



Press Information

MAP Museum of Art & Photography
Bangalore, India
Opening December 2022

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The Collection

MAP's collection ranges widely and includes more than 60,000 works.

The **Pre-Modern Art** collection holds some of the most important 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 artworks 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's **Textiles, Craft & Design** collection includes excellent examples of textile traditions, such as patolas, chintz hangings, kalamkaris, pahari rumaals, phulkaris, bandhani, kanthas and brocades, 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 section on **Living Traditions** displays a wide range of India's regional and 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 Baua Devi.

Featured among MAP's collections in this area are examples from India's **printing and advertising** industry from the nineteenth century to the arrival of the digital age in the late-twentieth century. It includes 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 memorabilia from lobby cards to posters.

The **Photography** collections of the museum represent its most extensive area of holdings, comprising work by photographers from the nineteenth century, 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 twentieth century prints by significant photographers, including Henri Cartier-Bresson, Marc Riboud, Martine Franck, Raghu Rai, Jyoti Bhatt and T.S. Satyan. The inclusion of work by contemporary photographers in India today, from the likes of Dayanita Singh, Vivek Vilasini and Gauri Gill, make this a comprehensive collection.

The **Modern and Contemporary Art** holdings offer a wide cross-section of the most important trends and movements in Post-Independence Indian Art. Among the 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.

MAP Inaugural Exhibitions

To inaugurate MAP, the following exhibitions will present the strengths of the collections, featuring sculptures, textiles, posters, paintings and photographs.

Visible / Invisible

Visible/Invisible is a landmark exhibition that brings together over 130 works from MAP's leading collection of South Asian visual culture. It explores the visual representation of women in Indian art history from the tenth century to the present day. Comprising sculptures, textiles, posters, paintings and photographs by a diverse range of artists and makers, the exhibition re-addresses preconceived notions of femininity and gender as a social construct through art history by providing a more inclusive understanding towards it.

For centuries, while women have been one of the central themes of artistic representation, the image builders have largely been male, allowing women little agency over the nature of their representation. In India, classical and traditional art has portrayed women as goddesses with divine powers over fertility and procreation, disease and protection, or as objects of desire or domesticity, defined by their relationship to men. Art and visual culture have frequently sought to reinforce stereotypes through time, rarely exploring their subject's individuality and complexity.

Curated by Kamini Sawhney, Director of MAP, the exhibition analyses historical narratives and presents counterpoints by grouping the works into the four key sections: *Goddess and Mortal*, *Sexuality and Desire*, *Power and Violence*, and *Struggle and Resistance*. Works, such as a tenth century sculpture of the Goddess Brahmani, a poster of the film *Hunterwali Ki Beti* (1943), K.G. Subramanvan's painting *Woman in the Blue Room*, (1981), Mrinalini Mukherjee's Hemp sculpture *Naag* (1986), and *Rampyari* from Gauri Gill's photographic series *Balika Mela* (2003-2010), serve to examine the way women's lives have been portrayed, the spaces that they occupy, and the challenges that women have faced in the Indian subcontinent.

An expansive publication accompanying explores the main narratives of the exhibition's four sections, featuring images and descriptions of the artworks that propose arguments and counter-arguments. In addition, the publication uses quotations, excerpts, and poems to provide diverging vantage points to the artworks. Three commissioned essays by the eminent scholars and writers Shukla Sawant, Vijeta Kumar and Arushi Vats, extend the dialectics of this exhibition with a curatorial introduction that provides overall context for the display.

The exhibition will be bolstered by a programme of associated talks, performances, film screenings, along with commissioned research papers, round table discussions and public discourse to engage audiences in multiple viewpoints.

Time and Time Again December 2022 to June 2023

The first major museum retrospective of the photography of Jyoti Bhatt (b.1934) is drawn from one of MAP's most important photographic archives, featuring 1,000 prints and 60,000 negatives that were gifted to the institution by the artist. Better known as a modernist printmaker and painter, the exhibition examines Bhatt's journey into photography and celebrates the breadth of his practice. The exhibition encompasses the documentation of rural and folk-art forms and the communities of

Gujarat, to portraits of fellow artists in Baroda, and his experiments with multiple exposure and fragmented mirror images which pushed the boundaries of photography into an abstract form of expression.

Curated by Nathaniel Gaskell, Director of Map Academy, the exhibition pays particular attention to the relationship between the idea of the archive and the distinct work of art, taking inspiration from Jyoti Bhatt's recognition of the archive's role. His generous gift brings the MAP collection a series of negatives that were meticulously documented with corresponding dates, notes and diary entries. Accompanied by sets of transparencies, contact sheets, prints and personal diaries, they provide an outstanding testament to his life and work.

The accompanying publication will provide a rich combination of new research and existing scholarship, featuring essays by a range of leading voices, from Indian art history to academia, to examine different aspects of the artist's photographic practice and present his place in the Indian canon of photography and modernism.

LN Tallur

December 2022 to April 2023

MAP showcases a new series of sculptures by contemporary artist, LN Tallur (b.1971), in a solo show inspired by the museum's collection of sacred objects. Based between Kundapur in Karnataka India, where his studio is located, and Korea, Tallur has revisited the sculptures of *Deepalakshmi*, a representation of the goddess Lakshmi holding an oil lamp or deepa in her hand, and the *Kinnara*, where the lamp's body extends into half human and half celestial beings.

Originally lit during auspicious Hindu occasions, today these objects are widely circulated and gifted as popular culture items, and often used at inauguration ceremonies. For Tallur, the space of the museum is a fifth dimension where the past and future collide, and he can develop his interest in capturing how the meaning of such objects has changed over time. The monumental scale of Tallur's sculptures, made from plywood, concrete and bronze, and the digital process with which he uses to carve their bodies, contrasts with the form of the smaller traditional sculptures. This sparks a dialogue between history, modernity, capitalism and industrialisation, raising questions about religion, devotion and abundance.

Stephen Cox

Rishis, a major installation by Stephen Cox, will be displayed in the Sculpture Courtyard of MAP, greeting visitors upon entry. The series of totemic stones, regarded as sages or seers who realise supreme truth and eternal knowledge, have been quarried from the earth's oldest stone. The act of their release from a primordial era and entry into the light is central to Cox's language of sculpture.

The internationally acclaimed sculptor and Royal Academician, Stephen Cox, has been travelling to India for the past 35 years. Upon his first visit in 1985, at the invitation of the British Council to represent Britain at the Indian Triennale in 1986, he toured several stone production and carving centres before setting up a workshop at Mahabalipuram, Madras as a guest of the Tamil Nadu Government's department of Education and Tourism. Inspired by Palava and Chola sculpture and the western 'Holy Family', his series *Rock Cut Holy Family* was awarded the Triennale's Gold medal. Since then, Cox's sculptures have been preoccupied by religious and vernacular subjects, underpinned by a dialogue between Indian and Western culture, which he has produced for personal interest, along with commissions for sites in London and the British Council's headquarters in Delhi.

Inaugural Commissions

MAP will present the following series of commissions and installations by internationally acclaimed artist, Arik Levy, together with two of India's leading contemporary artists, Ayesha Singh and Tariq Currimbhoy, in key locations throughout the museum.

Arik Levy

Arik Levy's designs for MAP include the welcome desk in the reception area, along with the installation *RockFormationTower*. As part of Levy's Rock Sculptures series, the formation interacts with its surroundings in a kinetic fashion, reflecting on the redefinition of gravity. Exuding statements of balance and serenity, physical or mental, emotional or social balance, rock formations are not defined in the shape of each element but in the formation they construct together. When looking at formations from different angles, one can imagine that a human figure has just left and that the faceted mineral appearance of the sculpture is the generalised result of a bodily gesture.

Arik Levy is a multi-disciplinary artist and designer, whose work is represented by galleries and museums worldwide and is known predominantly for his sculpture. Originally from Israel, Levy gained a distinction in Industrial Design at the Art Center Europe, Switzerland in 1991. After a time in Japan where he consolidated his ideas producing products and pieces for exhibitions, Levy returned to Europe where he contributed his artistry to set design for contemporary dance and opera. Respected for his furniture and light designs on all continents, Levy also creates hi-tech clothing lines and accessories for firms in the Far East. Now based in Paris, Arik Levy is Chevalier des Arts et des Lettres de la République française.

Ayesha Singh

Continuous Coexistences II (2021), located on the terrace at MAP, is a sculptural translation by Ayesha Singh that is derived from sketches of imagined structures, drawn from Gothic, Indo-Saracenic, Victorian, Mughal, Modernist, Brutalist and various Templar architectures found in India. Each form points toward histories of the movement of people through the appropriation of regional architecture, combining markers of kingdoms, colonies and the local that exist today.

Born in New Delhi, India, Singh's interdisciplinary practice subverts socio-political hierarchies and highlights the assertion of established systems of power in architecture. Her use of video, sculpture, installation, performance, and drawings question the assumed permanence of buildings and the histories omitted during construction, restoration and destruction. Singh has exhibited widely in solo and group shows. She completed her MFA in Sculpture at the School of the Art Institute of Chicago (2018) and her BFA from the Slade School of Fine Art, London (2013) and has recently been awarded the "Emerging Artist Award" from India Today in 2020, and was named under the "Forbes India 30 under 30 Special Mentions" list in 2019.

Tarik Currimbhoy

The Cobra 1/1 (2022) stands at a height of six feet and showcases a female cobra created in stainless steel, on display in MAP's reception area. Tariq Currimbhoy's fascination with cobras stems from an early encounter with the serpent on the streets of Mumbai. The artist was particularly drawn to the

sinuous movement of the serpent reflected in the curvilinear form of the sculpture. Moreover, the kinetic nature of the work invites viewers to engage with it on a tactile level; to touch it, feel it and observe its movement.

Tarik Currimbhoy, born in Mumbai, India, resides and works in New York. Having been classically trained in the arts, industrial design, and architecture, with a BFA and a Master of Architecture from the Pratt Institute, as well as a Master of Arts from Cornell University, Currimbhoy's work explore movement, gravity, balance and purity of form. Inspired by the ancient architecture of building blocks resting on each other, Currimbhoy uses handcrafting and ancient casting techniques to create distilled forms driven by these forces of nature. His sculptures are "stories of structure and gravity", held together under compression in stone and metal.

Education and Outreach

At MAP, we believe that a thriving arts sector can benefit the lives of people of all ages and all walks of life. Involvement in the arts has been proven to help produce well rounded individuals, aiding academic, emotional, and civic development. Apart from stimulating curiosity, broadening minds, cultivating critical thinking skills and encouraging creativity, an arts education also helps build important life skills that can help both children and adults navigate the visually saturated world of the twenty-first century. In India, where arts education is often an afterthought, rather than an area of focus, this is a particularly pressing issue.

Prior to the opening of its flagship museum building, MAP's Education & Outreach department has been creating and delivering interactive cultural learning experiences for a range of ages and educational needs; including, but not limited to workshops for school students, capacity building for teachers, art appreciation engagements and masterclasses for adults, museum webinar series, as well as open-to-all public talks and panel discussions.

Since 2016, MAP has delivered more than 300 workshops as part of its *Schools at MAP* initiative, in which over 7000 school students and over 190 educators have participated. Following the launch of its digital museum in 2020, MAP has produced a series of additional digital programmes, delivering over 90 public events and bespoke engagements that have reached more than 6000 attendees.

Its unique digital offerings for young people and families also include *Discover MAP* and *Art Sparks*. *Discover MAP* is a series of downloadable art packs for children and families. These learning resources explore the museum's collection through select artists and themes. Each pack is self-exploratory and learners can engage with them through incorporated activities, such as drawing, DIY guides, storytelling and games.

Art Sparks is a video series for young learners that aims to facilitate thoughtful and enjoyable experiences of art to foster critical and reflective thinking, encourage intergenerational exchange, develop an appreciation for artistic heritage, foster creativity and more. Comprising 8-10 episodes per season, each season of the series is developed around a different theme and format, and designed to help think about art in new ways. 3 seasons of the series have already been launched, and can be viewed on MAP's website and YouTube channel.

MAP Academy

The MAP Academy is an educational platform for students, scholars and enthusiasts around the world, which is committed to a more inclusive approach to Indian art histories, transforming the way in which they are accessed and taught.

Almost half the population of India is below the age of 25, yet thoughtful and robust knowledge from over 10,000-years of its cultural history remains out of reach for most. South Asian art histories are rarely introduced in school or university curriculums and it is difficult to find reliable information about them online. Indian art is also under-represented in histories of art written from western perspectives, or is presented in jargon-filled academic language that alienates the next generation.

In response to this, over 25 researchers have worked for three years to build a one-of-a-kind resource, free and available to all. The ground-breaking project, which launched in April 2022, comprises an online art encyclopedia and an extensive online education programme, covering the histories of the fine arts, textiles, craft, architecture, photography, design and living traditions.

The encyclopedia is intended to be a foundational knowledge bank - a detailed and ever-expanding index - of art historical research, spanning themes, movements, cultural sites and artist biographies. It provides an entry point to art from the region while simultaneously addressing misconceptions and misrepresentations that have made its histories unbalanced. As a complement to and extension of this effort, a new online curriculum developed by the MAP Academy allows learners to further deepen their understanding. In a region with a near-complete lack of art and cultural studies at the school level, the curriculum introduces art histories of the subcontinent through introductory and specialised courses.

The present and unprecedented global revaluation of what art means in our contemporary society, has involved the exploration of history – its injustices, conquests, triumphs and lessons – in a new and more informed light. In India, much of the public still has an unequal and skewed access to the country's cultural history, informed by political, communal, commercial and historical biases. The MAP Academy provides a unique resource to millions of people to promote a broader understanding of education, equality and inter-cultural tolerance, along with an opportunity to engage with the history of art in their own countries. It presents a balanced account of its cultural heritage, one that deserves to be told on a global scale.

MAP Academy operates in collaboration with a range of partners, including existing cultural, educational and philanthropic organisations to connect global cultures, artworks and institutions worldwide to reach wider audiences and create greater impact as an advocate for a fuller understanding of art history.

The non-profit, research and learning online platform is supported by, yet editorially independent from, MAP Museum of Art & Photography, Bangalore. In addition, a wide-ranging Academic Review Panel of specialists, academics and scholars from across disciplines help to govern the direction of content, bringing transparency, structure and accessibility to the way users can access South Asian cultural history online. The panel includes amongst others: Anjali Gujral, Anjan Chakraverty, Cleo Roberts-Komireddi, Mayank Mansingh Kaul, Monisha Ahmed, Rahul Mehrotra, Rosemary Crill, Shukla Sawant, Beth Citron, Sylvia Houghteling and Yael Rice.

For more information visit: mapacademy.io/about

Technology

India is internationally renowned for its Information Technology and the city of Bangalore, known as India's Silicon Valley, is a global IT hub, attracting the world's most advanced technology companies and entrepreneurs. MAP is leveraging the city's leading IT Infrastructure to become one of the most technologically advanced museums in India. Through an exploration of the power of technology — and its great potential to engage audiences — MAP will collaborate with a range of India's technological talent to design bespoke digital solutions for the arts and cultural sectors.

The experience of MAP's visitors, as well as students and communities through its outreach programmes, will be augmented with digital interventions, including the creation of immersive art. Paintings will be brought to life by creating animated and immersive stories, such as Manjit Bawa's *Krishna Eating the Fire*. MAP will also create and enable the sharing of digital art greetings for festivals using these animated artworks. Futuristic technologies, such as photogrammetry for 3D scanning of artefacts, holograms, interactive projections, interactive touch walls, sensor based digital art views, and AI enabled art and pattern searches, are just some of the specially-designed tools that will inspire and delight visitors at the museum, bringing the displays and exhibitions to life. MAP recently launched a digital persona of the late artist MF Husain in collaboration with Accenture, through which visitors will be able to interact with the artist in real time.

For the global online community, MAP has digitised its collection and archive using Cumulus, a collection management software, and enhanced access using 3D scans of its artefacts to provide a deeper engagement that is free to anyone in the world to view and study. In addition, MAP has developed an internal Museum Management System to automate and optimise operations across the different teams at the museum. The MAP website (www.map-india.org) contains interactive and supplementary educational content in order to disseminate information about its collections and educate new audiences.

Partnerships

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 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; Tate Modern, London; The Indian Heritage Centre, Singapore; The Bahrain Museum, Manama, Bahrain; and The Smith College Museum, Massachusetts; along with The National Gallery of Modern Art, Bangalore & New Delhi; The Piralal Museum of Art, Mumbai; and The Kiran Nadar Museum of Art, New Delhi, in addition to a workshop on Preventive Conservation of Museum Collections with the Andrew W Mellon Foundation, The Met and Stichting Restauratie Atelier Limburg, The Netherlands (SRAL), and most recently at the 59th Venice Biennale.

MAP's collaborations with institutions across the world through its digital initiative *Museums Without Borders* explores connections between collections across cultures, regions and time periods linking it with artworks from the extraordinary collections of the British Museum and the Victoria & Albert Museum, London, to the Museum of Fine Arts, Boston, the Morgan Library & Museum, New York, and many more.

MAP is the anchoring art institution for the Bangalore chapter of *Mindscales* - an international cultural programme about mental health supported by the Wellcome Trust, which aims to provide new perspectives on how people and communities in different contexts live with, and seek solutions to, their mental health problems. This interdisciplinary collaboration which brings together cultural, policy and research stakeholders has been an opportunity for MAP to build relationships with partner museums who are also involved in this initiative - the Brooklyn Museum, New York; the Mori Art Museum, Tokyo; and the Gropius Bau, Berlin.

MAP intends to expand these relationships, through the sharing of scholarship and practical methodologies to ensure that the museum is at the forefront 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 the departments. Also, at the core of these international partnerships will be the development of travelling exhibitions and programming presented at partner and host institutions.

Retail and Dining

MAP Shop

The products and merchandise at MAP's store have been exclusively designed using artworks from the museum's vast and diverse collection, showcasing how art can inspire contemporary design. MAP believes in making the arts accessible for all, striving to inspire our audiences to interact with art in new and innovative ways.

The product range includes home decor, stationery, wearables such as stoles and pocket squares, as well as trays, folders, and leather bags.

The products are currently available on cinnamonthestore.in and will also be available on the MAP website very soon. There will also be a dedicated store at the museum building once open.

Al Fresco Dining

MAP will become a new social hub for Bangalore. The veranda café, will provide a welcoming oasis from the fast pace of the city, offering all visitors a new meeting place to socialise and enjoy al fresco dining and drinks, within the cultural surroundings of the museum.

Members and Patrons

Membership Lounge

MAP's Membership Lounge is located on the top floor of the museum. Exclusively for members, the front-facing lounge and bar present breathtaking views of Cubbon Park alongside a special commissioned artwork by contemporary artist, Ayesha Singh. To the rear, the rooftop restaurant, provides a special dining experience for our members.

MAP's Founding Patrons include:

Axis Bank Ltd.
Citi
H.T. Media Ltd.
H.T. Parekh Foundation (HDFC Ltd)
Infosys Foundation
Kiran Mazumdar-Shaw
Manipal Foundation
Mphasis F1 Foundation
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RIST
Sanjay Subhedar
Sasken Technologies
Sunil Munjal
Tata Trusts
Torrent Group via UNM Foundation
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MAP's Founding Circle include:

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Asheem Chandna
Ashok & Pooja Reddy
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Harsh Neotia
In Memory of Kavita & Satish Sanghi
In Memory of Mr KP Poddar
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Nina Shyam Kothari

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Rahul & Lavina Baldota
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Sandhya & Ananth Narayanan
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Som & Vidhu Mittal
Sonata Software
Susan Whitehead
Tariq Ansari
Vani Kola
VT & Sree
Yogen Dalal

In-kind support include:

Accenture
Alufit
Djena Sunavala
Euclidean Holographics
Featherlite Office Furniture
JSL Foundation
Kirloskar Electric Company
Microsoft
OpEzee
Panasonic
Somany Ceramics
Sonata Software
Voltas
Xarpie

Architecture Fact Sheet

Overview

MAP Museum of Art & Photography occupies a five-storey, state of the art 44,000 square foot building, that is divided into key zones for galleries, library and research, art storage and restoration and educational classrooms. It also includes an auditorium for programming, a retail space, a fine-dining rooftop restaurant and café.

Executive Architecture Team

The museum 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.

Location

MAP Museum of Art & Photography, Kasturba Rd, Shanthala Nagar, Ashok Nagar, Bengaluru, Karnataka 560001, India.

MAP is located on Kasturba Road in Central Bangalore. It is an easy walk from MG Road and Vidhana Soudha metro stations, and Cubbon Park, home to the City's High Court of Kamataka and the State Central Library, and neighbouring the Kamataka Government Museum and Visvesvaraya Industrial Technological Museum.

Key Project Dates

- 2011 MAP is conceived and the Art & Photography Foundation is established
- 2013 The Poddar family dedicates their family collection to the MAP Foundation
- 2015 MAP is launched in the digital sphere
- 2016 MAP starts delivering free workshops with local schools
- 2017 MAP acquires site for flagship museum building and MAP Architectural committee is established to oversee planning and construction
MAP appoints Mathew & Ghosh Architects
- 2018 Construction starts with DAN Constructions Pvt.Ltd.
- 2021 Building completed
- 2022 Envelope of the facade exterior and fit-out start, within the structure
MAP Academy launches online encyclopedia and curriculum
Public opening in December

MAP specifications

Total Area: 44000 sqft (including services and parking)
Site Area: 10473 sqft
Galleries (across two floors): 6700 sqft
Conservation Laboratory: 1270 sqft
Auditorium: 1786 sqft
Rooftop restaurant: 1076 sqft
Café: 990 sqft
Member's Lounge: 840 sqft
Library: 722 sqft
Learning Centre: 581 sqft
Viewing gallery: 520 sqft
Museum Shop: 430 sqft
Virtual Gallery: 430 sqft
Visual Storage: 201 sqft

Architectural Features & Key Facts

The Galleries

Four large purpose-built galleries for paid exhibitions will occupy the third and fourth floors of the building, while an L-shaped gallery space on the ground floor will be completely free to the public. Designed to be highly specialised, yet versatile, these spaces feature world-class lighting systems, modular display systems, security and climate control. With generous and spacious proportions, they will present welcoming and inspiring spaces. In addition to the physical walls of the galleries, they will also be packed with innovative technology to enhance the viewing experience.

Conservation Laboratory

The combination of India's climate and the fragile nature of many artworks, especially textiles and miniature paintings, present a serious risk to many private collections and museums across the country. In response, MAP has made conservation a key priority, with support from the Tata Trusts, to set up a state-of-the-art conservation laboratory. All 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 this knowledge to help other museums and collections adopt similar practices, to ensure the protection of Indian visual heritage.

Library

In addition to MAP's collection of art and photography, the museum 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 provide a place for those who want to learn and engage more deeply with the collections. More than just a place for displaying art, MAP intends to be a leader on the research of Indian art, stimulating debate and discussion.

Learning Centre

Dissemination of knowledge and art history is seen as a window into the past, present and future of a culture, place and people. The learning centre will be available to different groups, regardless of age or background. This space will provide learning through presentation, discussion and activity, expanding on requirement into the lobby area and beyond.

Auditorium

A 130 seat auditorium, with high tech art audio-visual facilities, will be situated on the first floor of MAP. Designed to be one of the best equipped in the city, the auditorium will host not only MAP's programmes, but it will be available to other cultural organisations in Bangalore, providing a platform for discussion, innovation and discourse within the arts community. There are also plans to create a cinema for arthouse and independent screenings – one of the few such spaces in the country.

Sculpture Courtyard

The sunken courtyard is a link to the air and the sounds of the city while creating an enclosure that connects to the sky and the changing weather. The veranda café provides a sanctuary within the hub of the city.

Facade

The stainless steel facade is embossed with industrially pressed matt finished panels to provide a unique skin to the building. Resembling a water tank, its container-like presence is a recognisable urban artefact and alludes to Bangalore's colonial history.

Design Features

The steel frame structure from the ground level to the top terrace is underpinned by three concrete levels below ground. The small footprint on the ground level creates a generous entrance space alongside the sculpture courtyard for rotating art installations. The footprint of the upper floors expands to the structure's periphery, thereby creating column-free, unobstructed larger spaces within. The braced truss structure of the building's skin at the upper levels can be seen in its elements in the public lobby spaces. The stainless steel facade protects the structure from the elements and its partitions create seamless surfaces of enclosure and display within, enabling the lower ground courtyard to be open and quiet. The terrace is a place with magnificent views overlooking the city the 300 plus acres of Cubbon Park, the central business district towers and the road network connecting the city of Kasturba with the Mahatma Gandhi Road. The location of MAP stands at an important intersection within the layout of the city, located by the planned and visual axis connecting the Vidhana Soudha (state capital), The High Court, and The Government Museum.

Architecture Firm

Mathew & Ghosh Architects Pvt. Ltd

Architects Soumitro Ghosh and Nisha Mathew formed Mathew and Ghosh Architects in 1995. The practice covers a wide spectrum of projects and ideas encompassing the urban environment, sustainability, architecture, space, interiors, and product design. The firm has been the recipient of numerous national and international awards and their work is well published. Recent awards include India's Best Design Awards 2021 across 3 categories; IDA International Design Awards 2021 Gold; 2A Architecture and Art Magazine International Awards Asia, Madrid; World Architecture News (WAN) Award; Iakov Chernikhov International Foundation Award nomination, Moscow; Best of World Architecture RIBA Journal London shortlist; Cityscape and Architectural Review Awards 2 nos. Dubai; The Chicago Athenaeum International Architecture Award; Architecture + Cityscape Awards 2 nos., Singapore; MIPIM Architectural Review Future Projects Award, London; Riverine Front Competition, Oporto, Portugal; 4th place, Kenneth F. Brown Asia Pacific Culture and Architecture Design Award, SOA, Hawaii; Honourable Mention, Borromini International Architecture Award for Young Architects, Rome, amongst others.

Their architectural work has been published in *The Phaidon Atlas of Contemporary World Architecture*, Phaidon, London; *Made in India*, AD Kazi Ashraf, London; *Young Asian Architects* by daab gmbh, Köln; *Architecture Annual (IV)* by Archiworld Co. Ltd. Seoul, Korea; *Top Architects – Asia*, Archiworld, Seoul; MIPIM Architectural Review Future Projects London; *Indian Design* by daab gmbh, Köln; -40 The Skira Library, Milan; *FuturArc* Singapore; *The Edge Singapore*, Wallpaper, London; Domus India and others.

They have exhibited at Materiology 2.0, New Delhi; Venice Architecture Biennale; *When is Space*, Jaipur; *State of Architecture*, Mumbai; *What Makes India Urban*, Amsterdam; *Brick by Brick – Art Asia Pacific*, New York & Shanghai; *New World Architecture*, London Architecture Week Brussels + Eindhoven + Chicago and others. They have presented at *Landscapes and Settlements* at the Bengal Institute Architecture, Dhaka; In conversation with Patrik Schumacher, 361 degrees, Mumbai; *The Architecture League of New York*, India Conference, UPENN 2009; as well as lectured at Berne University, Washington University, and many others in India.

Their public works in central Bangalore include Freedom Park, the transformation of the Old Central Jail into an Urban Park of Possibilities, covering 16 acres, and the National Martyrs Memorial, measuring 14,000 square feet and covering 6.5 acres, which is dedicated to the memory of those who gave their lives for the country since independence in 1947. Among public institutions they have designed the Max Mueller Bhavan, Goethe Institut, the Bethel Baptist Church, and the RBANMS Trust

primary school extension for the underprivileged. They are the architects of the Byg Brewski, at 65000 sq feet it is the largest microbrewery in Asia designed as an open public space. Other works include institutional, industrial, hospitality and other private commissions. MAP will be their first museum building.

Soumitro Ghosh

Soumitro is a Partner in Mathew and Ghosh Architects, a partnership founded with Nisha Mathew in 1995. Educated at the School of Architecture CEPT Ahmedabad, Soumitro Ghosh has previously worked with Pritzker Laureate B.V. Doshi, R.J. Vasavada, Neelkanth Chaaya, K B Jain and others before beginning this collaborative multidirectional practice.

He has taught at the Bengal Institute, Dhaka, been the Charles Correa Design Chair, as well as being a juror and panellist for numerous institutions, occasions and forums. He began his journey of teaching with Kumar Vyas, founding member of the National Institute of Design, Ahmedabad.

His personal interest is in how politics, philosophy, culture and history can be used to understand the society we live in and design for.

Nisha Mathew

Nisha Mathew founded Mathew and Ghosh Architects, Bangalore in 1995 and has become a renowned name, not just in the architectural community in India but internationally. Some of her seminal collaborative works are the architectural and landscape project for The Bhopal Gas Tragedy Memorial, as well as the unique home, House of Stories, and The National Military Martyrs Memorial.

Her artistic practice is more curatorial by nature, straddling textile art, architecture and landscape design. In 2021 she was the Curator for the India Pavilion, London Design Biennale. Her art group shows, curated by Bose Krishnamachari, have been shown at Muziris Kochi Biennale Foundation, Bodhi Gallery, and Gallery BMB in Mumbai, and one of her woven works was displayed at The Teatro Armani at the Wallpaper International Design exhibition, Milan.

She works extensively with textile embellishment and is interested in the documentation of women's artistic practices through their textile stories, with the woven artefact providing means to communicate the narrative. She is a Fellow of the Association of Art Museum Curators, USA 2022 and is working on her foundation project in the Kolar Gold Fields area for upcycling of fabric waste and empowerment of the unemployed adults, mostly women, after the closing down of the fields in 2001.

Architect's Quote

Soumitro Ghosh said: "Museums today are about public engagement and space. We see our responsibility as architects to give complete foreground to art in all possible ways. Lightness of design and the freedom for light to shape spaces are key characteristic in all our works. For MAP, the issue of accessibility, rarely prioritized in public buildings in India, is important and so the physical space is designed in such a way as to be exceptionally accessible and inclusive."

Architecture team

Soumitro Ghosh
Nisha Mathew Ghosh
Saikat Ray
Akshay Mahale
Rahul Pingale
Prajna Karanth
Omar Faroque and others

Architect's Statement

The responsibility of the architectural design of a museum or gallery is to foreground art in all possible ways. It is this primary goal that underlies the design principles and conception of the physical structure, along with its representative language and narrative; an idea deeply embedded in the immediate context of the city and its people, while driven by the responsibility to enable the best possible experience of art.

Since MAP is visualised as a cultural anchor in Bangalore for both city dwellers and visitors alike, it required simple planning, a historically rooted architectural gesture, and the unique use of material that balances its transparency for public use with opacity for protecting the art.

The architecture of the building optimises the structure to create column-free spaces for the galleries. The structure is worked out as a box with traditional columns and cantilever slabs at each level.

The opaque enclosure for the main galleries serves to protect the artworks from exposure to ultraviolet lights while ensuring temperature and humidity control. On the other hand, visual transparency created within the museum's common public areas helps avoid museum fatigue.

The external opacity of the galleries was created with embossed stainless steel panels (traditionally associated with post-industrial, metal panel water tanks), a metaphorical reference to the preciousness of art and its capacity to inspire society and culture to reflect and evolve.

Museums today are about public engagement and space. For MAP, the issue of accessibility is important and so the physical space is designed to be exceptional in terms of access and inclusivity.

Soumitro Ghosh, 2021

Biographies

Abhishek Poddar, Founder, MAP

Abhishek Poddar is a prominent collector and patron of the arts in India. He has been collecting art since high school and has built a significant collection of South Asian art, craft and antiquities, including modern and contemporary art and photography. He is the force behind MAP Museum of Art & Photography, where he serves as a trustee and to which he donated the initial leadership gift and a substantial portion of the family's art collection.

Besides serving on various boards and committees in India, Poddar also serves on the advisory committees of the India-Europe Foundation for New Dialogues, headquartered in Rome, and on the Lincoln Centre Global Advisory Council. He was named as one of Asia's 2018 Heroes of Philanthropy by Forbes Magazine.

Kamini Sawhney, Director, MAP

As the Museum of Art & Photography's (MAP) first Director, Kamini Sawhney has brought together a young, inspired team that is focused on creating a new museum experience for audiences in India. In leading this founding team, Sawhney has helped shape a vision for MAP that seeks to inspire people to interact with art in ways that encourage humanity, empathy and a deeper understanding of the world we live in. She has long been a vocal ambassador for MAP, presenting the institution's plans and aspirations at various fora, including the India Art Fair, at workshops at the CSMVS, Mumbai (Museums and the City), the Bangalore Literary Festival and the Bangalore International Centre.

In her earlier role, Kamini was the head of the Jehangir Nicholson Art Foundation – one of the premier private collections of Modern Indian Art, at the CSMVS, Mumbai, formerly known as the Prince of Wales Museum. Bringing institutions together in collaborative projects has been one of her special skills enabling audiences in India the opportunity to enjoy several exhibitions in collaboration with Tate, London; Foam Amsterdam, The Netherlands; The Duke University Durham, UK, the KNMA New Delhi, India, and more. Sawhney was selected as one of the first candidates for the Brooks fellowship at Tate Modern in 2014 in collaboration with the Delfina Foundation. In a previous avatar as journalist and television anchor, Kamini was the Bureau Chief of NDTV, Mumbai, one of India's leading news channels where she reported on her whole range of events both political and cultural.

Nathaniel Gaskell, Director, MAP Academy

Nathaniel Gaskell is a curator, writer and director of the MAP Academy, Bengaluru, and the former director of the Tasveer Gallery. He is the author of *Photography in India: A Visual History from the 1850s to the Present* (Prestel, 2018), and editor of several other books on photography in Asia, including William Dalrymple's *The Historian's Eye* (HarperCollins India), Derry Moore's *In the Shadow of the Raj* (Prestel, 2017) and Karan Kapoor's *Time & Tide and Hikari: Contemporary Photography from Japan*. He received a BA in Fine Art from the Arts University College, Bournemouth, and an MA in Cultural Studies from the London Consortium. He lives between Bangalore and Singapore.

MAP Governance

MAP is a not-for-profit institution, 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 is funded by a select group of committed philanthropists and private patrons. 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 to 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 underwrite the museum's activities.

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. 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.

Board of Directors of MAP Museum of Art & Photography

Som Mittal (Chairman), Former President and Chairman NASSCOM

Kamini Sawhney, Director, MAP

Abhishek Poddar, Founder, MAP

Ajit Mohan, Vice President and Managing Director, Facebook India

GV Ravishankar, Managing Director, Sequoia Capital

Ingrid Srinath, Founder-Director, CSIP, Ashoka University

Kiran Mazumdar-Shaw, Director, Biocon Limited

Nathaniel Gaskell, Director, MAP Academy

About Bangalore

Bangalore is the gateway to Southern India. It is the capital and the largest city of the Indian state of Karnataka, with a metropolitan population of more than 8 million, the third most populous city in India.

Widely regarded as the Silicon Valley of India, it is the nation's leading information technology exporter and home to many educational and research institutions, along with aerospace and defence organisations.

Bangalore is renowned for its green spaces with two nationally recognised botanical gardens and parks, including Lal Bagh and Cubbon Park. Its burgeoning contemporary visual art scene started developing in the 1990s with the establishment of numerous commercial galleries, along with the government supported National Gallery of Modern Art, which opened in 2009 and Bangalore's international art festival, Art Bangalore, in 2010.

Bangalore is a major centre for Indian music, dance, cinema and cuisine. In addition to the thriving Kannada film industry, which produces approximately 100 movies each year and is the fifth largest movie industry in India, the city offers a diverse mix of Carnatic (South Indian) and Hindustani (North Indian) classical music, and dance forms such as Bharat Natyam, Kuchipudi, Kathakali, Kathak, and Odissi are very popular. The dominant music genre in urban Bangalore is "Bangalore Rock", an amalgamation of classic rock, hard rock and heavy metal. Bangalore also has two main theatres, including Ravindra Kalakshetra and the Ranga Shankara, and an established literary background, with the recent addition of the Bangalore Literature Festival, which was inaugurated in 2012.