

Volume 6. Issue 3. 2013  
July - September

Chhatrapati Shivaji Maharaj  
Vastu Sangrahalaya, Mumbai  
(formerly Prince of Wales Museum of Western India)



It is the long history of humankind,  
those who learned to collaborate  
and improvise most effectively  
have prevailed.

Charles Darwin

# The Museum

NEWSLETTER - every quarter



RIETBERG STADT MUSEUM



BRITISH MUSEUM, LONDON



THE COURTAULD INSTITUTE  
OF ART, LONDON



STAATLICHE  
KUNSTSAMMLUNGEN DRESDEN  
MUSEUM, GERMANY



METROPOLITAN MUSEUM  
OF ART, NEW YORK



BRITISH LIBRARY  
LONDON



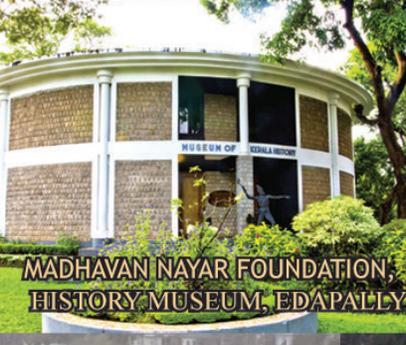
SHRUJAN, KUTCH,  
GUJARAT



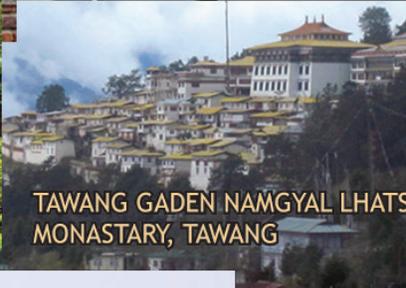
ART INSTITUTE  
CHICAGO



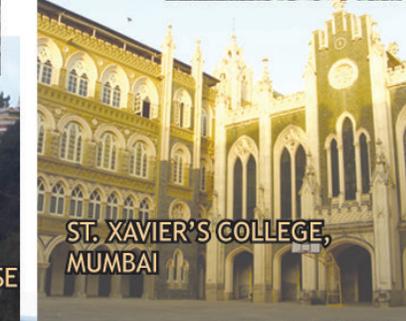
SIR J.J. COLLEGE OF  
ARCHITECTURE,  
MUMBAI



MADHAVAN NAYAR FOUNDATION,  
HISTORY MUSEUM, EDAPALLY



TAWANG GADEN NAMGYAL LHATSE  
MONASTERY, TAWANG



ST. XAVIER'S COLLEGE,  
MUMBAI



MUSEUM OF CHRISTIAN ART  
OLD GOA



MEHRANGARH FORT MUSEUM,  
JODHPUR, RAJASTHAN



ALPAIWALA MUSEUM, MUMBAI



BASGO MONASTERY, LEH LADAK,  
JAMMU & KASHMIR

*Collaboration*

# From the Director General's Desk

## CONTENTS

- Pg 2-3 From the Director General's Desk
- Pg 4-5 Art & Craft Workshops
- Pg 6-9 Curator's Corner
- Pg 10-15 Conservation Collaborations
- Pg 16-18 Education Corner
- Pg 19-23 Museum Events and Activities
- Pg 24 New Acquisitions /  
The Museum Shop
- Pg 25 Forthcoming Events  
Museum Library - New Arrivals  
Museum Collection
- Pg 26 Museum Society of Bombay :  
Past Events and Forthcoming  
Programmes
- Pg 27 Museum Facilities  
for Exhibitions, Seminars  
and Educational Activities  
Museum Memories
- Pg 28 Museum Information  
for Visitors

## Greetings from the CSMVS, Mumbai!

We are delighted to present Volume 6, Issue 3 (July - September 2013) of the Museum Newsletter – every quarter.



**Sabyasachi Mukherjee**  
Director General, CSMVS

In our previous issue we talked at length about the greater significance of museums in the context of building cultures. As a result, we have received several emails and phone calls from professionals, students and experts welcoming our ideas and CSMVS experiments in different disciplines. The reaction of our readers, particularly, the students of museology and young professionals, prompted us to share some of our successful collaborative projects in this special issue. To us collaboration means 'friendship' – a new relationship between institutes, organizations or individuals based on mutual trust and respect. It involves the principle of gracious give and take. A culture of innovation and collaboration needs a firm commitment from the two or more participating institutes to engage with each other to be able to create something new together.

The impact of globalization and evolution of high-tech communication and logistic systems has brought remarkable changes in the approach to the Museum profession. Today museums need to be creative and innovative to remain relevant in a changing world and museum personnel should acknowledge

and endorse the need for co-operation and consultation between institutions with similar interests and collecting practices. The Museum of today is becoming a high impact, people centric organization, valued by community, scholars, artists, and local and international institutions.

Prof. Homi K Bhabha, Head, Mahindra Humanities at Harvard University, discussed about the model of neighbourliness in his keynote address for the Indo – US Sub-Committee for Asian Art Initiative in 2011, "Neighbourliness is a continual labour of going back and forth in order to create the warp and the woof of intercultural conversation. To start with what is 'alien' and yet 'proximate' is to emphasize that interculturalism ought not to be based on an identitarian agenda .... How do I learn to read and understand what is unfamiliar to me, while at the same time revising my expectations and experiences and acquiring new frameworks of value and new frames of thought?.... A neighbourly perspective demands that we undertake a difficult task. By initiating our intercultural identification through a deep immersion in what we may not understand, what may not immediately belong to our normative traditions, we enter into a process of transformation and revision whose end result may not be clear to us and whose telos may be tentative or tendentious. And yet, for better and for worse, collaboration depends upon our commitment to learn to work together in the face of such open-endedness".

## From the Director General's Desk

The Museum of tomorrow has to reformulate its set of objectives keeping in mind the demographic, social, economic and cultural changes taking place in contemporary society and restructure them according to the needs of the society. Believing in the principle of universalism, we, at the CSMVS, acknowledge the need to disseminate knowledge, expertise and resources through professional and virtual networks in addition to the circulation of material objects. This issue of the Newsletter highlights some important cross-cultural collaborative as well as general cooperation projects. It gives you a very positive indication how collaborators want to approach and maintain a relationship with a sense of equality, with respect and trust for each other. It may not be possible for us to accommodate all past and on-going projects here but would like to list a few of them below. The descriptive reporting of some of these can be seen in the subsequent pages.

1. Exhibition, "The Cyrus Cylinder and Ancient Persia" in association with the British Museum.
2. Curating Exhibition "Visions of Ganesha" at the British Museum.
3. Conservation of Antoine Dubost's early 19th century oil on canvas, "Sword of Damocles"- a CSMVS and the Courtauld Institute of Art, a joint project.
4. Digitally reunifying "The Mewar Ramayana Manuscript"- a collaborative project by the CSMVS and the British Library.
5. 'Masterpieces from Antwerp – Exclusive Flemish paintings and prints from the 17th Century' in collaboration with the Royal Museum of Fine Arts, Antwerp.
6. Academic collaboration is being planned between the CSMVS and the University of West Indies in the fields of Museum practice education and museology and Art conservation-restoration practice, research and training.
7. Exhibition, " Alice Boner: Visionary artist and scholar between two continents" and Curatorial Exchange programme in collaboration with museum Rietberg, Zurich.
8. Conservation and Art historical studies of the Dresden Museum holdings of Indian Miniature paintings. Supported by International Research Project, SKD, Dresden, Germany.
9. Cataloguing of the CSMVS European Paintings Collection in collaboration with Art Gallery of New South Wales, Sydney, Australia (in process).
10. Cataloguing of the CSMVS Japanese Collection in collaboration with the British Museum (in process).
11. 'Conservation Fellowship Programme' and an exhibition, " Deccani Paintings" in collaboration with the Metropolitan Museum of Art, New York (in process).
12. Conservation of the 16th century Anvar-i-Suhaily manuscript supported by Bank of America.

The Museum newsletter – every quarter allows for a variety of perspectives in the interpretation of museum practices. In our forthcoming Newsletter, we wish to touch upon many such contemporary national and international issues and report our interaction with museum leaders, so that it might help our young Curators to understand the latest thinking in the museum field. An attempt has been made on this issue to create awareness about the various facets of collaboration that are beneficial to museum professionals. The next issue we intend to dedicate to the theme 'Museums and Social Justice', which the world recognises as one of the most important and sensitive aspects of a Museum's social responsibility.

We hope this issue of our Newsletter is informative. We thank you for your continued support.

# Art & Craft Workshops

THE MUSEUM



paramparik karigar  
an association of craftsmen

**Chhatrapati Shivaji Maharaj Vastu Sangrahalaya**  
(formerly Prince of Wales Museum of Western India)

&

**Paramparik Karigar**  
are jointly organising

# Art & Craft Workshops

Conducted by Master Craftsmen

**27<sup>th</sup> August to 7<sup>th</sup> September 2013**  
**Time: 11.30am to 4.30pm**

# Art & Craft Workshops

**27<sup>th</sup> August to 7<sup>th</sup> September 2013**

**Time: 11.00am to 4.00pm**

<b>Miniature Painting</b> Shakir Ali Tues, Aug 27	<b>Pattashilpa</b> Khadu Chitrakar Wed, Aug 28	<b>Mithila Painting</b> Nandan Karn Thurs, Aug 29	<b>Kutch Hand Painted Pottery</b> Mamad Kumbhar Fri, Aug 30
<b>Kalamkari</b> Gurappa Chetty Sat, Aug 31	<b>Bagru Printing</b> Lalchand Chippa Mon, Sept 2	<b>Pipli Applique Work of Orissa</b> Bharat Bhushan Parida Tues, Sept 3	<b>Palm Leaf Etching</b> Narayan Das Wed, Sept 4
<b>Pichhwai Painting</b> Sushil Soni Thurs, Sept 5	<b>Shibori -Tye &amp; Dye</b> Badshah Miyan Fri, Sept 6	<b>Block Printing</b> Ahmed Khatri Sarfaraz Sat, Sept 7	

Payment to be made at the Museum Office in CASH or by BANK DRAFT in the name of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

**Fees per workshop ₹ 600/-**

**Limited seats | Registrations open on all days between 11.00am & 4.30pm**

**For further information please visit:**

Museum Office, CSMVS  
159-161, M.G. Road, Fort, Mumbai- 400 023  
Tel. No. 22844484 / 22844519  
Website: [www.themuseummumbai.com](http://www.themuseummumbai.com)  
Email: [csmvsmumbai@gmail.com](mailto:csmvsmumbai@gmail.com)  
Facebook: [www.facebook.com/CSMVS](http://www.facebook.com/CSMVS)

[www.paramparikkarigar.com](http://www.paramparikkarigar.com)  
Facebook :  
[www.facebook.com/ParamparikKarigar](http://www.facebook.com/ParamparikKarigar)  
Email: [paramparik@gmail.com](mailto:paramparik@gmail.com)

Participants may bring their own lunch or avail the services of the Museum cafeteria

### **Digitally Reunifying the Mewar Ramayana Manuscript: A Collaborative project by the CSMVS, Mumbai and the British Library, London**

- Vandana Prapanna

"We need to develop and disseminate an entirely new paradigm and practice of collaboration that supersede the traditional silos that have divided governments, philanthropies and private enterprises for decades and replace it with network of partnerships working together to create a globally prosperous society"

Simon Mainwaring.

In this age of globalization it is not unlikely to remain aloof from the world scenario. The technological advancement has allowed the world community to come closer and work together to make this globe a better place for all who inhabit it. Museums and cultural institutes are also not lagging behind to conserve and secure the cultural legacy of mankind for posterity.

In the same perspective Government of India and Government of United Kingdom signed a memorandum of understanding on cultural cooperation. Taking an advantage of the same this Museum, in collaboration with the British Library, London and other institutions, has undertaken the project of the digital reunification of the dispersed 17th-century Mewar Ramayana manuscript and to make it accessible on the Web. The project is near to completion and the successful delivery of this collaborative project will establish best practice in the digitization, interpretation, and web-mounting of primary content to facilitate and promote research.

Before we explain the project it would be worth explaining as to why the two institutions who are the custodians of tremendous cultural wealth felt the need to undertake such a venture. The story began from the later half of the 18th century when cultural exchange started between India and the British Empire. Many of the royal houses who relished good relations with the British officials gave manuscripts, paintings and other art objects as gift to them. In the early 20th century due to the fall of many kingdoms, cultural property started coming out from the royal store houses to both Indian and western markets. During this time many manuscripts were dismantled and the folios were separated for the sake of sale which eventually reached various private collections resulting in many of the manuscript folios being dispersed across the world. The present manuscript met a similar fate.

#### **The manuscript**

This grand manuscript on the greatest Indian epic was commissioned by Rana Jagat Singh I of Mewar (1628-52), towards the end of his reign in 1649, and actually completed during the reign of his successor, Raj Singh in 1653. The manuscript represents the pinnacle of Jagat Singh's patronage of painting and the grandest project ever undertaken by his entire court studio. Rana Jagat Singh ruled Mewar for 26 years in an atmosphere of uninterrupted tranquillity under which both art and architecture flourished. The present manuscript is the greatest example of this. The Sisodias of Mewar considered themselves to be the descendants of Sun and numbered Rama as their ancestor which explains the purpose of commissioning such a mega project. Unlike other Rajput powers who were slowly succumbing to the powerful Mughals, Ranas of Mewar refused to be influenced by them politically and culturally and this attitude also reflects in the style of paintings which are rendered purely in indigenous style.

Over time the manuscript was split into separate portions and dispersed amongst different holding institutions. Of the 701 folios (approximately 85% of the manuscript which contains both text and illustrations) which survive, 146 are held in four collections in India and the remaining 555 are in the British Library. It is impossible to estimate the total number of paintings in the original manuscript but of the 410 known illustrated folios, 300 are in the UK and 110 are in various Indian collections.

## Curator's Corner

In about 1820, the bulk of the British Library portion was presented by Maharana Bhim Singh of Udaipur to Lieutenant-Colonel James Tod, a British officer in Udaipur who was a historian of the Rajputs and composed the famous work, 'Annals and Antiquities of Rajasthan'. The manuscript was in turn presented by Tod on his return to England to the Duke of Sussex, the younger son of George III and a noted bibliophile. It was acquired by the British Museum Library at the public sale of the Duke of Sussex collection in 1844 and subsequently incorporated into the British Library collection following its establishment in 1973. The very fragmentary portion of the Sundarakanda was acquired separately. It came into the British Library in 1982 as part of the former India Office Library collection.

The CSMVS purchased 20 paintings of this manuscript in the year 1954. All the folios belong to Balakanda. Three folios of the Balakanda were added to the museum's collection when the eminent art historian and the then Chairperson of the Board of Trustees of the Museum, Karl J. Khandalawala, bequeathed his collection to the Museum in the year 1992.

The 24,000 verses are arranged in seven books (kandas), distributed as follows:

Book of the Ramayana	Present Location(s)	No. of folios known	No. of paintings known
Balakanda	Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai	23	23
	Baroda Museum, Baroda	2	2
	Private collection, Mumbai	49	49
Ayodhyakanda	British Library, London	129	68
Aranyakanda	Rajasthan Oriental Research Institute, Jodhpur	72	36
Kiskindhakanda	British Library, London	88	34
Sundarakanda	British Library, London	18	18
Yuddhakanda	British Library, London	206	88
Uttarakanda	British Library, London	114	92
Total		701	410

### The Story

The tale of Ramayana written in the authorship of sage Valmiki in Sanskrit is the most popular epic of India. In the words of JP Losty, the general editor of the text content of the project - "It is a tale of exile, struggle, loss and redemption". While turning the pages on the web virtually the viewers will be able to experience the great epic of India in a very innovative way. The folios painted with handmade mineral pigments, begin with the Balakanda where we witness the events related to the birth of Rama and his childhood. The manuscript ends with Uttarakanda which takes us to the climax of this saga where the two sons of Rama reunite with him. By turning the pages one will be able to experience the joy of childhood activities of Rama and his brothers, and to visualize the grandness of the marriage ceremony of the main protagonist Rama and Sita. Our web viewer will also be able

## Curator's Corner

to get glimpses of the days of Rama's exile in the jungle, the unstinting devotion of the monkeys towards him, the dramatic episode of the abduction of Sita and the climax when Ravana, the powerful ten-headed demon king of Lanka, is killed by Rama and his monkey army. The artist of the manuscript has very successfully brought out all the nine *rasas* (human emotions) in their depiction. With the wonderful strokes of the brush the Mewari artists have brought alive this epic saga alive for its viewer. Artist Sahebudin, the master of the royal studio and his able disciple Manohar, the two main artists of the project were masters in the art of rendering stories. A hand of a Deccani artist is also visible in the later chapters.

### The Project

The Museum has taken up the responsibility to digitise and interpret the folios in various collections in India and also co-ordinate all Indian activity. The other holders in India are the Rajasthan Oriental Research Institute, Jodhpur, and the Baroda Museum and Picture Gallery, Vadodara. There are also some paintings in a private collection, Mumbai.

The digitization of almost all the folios both in India and UK has been completed (except the RORI Collection, Jodhpur). All folios are photographed in high resolution to allow for standard online access and for representation of details (such as colour and size).

Dr. Roda Ahluwalia, a specialist on the Ramayana manuscript, has provided interpretive descriptions of every illustrated folio preserved in the Indian collections, which will be included in the production. This level of interpretation will open up the manuscript to the general public as well as academic researchers, enabling everyone to enjoy the manuscript's illustrations and their part in the story. This will also ensure that anyone accessing the Mewar Ramayana on the Web will be able to search the entire manuscript using key words embedded in the metadata.

The interpretive descriptions for the British Library folios are provided by Dr. J.P. Losty, a renowned art historian from UK who is also the general editor of the text content for the whole project.

### Making the Manuscript Accessible on the Web

The manuscript will be accessible to its viewers on the web through very interactive technology known as Turning the Pages (TTP).

Turning the Pages is an interactive animation of books, developed by the British Library to allow the user to leaf through the pages of a rare book or manuscript virtually in a highly realistic manner. The technology ensures that the virtual turning of pages is true to the original book, and that colours, reflections, shadows and textures are all accurate. Visitors can focus on the high-quality digitised images using the magnifying tool and read or listen to notes explaining the beauty and significance of each page. Turning the Pages allows for several volumes to be consulted simultaneously, so that the researcher will be able to compare images side by side and also features a notes field where users can store their own notes for either private use or publish them for consultation by other users, enabling online debate and collaborative research.

### Target Audience

This project will open up access globally, so anyone anywhere can see and use images of the manuscript in an evolving virtual research environment.

# Curator's Corner

## Hosting

The images will be hosted on the British Library website. There will be hyperlinks to the websites of all the other partners.

## Funding for the Project

The project is generously sponsored by the Jamshet ji Tata Trust and The British Library.

## Longer-term Aim: Working Towards Future Digitization Partnerships

Apart from its immediate aim to digitally reunify the Mewar Ramayana, this project will also serve as a pilot project for establishing best practice in creating and implementing partnerships between cultural institutes. We hope that the project will be the first step towards realising a larger-scale programme of digitising complementary collections dispersed in various institutions worldwide. Reuniting them physically is practically not possible but this kind of revolutionary collaborative projects, the first ever of its kind in India will definitely arouse a ray of hope amongst the researchers and art lovers. There is a need to take up more of such projects to ensure the easy availability of research material to the researchers who sometimes encounter great difficulties in obtaining access to collections and archives.

We are thankful to the Jamsetji Tata Trust, Mumbai for their unstinting financial and moral support without which this project would not have been completed.

We are also thankful to the British Library and all our partners, Baroda Museum and Picture gallery, a private collection in Mumbai and Rajasthan Oriental Research Institute, Jodhpur for their participation in this mega project. The project is on the verge of completion and we sincerely hope that we will be able to offer the digitally reunited manuscript of Mewar Ramayana to our global citizens by September 2013.

The Museum is reaching out to the likeminded people and groups to address the issues that are to the benefit of society. We are developing a long term vision to bring out change in the thought processes and looking out for devices to implement them. In order to achieve this it is crucial to identify the opportunities, mobilize people and resources and collaborate with diverse partners.



Rama, Lakshmana and Visvamitra  
in the hermitage of Kama  
Rajasthani, Mewar,  
38.1 X 22.9 cms. (without border)



Marriage procession of Rishyashringa  
Rajasthani, Mewar,  
38.1 X 22.9 cms. (without border)



The breaking of the bow,  
Rajasthani, Mewar,  
38.1 X 22.9 cms. (without border)

# Conservation Collaborations

## The Sword of Damocles

### The Courtauld and CSMVS Conservation Collaboration

- Omkar Kadu, Vaidehi Savnal and Anupam Sah

#### The Collaboration

The conservation of the early 19th century oil on canvas painting, 'Sword of Damocles', measuring sixty-five square feet was the preferred choice of Mr. Sabyasachi Mukherjee, Director General of CSMVS and of Dr. Deborah Swallow, Director of The Courtauld Institute of Art when they deliberated on a project to commence a collaboration between their two institutions. With the Trustees of the two institutions agreeing to pool in resources, this project plan turned into a reality, and the paintings conservation section of The Courtauld and the CSMVS Art Conservation Centre commenced to conserve and restore the Sword of Damocles, painted by the neo-classical French painter Antoine Dubost in the year 1804. The objective of this collaboration was to mutually develop a 'good practice model' and if successful, the scope of this relationship between the two could be enlarged to include other spheres such as conservation education and research.

#### The Sword of Damocles

Dr. Richard E. Spear of the University of Maryland, has reported that this painting was exhibited along with three others at the Paris Salon in 1804 and that Dubost received a gold medal from Napoleon for it, and praise from Jacques-Louis David. The painting was acquired by Thomas Hope who effaced the Artist's signature, by overpainting it, perhaps due to tensions between them, and later in 1917, the painting was auctioned in the Hope sale at Christie's as simply belonging to the French School. It was there that Sir Ratan Tata acquired this painting and following his demise in 1918, it was bequeathed with more than a hundred old-master and modern paintings to the Prince of Wales Museum (Now CSMVS, Mumbai). It remained on view in the European Painting Gallery at CSMVS as an 'Unknown' painting till 2006 when with support from Dr. Kalpana Desai, then Director, CSMVS and Mr. Dilip Ranade, Sr. Curator of the European Painting Collection, conservators, including Abraham Joel and Barbara Bertieri, removed the overpaint to reveal the attribution to Dubost.



#### The Team

An MOU between the two institutions was signed in 2011 and Dr. Aviva Burnstock, Head of the Dept of Conservation & Technology, The Courtauld Institute of Art, London and Mr. Paul Ackroyd, Conservation expert, National Gallery, London visited Mumbai and along with Mr. Dilip Ranade, and Mr. Anupam Sah, Head of Art Conservation, Research and Training, CSMVS examined the painting and prepared a treatment plan. Ms. Harriet Pearson and Mr. Mark Coombs, post-graduates in easel painting conservation from the Courtauld and Mr. Omkar Kadu, Assistant Curator Conservation of the CSMVS worked over twelve months on the treatment of the painting. Mr. Trevor Cumine, an oil paintings lining specialist from London became part of the collaboration as did Dr. Satish Padiyar, an expert in French Art History. Support conservation staff from CSMVS MACC – Vaidehi Savnal, Dileep Mestri, Nidhi Shah, Sandeep Wareshi and Santosh Khanvilkar and Courtauld students, Cleo Nisse, Kristina Mandy and Pearl O'Sullivan completed the team. Sally Higgs and Chloe Head are presently working on the painting.

# Conservation Collaborations

## Condition of the painting

The brittle painting suffered from severe flaking and delamination, fungal damage and effects of previous restorations including a partly removed lining.

## Examination and analytical studies

The painting was documented in detail and all aspects of deterioration were recorded. The pigment and ground layers were identified by examining the cross sections under stereomicroscopes and electron microscopes. Ultraviolet fluorescence helped to locate previous retouching and varnish coats. Infrared imaging revealed underdrawings and pentimenti.



## Conservation – Restoration

The teams worked very conscientiously, and over twelve months implemented various procedures that included removal of the earlier gelatine and tissue facing that was covering the painting; strengthening of the brittle paint and ground layers with successive applications of consolidants; partial removal of varnish layers and past retouching; temporary levelling of paint and ground losses, facing of painting to accord temporary protection to the paint surface allowing for a safe removal of the old lining. After tears were mended, losses filled, and temporary facing removed, the painting was lined using a non aqueous Beva adhesive in a vacuum envelope and finally the painting was mounted on a stretcher.

To tackle difficult situations, innovative techniques were formulated including the use of syringes with tubular extensions to inject consolidants into areas difficult to access, air supports to provide a varying raising and lowering of canvas areas during treatment and assembling delaminated flakes using a net prepared with very fine mono-filament threads. The entire process has been documented and will be available for reference.

## Current Status

The painting is in its final stage of treatment. In June 2013, The Courtauld invited Head of Conservation CSMVS, to the UK to visit and interact with various conservators and art historians at The Courtauld, National Gallery London, Tate Britain, British Museum, V&A, and other institutions where neo-classical paintings of the early 19th century were treated and displayed. During this visit, the rigorous and well planned academic programmes of the Courtauld Institute of Art's various departments were observed and they came across as very sound and useful resource for possible future collaborations.

Presently the final phase of conservation of the Sword of Damocles has commenced with the two Institutions planning to showcase the painting to the world once again and celebrate it with a seminar, a publication and hopefully with the announcement of a long term collaboration between them that could lead to wide, pertinent and useful impacts.

# Conservation Collaborations

## ART CONSERVATION RESURGENCE PROJECT

India joins hands for Art Conservation

- Nidhi Shah

The Mission Statement of CSMVS Museum Art Conservation Centre is: "To spearhead heritage conservation-restoration, research and development, and training activities in India as well as in other nations in the region, by encouraging collaborations and sharing its conservation expertise." Keeping to this objective, the Art Conservation Resurgence project was conceived as a pioneering collaborative project with a nationwide impact that strives to create and freely share case studies and reference documents for establishing standards and protocols for art conservation in the Indian context. Supported by the Sir Dorabji Tata Trust (Media, Art and Culture) and implemented by the CSMVS Museum Art Conservation Centre, this three year pan-Indian project brings together ideas and efforts of thousands of custodians of heritage, art conservators, fine art practitioners, scholars and members of the public.

### Reach of the project

As this project crosses various sectors of art conservation and aims to strengthen the art conservation movement in India, this is necessarily a Collaborative Project right from the initial step of building up of the project team that happened by inviting people to partner and participate in this project. This invitation is still open. The Project commenced in February 2012 and has already reached out to more than two thousand individuals and institutions across the world. More than four thousand damages on art works have been recorded in objects such as oil paintings, miniatures, manuscripts, sculptures in stone, wood and metal, ceramic, glass, terracotta and textiles. These are being categorized into a directory so that art custodians can be empowered to identify any damage on their collections.

Various institutions are sharing their data base on conservation-restoration, climate control, display etc. The set of treatment records being compiled will be useful reference for practicing conservators and other specialists. In order to address the outstanding issues in a holistic manner, it was necessary to bring on board the views of specialists like art historians, researchers, conservators, specialists in display, packing, antiquity law, environmental science, finance, health and safety, etc. to establish basic standards for conservation students and fresh practitioners.

### Worldwide partnerships

Many national and international institutions and individuals have formally and informally assured to contribute, share information and collaborate on various activities such as climate control monitoring, compilation of guidelines for collection maintenance systems, compilation of, training of staff, development of preventive conservation strategies, and protocols for conservation of collections as well as for national and international exhibitions. This documentation of their professional practices and systems will later on be critically discussed, and this will help to assess practices and technologies across the world and evaluate the feasibility of incorporation in the Indian context, if useful and necessary.

### Collaborations within India

Until now, in India, the growing the Art Conservation Resurgence Project collaborations have touched states of Rajasthan, Maharashtra, Gujarat, Jammu Kashmir, Arunachal Pradesh, Goa, Orissa, Kerala, Tamil Nadu, Karnataka, Uttarakhand and West Bengal where workshops and trainings are being held and

# Conservation Collaborations

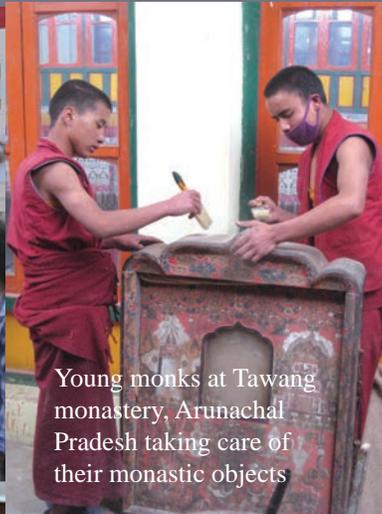
conservation centres are being established or upgraded. An online content management system has been created to share the progress of the project as well as to inform of forthcoming workshops and activities. Please visit the site [www.acrp.in](http://www.acrp.in).

## Inviting Collaborations

We look forward to requests for collaborations from other institutions across India. We would be very happy if you write to us to say that you would like to access or contribute to our data base or take part in our technical discussions. We also invite you to write to us to help organize training programmes or workshops related to conservation of cultural heritage. Perhaps you may like to send in an article or an interesting bit of information so that we can publish it in our forthcoming E-Journal, Conservation Dialogues. We look forward to a strong base for a truly nationwide resurgence in the field of Art Conservation.



Art conservation awareness programme at University of Mumbai, Kalina



Young monks at Tawang monastery, Arunachal Pradesh taking care of their monastic objects



Ongoing technical analysis by a researcher on microbiological growth on artefacts; Elphinstone College, Mumbai



Sector experts being invited to CSMVS for damage mapping of collections



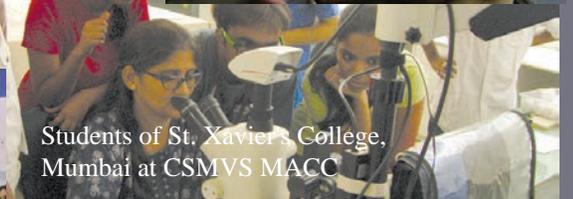
Treatment processes being documented and compiled as case studies



Mastercraftsmen demonstrating the material and technology of bronze objects; Tamil Nadu



Technical discussions with experts from various fields for development of reference documents for art conservation



Students of St. Xavier's College, Mumbai at CSMVS MACC



Selected community members being trained in conservation at Basgo, Ladhak

# Conservation Collaborations

## Inter-departmental Collaborations by MACC

- Mandira Chhabra

The CSMVS Museum Art Conservation Centre (MACC) which opened its doors to the public in 2009 was envisaged as an ever improving exemplar in art conservation in India, equipped with state of the art facilities and an *au courant* approach. This commodious centre spread over 4000 sq ft has today developed into a multifaceted facility with emphasis on art conservation, research and development, education, training, exhibition support as well as advisory and consultancy services. Housed in the east wing of the museum building, the art conservation centre was set up with the intention of working in partnership and collaboration with the other specialised departments of the museum related to exhibitions, galleries, storage, disaster management, security, infrastructure and maintenance, and education. This article aims to highlight the inter-departmental collaboration and teamwork of MACC.

### Exhibition



Examination of exhibits together by the CSMVS MACC and British Museum staff

The Museum Art Conservation Centre has a trained exhibition technical support team which assists the stakeholders of domestic and international exhibitions being held at the CSMVS. The support team works in tandem with representatives of the visiting institution in areas such as import and customs, local transport logistics, verification and inspection of objects, preparation of condition reports, climate control and monitoring and security infrastructure. Recent tent pole exhibitions like 'Indian Life and Landscape by Western Artists' from the V&A, 'Treasures of Ancient China' brought by the State Administration of Cultural Heritage of China and 'Mummy- the Inside story' from the British Museum were executed successfully and seamlessly by the various departments of CSMVS with the help of the MACC exhibition support team.

### Galleries



MACC brings together sector experts and curators to review collections

The conservators in the Art Conservation Centre collaborate with the Senior Curators of CSMVS to inspect the galleries, collections and storage and provide them comprehensive and updated condition reports. The Curators take immense interest in the conservation of the collection and they too immediately inform MACC when they notice anything amiss during their daily gallery inspections. Other areas of work include climate control and monitoring of the museum spaces, air pollution monitoring, advice and technical assistance during the time of planning the reorganisation of the galleries.



Conservation teams helping install the exhibits

The museum's collections are rotated and new exhibitions are often created, and CSMVS takes this as an opportunity to get MACC to reassess the condition of the collections and implement conservation treatment where required. Thus, in a phased manner, the entire collection will be conserved in due course of time. Collections from the Dorab Tata Gallery, Jehangir Nicholson Art Foundation and Painting Gallery are examples of this practice.

# Conservation Collaborations

## Storage & Handling

The preventive conservation experts at MACC regularly advise on storage, handling, and care of all types of museum objects. They provide technical advice on the control and monitoring of the temperature, relative humidity and ventilation of storage areas. In the case of travelling exhibitions, they suggest archival materials for storage and packing. Particularly during the monsoons, special recommendations are made to ensure the well being of the objects. A new store for European Paintings is being created at CSMVS and the curators and the conservation staff of MACC have worked together to bring this project to completion.

## Education



Lecture demonstration to children at the CSMVS MACC

MACC and the Education Department work together when school students visit to the conservation centre. Students are introduced to the activities and initiatives of the centre. The enthusiastic reactions of the students in the past have encouraged the two departments to collaborate on similar activities in the future. MACC regularly organizes seminars and conducts technical workshops in different areas of art conservation, which are open to and attended by personnel from other departments of the museum. The conservation aspect of the one-year Post-Graduate Diploma in Museology and Conservation is held at this Centre. An in-house conservation refresher programme and other modular training programmes are commencing in the autumn of 2013.

## Disaster Management



Disaster team response drill in a gallery

The conservation centre has from time to time conducted risk assessment of the art collections in various situations, and then provided recommendations to avoid, block or counter the risks. The CSMVS collections FiveR-Disaster Management Strategy is divided into five sections- Readiness, Response, Recovery, Replenishment and Repositioning. The mock exercises conducted at random keep our 5R teams in readiness to provide any support to the museum collection.

## Concluding Remarks

The purpose behind investing in and developing specialised capabilities within the CSMVS is to ensure that the collections are safeguarded and the visitor gets a superior museum experience. Inter-departmental collaborations allow the museum to work as a cohesive unit and encourage the staff to expand their knowledge and experience by co-creating fresh innovations through inventiveness and creativity. This synergetic approach not only fosters a common sense of purpose among all CSMVS teams but is also instrumental in the overall growth of the museum.

### **Extending Museum Education: Building Effective Partnerships with Society**

- Bilwa Kulkarni

In the present global trends, museums are being recognised as important educational institutions, vital to the social and cultural progress of the communities within which they exist. This has inevitably led to larger focus on educational activities and expansion of education departments in museums. Museums today, seek to create educational experiences in which visitors not only acquire information but also actively engage with the content and draw some relevance between this content and their own lives.

For long now, museum practices were firmly rooted in the belief that the museum professional was the 'expert' while acting as the 'arbiter of knowledge' between the collections and the visitors. While he undoubtedly possessed the knowledge of collections and art of display, this belief served to constrain dialogue between the museum and communities it sought to engage with.

As museum educators lay more emphasis on 'what the visitor is learning' to 'what the visitor is experiencing', it is believed that these experiences would make them aware of their cultural and material heritage and inspire them not only to take interest to learn more but also assume stewardship of their collective legacy. This necessitates dialogue between the Museum constituents – the visitors, the educators, curators and the objects.

At CSMVS, the approach of education is progressively moving away from the didactic method of learning towards an open dialogue. Today the Museum collaborates with its audiences such as schools, communities, NGOs in its working processes to create better and more effective learning experiences.

#### **Co-educators: Museums and Schools**

Museums and schools are natural partners as the fundamental purpose of both is education. Today, the teaching community wholeheartedly accepts museums as a valuable partner in classroom teaching. Museums are continuously expanding their horizons with educational and outreach activities to conduct interactive, hands-on and inquiry-based programmes for schools. As we acknowledge the natural partnership between schools and museums, it demands meaningful communication between the facilitators of knowledge – the teachers and museum educators.



A museum field trip is the most common form of a museum-school partnership. CSMVS, while reaching out to schools in an attempt to offer enjoyable and inspiring learning experiences, does not only limit itself to interactive field trips but is also developing supplementary resources for school curriculum to draw on from the Museum collections. While doing so, we provide a forum for teachers to give feedback and inputs. For instance, while launching the Harappan Interactive Learning Kit, a convention of teachers from schools all over the city was called for to take their valuable suggestions and incorporate them within the Kit.

## Education Corner

Similarly, the Museum also collaborates with teaching colleges to offer training to educate students for incorporating artifacts with emergent curricula. This venture, first carried out during the exhibition 'Mummy: the Inside Story' proved to be highly successful. An exhibition-based lesson on Egyptian civilisation was taught by the B.Ed students for their practice-teaching in several schools.

Museum-school collaboration also manifests itself in teacher-training sessions wherein teachers visit the Museum, are introduced to collections, given useful pointers for planning school visits ending with a follow-up discussion on extending classroom learning into the museum. Presently, the Education department has also embarked on a project of mapping school syllabi to integrate the Museum's collection with school curriculum better.



### Empowering Communities: Working with Special groups

"A community," observes museum scholar Claudine Brown (1992) "is any group of individuals who have the potential of being members of an institution's visiting public". CSMVS caters to several communities especially those with special needs such as underprivileged children, physically and mentally disabled groups and visually-impaired visitors.

The relevance and success of a museum lies in its ability to respond to the needs of its community and contribution to solving societal problems. This, being the core ideology behind its community programmes, CSMVS partners with several NGOs and cultural institutions working for these communities to create rich, engaging experiences. The Museum has collaborated with The National Association for the Blind and 'Anam Prem' to develop tactile tours and an accessible Sculpture gallery equipped with Braille labels. Similarly, the Museum works with NGOs for underprivileged children to design enrichment programmes with an aim to stimulate ideas, creativity, individuality and self-esteem.



Apart from special needs groups, the Museum is also collaborating increasingly with cultural communities. For instance, the Education team is presently working with the Jewish community in Mumbai for an upcoming exhibition on Jewish culture to build programmes to reintroduce to the city, a community which has played an important role in its history.

Building relationships with communities is mutually beneficial for both – museums and the communities. For museums, it is an increasingly popular method of expanding audiences and services, while for communities, it is an opportunity for availing expertise from the museum, increased capacity and new opportunities.

# Education Corner

## Promoting living heritage: Working with artists

Collaboration with artists has several connotations for the Museum education. This involves not only working with artists to develop inter-disciplinary education programmes but also promoting and sustaining the tradition of arts that they represent.

The Museum involves artists from various art disciplines to design cross-disciplinary programmes. For instance, the summer programme of 2013 based on the sculpture gallery of the Museum involved dancers, puppeteers, sculptors and even scientists to create a cross-curricular panorama of learning opportunities for children related to sculpture.

One of the Museum's objectives is to preserve and promote the traditional arts and crafts which constitute the living heritage of this country. Therefore, the Museum collaborates with art and craft organisations such as Paramparik Karigar, to not only give a platform to the artists to present their craft but also to share it with the people through workshops.



## Conclusion

A mutual value on the tangible and intangible culture which the Museum preserves and a willingness to share expertise provides basis for sustainable partnerships. While the Museum is making headway in forging long-term sustainable partnerships, the full potential is yet to be realised. Logistical factors such as cost, safety, relevance, behaviour, institutional values are major impediments in meaningful interaction between museums and cultural, social and educational organisations. The key is to emphasising and convincing the stakeholders about the value of the museum experience which stimulate development of creativity and problem-solving, skills essential for a 21st-century workforce .

## Bibliography

- Borun, M., Garelik, K., & Kelly, B. (2011). Museum Community Partnerships: Lessons Learnt from the Bridges Conference. Retrieved July 2, 2013, from The Franklin Institute: <http://www.fi.edu/reports/bridges.lessons.pdf>
- Eger, J. (2011). The Changing Role of Museums as Vital Partners in Education. Retrieved from [http://www.huffingtonpost.com/john-m-eger/the-role-of-museums-as-pa\\_b\\_828533.html](http://www.huffingtonpost.com/john-m-eger/the-role-of-museums-as-pa_b_828533.html)
- Griffin, J. (2011). 'The museum education mix: students, teachers and museum educators', in Understanding Museums: Australian museums and museology, Des Griffin and Leon Paroissien (eds), National Museum of Australia, published online at [nma.gov.au/research/understanding-museums/JGriffin\\_2011.html](http://nma.gov.au/research/understanding-museums/JGriffin_2011.html)
- Nyangila, J. (2006). Museums and community involvement: A case study of community collaborative initiatives - National Museums of Kenya. INTERCOM Conference. <http://www.intercom.museum/documents/1-3Mhando.pdf>.
- Sandell, R. (2003). Social inclusion, the museum and the dynamics of sectoral change. *Museum and Society*, 45 - 62.
- Stevenson, L., Callow, E., & Ono, E. (2009). Interplay: Inspiring Wonder, Discovery and Learning through Inter-Disciplinary Museum-Community Partnerships. Retrieved June 30, 2013, from THE NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY: [http://www.nhm.org/site/sites/default/files/for\\_teachers/pdf/Full\\_book\\_single\\_01\\_nhm\\_interplay\\_SINGLE.pdf](http://www.nhm.org/site/sites/default/files/for_teachers/pdf/Full_book_single_01_nhm_interplay_SINGLE.pdf)

# Celebrating 91st Anniversary

Museum Events and Activities

Recap

April - May



**Sculpture Gallery, April 29th, 2013**  
Special Visit by Paraplegic Foundation



**Premchand Roychand Gallery, May 4 - 31, 2013**  
“Conversations with Nature: The Art of Bireswar Sen (1897-1974)”  
An exhibition of paintings by Bireswar Sen, curated by Prof. B. N. Goswamy.  
Organised in collaboration with the Bireswar Sen Family Trust.  
Supported by The Great Indian Shipping Company Ltd. Mumbai



**Auditorium, Visitors' Centre, May 5, 2013**  
Landscape in Indian Painting, Observations, Imaginations, Lyricism  
Lecture delivered by Prof. B. N. Goswamy  
Organised in collaboration with the Bireswar Sen Family Trust  
Supported by The Great Indian Shipping Company Ltd. Mumbai

# Celebrating 91st Anniversary

Museum Events and Activities

Recap

May



Museum Premises, 10th - 25th May 2013

'Leave No Stone Unturned'

Summer vacation art and craft activities for children

Supported by Hemendra Kothari Foundation, Dehejia Endowment for Krishna Art, Gulestan and Rustom Billimoria Charity Trust

# Celebrating 91st Anniversary

Museum Events and Activities

Recap

May



**Museum Premises, May 18, 2013**

Various art and craft activities on the occasion of 'International Museum Day'  
Supported by Hemendra Kothari Foundation, Dehejia Endowment for Krishna Art,  
Gulestan and Rustom Billimoria Charity Trust



**KJK Verandah, May 18, 2013**

Informal opening of children's  
'Play Corner'- an interactive space  
with toys and games, children's  
books, craft activities and Doll House  
for kids upto 7 years.



**Coomaraswamy Hall, May 28, 2013**

'Cultural Heritage of Mumbai'

Lecture delivered by Dr. M. K. Dhavalikar, an eminent  
archaeologist and Rabindranath Tagore National Fellow



# Celebrating 91st Anniversary

Museum Events and Activities

Recap

May - June



## Landscape Painting Workshop, May 29, 2013

Organised on the occasion of the exhibition  
'Conversations with Nature: the art of Bireswar  
Sen (1897-1974)'

Supported by Hemendra Kothari Foundation,  
Dehejia Endowment for Krishna Art, Gulestan  
and Rustom Billimoria Charity Trust.



## Auditorium, National Gallery of Modern Art, June 1, 2013

'Robi Anuraag'

A musical programme presented by Smt. Neela  
Bhagwat and Smt. Soma Sen  
Organised in collaboration with NGMA Mumbai,  
Ministry of Culture, Government of India and The  
Museum Society of Bombay



## Museum Premises, June 1, 2013

Various art and craft activities on the occasion of  
'No TV Day'

Supported by Hemendra Kothari Foundation,  
Dehejia Endowment for Krishna Art, Gulestan and  
Rustom Billimoria Charity Trust.



## Museum Premises, June 5, 2013

Various art and craft activities on the  
occasion of the 'World Environment Day'

Supported by Hemendra Kothari  
Foundation, Dehejia Endowment for  
Krishna Art, Gulestan and Rustom  
Billimoria Charity Trust.

# Celebrating 91st Anniversary

Museum Events and Activities

Recap

June



**Jehangir Nicholson Gallery, June 12, 2013**  
“The Presence of Raza, the Absence of Swaminathan”,  
Lecture by Ashok Vajpeyi  
Organised in collaboration with The Jehangir Nicholson Art Foundation



**Auditorium, Visitors' Centre, June 14, 2013**  
‘The Camera Work of Ananda Kentish Coomaraswamy and the Stieglitz Circle’  
Lecture delivered by Dr. Nachiket Chanchani, Asst. Prof. Of South Asian Art and Visual Culture, Dept. Of History of Art, Asian Languages and Cultures, Univ. Of Michigan, Ann Arbor  
Supported by Hemendra Kothari Foundation and Dehejia Endowment for Krishna Art



**Premchand Roychand Gallery, June 15 - 21, 2013**  
‘Partner a master’ an artist mentor programme  
An exhibition organised by Mohile Parekh Centre, Artist foundation and CSMVS

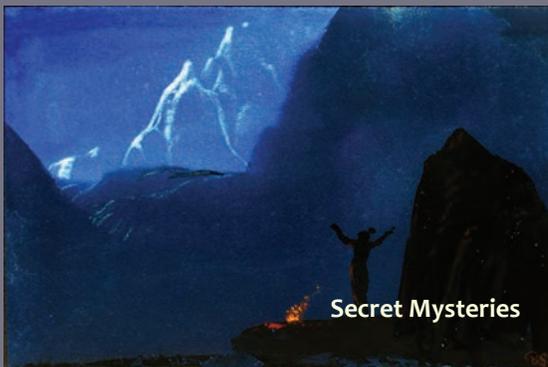


**Key Gallery, June 18, 2013**  
Whim ‘n’ Rhythm  
Western musical performance by an all-female all-senior a capella group from Yale University, USA

# New Acquisitions



The Realm of God



Secret Mysteries

The paintings have been received as a gift from the Bireswar Sen Family Trust, New Delhi

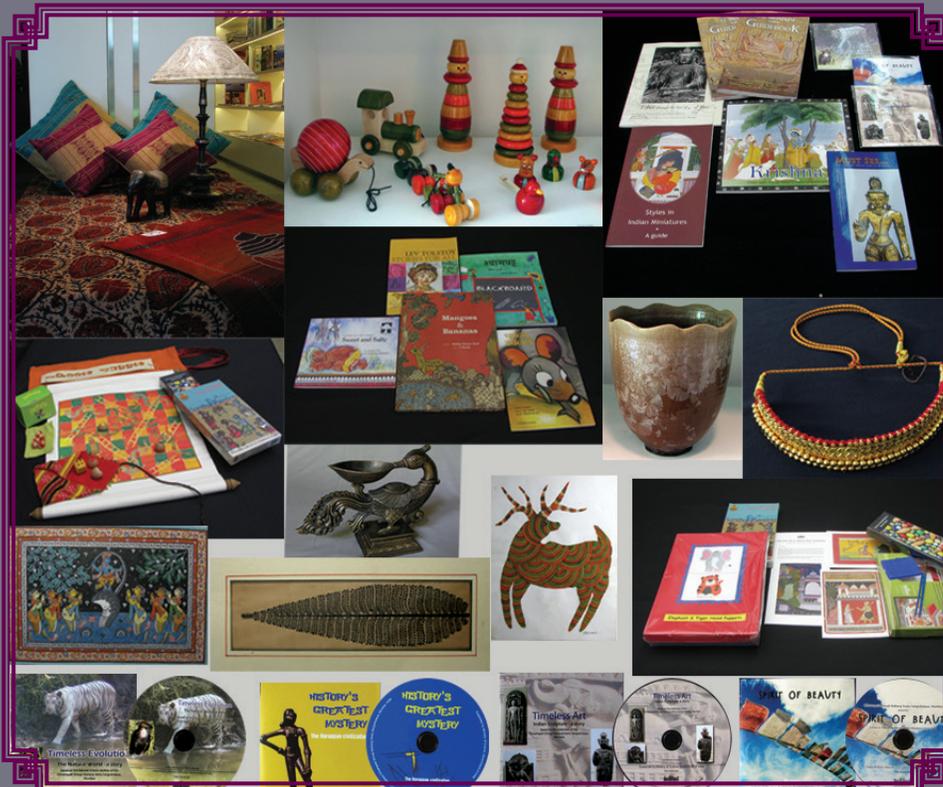


Shambhala



The Ruined Temple

## The Museum Shop



The Museum Shop contributes towards promotion of Indian culture through different art materials. There is a wide range of books, published by the Museum as well as renowned publishers. The Shop also displays different articles such as greeting cards, posters, brochures, folders, letter-paper sets, gift-wrapping papers and bags inspired by design/details of the art objects from the Museum collection. Bead necklaces, repousse copper plates, embroidered silk scarves, purses and table pieces are among other articles available in the Shop. Our visitors take these as small mementos of their visit to the Museum.

Informative educational trails and kits are available for students, which help increase their interaction with the Museum.

Buy and Help us Preserve our National Heritage!

## Forthcoming Events

- ▲ Auditorium, Visitors' Centre, July 6-7, 2013  
Ganesh Idol Making Workshop  
By Shrikant Deodhar, Pen  
Supported by Hemendra Kothari Foundation, Dehejia Endowment for Krishna Art, Gulestan and Rustom Billimoria Charity Trust.
- ▲ Jehangir Nicholson Gallery, July 12, 2013  
'The discourse of images: voices of abstraction.'  
Lecture by Ranjit Hoskote, cultural theorist and poet
- ▲ Coomarswamy Hall, July 27, 2013  
Get-together of our Friends, Well-wishers and Informed Citizens
- ▲ Coomarswamy Hall, August 5, 2013  
'Single Object, Multiple Stories'  
Lecture by Mr. Neil MacGregor, Director, British Museum, London.
- ▲ Jehangir Nicholson Gallery, August 7, 2013  
Lecture by Rashmi Poddar (Jnanhapravaha)  
Organised in collaboration with the Jehangir Nicholson Art Foundation
- ▲ Premchand Roychand Gallery, August 14 – September 29, 2013  
"Sanchayan"  
An exhibition of New Acquisitions – Selected Art Objects  
From the collection: 2012-2013.
- ▲ Coomarswamy Hall, August 14, 2013  
'Badarawa Barasan Ko Aye'  
Programme of Indian Classical Music to be presented by Pandit Raghunandan Panshikar
- ▲ Visitors Centre, Auditorium, 27th August - 7th September, 2013  
Art and Craft Workshops conducted by master craftsmen  
To be organised in collaboration with Paramparik Karigar

## Museum Library - New Arrivals

- ▲ A history of Rajasthan  
Hooja, Rima
- ▲ Conversation with nature - The art of Bireswar Sen 1897-1974  
(Catalogue for the Exhibition at CSMVS)  
The Bireswar Sen Family Trust
- ▲ Crafting Indian Scripts  
Jaitly, Jaya and Bhowmick, Subrata.
- ▲ दृश्यकला - चित्रकला, शिल्पकला, उपयोजित कला - खंड ६  
बहुलकर सुहास आणि घारे दीपक, संपादक
- ▲ Sattriya – Classical dance of Assam  
Kothari, Sunil ed.
- ▲ Śilpa-Sahasradala – Directory of unique, rare and uncommon  
Brahmanical sculptures – 2 vols.  
Joshi, N.P. and Srivastava, A.L. eds.

## MUSEUM COLLECTION

The Museum has a representative collection of various forms of art from India and to a certain extent, Far-Eastern art, Nepal and Tibet. The Natural History section is a major attraction for children.

Ancient Indian art is represented by the Stone Sculpture gallery with sculptures from Elephanta and other important sites especially from Western India. The Indian Miniature Painting collection represents one of the best collections of miniatures in the country. The Museum also has a magnificent collection of Decorative Art objects in jade, wood, ivory, metal and textiles. The Nepalese and Tibetan artefacts are ascribed to important religious and artistic phases of these regions.

The Numismatic collection, acquired from various well-known hoards and also from individual collections, covers an entire range of important issues. The Museum houses an interesting collection of Chinese and Japanese porcelain, metal and ivory objects and embroidery. European oil paintings and Indian arms and armour also form an important part of the collection.

The Museum collection comprises purchased artefacts as well as gifts by generous donors like Sir Ratan Tata and Sir Dorabji Tata. The major section of the European and Far-Eastern art and also representative examples of Indian art belong to this collection. The priceless artefacts from the Buddhist site of Mirpurkhas, excavated by renowned archaeologist Henry Cousens in 1909 are an important part of the Museum collection. Seth Purushottam Mavji's collection of antiquities and miniatures along with a multitude of other collections such as those of Sir Akbar Hydari, and Karl and Meherbai Khandalavala as well as antiquities acquired from the Archaeological Survey of India have contributed towards the grand collection of the Museum.

# MUSEUM SOCIETY OF BOMBAY

## The Museum Society of Bombay, in the 2nd quarter of 2013, held the following programmes for its members:

To commemorate the 150th Birth Anniversary of Rabindranath Tagore, "The Last Harvest", an exhibition sourced from the collections of Rabindra Bhavana, Kala Bhavana, Visva-Bharati, Santiniketan and the National Gallery of Modern Art, travelled to nine venues, across three continents before reaching Mumbai, where it was on display at NGMA, Mumbai, from April 19, 2013, and through mid-July. Curated by Prof. R. Siva Kumar, for the Ministry of Culture, GOI, the exhibition attracted a wide viewership. Several, well-attended, specially designed joint programmes were held simultaneously at the venue throughout the duration of the exhibition. The Museum Society of Bombay joined hands with the NGMA, Mumbai, in conducting the following programmes:

On Tuesday 7th May – "A reading of Rabindranath Tagore's short stories" by three illustrious celebrities:

Ms. Sabira Merchant, theatre and film personality; Ms. Dipika Roy, Co-founder and Managing Director of Banyan Tree Communications, and Mr. Vijay Crishna, theatre professional and businessman. The programme, curated by Ms. Avaan Patel was interestingly expressed and held the audience spell-bound.



On Thursday 9th May – a talk, "Face to Face with Rabindranath Tagore" by Mr. Prabodh Parikh, poet and fiction writer, who very artfully connected the litterateur's writing and editing with his painting.



On Saturday 1st June, along with the CSMVS - a scintillating and expertly synchronised musical recital, "Robi Anuraag", by Smt Neela Bhagwat, leading exponent of Gwalior gharana, and her student, singer and composer, Soma Sen.



On Thursday 27th June: an edifying talk: "English translations of Rabindranath Tagore" by Ms. Mitra Mukherjee-Parikh, Head, Department of English, S.N.D.T. University, Mumbai. The spirited discussion that followed sharpened the awareness of Tagore's contribution to the contemporary literary field of his era.



On Friday 28th June, "Tagore for Teenagers", was conducted in collaboration with department of A.I.C, St. Xavier's College Mumbai, NGMA and Ministry of Culture, by Dr. Anita Rane-Kothare with Marina Dutta. The lecture



was followed by a visit to the exhibition. Certificates were awarded to the 81 participants.

On Saturday 29th June, an interactive slide presentation: "Tagore for Children", for students of the age of 5 years and above, was conducted by Ms. Marina Dutta, Member, Managing Council, Museum Society of Bombay. Thirty-six children participated.



Simultaneously, on every Wednesday and Saturday, while the exhibition was on display, the following programmes were conducted jointly with the Dr. Bhau Daji Lad Museum :

- Guided walk – between 11.30 a.m. and 4 p.m.
- Beyond the Mask : Crafting Identities – between 11.30 p.m. and 3.30 p.m.

All-day activity stations – between 11.30 a.m. and 4.30 p.m. included:

- Construct a composite
- Demonstrate your Doodling
- Painting to Prose

Landscape and Portrait Sketching Workshops were conducted on every Wednesday, from 11 a.m. to 1 p.m., by Ms. Geeta Kapadia (landscape) and Ms. Parul Mehta (portrait).



On 7th and 8th June, a group of members participated in a trip to Daman, Udwada and Sanjan. Led by Piya Bose, Addil Desai and Dr. Anita Rane-Kothare, participants visited the hot springs of Sativali, churches, chapels and forts of Nani and Moti Daman. Glimpses of the Parsi Community were experienced at the Udwada Museum and the fire temple (from the outside). The Sanjan memorial was also visited.



## Forthcoming Programmes

- \* Saturday, 14th September: Clay modelling of Ganesh murti for children.
- \* Friday, 16th August 2013, workshop for children on Dinny the Dinosaur and Prehistoric animals by Dr. Anita Rane Kothare and Marina Dutta.

# Museum Facilities

for Exhibitions, Seminars and Educational Activities



• Coomaraswamy Hall  
For lectures, seminars, temporary exhibitions and art shows



• The Museum Shop  
Showcases traditional handicrafts and Museum memorabilia



• Premchand Roychand Gallery  
For national and international travelling exhibitions



• Cafeteria



• Seminar Hall  
For lectures, seminars and audio-visual presentations



• Curators Gallery  
For temporary exhibitions and to showcase exhibitions conceptualised by curators



• Visitors Centre



• Museum Activity Centre  
Activities meant for underprivileged children

## Museum Memories



### Trustees on the Board of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Management Committee)

Shri Eknath A. Kshirsagar, Chairman  
Smt. K.F. Mehta  
Smt. Vimal Shah  
Dr. Asad R. Rahmani  
Shri T. R. Doongaji  
Ms. Shirin K. Bharucha  
Prof. Avkash D. Jadhav  
Shri Yogesh Kamdar  
Ms. Deanna Jejeebhoy  
Shri Asif Ahemad Zakeriya  
Dr. Naresh Chandra  
Shri Sanjay K. Patil  
Prof. Vishwanath Sabale, Dean, Sir J. J. School of Art Collector of Mumbai  
The Principle Secretary, Tourism & Cultural Affairs Dept.  
The Superintending Archaeologist, ASI, Mumbai  
The Superintending Archaeologist, ASI, Aurangabad.  
The Superintending Archaeologist, ASI, Vadodara.

### The Curatorial Staff

Sabyasachi Mukherjee, Director General  
Manisha Nene, Asstt. Director (Gallery)  
Ajay Kochle, Asstt. Director (Admn)  
Dilip Ranade, Exhibition Consultant  
Vandana Prapanna, Senior Curator, Miniature Painting and Numismatics  
Anupam Sah, Chief Conservation Consultant  
Renu Jathar, Assistant Curator  
Dr. Prasanna Mangrulkar, Assistant Curator  
Dr. Mrinalini Jamkhedkar, Assistant Curator  
Aparna Bhogal, Assistant Curator  
Shobha Kadam, Textile Conservator  
Manoj Chaudhari, Sr. Curatorial Assistant  
Pranita Harad, Sr. Curatorial Assistant

# MUSEUM INFORMATION FOR VISITORS

## • Location and Parking

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya is located at 159-161 Mahatma Gandhi Road, Fort, Mumbai 400 023. The museum is a major landmark in the Kala Ghoda Art Precinct, along with the National Gallery of Modern Art (NGMA), the Jehangir Art Gallery and Regal Cinema. Parking is available at the "Pay and Park" facility at Hutatma Chowk and Kala Ghoda.

## • Transport

Bus or Taxi from the nearest stations, Chhatrapati Shivaji Terminus CST (Central Railway) and Churchgate (Western Railway).

Bus Numbers from Chhatrapati Shivaji Terminus:

14, 69, 101, 130

Bus Numbers from Churchgate:

70, 106, 122, 123, 132, 137

## • Visiting Hours

Tuesday to Sunday - 10.15 a.m. to 6.00 p.m.

Monday - 10.15 a.m. to 5.30 p.m.

The Museum will remain OPEN ON ALL DAYS

Except January 26 • May 1 • August 15 • October 2

and All Mondays between 16th July to 15th September

Type of Visitor	Fees per head
Visitors above 12 years of age	₹ 60/-
College Students bearing their college identity card	₹ 25/-
Child Visitors (between 5 and 12 years) and Students coming through schools	₹ 10/-
International Visitors above 12 years of age (includes complimentary audio guide)	₹ 300/-
International Students bearing school / college identity card	₹ 25/-
International Child Visitors between 5 to 12 years of age	₹ 10/-
Group concession available (25 or more adults)	₹ 40/-
Ex-defense and Retd. Government Officials	₹ 40/-
Differently-able visitor	Free

## • Camera

Cameras may be used for photography and video recording by obtaining permission on payment of charges at the Publication Counter. Only hand held equipments without flash and tripod are permitted.

Mobile phone - camera ₹ 20/-

Still Camera ₹ 200/-

Non-professional Video camera – ₹ 1000/-

## • Audio Guide

Available at the entrance of Museum building English/French/German/Japanese/Spanish :

Individual – ₹ 100/-

Family (2 adults & 2 children) – ₹ 300/-

Marathi/Hindi : Individual – ₹ 75/-, Family – ₹ 200/-

International visitors - complimentary with the ticket.

## • Facilities of wheel chair, ramp and elevator available

## • On Tuesdays children and school students (with identity cards) will be admitted free



## The Museum Newsletter is supported by the Museum Society of Bombay.

The Museum Society of Bombay, founded in 1963, is a membership organization, located in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India) Mumbai. Under its banner a variety of interesting programmes are organized. These include lectures by Indian and visiting specialists from abroad; seminars and workshops on subjects of cultural and historical interest, and guided tours to historical sites within and around Mumbai and group tours to places of interest within India and abroad. Special programmes are also conducted for various categories of children.

Email: [museum.society.bombay@gmail.com](mailto:museum.society.bombay@gmail.com)

Published by: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India)

159-161, M.G. Road, Mumbai 400 023, India. Tel: 022-2284 4484 / 2284 45 19, Email: [csmvsmumbai@gmail.com](mailto:csmvsmumbai@gmail.com)

Museum website: [www.themuseummumbai.com](http://www.themuseummumbai.com), Printed at Spenta Multimedia.

Editor: Sabyasachi Mukherjee

Editorial team: Dilip Ranade • Manisha Nene • Vandana Prapanna • Ajay Kochle • Pranita Harad

Assistance: Omkar Kadu • Pratik Aroskar • Siddharth Waigankar

Newsletter Design and Layout: Apeksha Ghadigaonkar

THE MUSEUM



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya  
formerly Prince of Wales Museum of Western India

M U M B A I