Museum of Art & Photography
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The Museum of Art & Photography (MAP) will be South India’s first major private art museum. Situated in Bangalore, MAP’s mission is to take art and culture to the heart of the community making it accessible to diverse audiences. It will achieve this by exhibiting, interpreting and preserving India’s rich artistic heritage. MAP will be a space for ideas and conversations that are initiated through its collection enabling us to engage with audiences in multiple ways.

In addition, MAP is set to be the most inclusive museum in the country, taking a 360-degree approach to accessibility with a special focus on people with disabilities.

MAP’s flagship building will be in the heart of the city and includes galleries, an auditorium, an art and research library, an education centre, a specialised research, conservation facility and a cafe. MAP believes that impacting the next generation is paramount. And MAP’s activities have already expanded beyond the four walls of a traditional museum space by reaching out to the community through a variety of educational programmes. The team is building and scaling up the work done over the last three years, collaborating with schools in the area with the aim of sparking a passion for the arts from a young age. The team is equally committed to the power of global diplomacy by building bridges between the Museum and other cultural institutions.

The following is an introduction to MAP and its mission.
The Collections

MAP is custodian to a growing collection of over 18,000 works of art, predominantly from South Asia and dating from the 10th century to the present. This is one of the most diverse and important collections in India. A special highlight is its holding of historical and contemporary photography and popular culture, which is rarely seen in an Indian museum. MAP’s collection covers six key areas: Modern & Contemporary, Photography, Folk & Tribal, Popular Culture & Textiles, Craft & Design and Pre-Modern Art.
The Pre-Modern Art collection holds some of the most exemplary works of Indian art. Among its highlights are manuscript paintings, including masterpieces from the Mughal, Jain, Rajput and Pahari school traditions; Chola bronzes; temple art from Southern India; as well as Mysore and Tanjore paintings. MAP’s Pre-Modern Art collection also comprises art works that are generally considered beyond the canonical framework, such as pichwais and paithan paintings, encouraging a broader definition of ‘Indian Art’ and serving to link historical art to contemporary practice.

MAP has also created a Living Cultures Initiative to assemble the finest contemporary examples of Indian textiles, crafts and design. These works have been selected to trace how contemporary versions are transforming traditional practices, motifs and techniques into new artistic expressions and aesthetics. Objects from the Living Cultures Initiative will be used to enhance the Museum’s exhibitions and educational programmes.

MAP’s advanced facility and conservation centre will represent the best standards for the care of artefacts, encouraging the Museum’s global partners, artists and collectors to share their precious collections. This will enhance the quality of MAP’s exhibitions as well as enable audiences to discover previously unseen works of art.
MAP’s Textiles, Craft and Design collection includes important examples of textile traditions such as patolas, chintz hangings, kalamkaris, pahari rumaals, phulkaris and kanthas, in addition to works representative of many other techniques and styles. It is also home to a variety of decorative arts such as furniture, design and jewellery that demonstrate the extraordinary technical expertise of artisans working in these fields.
The Folk and Tribal Art section of the collection displays a wide range of India’s regional communal artistic practices. Its holdings include relatively under-appreciated traditions such as patua scrolls from Bengal, shadow puppets from southern India, Bhuta idols from Karnataka, and religious terracottas from Tamil Nadu. It also contains works by some of India’s best-known contemporary artists, such as Jivya Soma Mashe’s Warli paintings, the paintings of Jangarh Singh Shyam, and Mithila paintings by Bana Devi.

**Peacock, c. 1990**
Jangarh Singh Shyam
Poster colours on paper
H: 152 cm, W: 125 cm
Museum No: PTG.00063

**Untitled Warli Painting, c. 1990s**
Jivya Soma Mashe
Natural pigments on cloth
H: 64 cm, W: 92 cm
Museum No: PTG.0871
POPULAR CULTURE

Featured among MAP’s collections in this area are examples from India’s printing and advertising industry from the 19th century to the arrival of the digital age in the late-20th century. Woodcut block prints, the oleographs of Raja Ravi Varma, Nathadwara collages, Kalighat paintings, educational charts, textile labels, calendar art, commercial art, and a range of Bollywood paraphernalia from lobby cards to posters are all part of this section.

Textile label depicting a cloth merchant, early 20th century
Chromolithograph
H: 15.0 cm, W: 12.2 cm
Museum No: POP.00700

A Hindu Mobile Shrine, 1930s
Oleographic prints, wood, fabric, and metal fixtures
H: 70 cm, W: 54.5, Depth: 24.2 cm
Museum No: POP.00611
PHOTOGRAPHY

The Photography collections of the Museum represent its most extensive area of holdings and includes works from the 19th century by photographers such as Samuel Bourne, John Burke, Francis Frith, William Johnson, Colin Roderick Murray, John Edward Saché, Charles Shepherd, E. Taurines and Raja Deen Dayal to 20th-century prints by such significant photographers as Henri Cartier-Bresson, Marc Riboud, Martine Franck, Raghu Rai and T.S. Satyan. The inclusion of work by contemporary photographers in India today, such as Dayanita Singh, Vivek Vilasini and Gauri Gill make this a comprehensive collection.

Punjab, Kurukshetra.
A Refugee Camp, 1947
Henri Cartier-Bresson
Silver gelatin print
H: 18 cm, W: 24 cm
Museum No: PHY12754

A Refugee Camp, 1947
Henri Cartier-Bresson
Silver gelatin print
H: 19 cm, W: 13 cm
Museum No: PHY.03620-21

Two old men, Old Delhi, 1970
Raghu Rai
Archival pigment print
H: 46 cm, W: 69 cm
Museum No: TC.300

Old Mosque at Khairatabad, 1892
Lala Deen Dayal
Albumen print
H: 24 cm, W: 18 cm
Museum No: PHY12610-11
MODERN & CONTEMPORARY ART

The Modern and Contemporary Art holdings offer a wide cross-section of the most significant trends and movements in Post-Independence Indian Art. Among the world renowned artists represented in MAP’s collection are Jamini Roy, Bhupen Khakhar, Jyoti Bhatt, Mrinalini Mukherjee, Ravinder Reddy, Ravi Varma, Rabindranath Tagore, Abanindranath Tagore, Benode Behari Mukherjee, Ramkinkar Baij, M.F. Husain, J. Swaminathan, V.S. Gaitonde, K.G. Subramanian, Atul Dodiya, Jitish Kallat, Mithu Sen and Riyas Komu.

**Drummer, 1988**
Tyeb Mehta
Oil on canvas
H 115 cm, W 90 cm
Museum No: MAC.00459

**Mother Earth, c. 1980**
Meera Mukherjee
Bronze
H 41 cm, Dia. 90 cm
Museum No: MAC.00455
The Museum will be housed in a state-of-the-art 44,000 square feet facility that will echo straightforward design and functionality. The five-storey building will be divided into key zones for galleries, library and research, art storage and restoration and educational classrooms. It will also feature an auditorium for programming and a retail space and café. Located on Kasturba Road in Central Bangalore, it is an easy walk from the Cubbon Park, MG Road and Vidhana Soudha metro stations.

The uniqueness of the MAP building lies also in its effort to be as accessible as possible to people with disabilities. Under the expert guidance of the Diversity and Equal Opportunity Centre (DEOC) MAP’s architects have designed a space that will be welcoming to all.
THE ARCHITECTS AND THE COMMITTEE

The building has been designed by leading Indian architect, Soumitro Ghosh, working under the guidance of the MAP Architectural Committee, led by Rahul Mehrotra. Committee members also include Mahrukh Tarapor and (the late) Martand Singh.

Soumitro Ghosh, Co-Director of the award-winning Mathew & Ghosh Architects Pvt. Ltd., Bengaluru, is most famously known as the architect who transformed the Central Jail of the city into Freedom Park. He was the Vastu Shilpa Foundation Fellow for Architectural Research at Ahmedabad in 1994. Ghosh has taught architecture at several institutions and has been featured in various publications including Project Review, Inside Outside, Indian Architect & Builder and Domus. Ghosh and his firm, have designed several existing institutional landmarks in Bengaluru including the Max Mueller Bhavan of Goethe Institut and the Bethel Baptist Church.

Rahul Mehrotra is principal of architecture firm RMA Architects (founded in 1990 as Rahul Mehrotra Associates) of Mumbai, India and is Professor of Urban Design and Planning and Chair of the Department of Urban Planning and Design at the Harvard Graduate School of Design (GSD) in Cambridge, Mass., USA. He was also executive director of the Urban Design Research Institute (1994-2004), where he is now a trustee.

Mahrukh Tarapor is an Indian museum professional and art consultant, known for her scholarship in museum art, especially Islamic art. Former Associate Director for Exhibitions at the Metropolitan Museum, New York, and later Director, International Affairs at the Met’s international affairs office at Geneva, she was honoured with the Padma Shri for her contributions to the field of art and arts research in 2013.

Martand Singh (1947 – 2017) served as the Chairman of the INTACH-UK Trust, and as Director of the Calico Museum of Textiles, where he conceptualized and curated the Vishwakarma series of exhibitions. He was awarded the Padma Bhushan in 1986 for his extensive work on handlooms and heritage preservation in India, that has inspired and encouraged a generation of scholars, textile artists, designers, crafts persons and students to develop some of the finest design, technique and aesthetics in the contemporary context.
GALLERIES

Four large purpose-built galleries will occupy the third and fourth floors of the building. Designed to be highly specialised, yet versatile, these spaces are of world-class standards in terms of lighting systems, modular display systems, security and climate control. With generous and spacious proportions, they will be welcoming and inspiring spaces. In addition to the physical walls of the galleries, they will also be packed with intuitive technology to enhance the viewing experience.

CONSERVATION LAB

The combination of India’s climate and the fragile nature of many artworks, especially textiles and miniature paintings, for example, means that in many private collections and museums across the country, artworks are falling into disrepair. When researching some of the problems with the current museum system, this was a fact of great concern for MAP. In response, MAP has decided to focus on conservation as a key duty. Artworks in the collection deemed of national cultural importance will be subject to specialist repair and upkeep to ensure their safety for future generations. Furthermore, MAP will use the knowledge to help other museums and collections adopt similar practices, slowly reversing hundreds of years of damage to Indian visual heritage as a result of neglect and lack of resources.

LIBRARY

In addition to MAP’s collection of art, the project also has one of the largest collections of books and written research material on Indian art and visual culture. This collection will be made freely available to students, researchers and scholars, and will provide a place for those who want to learn and engage more deeply with the collections. More than just a place for viewing art, MAP intends to be a leader in new discoveries and original research on Indian art, stimulating debate and discussion.

AL FRESCO DINING

Cafés and restaurants have formed part of museums’ identities and often become integral parts of their success around the world and their importance should not be underestimated. It is a reality that in today’s day and age, especially for the young, socialising in cafés has replaced cultural activity. By putting together a fashionable and high-quality café in the centre of the city, MAP will further attract new audiences, and act as a hub for Bangalore.

AUDITORIUM

A 150-seater auditorium with state of the art audio-visual facilities will be situated on the first floor of MAP. Designed to be one of the best equipped of its kind in the city, the auditorium will host not only MAP’s programmes, but also be available to other cultural organisations in Bangalore, providing a forum for discussion, innovation and discourse within the arts community. There are also plans to create an arts cinema forum for screenings of arthouse and independent cinema – one of the few such spaces in the country.
Artist’s impression and model of the Museum building
Putting Education & Outreach First

Education at MAP encourages personal growth through an increased awareness of histories and realities that we may not have learned, been aware of, or perceived before. An intrinsic part of the museum experience, education at MAP is not restricted to formal programmes but will be integrated into the visitor experience through literature, audio guides, walkthroughs, family story trails, as well as curatorial emphasis and exhibition design.

Since 2014 MAP has been actively reaching out to the public, beyond the Museum space, to offer free, engaging and accessible programmes around the city. As part of its effort to be more inclusive and reach the widest audience, MAP has also been delivering programmes in Kannada, the regional language. In 2019, the MAP Education Centre, a site dedicated to the Museum’s educational programmes was launched, as a precursor to the classroom at the Museum.
MAP actively builds on relationships and partnerships with local, national and international institutions to share knowledge, collaborate on exhibitions and programming, and advocate for India’s extraordinary cultural heritage. Even prior to the Museum’s launch, an active loans programme has facilitated public access to its collections, and provided MAP with an opportunity to build partnerships with other museums and archival institutions on both the national and international stage. Works of art from the MAP collections have been included in exhibitions at The Met (New York), the Tate Modern (London, UK), the Indian Heritage Centre (Singapore), the Bahrain Museum (Manama, Bahrain) and the Smith College Museum of Art (Massachusetts, USA). The Museum has also loaned its art works within the country to the National Gallery of Modern Art (Bangalore & New Delhi), the Piramal Museum of Art (Mumbai) and the Kiran Nadar Museum of Art (New Delhi).

MAP is also committed to actively bringing its collection into the public realm through digital channels to reach the widest possible audience. As sharing is essential to MAP’s philosophy of access and transparency, it has forged collaborations with other digital platforms, such as its current partnership with Google Arts & Culture.

MAP intends to expand these relationships, through the sharing of scholarship and method of practice to ensure that the Museum is abreast of the most current trends and standards in museology. This will be achieved through initiatives such as training partnerships and participation in international programmes that will benefit the team across all departments. Also at the core of these international partnerships will be the development of travelling exhibitions and programming presented at partners and host institutions.
Creating an Inclusive Visitor Experience

Through a re-examination of curatorial approaches and categorisations, MAP will innovate new ways for Indian art to become accessible to all. It will develop exhibitions and educational programming that will redraw the lines between art forms, styles, eras and commonly known classifications, integrating them into novel thematic interpretations. MAP believes this will draw new audiences, especially those having no previous exposure to the arts.

MAP’s programming will focus on combining academically challenging and educational content with interactive and engaging experiences. These will be designed to target specific audiences, ranging from cosmopolitan viewers and scholars to first-time visitors and children. Its curatorial interpretations will also employ links between historical and contemporary works of art; and take advantage of multidisciplinary modes, incorporating photography, moving images, and the newest technology in tandem with older works of art.
Combining Art & Technology to Reach New Audiences

MAP aims to become the most technologically advanced museum in India. It will use specially designed digital tools to enhance the experiences of its visitors, as well as students and communities through its outreach programmes.

India is a recognised world leader in Information Technology, yet this is not currently reflected in many of the nation’s museums. Through an exploration of the power of technology — and its great potential to engage audiences — MAP will innovate and showcase some of India’s internationally recognised technological talent that will be specially designed for the arts and cultural sectors. At the Museum, computer screens and apps will guide visitors with infographics and interactive learning tools to help them understand the techniques, histories, and practices that are involved in the creation of an object. Further, all the artefacts in MAP’s collections will be digitised, with high-resolution images, and some rendered in 3D. The majority of this digital archive will then be available online — free to anyone in the world to view and study. The MAP website (www.map-india.org) will also contain interactive and supplementary educational content in order to disseminate information about its collections and educate new audiences.
Conservation & Restoration

MAP has set up a state-of-the-art conservation lab, with the support of Tata Trusts. It is run by a team of three specialists, and will move to the new building as it opens. These restoration facilities protect and conserve the current collection while providing expertise and skills that will then contribute to the field of restoration across India.

MAP acknowledges its responsibility to serve as one of the guardians of India’s great heritage. Over the centuries, South India’s climate has been challenging to delicate works of art and many have deteriorated.

Specialists in MAP’s conservation department will be encouraged to engage with colleagues and programmes on an international basis to be apprised of the newest discoveries and techniques. Their crucial work will not only guarantee the conservation of the collection but also provide a preventative programme that will maintain the collection for future generations. MAP will also offer conservation services and consultancies to other institutions in the country, actively preserving India’s cultural heritage in every region.

One of MAP’s archivists, Sneha Kapote, organising artworks from the collection, Documentation Room at MAP’s offices in Bangalore
Governance & Structure

THE ART & PHOTOGRAPHY FOUNDATION
The Art & Photography Foundation was established as a Public Charitable Trust in Bangalore in 2011 with registration under section 12AA. It is the legal entity under which MAP is owned and administered. MAP’s budget and donations are also managed by the Foundation. In 2016 the Trust was awarded registration under Foreign Contribution (Regulation) Act (2010), under Section 11(1) by the Government of India, Ministry of Home Affairs. The Trustees of the Art & Photography Foundation govern the Foundation and hold the assets, including the land, building, collections and an endowment fund of the Museum of Art & Photography in its trust. Similarly, donations of art to the Museum are entrusted to the Foundation and held under the care of its trustees.

The Foundation is supported by its patrons, sponsors, grant-giving organisations and The Museum of Art & Photography Foundation, Inc., an independent affiliate of the Foundation in the United States. The Founding Grant and a Leadership Gift was donated by the Poddar Family to the Foundation. Its accounts are managed by a chartered accountant and audited by Deloitte. If required, the Trust Deed of the Foundation can be made available on request.

THE MUSEUM OF ART & PHOTOGRAPHY
MAP is a not-for-profit institution that currently receives no government funding and is a unit and major project of the Art & Photography Foundation. The land for the Museum was purchased through a donation by the Poddar Family, and the building will be funded by a select group of committed philanthropists and private patrons. Its programming will be funded through private patrons and corporate sponsorship. MAP is governed by its Board of Directors and advised by its International Advisory Committee. MAP’s Board of Directors elect the MAP Executive Committee members, whom they delegate the management of the museum. While many of the Museum’s programmes will be free to the public, any revenues collected through retail or ticketing for entrance fees, special exhibitions, and certain events will be reinvested back to underwriting the Museum’s activities.

THE MUSEUM OF ART & PHOTOGRAPHY FOUNDATION, INC. (USA)
The Museum of Art & Photography Foundation, Inc. was established as a charitable corporation under chapter 180 of the General Laws of the Commonwealth of Massachusetts. It is registered under Section 501(c)(3) by the United States Internal Revenue Code and is exempt to the greatest extent permissible by law from federal income tax. It is governed by its Trustees as outlined and in accordance with its Articles of Association and Bylaws. The Museum of Art & Photography Foundation, Inc. supports MAP in India, and other charitable projects, through the Art & Photography Foundation in Bangalore.

Trustees, Board and Core Personnel

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Jorrit Britschgi
Ayesha Bulchandani
Mitchell A. K. Crites
Vinod Daniel
Rolf Feltham
Arunshati Ghosh
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Head of Exhibition & Programmes
Mayank Manish
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Priscilla Roxburgh
Head of Communication & PR
Shilpa Vijayakrishnan
Senior Manager, Education & Outreach
Biographies

Mukesh Agbi
Director, Museum of Art & Photography Foundation Inc. (USA)
Mukesh Agbi serves as the President of the United States-India Strategic Partnership Forum and has extensive experience working with business and government leaders in the United States and India in the strengthening of ties between the two countries. Previously, he served as Chief Executive and Member of the Board at Larsen & Toubro Infotech Ltd., Chairman and CEO of the Asia-Pacific region at Steria, Inc. (India), and President of IBM India. Agbi holds several degrees including an advanced management diploma from Harvard Business School, and a Ph.D. in international relations from Claremont Graduate University. He has been recognized by Esquire Magazine as a Global Leader and won many awards over the course of his professional career, including the FRD Tata Leadership Award.

Naman P. Ahuja
Member of the Advisory Panel, Museum of Art & Photography
Naman P. Ahuja is a curator of Indian art, Professor at Jindal School of Art and Design, ONGC Chair Professor, and Co-Editor of Marg Publications. He was curator of Indian sculpture at the British Museum in 2001, and contributed to the exhibition and catalogue of Divine Presence: The Arts of India and the Himalayas at Casa Asia in Barcelona in 2003. He has curated a number of exhibitions on classical and contemporary art including the critically acclaimed The Body in Indian Art and Thought (2013) and India and the World. A History in Stone Stories (2018) - co-curator with J. B. Hill. His studies on terracottas, ivories and small finds have drawn attention to the foundations of Indian iconography and transcultural exchanges at an everyday, quotidian level. His publications include ‘The Making of the Modern Indian Artist Craftsmen: Devi Prasad (2011) and The Art and Archaeology of Ancient India, Earlier times to the sixth century (2018).

T. Richard Burton
Member of the Advisory Panel, Museum of Art & Photography
T. Richard Burton is head of the South Asian section in the Department of Asia at the British Museum. Before joining the British Museum in 1986, he was trained as an archaeologist and worked on excavations and research projects in Afghanistan and in southern India. Burton has curatorial charge of the British Museum’s collections from South Asia, South East Asia, as well as Tibet, and has curated exhibitions and permanent galleries concerned with these regions. A Fellow and Member of Council of the Royal Asiatic Society, and Monographs Editor of the Society for South Asian Studies at The British Academy in London, Burton has also authored publications such as Hindu Art, Visions from the Golden Land: Burma and the Art of Lacquer, and Burma: Art and Archaeology.

Jorrit Britschgi
Member of the Advisory Panel, Museum of Art & Photography
Jorrit Britschgi is the Executive Director of the Rubin Museum of Art in New York, dedicated to connecting visitors with the art and ideas of the Himalayan region. He is an historian of Asian art and an experienced museum professional, striving to expand public awareness and appreciation of Asian art and culture. Previously, he served as Director of Curatorial Affairs at the Rubin Museum of Art in New York, Head of Exhibitions at the Museum Rietberg in Zurich and Curator of Indian Painting at the Museum of Fine Arts, Houston. An alumnus of the Getty Leadership Institute, he has coordinated a number of prestigious art and architectural projects, working with thousands of artists, curators and calligraphers to realise them, including Lakhmihā Mittal’s home in London, the Sheikh Zayed Grand Mosque in Abu Dhabi and the restoration of the historic Jal Mahal Water Palace in Jaipur. Britschgi often lectures and writes on Islamic art and its influence on European and American art. He regularly writes and lectures. He has also been a member of the Board of Directors, New York. However, since 2010, he has grown more committed to philanthropic endeavours and been instrumental in pioneering initiatives in education, providing students and young professionals from diverse backgrounds the opportunity and exposure to the visual arts and classical performing arts professions. As a trustee of the Frick Collection, he launched new initiatives for paid graduate and undergraduate internship programs and educational dance and music performances.

Ayesha Bulchandani
Member of the Advisory Panel, Museum of Art & Photography
Ayesha Bulchandani began her career as an entrepreneur with a focus on fashion accessories under the label Soul & Accent Designs, New York. However, since 2010, she has grown more committed to philanthropic endeavours and been instrumental in pioneering initiatives in education, providing students and young professionals from diverse backgrounds the opportunity and exposure to the visual arts and classical performing arts professions. As a trustee of the Frick Collection, she launched new initiatives for paid graduate and undergraduate internship programs and educational dance and music performances.

Mitchell A. K. Crites
Member of the Advisory Panel, Museum of Art & Photography
Mitchell A. K. Crites is an American art historian, who has lived, researched and worked in India and across the Islamic world for more than forty-five years. His primary focus has been the revival of traditional South Asian and Islamic arts and crafts, about which he regularly writes and lectures. He has coordinated a number of prestigious art and architectural projects, working with thousands of artists, curators and calligraphers to realise them, including Lakhmihā Mittal’s home in London, the Sheikh Zayed Grand Mosque in Abu Dhabi and the restoration of the historic Jal Mahal Water Palace in Jaipur. Crites also serves as senior cultural advisor to the Turquoise Mountain Institute for the revival of traditional Afghan and Saudi arts and crafts.
Vinod Daniel
Member of the Advisory Panel, Museum of Art & Photography

Vinod Daniel is an internationally recognised museum expert. He holds a number of positions including as Chairman of the Board for AsiaHeritage, Board Member of the International Council of Museums, CEO of Daniel Aapex Pvt Ltd and Chief Executive Officer and Managing Trustee of the India Vision Institute. He has been a Board Member of the Australia India Council (1995 - 2013) and Vice Chairman of the International Council of Museums – Committee for Conservation (2008 - 2014). He was awarded the Indo- Australian Award for Meritorious Service by the Indo Australian Association in 2009, the International Council of Museums Australia award for International relations in 2011 amongst others. He has worked with the Getty Conservation Institute (1990 -93), the Australia Museum (1995-2010) and on other museum-related projects in over 60 countries, published and presented over 70 papers and has been featured extensively in media articles related to museums.

Rolf Fehlbaum
Member of the Advisory Panel, Museum of Art & Photography

Rolf Fehlbaum is Chairman Emeritus and active Member of the Board of Directors of Vitra, a family-owned furniture company with headquarters in Birsfelden, Switzerland. Before becoming CEO and later Chairman of Vitra, Fehlbaum was active in the production of art editions, documentary films and architectural projects. During his tenure at Vitra, he established relationships with many of the world’s leading designers and developers with Tadao Ando, Frank Gehry, Zaha Hadid, Nicholas Grimshaw, Álvaro Siza, Herzog & de Meuron and SANAA, all of whom designed buildings for the Vitra Campus in Weil am Rhein. An avid collector of twentieth-century furniture, Fehlbaum founded the Vitra Design Museum in 1989, which is now considered one of the foremost institutions in its field.

Arundhati Ghosh
Member of the Advisory Panel, Museum of Art & Photography

Arundhati Ghosh is the Executive Director of the India Foundation for the Arts (IFA) and sits on various Boards and Advisory Panels including those of the Beyond Sight Foundation and the Seagull Foundation for the Arts. In 2010, Ghosh received the first Global Fundraiser Award instituted by Resource Alliance International. She is also a recipient of the prestigious Chevening Gurukul Scholarship for Leadership and Excellence at the London School of Economics; London and was awarded the Chevening Clore Leadership Award for 2015-2016, working with the National Theatre in London to recommend a strategy for their national reach over the next three to five years.

Thomas Girst
Member of the Advisory Panel, Museum of Art & Photography

Thomas Girst is the Global Head of Cultural Engagement at the BMG Group, a position he has occupied since 2013. Formerly the head of the Art Science Research Laboratory in New York under the directorship of Stephen Jay Gould, Harvard University, Girst studied art history, American Studies and German Literature at Humburg University and New York University. In 2016, he was made recipient of the “European Cultural Manager of the Year” award. His prominent publications include: The Counterfeit: A Study of Modern Art, Literature, and the Japanese American Internment, The Inflexibility Duchamp, The Duchamp Dictionary, BMF Art, 100 Secrets of the Art World.

B. N. Goswamy
Member of the Advisory Panel, Museum of Art & Photography

Dr. B. N. Goswamy is an Indian art historian and critic, best known for his scholarship on Indian miniature paintings, particularly Pahari painting, and the author of over twenty books on art and culture including Narmadadas of Guler: A Great Indian Painter from a Small Hill State, Pahari Masters Court Painters of Northern India, Painters at the Sikh Court, and Masters of Indian Painting (1950 -1992). A recipient of the Padma Shri and the Padma Bhushan, Goswamy has previously taught at Punjab University, Chandigarh, where he also developed its Museum of Fine Arts as director. He also served as visiting faculty at various international universities; been a member of the Governing Committee of the Indian Council of Historical Research (ICHR); chaired the Chautara Foundation; and was vice chairman of the Sarabhai Foundation that runs the Calico Museum of Textiles.

Vivek Gupta
Member of the Board of Directors, Museum of Art & Photography

Vivek Gupta is a businessman and prominent patron and collector of Indian art and antiques. He has also been heavily involved in the establishment of India’s leading photography organization, Taarva, where he continues to act as key supporter and advisor for the gallery. As a businessman, Gupta has over 20 years of experience in senior leadership roles and is Joint Managing Director of Dilson Cables Ltd. He heads a board member of VRI, which is a leading design house, Vyankarti Trading Enterprises Ltd., RM Trading & Antiques Ltd., Modjalips Ltd, and Globus Spirits Ltd. Gupta was educated at the Doshi School and Delhi University.

Jyotindra Jain
Member of the Advisory Panel, Museum of Art & Photography

Dr. Jyotindra Jain is the former Director of Crafts Museum, Professor and Dean at the School of Arts & Aesthetics, Jawaharlal Nehru University; and Member Secretary of the India Gandhi National Committee for the Arts, all based in New Delhi. He is currently the Director and Managing Trustee of CIVIC Centre for Indian Visual Culture, New Delhi. Dr. Jain has also served as an Alexander- von Humboldt Fellow, a Homa Bhabha Fellow, a visiting professor at Harvard University, and a Rodolfo-Arnheim Visiting Professor at Humboldt University in Berlin. He has extensively published and curated exhibitions on Indian vernacular arts as well as popular visual culture. He is also recipient of the 1998 Prince Claus Award for his contribution to Indian arts and culture.

Amita Jhaeveri
Member of the Advisory Panel, Museum of Art & Photography

Amita Jhaeveri has been working in the field of Modern and Contemporary Indian art since 1993. Having established Christie’s presence in India in the mid-1990s, she moved to London in 2010 and began to build her private collection of art from which she has loaned to museums worldwide. She has worked as an independent advisor, curating and managing private and corporate art collections; ambitious artist’s projects and large-scale commissions. In 2015, she established Jhaeveri Contemporary, a gallery of Modern and Contemporary art, in Mumbai. Her research interests have resulted in exhibitions such as Thinking Tantra and South Asian Modernities (2012 - 63), and she is the author of 101: A Guide to Modern and Contemporary Indian Art.

S.R. Kalyanam
Chief Financial Officer, Museum of Art & Photography

S. R. Kalyanam is the Group CFO of Malharos Rosanquet, a ten plantations management and consultant company, with a profile of knowledge and rich experience of over four decades in the fields of accounts, finance, taxation and general management. A post graduate in Commerce, a Fellow Member of the Institute of Company Secretaries of India (FCSI), and an Associate Member of the Institute of Cost and Management Accountants of India (ACMA). S. R. Kalyanam has made many tangible contributions towards the establishment of the Art & Photography Foundation.
Deepanjana Klein is the International Head of the Department for Contemporary Indian & Southeast Asian Art at Christie’s. Previous to this position she was an independent curator in New York City, where she curated numerous exhibitions of contemporary Indian art. Klein has taught art history, theory, and aesthetics at the Leicster School of Architecture in England and at the Kamla Raheja Vidyalaya Institute for Architecture and Environmental Studies in Mumbai. She also regularly writes on contemporary Indian art for various journals, and was one of the five women chosen as the Power 100: High-Wattage Women by Blouin Art & Photography in 2016: High-Wattage Women by Blouin Art & Photography Foundation Inc. (USA)

Deepanjana Klein

M. Lakshminarayanan

M. Lakshminarayanan is the former Managing Partner (Tax) for Deloitte India (2007–2013). A graduate in mathematics from Kerala University and a Chartered Accountant by qualification, Lakshminarayanan joined Fraser & Ross, a legacy firm of Deloitte in India as an intern in 1973. During his 44 year tenure with Deloitte and its legacy firm he accumulated a variety of experiences, including leading multiple financial advisory and forensic projects. Prior to taking on the role of Managing Partner (Tax), he served as Audit Partner, Chief Ethical Officer/Risk & Reputation Leader and Managing Partner (Bangalore office). He is also a member of the Board of Deloitte India. Deloitte India Executive Committee and Deloitte Asia Pacific Tax Executive Committee and served as the Chairman of the International Tax Council of ASSOCHAM.

Kiran Mazumdar-Shaw

Kiran Mazumdar-Shaw is the Chairperson and Managing Director of Biocon Limited. In 2014 she was awarded the ‘Othmer Gold Medal’ by the U.S.-based Chemical Heritage Foundation for her outstanding contributions to the progress of science and chemistry and received the titled ‘2014 Global Economy Prize for Business’ by Germany-based Kiel Institute (WITSA). She has been also awarded the Rotary International Business Leader Award in the field of Information Technology and recipient of a lifetime achievement award for outstanding contribution to the growth of the Global ICT industry by the World Information Technology and Services Alliance (WITSA). Som Mittal

Som Mittal is a prominent Indian entrepreneur and currently the Chairperson of Apeejay Surrendra Park Hotels – a chain of award-winning luxury boutique hotels across India. In 2010, the Federation of Hotels and Restaurants Association of India conferred on him the Young Entreprener of the Year award. Paul was awarded India’s fourth highest civilian honor, the Padma Shri, in 2012 for her services to Trade & Industry by the President of India. In 2013, she was conferred the Padma Shri (2010) by the President of India for her unifying efforts and tremendous achievements in the Arts, and also conferred the Sangat Natak Akademi Award in Theatre (2009) by India’s National Academy of Music, Dance and Theatre.

Priya Paul

Priya Paul is one of India’s most prominent women entrepreneurs and currently the Chairperson of Apeejay Surrendra Park Hotels – a chain of award-winning luxury boutique hotels across India. In 2010, the Federation of Hotels and Restaurants Association of India conferred on him the Young Entreprener of the Year award. Paul was awarded India’s fourth highest civilian honor, the Padma Shri, in 2012 for her services to Trade & Industry by the President of India. In 2013, she was conferred the Padma Shri (2010) by the President of India for her unifying efforts and tremendous achievements in the Arts, and also conferred the Sangat Natak Akademi Award in Theatre (2009) by India’s National Academy of Music, Dance and Theatre.

Arundhati Nag

Arundhati Nag is a prominent poet, actor and theatre personality, who has been involved with multilingual theatre in India for over 25 years. She is the founder and Managing Trustee of the Sunken Trust that runs Ranga Shankara, a theatre in Bangalore. Nag has also been involved in several television and film projects, and has received both the Karnataka State Film Award (1985) and the National Film Award (2010). She has been conferred the Padma Shri (2010) by the President of India for her unifying efforts and tremendous achievements in the Arts, and also conferred the Sangat Natak Akademi Award in Theatre (2009) by India’s National Academy of Music, Dance and Theatre.

Nick Merriman

Nick Merriman is the Director and CEO of the Horniman Museum and Gardens, a nationally-funded museum of world culture and environments in London. Formerly the Director of the Manchester Museum (2006–2010), Merriman doubled the number of its visitors through focusing its mission on promoting understanding between cultures, refurbishing most of the permanent galleries, and spearheaded the development of a new wing including a large gallery on South Asian history and culture. He is an Honorary Professor of Museum Studies and serves on the advisory committees of several cultural institutions including the Decan Heritage Foundation, Find (Foundation Inde-Europe de Nouveaux Dialogues or the India-Europe Foundation for New Dialogues) and the Lincoln Center Global Council, USA.

Radhika Poddar

Radhika Poddar is a patron of Indian art and design, and has been an important part of the formation of the Museum of Art & Photography and the documentation of its core collection. Mrs. Poddar is involved in the running of various family group companies with diverse interests and serves on the advisory committees of several cultural institutions including the Devi Art Foundation, Trustee, Museum of Art & Photography Foundation Inc. (USA)

Lekha Poddar

Lekha Poddar is a philanthropist, businesswoman and art collector. Among other initiatives, she is recognized for her instrumental role in setting up ‘Textile Arts of India’, an organization created to promote excellence in traditional handloom weaving in the country. With friends, she restored and set up the Neemrana Fort Palace Hotel near Alwar, Rajasthan. In 2001, along with her son, Amang Poddar, Devigarh, an 18th century Fort Palace outside Udaipur, Rajasthan, was restored and launched as a hotel. Harnessing her passion for South Asian art, Poddar further founded the Devi Art Foundation with her son. Established in 2008, the Devi Art Foundation has held fourteen major exhibitions so far, and is now involved in arts education to a smaller scale.

Som Mittal

Som Mittal is an international entrepreneur and the first woman to head the executive committee and serve as the Chair of the Museums Association’s Ethics Committee (2008–2014) and Chair of the Collections Trust (2014–2017).

Arundhati Nag

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Nirupama Rao

Nirupama Rao is the former Indian Foreign Secretary (2009–2011) and Ambassador of India to the United States of America (2011–2013). Working in the Indian Foreign Service from 1973 to 2011, she has served in various capacities in several countries across the world, and was the first woman to be appointed as the Spoaksperson for the Ministry of External Affairs. She has also been the High Commissioner to Pakistan and Ambassador to China. Mrs. Rao has been a fellow at Harvard University and Brown University, and has served as a member of the Jawaharlal Nehru Fellowship in connection with her ongoing book project on the diplomatic history of relations between India and China.

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The following companies and individuals have gifted substantial materials and services to the construction and interiors of the museum, including specialist equipment and artworks.

Abha Dalmia
Anuj Poddar
Barbara Levy Kipper
Deepak Puri
Fenneritic Office Furniture
Jaithirth Rao
Jamslyd & Pheroza Godrej
JSI Foundation
Kirloskar Electric Company
Philips
Saint Gobain
The Family of Jaithirth Rao
TS Satyan Family Trust
Uma Rao
Xyris

FOUNDING PATRONS

MAP’s other Founding Patrons have all pledged a minimum of USD 1 million to the museum.

They currently include:

- Citi
- Infosys Foundation
- Kiran Mazumdar-Shaw
- Manipal Foundation
- Mphasis
- Preeti & Avantika Dalim
- Sakson Technologies
- Sunil Munjal
- Tata Trusts

FOUNDING CIRCLE

MAP’s Founding Circle members have all pledged a minimum of INR 1 crore to the museum.

They currently include:

- Ananth Narayanan
- Aprameya Radhakrishna
- Atul Agarwal
- Ford Foundation
- Gaurav & Priyankh Gool
- Geeta Khandelwal
- Harsh Neotia
- Kavita & Satish Sanghi
- Malvika Poddar
- Marim Ram
- Mindtree
- Prashant Prakash
- Rahul & Lavina Baldota
- Ramani Sastri
- Sangeeta & Mahendran Balachandran
- Sanjaya Marwada
- Som & Vidiatt Mittal
- Sonata Software
- Sunil Whitehead
- Tarq Ansari
- Vani Kola
- VS Bharadwaj
- Yogen Dalal
Timeline

2011
- MAP is conceived of, and the Art & Photography Foundation is established to begin planning the museum.
- The Poddar family dedicates their family collection to the management of the Foundation. MAP begins archiving and digitising these works.
- MAP receives its first major donation artworks: The Deepak Puri Collection is established.

2012
- MAP works with Indian creative agency, TSK Design, to create its brand identity.
- The Poddar family delivers their family collection to the management of the Foundation.
- MAP partners with Google Cultural Institute and launches its page on their platform.

2013
- MAP begins working with local schools in Bengaluru to deliver free workshops for children.
- The Foundation receives FCRA certification.

2014
- MAP's first major donors and founding patrons, Kiran Mazumdar Shaw and Sasken Technologies, come on board.
- MAP partners with Google Cultural Institute and launches its page on their platform.
- MAP Art & Culture Lecture series launched.

2015
- MAP adds Tata Trusts & Citi to its list of Founding Patrons.
- MAP opens to the public.
- MAP building - superstructure at fourth-floor level and ongoing
- MAP building - basements completed in RCC and steel frame superstructure continued.

2016
- Land is secured for MAP's flagship building and the MAP Architectural Committee is established to oversee planning and construction.
- MAP's first major donors and founding patrons, Kiran Mazumdar Shaw and Sasken Technologies, come on board.
- MAP holds its first special event to introduce the museum project to interested stakeholders.

2017
- MAP's architectural committee oversees the design and construction of the museum.
- MAP introduces the project at a Christie's event in New York, during Asian Art Week.
- MAP curates first season of exhibitions in preparation for the opening.

2018
- MAP's first director, Kamini Sawhney, joins the team.
- MAP partners with Google Cultural Institute and launches its page on their platform.
- MAP opens to the public.

2019
- MAP building - superstructure at fourth-floor level and ongoing

2020
- MAP building - superstructure at fourth-floor level and ongoing
- MAP begins planning and execution of first season of exhibitions.

2021
- MAP building - superstructure at fourth-floor level and ongoing