connecting to a global network of spaces & artists. During this time the Pickle Factory / Ranan Workspace became our office and team space.

Then last year, we asked a question, could we pool in the resources from Ranan & Pickle Factory to renovate & refurbish our modest little workspace for the community to use?

*Sayona Sarkar and  
Subhankar Mondal PF  
Interns | Pickle Factory  
/ Ranan Workspace |  
Image Dana Roy*





The space itself has always been full of light, air, and possibility, and the floor has supported us through many crazy experiments, tough dialogues & momentous discoveries. It may not be the massive Home for Dance we wish to create one day in Calcutta, but it is a clear 18 foot x 15 foot resource that can be used by the performance community. Complete with drinking water, medical kit, and an extra space to chill, such a shared space could support community ideas, practice and performance, and the community could support its maintenance and upkeep through a nominal hire charge, creating a sustainability loop that grows and betters all of us with mutual care & love. So after a month and a half of renovation, safety checks, bank balance checks, damp proofing, installing a new mirror, a new shutter, and fresh paint we are ready to welcome you to share in the comfort and joy of a safe space to create!

**Welcome to your space.**

**Go to <https://book.picklefactory.in/> to find your slot!**

*Left: Picklers at play \ Season 6 planning \ Image Ahon Goswami*

*Right: Renovation of Pickle Factory / Ranan Workspace \ Image Dana Roy*



Next steps: Our friends at SRFTI have helped us repurpose some speakers for sound, and if community contributions & donations are generous, we hope to install two 2-tonne ACs.

**Shout out to Arka Alam for designing & painting our lovely new shutter!**

The Pickle Factory / Ranan Workspace is supported by Pickle Pulse donations. Already the space is home to regular Kathak classes by Debashree Bhattacharya, Manipuri classes by Bimbavati Devi, and has hosted 2 community workshops, 2 one-off classes, 1 artist shoot and 5 artist rehearsals since May to June 2026. – **(D.R.)**



*Arka Alam & Sharanya Mukherjee give our new shutter some personality | Image Vikram Iyengar*



FROM MAY TO JUNE 2026

## THE SPACE HAS HOSTED



## 8.2b Baithak & APTArts4All

In March 2026, we met Dakshayani Athalye and Mandar Karanjkar, co-founders of Baithak, Pune, in person for the first time and hosted them in Calcutta.

**Day 1** was a knowledge sharing adda at our Pickle Factory Workspace where we learned of Baithak's 10-year journey and their wonderful APT (Anubhav-Parichay-Taleem) project that takes Indian classical music into almost 140 government schools in Maharashtra, every month through a pool of 200 artists. We shared our Arts4All project with NGO schools and had a lovely discussion with them and friends from partner organisations Brindar, Ektara, Angashuddhi, and Vandana Alase Hazra about all our work around children and the arts.



*Dakshayani Athalye & Mandar Karanjkar share their journey  
| Pickle Factory / Ranan Workspace | Image Vikram Iyengar*





*Mandar Karanjkar & Dakshayani Athalya perform Kabir poetry | Neotia residence | Image Dana Roy*

**Day 1** concluded with a soul-stirring private evening concert on Kabir Poetry by Mandar & Dakshayani

On **Day 2** we explored Kolkata together. Starting with singing at the Rabindra Sarobar lakes, then hunting down instrument repair shops, and ending with mishti in North Calcutta.



*Singing at Rabindra Sarobar Lakes | Image Dana Roy*



*Baithak vocal workshop at Future Hope | Image Image Sohini Dalal*

**Day 3** saw Baithak do what they do best, a music & vocal workshop for 20 students of Future Hope School. And the day concluded with a lovely chat where we hatched future plans together.

**In collaboration with Baithak, we at Pickle Factory Dance Foundation are very happy to launch the APTArts4All pilot in Kolkata in July 2026.**

**APTArts4All** is a joint project that pulls together the regularity of the APT Project by Baithak Foundation running in Pune and the Arts4All programme by Pickle Factory Dance Foundation, taking artists to marginalised schools in Calcutta.

The pilot project will take 18 concerts for students across 3 marginalised schools, supporting 6 artists or artist groups to take their passion for the arts directly to the students over 6 months from July 2026 to January 2027.

Regular access to art & culture is so important in a child's development that it is covered by the UN convention of rights of a child.

The aim of APTArts4All is to create regular arts access for children to view live performances. A habit of watching live performances builds familiarity with their heritage, curiosity about the art form, strengthens memory, attention, builds visual, spatial & kinesthetic intelligences, allows imagination to blossom and expands their world view.

Each session is specially curated with a quality performance element and a specially-designed interaction so that students get the benefit of an accessible & immersive experience.

The project will use the operational systems long developed by Baithak in Pune and expand them to Kolkata artists & schools through Pickle Factory Dance Foundation. We can't wait to begin! – **(D.R.)**

*Baithak & Pickle Factory  
co-founders with Atharva  
Choudhury APT project  
co-coordinator, Pune  
| Pune International Centre  
| Image Devika Rajwade*





## 8.2c *Continuing @Home*

With two more sessions planned in the months of May and August, we will be completing 10 editions of this series. We are planning something special for our 10th edition for all our audiences with wild pairings of artists, hosts, and home chefs for and by Kolkata art-lovers. Here's to more art-ing in the near future! – **(A.M.)**

## 8.2d *Continuing Scratch!*

The 2026 edition of our works-in-progress platform for movement practitioners based in and around Calcutta will take place in September. Similar to last year, we will present two artists followed by an intensive Das Feedback Methodology session for both of them. – **(V.I.)**



*Scratch! 2026 Call  
Out! Aseng Borang  
Image: Adrija Saha*

## 8.2e **Watch and Talk Dance**

This new series of screenings, lectures, and discussions asks how, why, and where dance comes to be (and why we should care).

Dance is an art form notoriously difficult to pin down, document, and record. It thrives on ephemerality and erases itself with every passing moment even as it creates the next one. It's tough to look back and learn from iconic dancers and pieces of dance that created history, shifted perspectives and drove the evolution of dance. And in the extremely diverse context of India and South Asia / Southeast Asia, how do we look back and learn from practice and practitioners that make us as diverse and uncategorisable as we are?

Curated in consultation with dancer-choreographer Preethi Athreya and dance anthropologist Dr. Urmimala Sarkar Munsri, this series, facilitated by a galaxy of guest practitioners and scholars, focuses on specific moments and movements in dance that have brought us to where we are today, specifically in South Asia. Rather than simply a sort of education in snippets of dance history, the intention is to build critical thinking through developing the ability to watch, read, and articulate diverse perspectives and responses that see and value the arts, artistic processes, arts experiences, and artists as active contributors to imagining our collective futures. – **(V.I.)**



*Australian filmmaker Pippa Samaya's lecture on dance film for SRFTI students  
| Widening Circles: Pickle Factory Season 2 | Image Vikram Iyengar*



## 8.2f *Expressive Arts Therapy programme*

Manovikas Kendra and Pickle Factory Dance Foundation are building a joint project on expressive arts therapy to reach out to children with neurodivergent needs to experience movement, sound, and art modalities, as part of an Expressive Arts Therapy course over a series of sessions with course coordinators from Kolkata.

Expressive Arts therapy is an evidence-based approach that supports neurodivergent children by improving communication, emotional regulation, attention, motor skills, and overall development. Through creative expression, children get to explore emotions, build coping skills, and strengthen self-awareness in a safe, supportive environment, without relying on verbal language alone. It offers powerful non-verbal tools for connection and growth, helping children thrive while celebrating their unique strengths and ways of experiencing the world, all while reducing stress.



The aim of this project is to provide regular access to artistic experiences in a safe environment, where children can learn, grow, and develop alternative modes of expression and communication that stay with them for life.

The course will unfold over a series of sessions, with a co-developed module by our facilitators, Dr. Indudipa Sinha and Angira Chakravorty Dasgupta. – **(S.G.)**

*Manovikas Kendra student drawing |  
Image Manovikas Kendra*

## 8.2g *Continuing Finding Ground*

Although Finding Ground may not have found grounding for the 2025 edition, we have not stopped dreaming about it. Alongside our collaborative partner, Artsforward, we continue to build towards bringing it back with even greater vigour in 2026-2027. Finding Ground was born from the simple idea of building a platform for the emerging voices in dance in India, and nurturing a community of young professionals who desire to premiere their work, without breaking their backs or banks.

If this sounds like something you would like to be a part of, we'd love your support. Help us build more avenues for young artists to share their fresh voices. If not for anything else, then for dance! **– (S.G.)**



*The Chunky Express by  
Aseng Borang | Goethe  
Institut / Max Muller  
Bhavan, Kolkata |  
Image Sahitya Dutta*



## 8.2h **Alter Narratives: Pickle Factory Season 6**

The Pickle Factory International Season is a flagship event that spans 4-5 weeks, bringing local, national, and international artists and guests to Calcutta for a diverse and unique programme of performances, workshops, talks, exhibitions, residencies, and more. It is a one-of-a-kind vibrant and thoughtful celebration of all that dance and movement can be and do, and connect with.

Our Seasons bring together a range of Indian and international partners, and features work spanning classical and contemporary dance, circus, physical theatre, puppet theatre, and much more. We activate and repurpose diverse city spaces into venues including burnt out cinema theatres, rooftops, museum and gallery spaces, flyovers, and television studios to create the most incredible—though temporary—homes for dance.

### **Alter Narratives: Pickle Factory Season 6 is scheduled for February-March 2027, and imagined in three sections:**

1. Remember: how and what do we revisit and keep learning from to build our futures?
2. Reclaim: how do we freely inhabit our minds, bodies, entire selves and societies, spaces, cultures?
3. Reframe: how do we create counter perspectives and tell the stories we want to tell?

In a broken world, the Season will attempt to re-find, re-balance, and re-make connections by seeking and foregrounding alternative narratives and ways of being - ways humanity may have forgotten or may need to imagine and create towards a more sensitive and sustainable future.

We are currently trying to raise the resources needed to deliver this ambitious and important programme, and looking for partners who would like to come on this journey with us. Do get in touch if you would like to know more and help us make this Season a reality. **-(V.I.)**



*Babina Chabungbam | Image Aman*

## 09 Acknowledgements

There are several people who have stood by us offering staunch support and solidarity over a year which has been about recalibration for us. With and through them, we have found the strength and will to do the hard work of revisiting and revitalizing what makes Pickle Factory so special.

### **Advisors**

Thanks to all those who have so readily given of their time to advise and counsel us – some for many years, some for less – but all with very valuable input.

Malavika Banerjee, Priyanka Raja, Preethi Athreya, Sujata Sen, Sunil Shanbag, Sunil Bhandari, Samar Jha, Om Tantia

### **Facilitators for Capacity Building Sessions**

Thanks to all those who came forward generously to lead our capacity building sessions over the year – so many vistas have been opened up!

Ahon Gooptu, Sohini Chakraborty, Preethi Athreya, Pratiti Ganatra, Dakshayani Athalye, Mandar Karanjkar

### **Project Partners**

It was a quiet year, but we still had partners coming forward to work closely with us.

Adam Simmons for his incredible work on designing our customised CRM & space booking app.

Ramanjit Kaur and her team at The Creative Arts Academy for hosting Scratch!

All our hosts for the three editions of @HOME: Hulo, Sumona and Avneesh, Saira and Fuad

Reetasri Ghosh of Indo-British Scholars Association, and Husna-tara Prakash and Anjum Katyal of Glenburn Penthouse for Festival Fever



### **Pickle Pals**

And thanks to all our Pickle Pals in all categories who continue to invest in us and inspire us to keep going in difficult times. Your support means the world to us.

#### *Pickle Pulse for 2025-26*

Debjani Banerjee, Aseng Borang, Choiti Ghosh, Kankana Singh, Shashwati Garai Ghosh, Pintu Das, Savitri Medhatul, Aishika Chakraborty, Joshua Sailo, Priyadarshini Ghosh Shome, Amitabh Srivastav, Bishnupriya Basak, Neelanjana Gupta, Abrar Saqib, Debashree Bhattacharya

#### *Pickle Pals for 2025-26*

Kathakali Jana, Sameera Iyengar, Menaka Rodriguez, Urmimala Sarkar Munshi, Arundhati Sarkar Bose, Yashoda Thakore, Sumit and Katy Lai Roy, Sumona Chakravarty, Abhimanyu Prakash, Sanjay Roy, Sharanya Chattopadhyay, Sandhya Apte, Neela Ghosh, Sujoy Prosad Chatterjee, Sangram Mukhopadhyay, Smita Misra, Nayana Gangooly

#### *Pickle Patrons for 2025-26*

Madhura Lohia

#### *Pickle Pioneers for 2025-26*

S. P. Sarathy, Anita Ratnam

Our Pals are from across India - Calcutta, Mumbai, Bangalore, Delhi, Jamshedpur, Hyderabad, Chennai, Roing, Aizawl, Shantiniketan - those listed above and those who wish to be anonymous.

Our annual Pickle Pals fundraiser is still open for 2026-27 till the end of July 2026. If you would like to contribute, do get in touch. And if you would like to contribute with anything else - time, resources, space, expertise... please drop us a line.

10

Legal and Financial

COMPANY DETAILS

Pickle Factory Dance Foundation, Calcutta is a not-for-profit company registered under Section 8 of The Companies Act, 2013 (CIN: U74999WB2017NPL221868). The company was incorporated on 12 July 2017. The company directors are Vikram Iyengar and Jayati Chakraborty.

FINANCIAL HIGHLIGHT

Our financial performance for the year under review

| Particulars                           | Year ended 31 March 2026<br>(amount in Rupees) | Year ended 31 March 2025<br>(amount in Rupees) |
|---------------------------------------|------------------------------------------------|------------------------------------------------|
| Turnover                              | 7,88,335.00                                    | 31,95,896.96                                   |
| Profit/(Loss) Before Tax              | 4,13,217.88                                    | 5,39,395.02                                    |
| Less: Taxation                        | 1,07,436.65                                    | 1,44,144.00                                    |
| Profit/(Loss) After Tax               | 3,05,781.23                                    | 3,95,251.02                                    |
| Earnings/(Loss) per Share (in Rupees) | 30.58                                          | 39.53                                          |

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**"We believe:** Dance can – and must – happen anywhere, with anyone, for anyone; and it can, and must transform everyone and everything it touches"





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updates on WhatsApp



*Pickle Factory/ Ranan Workspace. Shutter  
painted by Arka Alam & Sharanya Mukherjee*

*Annual Report Design | Saloni Agarwal*

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