



Annual Report

2021-22

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Greetings from MAP

It is with great pleasure that we present this comprehensive report on the activities of the Museum of Art & Photography (MAP) for the financial year 2021-22. We would like to thank our supporters, especially our founders and donors for enabling us to focus on our mission of taking art right to the heart of the community, which has made the past year enriching.

Our digital-focussed strategy enabled audiences of all ages and backgrounds across the world to enjoy a unique museum experience. It has been an amazing learning curve for all of us at MAP in trying to create meaningful experiences for people, while making the arts accessible to all. We encouraged people to engage with the collection through several new online exhibitions, each providing a distinct immersive experience. This included a one-of-its-kind collaboration — *Sights and Sounds*, with BrandMusiq, that presented sonic interpretations of selected artworks from MAP's collection, inviting viewers to "listen to the painting" and perceive works of art not only visually, but through other senses as well. Brandmusiq also helped us create a unique sonic identity for MAP, with a MOGO®, or musical logo, that evokes the institution's core values, emotions and persona. They were launched as part of MAP's annual festival, *Art is Life: SoundFrames* (December 2021), that celebrated the connections between music and the visual arts.

Collaboration is at the heart of all we do at MAP and through the last twelve months we have built new relationships with institutions that share our mission. MAP has worked with the Wellcome Trust on *Mindscales*, a project that explores the use of art for mental wellbeing and has helped strengthen our engagement with local communities. *INTERWOVEN* — our unique initiative with Microsoft — presents a platform powered by AI connecting artworks and textiles from different collections across the world. The report provides more details on each of these projects.

Our events and programming have focussed on reaching out to different age groups, for all of whom there is something to enjoy at MAP. Our brand

new video series *Art Sparks* encourages students to explore artworks through a variety of formats, from thinking routines to art games and DIY demonstrations. Our premiere events — *Director's Cut* and the *Deep Dive* engage our core museum community presenting conversations with some of the leaders in the art world such as Cecelia Alemani (Director & Chief Curator of High Line Art), Jorrit Britschgi (Executive Director, Ruben Museum of Art, New York) and Victoria Noorthoorn (Director, Museo de Arte Moderno de Buenos Aires, Argentina).

The MAP Academy, the first online encyclopedia of Indian art, was launched on the 21st of April to very positive reviews from the press. We are delighted that an artwork from MAP's collection, [*Pakshi* (1985), Mrinalini Mukherjee], is part of the main exhibition at the 59th Venice Biennale. We also participated in the 13th edition of the India Art Fair in New Delhi, with highlights from our digital museum.

A warm thanks to all our Trustees, Boards of Directors (both in India and the US) and our International Advisory Panel who have been a great source of wisdom and guidance as the team continues to grow. We look forward to creating a dynamic cultural space for the city of Bengaluru and audiences beyond. Our deep appreciation to all those who have stood with us from the beginning, and to those who have joined us this year, for their overwhelming support to MAP.

We hope you enjoy reading our 2021-22 Annual Report.

Warmly,



Kamini Sawhney
Director



Abhishek Poddar
Founder & Trustee

Our Vision & Mission

The Museum's mission is to democratise art, making it an enjoyable and relevant experience for everyone. MAP hopes to change the general perception of museums in the country and show that they are in fact engaging spaces – of ideas, storytelling, dialogue, and cultural exchange, that will help build a museum-going culture. Ultimately we seek to inspire people to interact with art in ways that encourage humanity, empathy and a deeper understanding of the world we live in.



Male Mask
19th-20th century
Attributed to Kerala, India
Bronze
H. 24 cm, W. 31 cm, D.9.5 cm
SCU.01339

MAP Building

MAP will open its doors to the public at the end of 2022, with an opening ceremony and programming for the museum. The construction of the building progressed in the past year after a delay due to Covid-19.

Divided into five storeys, the museum will include art galleries, an auditorium, a library, a multimedia gallery, a technology centre, a sculpture courtyard, an education centre, a specialised research and conservation facility, a gift store, a café and a terrace fine-dining restaurant. Designed by the leading Indian architect, Soumitro Ghosh, the building will also feature a strong focus on accessibility.



MAP's MOGO®

MAP collaborated with BrandMusiq to create a unique sonic identity for the brand which was launched at *Art is Life: SoundFrames* (December 2021). MAP's MOGO® or 'musical logo' is the sonic essence of the MAP brand and evokes the institution's core values, emotions and persona. These were created after the team arrived at the central attributes of the MAP identity – to be innovative, experimental, reflect a sense of discovery, of heritage, yet be playful and joyous. MAP's sonic identity is also inspired by the Museum's desire to think global while remaining rooted in the Indian context. The idea is to provide a bridge between the classical and the modern, the traditional and the contemporary, the past and the present. The sound palette allows MAP to connect with our audiences at a deeper, more subliminal level.

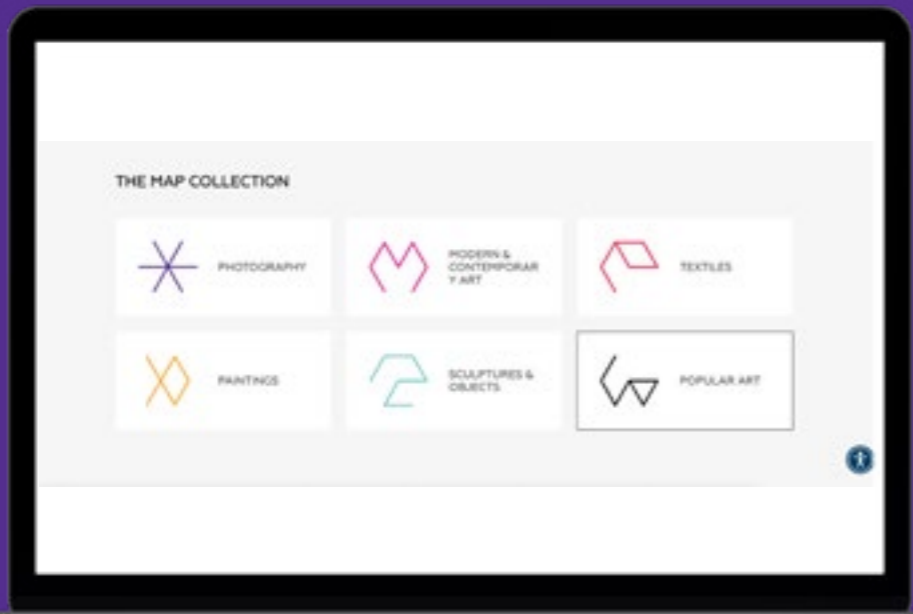


Semi-Automated Portable Display Unit
Depicting Rang Holi
Chonker Art Studio
early 20th century
Bombay (Mumbai), Maharashtra, India
Oleograph prints, wood, fabric and metal fixtures
H. 42.1 cm, W. 54.5 cm, D. 12 cm
POP.00774

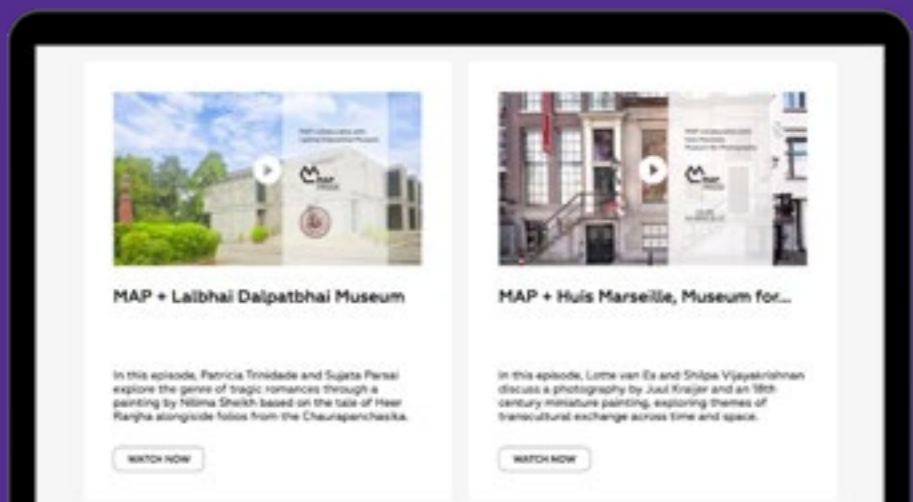


MAP Digital

Launched in 2020, MAP's digital museum has worked on innovative ways of connecting with audiences across the world. MF Husain's digital persona on the website, through which viewers can converse with the late artist right from the comfort of their homes is one such initiative created in collaboration with Accenture that uses technology to make the arts interesting and accessible for all.



The digital museum offers curated online exhibitions, along with programming elements such as artist talks, panel discussions, workshops for children, masterclasses and so on, that explore related themes. There is also a focus on quality content, ranging from blogs to essays and interviews that appeal even to people who are unfamiliar with the arts. MAP's core aim with the digital museum is to actively work at reaching and captivating new audiences, especially those who have had no previous exposure to the arts.



What's part of MAP Digital?

Exhibitions:

The Exhibitions team curates four digital exhibitions in a year that are interactive and designed specially for the virtual realm. The exhibitions allow viewers to explore the Museum's Collections through artists, themes and mediums.

Collections:

We are currently in the process of digitising MAP's vast collection and uploading it onto our cloud-based collaboration system, Cumulus, to allow easy management of the collection, enabling the team and external partners to access the collection from anywhere.

Events:

We have revamped our Digital Museum to feature a vibrant calendar of events that ranges from talks with leading cultural figures to film screenings, workshops, seminars and masterclasses for adults and children.

Read:

Our all-new Read section features original and specially commissioned content in the form of blogs, interviews, and essays that make it possible for all viewers to learn more about art and culture.

Watch:

Through this section we are creating a comprehensive video library that features all our online events and programmes, along with short films on artworks from the MAP collection.

Learn:

The section is being developed as a one-stop-source for audiences of all ages to engage with art and culture. Through the past year, the team has been designing resource packs and learning video series for children that unpack artworks and artists in the collection through storytelling and fun DIY activities.



Woman Drinking Tea
Calendar Manufacturing Company
early 20th century
Bombay (Mumbai), Maharashtra, India
Chromolithograph Print
H. 22.4 cm, W. 17.6 cm
POP.01061-58



The second edition of MAP's annual festival was conceptualised, designed and themed around music, to virtually explore the power of the visual arts and music, to bring people together. SoundFrames was produced in collaboration with Berklee College of Music and the Indian Music Experience as our city partners. Curated by Sadhana Rao, the festival presented a number of never-before-seen performances, lecture demonstrations, panel discussions, educational workshops and exhibitions, that explored a range of genres in music, from the classical to the contemporary.

The festival, held over three days in December 2021, brought together a host of famous personalities and ensembles, including Kavita & Kanishk Seth, Ambi & Bindu Subramaniam of SubraMania, Grammy-winner Ricky Kej, IndianRaga, Penn Masala, Hindustani Classical maestro Pandit Sanjeev Abhyankar, Carnatic vocalist Gowri Ramnarayan, the Durbari Qawwals of Hazrat Nizamuddin Auliya Dargah, and internationally acclaimed DJ Sandunes, among many others.

As a festival, *Art is Life* aims to celebrate the significance of the arts in our everyday life through stories, performances, artworks and experts. The festival also aims to highlight the interconnectedness of the arts, such as painting, music, dance, and literature, while showcasing how each has enriched the other.

65+
Artist performances

890
Registrations

10K+
Total views

104k
Social media reach

14.9k
Link clicks

10.9k
Post engagements

Highlights of Programming:



Untitled (Tambul Seva or Krishna Offering Paan to Radha)
c. 1790-1820
Kishangarh, Rajasthan, India
Opaque watercolour and gold on paper
H. 25.5 cm, W. 20 cm
PTG.00981

70
Events

109
Speakers

4.1K
Attendees

7.2K
Registrations

Events

We have collaborated with institutions such as Bangalore International Centre (BIC), Indian Music Experience (IME) and ReReeti Foundation to organise enriching panel discussions for the community. Keeping up with our Bengaluru-specific events, we recently launched new events and talks on Bengaluru's heritage, in collaboration with Heritage Beku.

Most popular events:

Tech Innovations at Museums - A panel discussion to launch MAP and Accenture's collaboration on integrating innovative technology in museum experiences

Tattoos & Taboos - A talk unpacking the changing nature of contemporary tattoo culture in India, held in collaboration with BIC

Two Takes on Bengaluru - An artist talk with Paul Fernandes and Cop Shiva, exploring the theme of what, to them, informs the identity of Bengaluru as a city

Red, Blue, Yellow - A Deep Dive episode with Kavita Singh, on the rich and complex world of colour in miniature paintings

Love at First Swipe - A MAP talk, in collaboration with BIC, exploring the changing landscape of romance and intimacy in the digital age in India

Highlights of Programming:



Exhibitions

Over the past year, the curatorial team engaged with diverse artforms using the MAP collection and through collaborations with contemporary artists.

In April 2021 and February 2022, our team curated the online series *Painted Stitches, Woven Stories*, that presented multiple connections between textiles, its makers and keepers, motifs and materiality. *Shanthamani M: Past Continuous* was launched in May and explored the geography of Bengaluru city from the early 2000s. In July, *Stories on a Banana Leaf* brought together artworks from MAP's collection as an inspiration for our team to interpret ingredients that bring them comfort. As part of the *Art is Life: SoundFrames* festival, our team designed two sonic experiences — *Rock City*, which recalled an era of rock and pop music in Indian cities, and *Sights and Sounds*, which provided six sonic interpretations of artworks using MAP's MOGO® (musical logo). In October, *See, Think, Wonder* presented artworks in the MAP collection and outcomes from the museum's recently piloted *Teen Takeover* programme facilitated in collaboration with the Kolkata based arts organisation *ThinkArts*. Every exhibition included accessibility features like alt text and audio descriptions, and was followed by specially curated walkthroughs for audiences.

Anjaneya
c. 1970
Karnataka
Animal hide painted and incised, bamboo sticks
H. 66 cm, W. 50 cm
SCU.00066



Education & Outreach

In the past year, the Education team has engaged with 2,074 children through over 90 workshops. For school groups, the team introduced four new workshop series titled *A Stitch in Time*, *In Focus*, *For the Love of Things*, and *Meaning in the Madness: Approaching Abstraction in Art* in addition to the previous series on themes such as *Bhil Art* and *Animals in Art*. The team organised a workshop for educators titled *Iconic Images*, which explored photojournalism and the idea of an iconic image by looking at select works from the MAP collection.

In May 2021, the team introduced *Summer at MAP*, an open-to-all workshop series, developed for young people and run through the summer vacations. The online version of the programme included four workshops on four different living traditions of India - Madhubani, Gond, Cherial and Bhil art. In September 2021, the team launched a workshop series for the young people living at Snehagram, through which we hoped for participants to realise and make use of the potential of the arts. Forty participants have attended 12 workshops held till March 2022.

In May-June 2022, we ran *Teen Takeover @ MAP*, which involved over 30 teenagers in active cultural dialogue to explore how young people view artworks in a museum and what stories they find therein. The result of this was an online exhibition *See, Think, Wonder* that brought together their outcomes with artworks in the MAP collection to reflect upon what makes art socially relevant and reexamine how we engage with art.

In January 2022, the team launched *Art Sparks*, an online learning series developed especially for young learners and hosted on YouTube. The first season of this programme features young art explorers in conversation with a facilitator and the second ties in with Women's History Month (March 2022) to introduce eight modern and contemporary female artists of India.

2,074 Total kids

90+ Total workshops for kids

45 Educators

03 Total Workshops for educators

Testimonials:

"I really love that we just didn't learn about drawing but to observe something, think about it and display it on a paper."

- Anshika, Participant in the workshop *Art Musing*

"Thank you for a great session. I never had that much interest in photography and this session taught me a lot and had me hooked on throughout."

- Sanjana Kumar, Participant of the *In Focus* workshop, offered online

"This workshop should be spread to the whole world so that we can end discrimination and stereotyping and the world can be peaceful and equal for everyone."

- Avneet Kaur, Participant in the online workshop *Who Are We?*

"I appreciate how the session introduced students to different styles of art. The activities were well planned to make the students understand themselves and to identify their innate characteristics."

- B. Kusumanjali, Escorting teacher on *Join The Dots* workshop for students of The Brigade School, Malleswaram, offered online





Celestial Dancer (Devata)
Mid-11th Century
Sandstone
Courtesy the Metropolitan Museum of Art

The MAP Academy

The MAP Academy is a free online platform that endeavours to transform the way South Asia's art histories are accessed, taught and discussed – both regionally and globally. Created and maintained by over forty researchers, editors and academic advisors from across the world, it comprises a comprehensive art encyclopedia, online courses and a blog that encourages knowledge building and engagement with the histories of art. Through the past year, the MAP Academy team has worked towards bringing all three verticals of the portal together, which was launched formally on April 21, 2022.

Online Encyclopedia:

The MAP Academy Encyclopedia of Art (MAEA) is a detailed and inclusive resource comprising art historical research. Consisting of over 2,000 articles and definitions, and continuously growing, the encyclopaedia covers biographies of artists and institutions, explanations of techniques and materials and thematic essays on historical trends.

Online Courses:

Earlier this year, the team also launched its first online course titled *Textiles from the Indian Subcontinent*. Presented in the form of short videos, engaging texts and quizzes, the course is designed for anyone curious about the rich story of one of the world's most innovative producers of textile – the Indian subcontinent.

TCS iON IntelliGem:

The MAP Academy has also contributed as knowledge partners to TCS iON's annual nationwide school contest – IntelliGem – that focuses on 21st century skills, including universal values, communication skills, global citizenship, creativity and innovation and financial literacy. The team's work involved writing visual literacy-focused materials tethered to the competition's five verticals, in an effort to help students interpret data, as well as think critically about visual information in our image-heavy world. Targetting 5th-9th graders, the contest had participants from hundreds of schools across the nation, and MAP Academy's involvement in it forms a part of what we hope will become a long-term engagement with TCS iON.

Partnerships & Collaborations:



Children from the Banni Kutch Grasslands
Jyoti Bhatt
1979
Kutch, Gujarat, India
Silver gelatin print
H. 35.6 cm, W. 24.3 cm
PHY.00515

Unemployed Graduates
Ram Kumar
1956
Oil on canvas
H. 117.158, W. 66.04 cm
Gift of the Chester and Davida Herwitz
Collection 2001, E301125

Museums Without Borders, supported by FedEx

Museums Without Borders (MWB) is MAP's first-of-its-kind global collaborative initiative through which we link museum collections across the world.

Ranging from six to ten minutes, each episode in this series juxtaposes an artwork from MAP with an object from a partner museum, Indian and international, exploring commonalities and differences in style, subject or narrative. In the past year, we have released eleven episodes featuring the Partition Museum, Amritsar; Maharaja Sawai Man Singh II Museum, Jaipur; Victoria & Albert Museum, London; Maharaja Fatesingh Museum, Vadodara; Horniman Museum & Gardens, London; National Gallery Singapore; Mehrangarh Museum Trust, Jodhpur; Crafts Council UK; Peabody Essex Museum, Massachusetts; Lalbhai Dalpatbhai Museum, Ahmedabad; and Huis Marseille, Museum for Photography, Amsterdam.

Partnerships & Collaborations:



Artist Indu Antony with the women of Lingarajapuram at the launch of Namma Katte

Mindscales, supported by Wellcome Trust

MAP is part of a new international initiative, which is inspired and informed by Wellcome Trust's new mental health programme. Mindscales seeks to mainstream robust and accessible conversations around mental health through the arts and is a cultural inquiry into aspects of mental, social and emotional wellbeing.

MAP is one of the four chosen institutions for this global project funded by the Wellcome Trust, alongside Brooklyn Museum in New York, Gropius Bau in Berlin and Mori Art Museum in Tokyo. The programme comprises artist residencies, a crowdsourced documentary, exhibitions and community events staged in a number of cities around the world.

Mindscales Bengaluru Artist-in-Residence, Indu Antony initiated a series of workshops in Lingarajapuram with women settled in the neighborhood. The women gathered in *anganwadis* (government assigned "courtyard shelters" for child care) and hand stitched cloth while contemplating questions of identity and well-being. To sustain the conversation on mental health after her workshops, Antony has set up

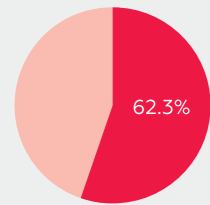
Namma Katte (Kannada for "Our Space"), which serves as a venue for conversation, play and rest, chiefly for the women and children of the neighborhood.

Together with theatre counsellor Maitri Gopalkrishna, we have also worked out a framework for community-based drama interventions to foster and understand mental health support in diverse underserved social groups in the city.

The team has been working with the design studio Quicksand on *Art for Thought - A Portable Reading Room for Art and Mental Health*, a collection of art-based exercises centered around self-reflection and self-awareness, facilitating a self-exploratory approach to mental health.

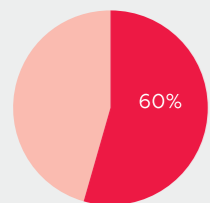
Partnerships & Collaborations:

How does the Indian audience perceive culture?



62.3% OF THE AUDIENCE SURVEYED PERCEIVES CULTURE AS ANTHROPOLOGICAL AND SOCIOLOGICAL

Going Digital



60% OF PEOPLE SURVEYED STATED THAT THEY HAVE FOUND IT EASY TO ADAPT TO USING DIGITAL TECHNOLOGIES SINCE THE BEGINNING OF LOCKDOWN IN 2020

WHAT ARE AUDIENCE PREFERENCES WHEN THEY VISIT A MUSEUM/GALLERY?

The audience prefers:

PAINTING 386/500
as a favourite art form

FINE ARTS 225/500
161/500

REGIONAL CULTURAL ART FORMS, ART, AND ARTISTS
e.g. Tribal arts

The audience was least interested in sculpture

Languages

Whilst English was comfortable for the majority of people surveyed, the audience believed that:

60%
BELIEVE REGIONAL LANGUAGES SHOULD REFLECT IN MUSEUM PROGRAMMING
e.g. Kannada film screening

92.4%
BELIEVE REGIONAL LANGUAGES SHOULD BE USED IN MUSEUM SIGNAGE

Exploring

1. STAFF GUIDED TOURS
2. AUDIO GUIDES

A high preference for staff guided tours, followed by audio guides (over half of those surveyed selected one, or both options)

Very few people like to explore on their own, without any assistance

Visiting

College students and working professionals visit with family & friends

Less than 10% of those surveyed would visit a museum without any assistance

Going Digital

60% of people surveyed stated that they have found it easy to adapt to using digital technologies since the beginning of lockdown in 2020

61.4% of senior citizens were positive about the shift to digital engagement with arts and culture

MAP x ReReeti Foundation Audience Research Project

MAP in collaboration with ReReeti Foundation conducted an audience research project in the past year to hear from people across age groups about how they engage with arts and culture and what factors act as barriers to engagement.

While there is extensive data being collected on consumer behaviour within other industries and countries, there is almost none publicly available for the arts, heritage and culture industry in India. As a country with huge diversity in community, geography, language and social strata, this is arguably a more complex and difficult undertaking.

The research project, commissioned by MAP, and conducted by ReReeti Foundation, therefore aimed to better understand Indian audience drivers and barriers through exploring their preferences and their engagement with cultural spaces. More broadly, its aim is to initiate a conversation between institutions and people, in order to help museums and cultural organisations in India become more relevant and relatable to their audience.

Partnerships & Collaborations:



MAP at MGA, Melbourne

MAP held an exhibition in collaboration with and at the Monash Gallery of Art (MGA), Melbourne, Australia last year. Held from December 2021 to March 2022, *Visions of India: From the Colonial to the Contemporary* was the first major survey of Indian photography in Australia, and all artworks showcased were from the collection.

Curated by Nathaniel Gaskell, the exhibition began its journey from 1860 onwards, displaying a range of works by pioneering studio photographers in the subcontinent such as Samuel Bourne and Lala Deen Dayal, to the contemporary photographic practices of Pushpamala N., Karen Knorr and Michael Bühler-Rose.

Exhibition view of *Visions of India: From the Colonial to the Contemporary* at MGA, Australia

Partnerships & Collaborations:



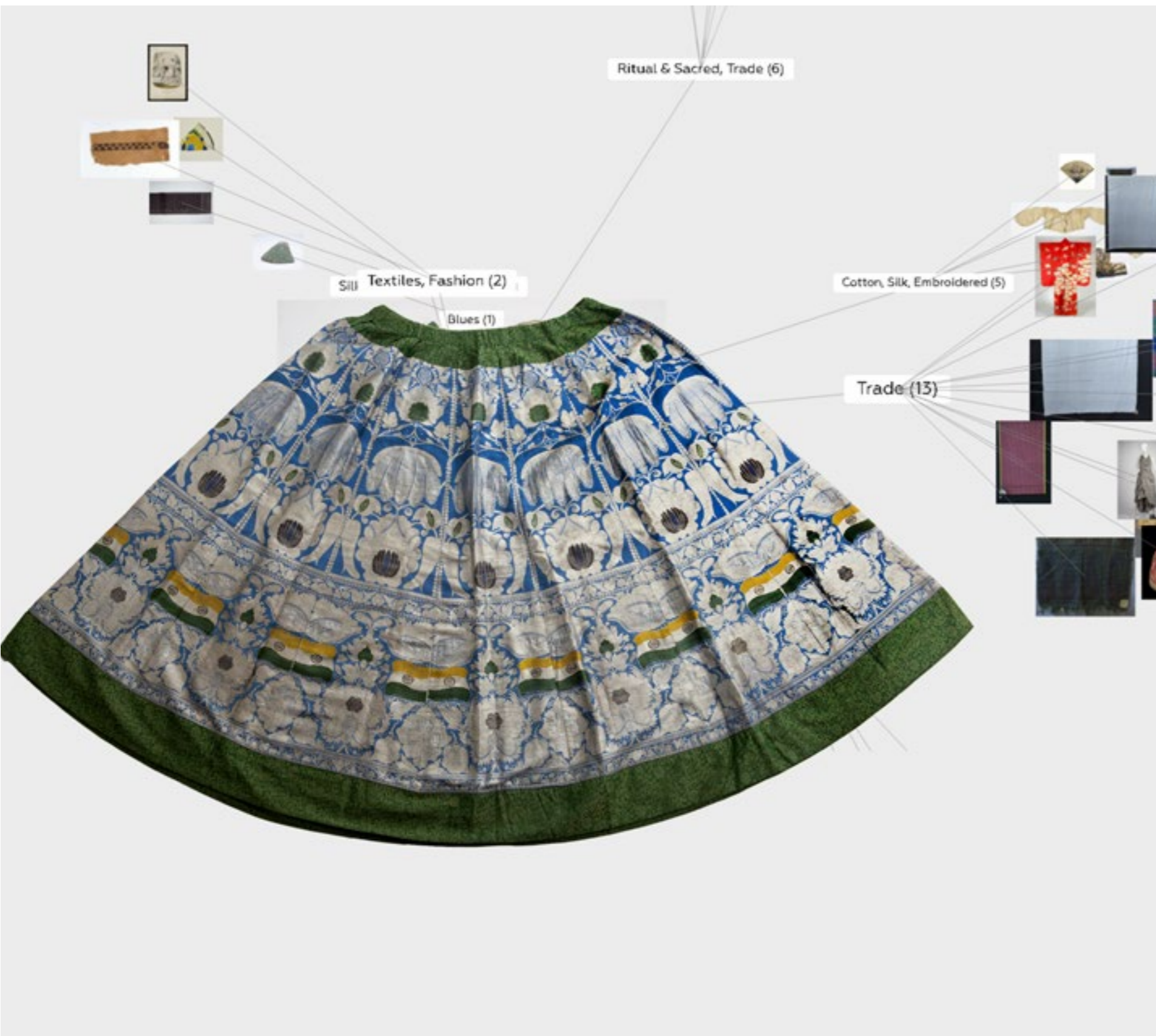
Our Shared Cultural Heritage with British Council

OSCH is a youth-led programme that explores the shared cultures and histories of the UK and South Asia; and looks at new ways for heritage and cultural organisations to become better places for young people to explore identity, connect with others, and have new opportunities.

As part of the OSCH programme, MAP currently mentors five interns and is helping them develop skills in their chosen areas of museum practice. Through the past year, the interns have conceptualised and organised several events as part of MAP's outreach which focussed on engaging with young audiences. The interns have also created an online group for young people to engage with the arts, and are discussing an international collaboration with Glasgow Life that will grow another branch of the project.

Attendees of MAP's recent OSCH event, Colours & Cocktails held in Bengaluru

Partnerships & Collaborations:



INTERWOVEN, MAP x Microsoft

The MAP Academy team has been working on a special collaboration with Microsoft to develop INTERWOVEN, a platform that highlights global connections to South Asian textiles. Using AI and machine learning, the platform brings together textile collections from across the world to reveal connections between artworks from different cultures and mediums.

Some of the global partner institutions for this platform include the V&A Museum in London, the Smithsonian in Washington DC and the Metropolitan Museum of Art in New York. INTERWOVEN launched in June 2022.

Partnerships & Collaborations:



MAP at the Venice Biennale 2022

MAP has loaned an artwork from its collection, *Pakshi* (1985) by Mrinalini Mukherjee, which is displayed as part of the main exhibition, *Milk of Dreams*, curated by Cecelia Alemani at the 59th Venice Biennale.

Pakshi
Mrinalini Mukherjee
1985
India
Woven, dyed hemp
H. 260 cm, W. 95 cm, D. 70 cm
MAC.01215



Untitled
Reba Hore
2004
India
Oil pastel and watercolour on paper
pasted on board
Image: H. 29.6 cm, W. 40 cm;
Support: H. 42 cm, W. 52.1 cm
MAC.00035

India Artist Relief Fund

In 2021, at the peak of the pandemic, when many artists and cultural practitioners in India were struggling due to a lack of opportunities, MAP initiated the India Artist Relief Fund, in partnership with 1ShanthiRoad, Bengaluru. Out of more than 1000 applications, 20 artists received a grant of INR 50,000/- each. Over a period of three months, the funds helped the artists to pick up their practice again and finalise works they had not been able to work on.

We are pleased to announce that 20 artists were selected by an independent jury comprising Paula Sengupta, Radha Mahendru, Indrapramit Roy and Suresh Jayaram.

Yogesh Ramkrishna, Pune
(MVA, MS University, Vadodara)

Sriparna Dutta, Kolkata
(MFA, SN School of Arts)

Ruma Choudhury, West Bengal
(MFA, Shantiniketan)

Roshan Chhabria, Vadodara
(MVA, MS. University, Vadodara)

Ritika Sharma, New Delhi
(MFA, Delhi College of Art)

Pallavi Saikia, Assam
(MFA, SN School of Arts)

Neelesh Yogi, Madhya Pradesh
(MFA, Shantiniketan)

Mousumi Chongdar, West Bengal
(MFA, Shantiniketan)

Mayuri Chari, Goa
(MFA, SN School of Arts)

Debashish Paul, West Bengal
(MFA, Banaras Hindu University)

Ashish Palei, Odisha
(MFA, Delhi College of Art)

Anupama Alias, Kerala
(MFA, RLV College, Kochi)

Anirban Saha, Kolkata
(MFA, Rabindra Bharati University)

Khurshed Ahmed, Srinagar
(MVA, Ambedkar University Delhi)

Keerti Pooja, Jamshedpur
(MFA, MS University, Vadodara)

Kanchan Karjee, West Bengal
(MFA, Rabindra Bharati University)

Javed Akhtar, Kolkata
(MFA, Shantiniketan)

Bansi Dholakiya, Jananijar
(Post Diploma, MS University, Vadodara)

Gagan Mandal, Odisha
(MFA, SN School of Arts)

Bhimanshu Pandel, Jaipur
(MFA, Edinburgh College of Art)



Inclusion and Accessibility

Through the past year, MAP has championed the cause of inclusivity by working towards making all of our content and programming accessible to a wide audience.

All digital exhibitions launched by MAP comprise accessibility features such as alt text, audio description, Indian sign language interpretation and subtitles, where required. These have been widely appreciated by audiences with disabilities. For *Art is Life: SoundFrames*, MAP's annual festival, we enhanced the accessibility by including audio descriptions (which benefitted visually impaired audiences) alongside subtitles.

MAP also curated special exhibition walkthroughs for individuals with visual and hearing disabilities.

Accessibility inspections and reviews of the new building have taken place. Installation of Induction Loop systems in the classroom and auditorium is one of the highlights as MAP's auditorium will be one of the few in the country to have this system for individuals with hearing disabilities.

MAP has been able to connect with key institutions working for PWDs (Enable India, APD, Haryana Welfare Society for Persons with Speech and Hearing Impairment) both within Bengaluru and across India. Through this, we have been able to reach out to more members in the community and plan both digital and physical events.

The MAP team has also attended internal sensitisation sessions and formed an accessibility group comprising a member from each department to enhance understanding of disabilities and accessibility. In addition, MAP has put in place a robust mechanism to deal with sexual harassment at the workplace as per the POSH Act of 2013.

Untitled (A Priest Working on a Laptop)
TS Satyan
1999
Melkote, Karnataka, India
Silver gelatin print
H. 23.2 cm, W. 15.9 cm
PHY.10045

Collection

MAP now has more than 60,000 objects as part of the collection

The team has been gearing up for the physical opening of the museum, while focussing on getting the collection online on the digital museum as well. Given the many gifts we continue to receive from our patrons, MAP now has more than 60,000 objects as part of the collection. The team has been cataloguing and digitising the collection, preparing inventories and photographing them. Since the launch of MAP's digital museum, the team has added more than 4,700 objects to the online collection and is targetting the inclusion of many more this year.

New Acquisition Highlights

MAP is grateful to its patrons and art connoisseurs for their generous gifts of art to the Museum. These significant donations are helping us build a collection that is meaningful, exciting and all-encompassing.

In the past year, MAP has added several new exciting artworks to the collection, including an artwork by Anoushka Mirchandani gifted by Rahul Sabhnani, and a gift of more than 2,000 books of scholarly and cultural value, primarily on photography, from the library of Clark Worswick, New York. Also, the Gandhi Collection gifted by GV Ravishankar and Roopa Ravishankar, which is probably the most extensive collection of photographs, films and audio in private hands. Here are the highlights of this year's acquisitions:

These matchboxes form a part of Delhi-based architect **Gautam Hemmady**'s donation to MAP. With a keen interest in phillumeny, he has been extensively collecting matchbox labels since 2012. The gift by Mr Hemmady consists of approximately 35,000 objects related to matchboxes, including unique matchbox labels, packet and gross labels for cardboard, and plastic and wooden matchboxes manufactured in India and abroad. The collection ranges from the mid-19th century until contemporary times and explores themes such as advertising, nationalism, mythology, cinema and royalty to name a few. The collection was exhibited in 2016 titled *Matchbox Labels and the Stories they Tell* at the India International Centre in New Delhi.



Matchbox labels from Gautam Hemmady's collection

Krishna Reddy is an iconic Indian-born, American printmaker. The artist experimented with traditional methods of printmaking to create a new style of printing known as the 'viscosity colour method.' His prints are an amalgamation of ingenious technique and energetic form coupled with vibrant colours, and gifted to MAP by Harsha and Srilatha Reddy.



Fleurs Eclatantes (Vibrant Flowers)
Krishna Reddy
1964
Paris, France
Colour intaglio on paper
Image: H. 31.7 cm, W. 48.2 cm;
Paper: H. 38 cm, W. 56.5 cm;
Mount: H. 50 cm, W. 65 cm
MAC.00845

Karen Knorr is a renowned contemporary photographer. She began her much acclaimed *India Song* series in 2008, that explores Rajput and Mughal cultural heritage and its relationship to questions of feminine subjectivity and animality. Knorr has donated a special size edition from the same series to MAP, to help raise funds for the Museum's activities. These are available for sale. For more information please contact hello@map-india.org.



The Queen's Room, Zanana, Udaipur City
Karen Knorr
2010
Palace, Udaipur, India
Archival pigment print
Image: H. 122 cm, W. 152.5 cm
PHY.01765

MAP has also added a portfolio of etchings and plates gifted by Jagat and Premilla Baid in the past year. This limited edition portfolio titled *Seven Days* consists of 10 prints plus 2 artists proofs, created during a printmaking workshop held at Gallery Sumukha. **K. Laxma Goud** created the poster for this workshop.



Laxma Goud
2004
Bengaluru, Karnataka, India
Mixed media on paper pasted on board
Image: H. 76.8 cm, W. 57.5 cm;
Frame: H. 86.8 cm, W. 67.3 cm
MAC.00061



BEFORE



AFTER

Pakshi by Mrinalini Mukherjee before and after conservation

Conservation

The team has restored 224 objects in the past year

With the ongoing pandemic barring travel for incremental training, the team has been attending weekly virtual sessions with Tata Trusts where discussions are held on current practices regarding conservation. The team had an in-house training with Ms Radhana Raheja on conservation of textiles, which will help to better implement conservation techniques on the significant textile collection of MAP. The team has also successfully completed five field surveys in the past year, including NCBS, Miniature survey (MAP), S.L. Bhatia History of Medicine Museum in Bengaluru, French Institute of Pondicherry and Hasta Shilpa Heritage Village, Manipal.

The conservation centre hosted a three-month training course on *Conservation and Restoration of Paper: Prints, Drawings, Maps* (1st March- 31st May, 2022). The course, designed by Tata Trusts Art Conservation Initiative and helmed by Mr. Lalit Pathak, Senior Paper Conservator, helped five emerging conservators build their theoretical and practical knowledge.

MAP, The Metropolitan Museum of Art, USA and Stichting Restauratie Atelier Limburg Netherlands (SRAL), held a two-day workshop on Preventive Conservation for Museum Collections. This workshop was made possible with additional support from The Andrew W. Mellon Foundation, part of the Indian Conservation Fellowship Program, and covered aspects of preventive conservation including risk management, pest management, storage and exhibitions.



Mother and Child, Bhutan
 TS Satyan
 Late 20th century
 Modern Photograph
 H. 2.4 cm, W. 3.6 cm
 PHY.12439-41

Read Section

MAP's Read section is a collection of short articles, in-depth essays, and interviews, which seek to make Indian art and culture approachable to diverse audiences. Our articles cover a range of cultural topics such as food and music, as well as art-history related topics, making the section interesting for art enthusiasts and connoisseurs as well as those with no previous exposure to the arts.

In the past year, we have curated numerous article series on India's culinary histories, Indian textile traditions and their revival in

contemporary fashion, and personal stories on the city of Bengaluru. We also piloted a new series titled *Why I Love Art*, which features stories from the community on how an artist or painting impacted their relationship with art.

Our most popular article in the past year is an essay by historian Adhitya Dhanapal on the history and trade of the Madras Handkerchief, or *telia rumal*, curated in conjunction with our online exhibition *Painted Stitches, Woven Stories II*.

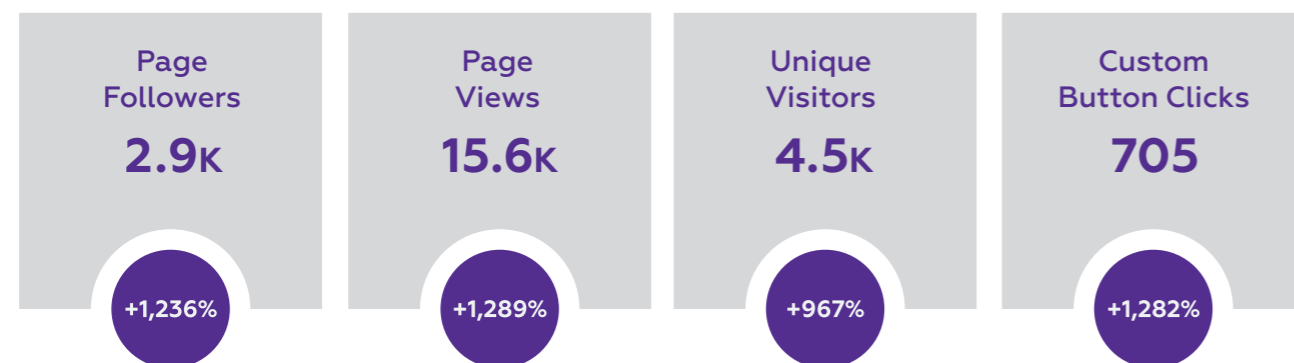
Social Media

In the last year, MAP has increased its digital presence substantially, across multiple social media platforms. We have diversified our digital content to reach our audience (especially 18-35 age group) in a unique and engaging manner; we now post more dynamic content such as videos and reels which exhibit MAP's programmes and collections, in addition to our image posts. Our regular content with current and engaging stories has been instrumental in driving more public engagement with our digital museum.

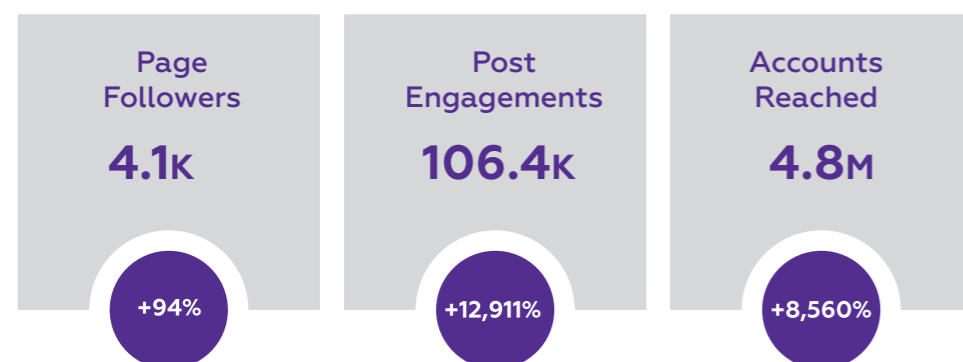
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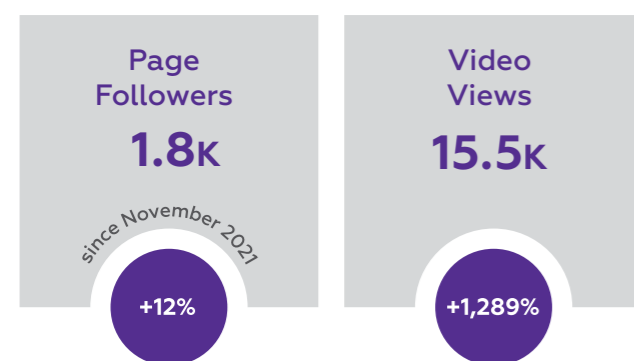
LinkedIn



Facebook



Youtube



MAP in the Press

Art Newspaper	<i>Indian Museum Reanimates Dead Master with AI</i> by Kabir Jhala for The Art Newspaper, April 2021
Telegraph	<i>Drama of the Face: The Business of Dreams Exhibition</i> Review by Srimoyee Bagchi for Telegraph, May 2021
STIR World	<i>COVID-19 as the curator of the post pandemic world</i> by Aastha D. for STIR World, May 2021
The New Indian Express	<i>The plate and the past: Stories on a Banana Leaf Exhibition</i> Review by Simran Ahuja for The New Indian Express, July 2021
The Hindu	<i>Making music at the museum</i> by Georgina Maddox for The Hindu, December 2021
Mint Lounge	<i>MAP's latest show traces the trajectory of Indian photography</i> by Avantika Bhuyan for Mint Lounge, December 2021
The Guardian	<i>Images of India: from courtesans to colonial rule</i> by The Guardian, December 2021
Deccan Herald	<i>A curation of sensorial experiences</i> by Toprit Saifi for Deccan Herald, January 2022
New York Times	<i>India's Art History United in a Single Source</i> by Ginanne Bownell for New York Times, March 2022
BBC News	<i>India's rich art history is just a click away</i> by Zoya Mateen for BBC News, April 2022

“One of the pillars of the private museum started by Mr Poddar, a successful industrialist and avid art collector, was arts education, something not considered important in the country. “The museum-going culture has never really built up or taken off in India,” he said, “and we don’t have the greatest museums in the world, though we have really amazing art.”

“MAP Academy is the museum’s education arm which, along with putting together the encyclopedia, has been charged with running online art history courses.”

New York Times
March 2022

Mariya
Dr. Jaidev Baghel
2006
Chhattisgarh, India
Bronze
H. 60.5 cm, W. 40.5 cm, D. 30.5 cm
SCU.01481



Our Supporters

Founding Patrons

A very special thanks goes out to Rural India Supporting Trust (RIST) for renewing and indeed increasing their commitment to MAP, from Founding Circle to Founding Patron. We are also delighted to welcome Axis Bank and Torrent Group via UNM Foundation as Founding Patrons. We are truly humbled by their contribution which comes at a critical time as we prepare for the opening.

Founding Circle

We would like to extend our warmest welcome and gratitude to Roopa & GV Ravishankar, who recently joined us as Founding Circle members.

A note of thanks to our existing donors without whose support our continued success would not have been possible.

Other Contributors

We are grateful for Ford Foundation’s part-funding towards our upcoming permanent exhibition *Visible/ Invisible*. Inaugurating MAP’s museum space, this major show will be centered on mainstreaming feminist conversations on gender-based violence in public spaces.

We would also like to thank The Wellcome Trust for awarding MAP a grant to develop a project on mental health.

MAP was also invited to become a key India partner of a consortium that launched this year by the British Council Arts Programme titled *Our Shared Cultural Heritage* (OSCH). OSCH focuses on exploring the

shared cultures and histories of the UK and South Asia. The project works with the age group of 11-25 to experiment and create new ways for museums and young people to work together to provide better places for young people to explore identity, new opportunities and connect with others. The interns from the OSCH programme have put together multiple programmes and events for MAP.

We are also grateful to Geeta Premnath Khandelwal for her contribution to MAP.

Name a Seat Campaign

The Name a Seat campaign gives donors an opportunity to have their chosen name engraved on a seat in the Mazumdar-Shaw Auditorium at MAP. Donors can contribute Rs 3 lakhs, Rs 5 lakhs or Rs 10 lakhs, depending on the selection and have their name or that of a loved one engraved.

In-kind support

We are grateful to the organisations and individuals who have extended their support to MAP in the form of goods and services.

Gifts of Art

We are grateful to the following donors who have contributed to the MAP collection:

Roopa & GV Ravishankar made a significant contribution to the MAP collection with a gift of one of the most extensive private collections of photographs, films and audio about Mohandas Karamchand Gandhi.

Gautam Hemmady gifted MAP a collection consisting of an assortment of matchboxes, matchbox labels from the 1890s till present day.

Aparajita Alok Jain gifted Poornima Jain's Haveli Textile Collection. This collection includes textiles from around the world, ephemera, photos and swatches, folders, print blocks, design blueprints and more.

Premilla and Jagat Baid made a contribution of a portfolio of etchings and plates, titled *Seven Days* from the workshop at Gallery Sumukha.

Anjali K Mahindra donated wood and stone sculptures to further diversify MAP's collection.

VR Ferose has donated a collection of books for the MAP library, on art and art history, signed by the artists they are about.

Malini White and Rahul Mehrotra also donated books to add to MAP's library.

An anonymous donor gifted MAP a Dogra rumal and a brocade coat.

Usha Rajgarhia gifted an artwork by Jayashree Chakravarty and a tapestry by Rajen Chaudhari.

More than 2000 books of scholarly and cultural value, primarily on photography, from the library of Clark Worswick, New York are being gifted to MAP. The museum has been entrusted to preserve and conserve these books as part of its library in the museum, to remain available and accessible for scholars.

Hemant Sharma donated a textile label to MAP's collection.

Indu Antony gifted high resolution digital files of her *Uncle Vincent* series to the collection.

Harsha and Srilatha Reddy gifted 52 intaglio prints by Krishna Reddy and other printed/handwritten materials.

Rahul Sabhnani gifted an artwork by Anoushka Mirchandani to the collection.

Geetha Mehra donated personal letters written to her by artists.

Suresh Punjabi and family have gifted over 180 photographs to the collection, which also include photographs by the photographer's son, Pratik Punjabi.

Rekha Hebbar Rao gifted a sari to the MAP collection.

We are grateful to the following for their contribution/support to MAP:

DCM Shriram Industries

Asiatic Oxygen

Harsh Seksaria

Akara Art India

Selan Exploration

Jayaraman Nagarajan

Dormakaba

Saint-Gobain India Foundation

We also sincerely acknowledge the donors who have supported MAP though the Museum of Art & Photography Foundation Inc., in the US. They include:

Barbara Levy Kipper

Dinyar Devitre

Rajesh Subramanian

Microsoft

Avani Parikh

We would also like to thank those who have contributed to MAP but wish to remain anonymous.

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Geeta Premnath Khandelwal

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Jayshree & US Bhartia

In Memory of

Kavita & Satish Sanghi

In Memory of Mr KP Poddar

Mariam Ram

Mindtree

Prashanth Prakash

Rahul & Lavina Baldota

Roopa & GV Ravishankar

Collections

Abha Dalmia

Adrian Wilson

Anjali Mahindra

Anju Poddar

Anmol S. & Surjit K. Mahal

Aparajita Alok Jain

Barbara Levy Kipper

Deepak Puri

Gautam Hemmady

Harsha and Srilatha Reddy

The JP Singhal Collection

Jyoti Bhatt

Kenneth Robbins

Michael Abbott

Richa & Jamshed Chinoy

Premilla & Jagat Baid

Roopa & GV Ravishankar

Suresh Punjabi/Studio Suhag

The Family of TS Satyan

The Travellers Collection

Uma Rao

Umah Agarwal

Usha Rajgarhia

Waswo X. Waswo

“During the pandemic, we have all turned to the arts, for our wellbeing, for a sense of connectedness, sometimes just to hold onto our sanity. MAP does all this and more by incorporating contemporary technology and an inclusive approach to bring to Bengaluru, to India and the world, new ways to engage with art, photography and culture.”

Ingrid Srinath, CSIP, Ashoka University (Member of Board of Directors, MAP)

“MAP has a world-class team to execute and manage and has a robust corporate governance structure. Digital technologies are being extensively leveraged at MAP to enhance the experience and reach. It is heartening to see how corporates, individuals, art experts and museums across the world have been supporting and collaborating with this unique initiative.”

**Som Mittal, NASSCOM
(Chairman, MAP and Founding Circle donor)**

“It’s not just collections, it’s not just great pieces, it’s not just great people, but it is also the ability to innovate and engage younger age groups... and I think this is an amazing effort by MAP to preserve, protect and present all the art forms and photographs in a manner which will make people engage with our heritage, understand it better and mainly involve younger generations.”

**Puneet Dalmia, Avanee Foundation
(MAP Founding Patron)**

Governance

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. Trust Deed of the Foundation is 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 elects 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 to underwrite 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.

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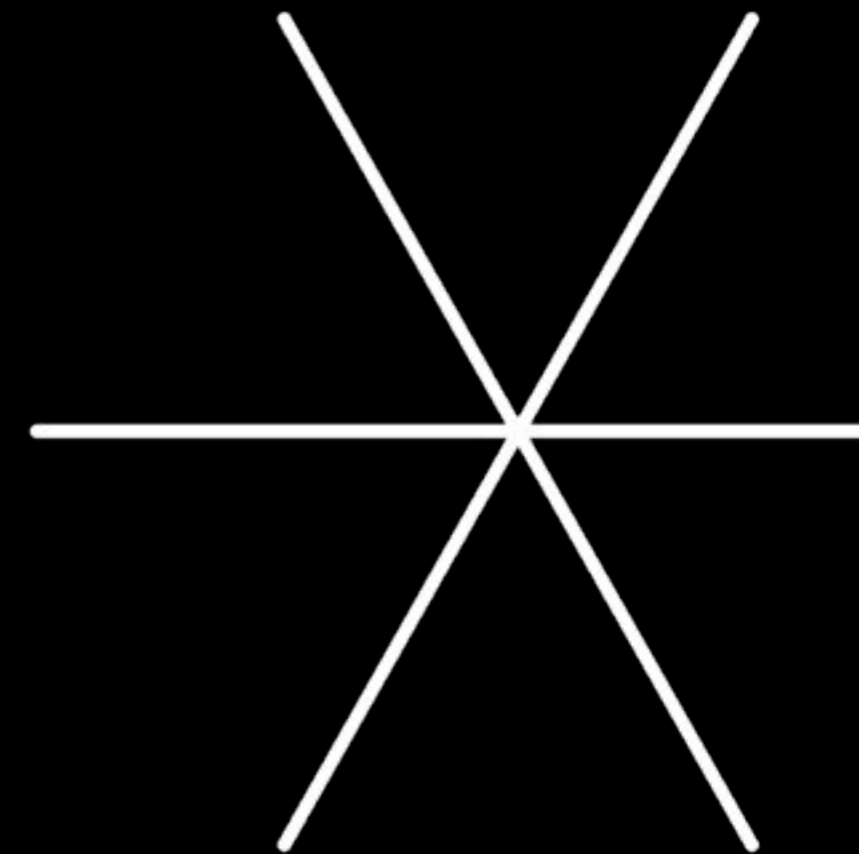
About MAP

The Museum of Art & Photography (MAP) will be South India's first major private museum. Situated in Bengaluru, MAP's mission is to take art and culture to the heart of the community, making it accessible to diverse audiences, and to create a museum-going culture that encourages people to experience art and heritage in new ways. The museum will be a space for ideas and conversations that are initiated through its collection, enabling us to engage with audiences in multiple ways. MAP seeks to inspire people to interact with art in ways that encourage humanity, empathy and a deeper understanding of the world we live in. While preserving the nation's rich artistic heritage is the primary goal, the museum is keenly sensitive to the positive role a cultural institution can play in development and progress of society.

With a concentration on specially designed technological tools, and a 360-degree approach to accessibility for people with special needs, MAP will ensure a more holistic experience for visitors. The team at MAP is committed to establishing art and culture as a soft power tool of global diplomacy, and will strive to bridge the gap between cultural institutions and the community.

Housed in a state-of-the-art facility, MAP's five-storey building on Kasturba Road, will include galleries, an auditorium, an art and research library, an education centre, a specialised research and conservation facility, as well as a terrace café. The building is currently under construction and is set to open to the public in the later part of 2022.

MAP's activities have already expanded beyond the four walls of a traditional museum space. Having launched in December 2020, MAP's Digital Museum, one of the first in India, curates non-stop art experiences for audiences of all ages, from online exhibitions to a range of articles and essays, collaborations with museums around the world, engaging talks by leading industry figures, and educational resources for kids and adults.



Find out more

To browse our collections and learn more about previous programmes conducted by MAP, please visit our website map-india.org

Contact Us

If you'd like to support MAP's initiatives or programmes, please contact

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