



ArtBeat TRPF

cultural foundation bulletin

Introductory Note

With great pleasure, **The Rameshwar Prem Foundation** presents the August 2026 issue of **ArtBeatTRPF: Cultural Foundation Bulletin**. This issue is shaped by remembrance, cultural responsibility and the belief that artistic legacies remain meaningful when they inspire research, dialogue and new creative work.

August holds a deeply personal significance for the **Foundation**, as **Rameshwar Prem** passed away on 18 August 2023. We remember the distinguished Hindi playwright, poet and writer not only through memories of his life, but also through the enduring social and human questions raised by his writings.

Further to celebrates artists whose work has enriched India's cultural memory. We pay tribute to legendary playback singer **S. Janaki** and revisit the contributions of important theatre personalities **Uttara Baakar**, **Bansi Kaul** and **Ebrahim Alkazi**, whose artistic journeys were connected with the wider theatrical world in which **Rameshwar Prem** worked.

The newsletter also introduces readers to German artist **Pete Kilkenny**, whose paintings on newspapers and banknotes question conventional ideas of value, material and artistic freedom.

Kalavilay-2, **TRPF's** collaborative visual-art project developed with **Mariyappa Studios** marked it as a start from 13 July 2026 after a solo work by **Rahul Chaudhury** and then few invited artists also worked and the project is still continued till this year end.

Through **ArtBeatTRPF**, the **Foundation** seeks to connect artists, writers, students, educators, researchers, schools and cultural institutions. We invite our readers to participate in **TRPF's** programmes, contribute to its growing cultural network and join us in preserving memory while creating new possibilities for the future.

With regards,

The Rameshwar Prem Foundation

Note: **The Foundation** sincerely regrets that its July 2026 newsletter was mistakenly published as the April edition due to an overlooked design typographical error.



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Rameshwar Prem with his friend around 1969



Rameshwar Prem's ancestral house in **Nirmali**, a small village in North Bihar, Supaul District
courtesy: **The Rameshwar Prem Foundation Archives**

Memory and Future Creation

Rahul Chaudhury's Tribute to Rameshwar Prem

August carries deep emotional and cultural significance for my family and for **The Rameshwar Prem Foundation**. My father, **Rameshwar Prem**, an important Hindi playwright, poet and writer, passed away in Delhi on **18 August 2023** after a prolonged illness. His death created a silence that cannot easily be expressed in words. Yet a writer does not disappear completely. He continues to live through his writings, characters, manuscripts, memories and the questions that his works leave for future generations.

In his remembrance, **The Rameshwar Prem Foundation** initiated a co-working cultural space in collaboration with **Mariyappa Studios** near **Rithala Metro Station, Delhi**. This initiative is more than the establishment of a physical workspace. It is an effort to transform personal grief into cultural responsibility. It is based on the belief that memory becomes meaningful when it encourages research, dialogue, artistic collaboration and new creative work.

Rameshwar Prem was born on **3 April 1943** in **Nirmali, Bihar**. He completed his higher education in Hindi literature and entered the fields of poetry, fiction and theatre. Over time, play-writing became the central expression of his literary identity. He belonged to a generation of writers who helped modern Hindi theatre develop a socially engaged and intellectually challenging language.

His plays did not provide simple moral conclusions. Instead, they examined complex subjects such as caste, communal conflict, political authority, violence, displacement, loneliness, family tensions and the struggle for human dignity. His dramatic writing connected individual suffering with wider social and political structures. Through ordinary characters and difficult situations, he demonstrated how systems of power enter private life and shape human relationships.

Among his significant plays are **Ajatghar, Charpai, Raja Nanga Hai, Camp, Antarang, Shastra Santan, Jal Damru Baje, Bazi, Kuntha, Kaalpatra** and **Suprimo**. These works were performed and discussed within professional theatre institutions, university departments, repertory companies and independent theatre groups across India. They attracted directors, actors, designers, students and scholars because they combined theatrical imagination with serious social observation.



Rameshwar Prem (left) with his college friends around 1969

Ajatghar, first staged in 1973 under the direction of **Ram Gopal Bajaj**, the play was staged at the YMCA with a little financial support from **B. M. Shah** and assisted by **Devendra Raj Ankur**. An earlier reference in the newsletter incorrectly associated this production with the **Sambhav Group**; this requires correction, as **Sambhav** came into existence only in 1984. **Ajatghar** subsequently became one of **Rameshwar Prem**'s most recognised plays, bringing together important theatre practitioners and establishing a significant place for the work in the history of modern Hindi theatre. Set within an atmosphere of communal fear, social tension and division, the play examines the fragility of human relationships when individuals are confined by identities

constructed around caste, religion, prejudice and violence.

The continuing importance of **Ajatghar** lies in its treatment of communal tension not merely as a political event but as a condition that enters the human mind and damages trust between

individuals. The play examines the psychological consequences of social division. It reveals how fear, inherited prejudice and political manipulation can weaken the possibility of coexistence.

Another important play, **Camp**, examines the suffering of people displaced by war, conflict and political violence. It presents the emotional and social condition of individuals separated from their homes, families and familiar surroundings. The play remains relevant because forced migration, displacement, refugee crises and the loss of belonging continue to affect millions of people across the world.



Extended Family portrait from left to right **Rahul Chaudhury**, **Rameshwar Prem**, **Usha Chaudhury**, **Scientist** (nick name), **Banti Chaudhary**, **Bankul Chaudhary** and **Rohit Chaudhury** (Feb 2021) in his ancestral house.
courtesy: **The Rameshwar Prem Foundation** archive

Rameshwar Prem understood theatre not simply as entertainment but as a means of investigating society and human existence. Many of his characters stand at the margins of social life. Their personal struggles are connected with caste hierarchies, political systems, institutional violence and historical change. His theatre therefore asks audiences not only to sympathise with suffering

individuals but also to examine the social conditions that produce injustice.

His dramatic language was marked by tension, symbolism, silence and psychological complexity. He did not depend only on linear storytelling. Instead, he frequently created dramatic situations in which memory, fear, social pressure and inner conflict became central theatrical forces. His plays demand intellectual participation from the audience because their meanings emerge through dialogue, action, silence and unresolved moral questions.

In addition to play-writing, **Rameshwar Prem** wrote poetry and engaged with works from world theatre through adaptation and translation. His literary practice developed through continuous reading, observation and interaction with theatre practitioners. He remained closely associated with the larger Indian theatre community and with important cultural institutions such as the **National School of Drama** and **Bharat Bhavan**.



Rahul Chaudhury working in **Mariyappa Studio**
courtesy: Mariyappa 13 July 2026

His contribution to Hindi literature and theatre received recognition from several institutions. He was awarded a **Senior Fellowship** by the **Ministry of Culture, Government of India**. He also received recognition from the **Hindi Academy, Delhi**. In 2013, he received the **Sangeet Natak Akademi Award** for his distinguished contribution to Indian Hindi play-writing. This national recognition acknowledged the artistic importance and social depth of his dramatic work.

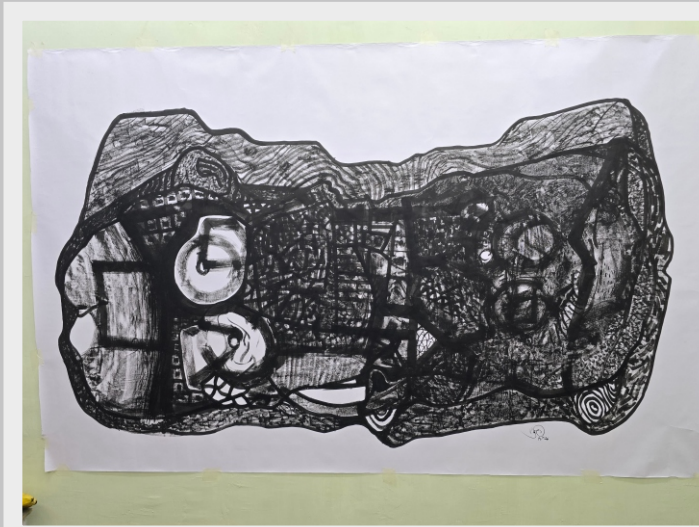
A substantial part of Rameshwar Prem's literary and theatrical legacy still requires systematic preservation, publication and scholarly research. His manuscripts, letters, photographs, personal notes, production records, theatre programmes, newspaper reviews and correspondence are not merely private family possessions. Together, they constitute an important cultural archive.

This archive can help future researchers understand not only the life and work of one writer but also the development of modern Hindi theatre in the second half of the twentieth century and the beginning of the twenty-first century. It can provide information about theatre groups, directors, actors, repertory institutions, performance practices, publication histories and the - social concerns that shaped Hindi drama during this period.

The Rameshwar Prem Foundation was established with the conviction that cultural memory must remain active and accessible. Remembering an artist cannot be restricted to an annual memorial ceremony or the placing of flowers before a photograph. A meaningful tribute requires documentation, preservation, digitisation, publication, translation, performance, education and critical discussion.

Cultural memory survives only when it is made available to readers, artists, students and researchers. Manuscripts must be preserved before they deteriorate. Photographs and production documents must be catalogued. Plays must be republished, translated and performed. Oral histories must be recorded before personal memories are lost. Such activities convert remembrance into a continuing cultural practice.

The collaborative space developed with **Mariyappa Studios** carries this vision forward. It is intended to function as a meeting and working place for writers, visual artists, theatre practitioners,



This work is represented as a tribute to **Rameshwar Prem** solo by **Rahul Chaudhury**
courtesy: **The Rameshwar Prem Foundation's** current project '**Kalavilay-2**' (initialized on 13 July 2026)

students and researchers. Within this space, manuscripts may be studied, performances planned, archives examined, workshops organised and collaborative projects developed.

Its location near **Rithala Metro Station** is also culturally significant. Artistic and intellectual activities in Delhi should not remain concentrated only in established central districts such as **Mandi House**. New cultural spaces in different parts of the city can bring creative work closer to wider communities. They can encourage local participation and create opportunities for artists who may not have easy access to conventional institutions.

As the son of **Rameshwar Prem**, my relationship with his legacy is both personal and institutional. I remember the discipline of his writing, the solitude of his creative process and the seriousness with which he observed society. I also recognise how vulnerable an artist's legacy becomes when manuscripts, photographs, correspondence and production histories are not systematically preserved.

My tribute to him must therefore continue through sustained cultural action. Every preserved manuscript, translated play, documented performance, publication, workshop, archive and artistic conversation can become part of this continuing responsibility. The purpose is not merely to protect the past but to allow the past to enter into dialogue with the present.

The cultural space created in his memory is a modest beginning, but it carries a larger hope. It is dedicated to **Rameshwar Prem**, yet it is directed towards the future. It seeks to provide a platform where young writers may discover their voices, emerging artists may receive opportunities, researchers may study neglected histories and collaborative cultural practices may develop.

Rameshwar Prem left this world on **18 August 2023**, but the human and social questions raised by his writings remain alive. His plays continue to speak about violence, prejudice, displacement, authority, loneliness and the search for dignity. Their relevance lies in their ability to connect private pain with the wider structures of society.

In August, we remember him not only with sorrow but also with gratitude, responsibility and renewed creative determination. The doors of this cultural space open in his memory, but they also open towards dialogue, scholarship, imagination and future creation. In this way, remembrance becomes more than an act of looking backwards. It becomes a foundation for cultural continuity and new artistic possibilities.

Correction & Regret We regret the earlier reference in the newsletter associating Sambhav Group with the 1973 production of "Ajatghar", as the group was formed only in 1984; the play was directed by Ram Gopal Bajaj, assisted by Devendra Raj Ankur, and produced at the YMCA with financial support from B.M. Shah—this has now been corrected in the newsletter.

S. Janaki: The Voice of Many Languages

A Tribute by **The Rameshwar Prem Foundation**



S. Janaki archival photograph from the web

S. Janaki, lovingly known as “**Janaki Amma**,” was one of the most respected playback singers in Indian cinema. She was born on **23 April 1938** in **Pallapatla**, near **Guntur** in present-day **Andhra Pradesh**, and passed away in **Mysuru** on **11 July 2026** at the age of 88. Her career, extending across nearly six decades, made her an important part of India's musical and cultural memory.

She began her playback career in 1957 with the Tamil film **Vidhiyin Vilayattu** and also sang for the Telugu film **M.L.A.** in the same year. She reportedly recorded more than 40,000 songs in nearly twenty languages, including Telugu, Tamil, Kannada, Malayalam and Hindi. Her clear pronunciation and sensitive understanding of words allowed listeners from different regions to accept her voice as their own.

S. Janaki was not merely a singer but also a remarkable vocal actor. She could express childhood innocence, romance,

devotion, humour, loneliness and deep sorrow through subtle changes in tone. Her collaboration with composer **Ilayaraja**, beginning with **Annakkili** in 1976, produced many memorable songs. Her duets with **S. P. Balasubrahmanyam** also became an important part of Indian film-music history.



S. Janaki archival photograph from the web



She received four **National Film Awards** for songs in Tamil, Telugu and Malayalam. In 2013, she declined the **Padma Bhushan** because she believed that the recognition had come too late. Her decision raised an important question about the timely and equal recognition of artists from different regions of India.

After gradually retiring from playback singing, she presented a farewell concert in **Mysuru** in 2017. **S. Janaki**'s lasting contribution lies in her ability to unite musical skill with emotional truth. **The Rameshwar Prem Foundation** remembers her as a great artist who connected India's many languages and cultures through the universal language of music.

Pete Kilkenny: Art Beyond Paper and Money

Wonderful artist from Germany by **The Rameshwar Prem Foundation**



Pete Kilkenny created this artwork on an Indian newspaper while travelling in India in 2014

Art is the great connector, unlike religion and politics that separate us from one another.

As a young child I unknowingly became an artist and only in recent years, 50 years later, realising how much of everything in my life happened by itself.

Living a creative life has been therapeutic, the act of drawing, writing & painting all my life has kept me alive & it was no conscious decision.

Godlike, the purpose hidden. No reason needed for the joy discovered in the present moment. In 2009 in Delhi, searching for canvas to paint on, I happened to meet Rahul in an art material shop. If I had gone there one hour later we would not have met.

It is one great example of how the universe works, we imagine ourselves to be free yet true freedom is not the ability to do whatever your ego desires, but rather total liberation from the false identity of the person you think you are.

My main theme of painting cows has a deep meaning for me. In the year 2000, in a moment of



"Fuck It!" "I'm a Cow!" by **Pete Kilkeny** in the year 2012



Painting on a German Newspaper by **Pete Kilkeny**, 2013

deep despair, I happened to be sitting close to two cows grazing beside my farmhouse. Having noticed that they had become aware of me and my dilemma I sat with them from the afternoon to midnight during which I experienced a deep realisation, that all problems are in the mind only. So for 25 years I paint them like they are my Madonna.



Painting on a German Newspaper by **Pete Kilkeny**, 2013



Painting on an Indian Newspaper by **Pete Kilkeny**, 2014

In 2012 I started to paint on newspapers and this has become my main body of work since then, Press Art.

In 2015, having become nationally known for my work on printed material I was approached by the biggest banknote collector in the world with the idea of painting directly on banknotes. So I paint on money, a statement of the true value in life, of art over the power of banks and inflation.

I now wish to spend the rest of my life painting, writing & creating stories on newspapers & banknotes, whilst travelling to different places around the world.

In the not too distant future it is foreseeable that newspapers & money will become delete. After all it is only paper.

For me true reality is invisible to the eye. We cannot know it; it is like the pinhole in paper, which does not exist. To become one with it is not to understand it, but to let go of the need to.



Painting on an old French Newspaper by **Pete Kilkenny**, 2014



Painting on a German Newspaper by **Pete Kilkenny**, 2014

From the desk of **TRPF**

For **Pete Kilkenny**, art is not simply a profession but a way of living, healing and understanding existence. He believes that art connects people beyond the divisions created by politics and religion. Cows have remained central to his paintings for more than twenty-five years, carrying memories of a deeply transformative personal experiences. Since 2012, he has developed his distinctive style of painting on newspapers, and later extended this practice to banknotes, questioning the meaning of wealth, power and value. Through painting, writing and travel, Kilkenny continues to transform ordinary paper into intimate stories about freedom, compassion and the unseen dimensions of life.

The Rameshwar Prem Foundation is pleased to feature his artistic journey in the August



Pete Kilkenny with his work on the beaches of **Kerala, India**.



Pete Kilkenny with **Rameshwar Prem** in 2014
courtesy: **The Rameshwar Prem Foundation**

kalavilay festival -2 **Many Artists, One Creative Surface**

A Collaborative Art Project by **TRPF**

The Rameshwar Prem Foundation has started its second phase of the project called **Kalavilay 2** on 13 July 2026 in collaboration with **Mariyappa Studios, Delhi**. It is a curated visual-art project in which selected artists will work together on a single surface. The creative process will be documented and later presented through the online platforms of **TRPF**. The participating artists will be selected from the Foundation's existing database and contacted individually.

Kalavilay is neither a competition nor an award programme. It does not rank artists or declare winners. Its purpose is to examine how different artistic languages can meet within one shared artwork. Each artist may add, alter, extend or respond to the forms, colours and marks created by others. The final work therefore develops through dialogue, trust and creative adjustment rather than individual control.

The project was first introduced by **Studio Spaces** in **2023**. Eight artists from different parts of India participated in individual and collective sessions. A children's section was also organised in Nagpur, where ten children created two collaborative artworks. The different stages of the project were documented through video, making the process as important as the completed works.

In conventional studio practice, an artist usually controls the subject, composition, material and final form of an artwork. **Kalavilay** changes this relationship by making the surface a shared creative space. No single participant owns the complete composition. Each artist retains an individual identity, but that identity must respond to the presence of others.

This method connects **Kalavilay** with broader traditions of collaborative and participatory art, in which authorship is shared and the act of creating together becomes central. The common surface acts as a visual conversation. It may contain agreement, interruption, tension and harmony, reflecting the complex process through which different ideas learn to coexist.

The collaboration with **Mariyappa Studios** will provide a physical environment where artists can meet, observe the developing work and respond directly to one another. **TRPF** will document the working sessions, individual interventions and final artwork. The online presentation will allow wider audiences, students and researchers to study both the finished image and the artistic process behind it.

At a deeper level, **Kalavilay 2** presents art as a model of social coexistence. It suggests that individuality does not have to disappear within collective work, and difference does not always lead to conflict. Several voices can remain distinct while contributing to one meaningful form. Through this project, **TRPF** and **Mariyappa Studios** seek to create an artwork that no single artist could have imagined or completed alone.

TRPF is open to other spaces for **Kalavilay 2** and is open for suggestions, if anyone who wants to collaborate with this project please add yourself in our database, for that write to us at rpfoundation2026@gmail.com.

A Theatre of Shared Memory: Rameshwar Prem, Uttara Baokar, Bansi Kaul and Ebrahim Alkazi

Remembrance by **TRPF**



Rajesh Vivek and Uttara Baokar in Rameshwar Prem's play **Charpai** 1976, Directed by Manohar Singh and Stage Design by Ebrahim Alkazi

For **ArtBeatTRPF: Cultural Foundation Bulletin**, August is not merely a month in the calendar. It is a period of remembrance, reflection and cultural responsibility. **Rameshwar Prem**, the distinguished Hindi playwright, poet and writer, passed away in Delhi on 18 August 2023. Remembering him also requires us to remember the artistic community within which his theatre was written, interpreted and brought to life. A playwright never works in isolation. His words acquire movement through actors, structure through directors, visual meaning through designers and cultural permanence through institutions.

This August, **The Rameshwar Prem Foundation** remembers three major personalities of modern Indian theatre—**Uttara Baokar**, **Bansi Kaul** and **Ebrahim Alkazi**. **Uttara Baokar** (5 August 1944) and **Bansi Kaul** (23 August 1949) were born in August, while **Ebrahim Alkazi** passed on 4th August 2020. Their inclusion in this remembrance is not based only on the coincidence of dates. Each of them formed an important point of connection with the theatrical world of **Rameshwar Prem**. Their relationships with his work reveal how modern Indian theatre developed through collaboration, institutional discipline, experimentation and a shared concern for human experience.

Uttara Baokar's connection with **Rameshwar Prem** may be understood through the meeting of the written word and the actor's body. Prem's plays were concerned with people placed under emotional, social and moral pressure. His characters were not decorative figures created merely to carry a story forward. They were complex human beings shaped by family relationships, social conflict, memory, silence and psychological tension. Such writing demanded actors capable of expressing what remained unspoken beneath the dialogue.

Baokar belonged to a theatrical tradition in which acting was not simply the delivery of lines but a disciplined search for the inner life of a character. Her association with productions connected to **Prem's** dramatic world, including **Charpai**, represents the importance of the actor in completing the playwright's imagination. In a play such as **Charpai**, the domestic space becomes a field of emotional struggle. The ordinary household object suggested by the title carries memories, relationships,

tensions and the weight of lived experience. An actor of **Baokar's** sensitivity could transform such material into a human presence that audiences could recognise and feel.

The relationship between **Prem's** writing and **Baokar's** acting therefore represents a central principle of theatre: dramatic literature becomes fully meaningful only when it passes through the intelligence and emotional discipline of the performer. The actor does not merely repeat the playwright's words. The actor interprets pauses, silences, gestures and hidden conflicts. Through this process, private writing becomes a shared public experience.

Bansi Kaul's connection with **Rameshwar Prem** emerged through a different but equally important artistic route. **Kaul's** theatre was recognised for its visual imagination, physical energy, humour and engagement with folk and popular performance traditions. His work often crossed the boundaries between realistic theatre, stylised movement, music, satire and spectacle. This made his theatrical approach especially significant for Prem's writing, which frequently contained social criticism, irony, absurdity and a deep awareness of the contradictions within human behaviour.

The association between **Bansi Kaul** and **Rameshwar Prem**, particularly through **Lomadhkan Ka Vesh** and **Raja Nanga Hai** demonstrates how a director can open new interpretative possibilities within a dramatic text. The play's world of disguise, performance, deception and social commentary offered fertile ground for **Kaul's** imaginative stage language. Under such a directorial vision, the text could move beyond literal representation and become a theatrical metaphor for power, identity and social pretence.

Kaul's engagement with Prem's dramatic writing also shows that collaboration in theatre does not require the director to remain completely obedient to the surface of the script. A serious director enters into a dialogue with the playwright. He discovers rhythms, images and meanings that may not be immediately visible on the printed page. Through movement, costume, music, spatial composition and the collective energy of performers, the director reveals the larger cultural world contained within the text.

In this sense, the relationship between **Prem** and **Kaul** represents the meeting of literary structure and visual imagination. Prem provided the dramatic thought, the social concern and the human conflict. **Kaul's** theatrical language could transform these elements into a living stage event. Their association reminds us that Indian theatre has often grown most powerfully when literature has met performance traditions, humour, physicality and visual experimentation.

Ebrahim Alkazi's connection with **Rameshwar Prem** belongs to the institutional and intellectual foundations of modern Indian theatre. **Alkazi** helped establish a rigorous culture of theatre training, stage design, rehearsal discipline and professional production. His influence extended beyond the plays he personally directed. It shaped generations of actors, directors, designers and playwrights associated with the **National School of Drama** and the wider theatre movement in India.

Rameshwar Prem's dramatic journey developed within this expanding institutional environment. The production of **Charpai** by the **National School of Drama Repertory**, directed by **Manohar Singh** and

stage designed by **Ebrahim Alkazi**, placed Prem's writing within one of the most important professional theatre structures of the period. **Alkazi's** involvement as designer was not a secondary contribution. In serious theatre, design is a form of interpretation. Space, light, objects and visual composition influence how the audience understands relationships, social conditions and dramatic conflict.

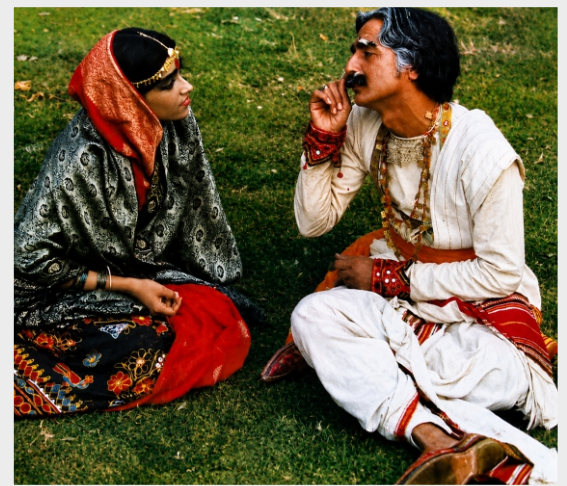
The connection between **Prem** and **Alkazi** therefore represents the relationship between the playwright and the institution. **Prem** brought to the stage his understanding of social reality, domestic tension and the moral anxieties of contemporary life. **Alkazi's** theatrical culture offered discipline, visual clarity and an institutional framework through which such writing could reach actors and audiences with seriousness and artistic precision.

These three associations reveal different dimensions of **Rameshwar Prem's** place in Indian theatre. **Uttara Baokar** represents the actor who enters the psychological world of the text. **Bansi Kaul** represents the director who transforms the text through imagination and performance. **Ebrahim Alkazi** represents the designer, teacher and institution-builder who gives theatre professional structure and visual discipline. Together, they demonstrate that theatre is never the achievement of a single individual.

Remembering **Rameshwar Prem** through these personalities allows us to understand his legacy as part of a larger cultural network. His plays lived not only in books and manuscripts but also in rehearsal rooms, performance spaces, institutions and the memories of artists. The connections among **Prem**, **Baokar**, **Kaul** and **Alkazi** belong to a period when modern Indian theatre was actively searching for new languages—languages capable of bringing together literature, performance, social inquiry, visual design and cultural memory.

For **TRPF**, this remembrance is therefore more than an act of respect. It is an attempt to preserve the relationships through which Indian theatre was created. Cultural history is not formed only by individual achievements. It is formed through encounters: between a playwright and an actor, between a text and a director, between an artist and an institution, and between one generation and the next.

By remembering **Uttara Baokar**, **Bansi Kaul** and **Ebrahim Alkazi** alongside **Rameshwar Prem**, we acknowledge the collective nature of theatre. Their shared theatrical world reminds us that artistic memory must remain active. It must encourage research, documentation, performance and future creation. In this way, remembrance becomes not an ending, but a continuing cultural responsibility.



Ratna Pathak Shah and Surender Pal in Rameshwar Prem's play Lomad Vesh 1980; Directed by Bansi Kaul

About The Rameshwar Prem Foundation

The Rameshwar Prem Foundation is a Section 8 non-profit cultural organisation dedicated to theatre, literature, visual arts, archives, education and cultural documentation. The Foundation was established with the purpose of preserving and carrying forward the literary and theatrical legacy of **Rameshwar Prem**, while also creating new opportunities for artistic exchange, research, learning and public participation.

TRPF believes that cultural memory should not remain confined to books, manuscripts, photographs or personal collections. It must be studied, documented, shared and reinterpreted by future generations. Through exhibitions, theatre programmes, workshops, publications, digital archives, educational activities and collaborative projects, the Foundation seeks to build a meaningful connection between the past and the present.

The Foundation is equally committed to supporting new creative work. It aims to provide platforms where artists, writers, theatre practitioners, students, teachers, researchers and cultural institutions can meet, exchange ideas and participate in collaborative initiatives. By encouraging dialogue across different artistic disciplines, **TRPF** hopes to strengthen a wider culture of creativity, sensitivity and collective responsibility.

Through its programmes, the **Foundation** seeks to reach schools, colleges, cultural organisations, independent artists and members of the public. Its activities are designed not only to present art and literature, but also to promote learning, documentation, critical thinking and greater awareness of India's cultural heritage.

TRPF invites artists, schools, institutions, cultural workers, researchers, educators, students and well-wishers to remain connected with its forthcoming programmes and initiatives. Those who register will receive information about newsletter releases, artist-database opportunities, workshops, exhibitions, theatre activities, cultural events, archival projects and future collaborations.

To register, please scan the QR code, visit the **TRPF** website and complete the mailing-list form. Your participation will help the Foundation build an active and inclusive cultural network devoted to artistic expression, education and the preservation of cultural memory.

Stay connected. Participate, collaborate and become part of **TRPF**'s continuing cultural journey.



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