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



The Museum world is no longer static, but is moving forward to new challenges and new successes. Museum training should lead the way.

H. Raymond Singleton

The Museum

NEWSLETTER - every quarter



Museum Training

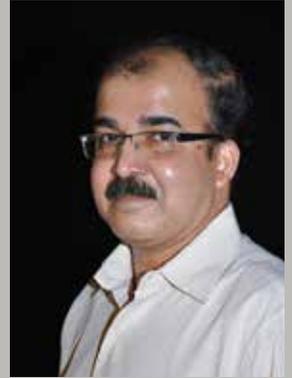
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Greetings from the CSMVS, Mumbai!

We are happy to present Volume 7, Issue 3 (July-September 2014) of the Museum Newsletter-every quarter.

It has been felt by many that CSMVS (Chhatrapati Shivaji Maharaj Vastu Sangrahalaya), Mumbai should continue to address all major issues usually faced by museums and professionals in India. We agree with our readers and colleagues for their concerns, and therefore a sincere editorial effort has been made here to bring a change in our approaches as well as writings. In fact, it was one of the key objectives of the Newsletter to address all current issues.



Sabyasachi Mukherjee
Director General, CSMVS

The present issue is going to discuss at length about the importance of Museum Training Program (Short term and Long term) in organizing different types of museums and also to address latest issues faced by museum authorities in running museum administration professionally. An attempt has been made here to understand the organization of museums in India and their functions, and also their relationship with the contemporary Society. Of course, this topic had already been talked in different museum forums and also dealt with in different Institutional communication channels in past but has yet remained one of the major talking points even today in the professional domain. Off let, the following questions have been raised time to time in different museum seminars and conferences;

i) Why do we need Training Program for Museum Staff and what kind of Training Program?

- Scientific Knowledge? Or should one also make distinctions.
- Philosophical Knowledge?
- Art Historical Knowledge?
- Pragmatic Knowledge?
- Technical Expertise?
- Manual Skills? Or others

ii) Do we really need subject specialization for Museum Professionals? If yes, then why?

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- iii) Why our Museum Training Programs or University Museology Programs could not reach to the level of IIM, IIT or any other professionally established Management Models?
- iv) Why there is a leadership crisis in Museums and Cultural Institutes?
- v) What is the socio - economic status of Museum Professionals in India? Do we really equate ourselves with Engineers, Medical Doctors, Chartered Accountants, IAS Officers, University Professors or Scientists?
- vi) Does our Government have genuine concern for preservation of Nations' heritage and a policy for dissemination of knowledge?

To answer these questions, we really need to study and investigate the 200 years old Museum Movement in India as background material and also the first professionally carried out survey report on Indian Museums which was prepared by Markham and Hargreaves in 1936 (probably the last comprehensive survey on Indian Museums till date).

Background

The Museum Movement in our country is as old as Indian Museum, Kolkata (a little over 200 years), but the place of museums in the cultural and social life of the people is yet to be understood.

The Museum Movement in Europe, more particularly the establishment of the British Museum in 1753 and Louvre in France had encouraged many progressive minds to study and preserve their cultural heritage for posterity. Mr. Neil MacGregor writes in a Delhi based Journal 'Seminar' July 2014 that "the British Museum, the first public cultural institution in Britain, was established by an Act of the UK Parliament in 1753. It established a Board of Trustees to hold the museum's collection in perpetuity for public benefit. The Key purpose of the act was to set up an institution that would be funded, but not controlled, by government - a model of governance unique at that time, and which has provided the model for national museums and galleries and other public institutions in the UK. Inherent in this governance structure is the trustees' freedom to operate independently from government, whilst remaining accountable - the so-called 'arm's length principle'.

As an outcome of this reaction, the first Indian Museum of Indian Art objects was established in London in 1801 by the East India Company and its holdings were later distributed among the British Museum, the British Library, the Museum of Natural History and the Victoria & Albert Museum. However, this initiative of East India Company's senior officers had, then immensely helped these lesser known Indian traditional Arts and Crafts to earn their impending recognition from the international community as well as their position in the world.

It is a fact that the concept of Public Museum in India was first conceived with the establishment of the Asiatic Society in Calcutta (now Kolkata) on 15th January, 1784 during the rule of East India Company and the first public museum was established with its collection in 1814 under the able leadership and initiative of an amateur Botanist, Nathaniel Wallich, who also had his own private collection of Botanical specimens. Since there was no concept of professional Museum Training in those days, museums remained more like a repository of antiquities and the activities were primarily confined to the discovery, exploration and excavation level. Thereafter, many museums of different nature were established but these museums did not receive the desired attention and financial support from the British Government.

Though, the collections over this long period were significant, hardly any attention was paid to the problem of conservation, exhibition and educational services and with a few exceptions, the museums did not try to

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publish either a research article or a Museum guide. Due to continuous negligence on the part of Colonial regime, the Museum Movement could not spread much and somehow survived with poor maintenance. When the conditions of Indian museums were criticized in different intellectual forums, a two-member committee headed by S.F. Markham and H. Hargreaves was appointed to review the conditions of museums and to suggest possible remedial measures. Throughout my writing, the term "Museum" covers only those collections which are accessible to the public, for purposes of study, knowledge and enjoyment.

Markham and Hargreaves Report in 1936

This survey was a part of detailed reports and directories of the museums of the dominions and colonies, and in its scope, has few parallels in the history of the British Empire. The report was an eye opener both for the Government as well as professionals and organizers of museums in India. It provides us very significant information about the 120 years history of Museum Movement at the time and also the state of museums in India. I wish to quote some of their observations from the book 'The Museums of India by S.F. Markham and H. Hargreaves, published by The Museums Association, London in 1936', for reference as well as their relevance to the present museum movement in India.

Observations

- i. *Thus in short the Indian Museum Movement has a quadruple origin firstly, the Government and their European servants established scientific museums at the great centres of government, and secondly, the Indian States have to some extent followed this example: the Archaeological Survey has developed a dozen local museums, and fourthly, teaching institutions and learned societies have created museums to suit their own special requirements.*
- ii. *Some museums have committees consisting mainly of ex-officio members who from the nature of their offices are not necessarily or even likely to be interested in museums and art galleries, and who, moreover, do not welcome additions to their official duties.*
- iii. *In scarcely a single museum in India is there any adequate knowledge as to the way in which manuscripts, textiles, pictures, or woodwork should be preserved or exhibited.*
- iv. *The present low standard of curatorship in many museums means that future generations will be deprived of important documentary evidence of India's past greatness.*
- v. *If the admirer of Indian art or culture should wish to preserve for posterity some priceless relic of India's age-old greatness, the first thing he should do is to ensure that the museum to which it is sent has a competent Curator, otherwise it is far safer in private hands.*

The low standard of curatorship and sheer dearth of knowledge in museum management were considered two major reasons in 1936 for the deplorable conditions of museums in India. Unfortunately, the above observations and recommendations of Markham & Hargreaves were not taken seriously neither by the British Government during British India nor by the Indian Government even after Independence.

The need for Museum Training

It is interesting to note that the report of Markham and Hargreaves on the survey of Indian Museums and Art Galleries has given stimulus to the museum movement by indicating clearly where Indian Museums stand and the improvement needed. Dr. H. Goetz, former Director, Baroda State Museum and Gallery writes in his article 'Indian Museums and Publicity' for the Journal of Indian Museums, 1945, that "The Indian Museums are, on the whole, the step children of national life. They lack funds, they are under staffed, their equipment is

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behind the times, and they do not attract public interest. But just because they do not arouse public interest, they are neglected and starved". Surprisingly, we find similar concern in the speech of Rai Bahadur K. N. Dikshit in his Presidential Address in the second Annual Meeting of Museums Association of India at Madras, 1945, where he talks about the dismal conditions of Indian museums. He says, "the problem of Museums in India is indeed somewhat complicated, owing to the fact that the genesis and the development of museums in the country have followed on lines quite different from those in other countries, notably, the United States, where the Museum movement is at its highest. The first Museum in India and America came into being almost at the same time in 1814, but whereas the phenomenal growth of Museums in the United States (where they are indissolubly connected with popular education) accounts for the existence of 2500 Museums in that country. India has barely a hundred Museums of which about a half are completely static and over a quarter of the number may be regarded as unable to serve any of the main purposes of Museums, as now understood." He says further "The training of personnel is another aspect of the work of the Museums Association which has not yet been seriously taken up. It must be remembered that the Museum Association in Great Britain was able to organize a diploma course only after a long period of activity and when there was a sufficiently large demand for the standardized training of Curators and other Museum personnel. The opening of regular training centers before ascertaining the extent of the demand for trained men or for refresher courses would be rather pre-mature. The Archaeological Survey has so far been the chief training agency for personnel in Museums devoted to Archaeology and scientific preservation of exhibits has been facilitated by the strengthening of the staff in the chemical branch of the survey". It has been argued time to time by leading Scholars and Museologists that the success of Museum Movement in India entirely depends on trained Museum staff.

University Training Program

The National Museum, New Delhi and several Provincial and University Museums were established in the next two decades immediately after independence. More specialized and Archaeological and Anthropological museums were also set up in different cities and Archeological sites. A group of Science and Technology museums were founded in North, South, East and Western regions. This was the time when a few Universities also came forward to introduce the subject 'Museum Management Studies or Museology' in collaboration with nearby museums. The first permanent arrangement for museum training was made in 1952 not by the professional association but by the Maharaja Sayajirao University, Baroda. Prof. V.H. Bedekar mentions that "This non-involvement of the National Museums Association was to have far-reaching consequences." The Ministry of Education and Culture of the Government of India organized a drafting Committee to review the museums of India and their state of affairs. The committee once again observed that owing to the lack of properly trained staff, the arrangement and display in museums were unsatisfactory and did not provide visitors sufficient information or create interest. This drafting Committee was subsequently changed into the Central Advisory Board of Museums. The said drafting committee resolved in 1955 that "the University and larger museums should co-operate in organizing courses in Museology which must have both an academic content and also a sufficient measures of practical training". Following this resolution and as desired, the University of Calcutta introduced a two year Diploma Program in Museology in 1958.

In 1965, Phillip Rawson, an invited UNESCO expert on Museology surveyed the University programs offered by M.S. University, Baroda and Calcutta University and published his report, 'India Museology-1965', in which he appreciated highly these courses and recorded that these departments "are serving a very useful purpose for training the museum personnel" and he maintained that "India was leading the world in the University training in Museology".

Taking Stock: Looking Ahead

Though, many new museums and University training institutes were established in different geographical locations in India and the subcontinent in the past fifty years, the general approach towards museums and

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museum training has remained conservative and unattractive. Unfortunately, these training programs were not well equipped to address the present issues or even motivate bright students from different disciplines. It has also been observed that many of these University Departments are not affiliated to any particular Museum for betterment of knowledge or practical experiences. The curriculums of some of these training programs have remained unchanged over decades, leaving no scope for future revision or modification. There is no unanimous opinion about the content, structure or extent of training for museum staff. Prof. Bedekar argues in his article 'The museum training situation in India' that "A paradox which India perhaps shares with other developing countries concerns the employment of trained persons. It is a strange situation, in that there is a growing demand for well-trained staff, for lack of which many museum posts remain unfilled for years, and at the same time an alarming rate of unemployment among the holders of diplomas and degrees in museology. This has been a cause of much frustration, frequently voiced by the young people at professional seminars and conferences". This is a serious matter for investigation and one has to go beyond the conventional ways of thinking. If we study these observations of different experts and personalities very carefully then the following points perhaps emerge as major impediments for the development of museums as well as museum training program in our country;

- Lack of Institutional vision
- Absence of ownership
- Government apathy
- Lack of human interest and professionalism
- Inefficient process
- No National policy / guideline for museums
- Inadequate human resources and funds

These points are just reflections of the above observations. Now the question comes to our mind how do we move ahead? How do we produce adequate professionally trained people for today's museums? How do we connect us with different communities and society at large? A review of the relevant legislation - international or national - reveals that society places considerable emphasis on the preservation of cultural property, and many countries recognize that it is no ordinary property. What then are the issues? According to many, not a practically complicated one but needs a serious attention from everyone. It is a fact that the Museum of tomorrow has to reformulate its set of objectives keeping in mind the demographic, social, economic and cultural changes taking place in the contemporary society and restructure them according to needs of the society. The bigger museums in Europe and America in late 20th century seriously felt these changes and therefore incorporated in their policies before the dawn of 21st century. It is also felt by some of the South-East and Central Asian museums but very few could take advantage of this. Mr. H. Raymond Singleton, First Chairman of ICOM's International Committee for the Training of Museum Personnel, 1967-73, writes in his article 'Museum training: status and development' that "Public museums have been with us for more than three centuries, but museum trainings is still in its infancy. It is interesting to speculate on the reasons for this apparent tardiness of development. Is it due to the nature of museums, or of museum people, or has the need for training been obscured by other factors, have in their time played a part; and perhaps, with the passing years, slow changes in the role of museums, and even changes within the inhibiting elements themselves, have gradually revealed a necessity for organized training designed to produce a new type of museum professional". Whatever may be the factors, the recognition of such a need has certainly been slow to dawn and, even now, has not fully penetrated all parts of the museum world.

In analyzing the role of Museology or Museum Training Program for the improvement of museums in India, it is imperative for the Government and Authorities of museums to allow for a variety of perspectives in the interpretation of museum practices. Museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. In a rapidly changing world it is

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also a fact that Museums are not merely store houses of antiquities which establish a link between the past and the present but also an important centre of culture and education that touches all aspects of human life. The impact of globalization and evolution of high-tech communication and logistic systems have brought remarkable changes in the approach of the Museum profession. It should acknowledge the need to disseminate knowledge, expertise and resources through professional and virtual networks in addition to the circulation of material objects. There is no doubt that the Museum of today is becoming a high impact, people centric organization, valued by community, scholars, artists, and local and international institutions. Prof. Romila Thapar writes in her article 'Museums in India: past and future' published in a journal called 'Seminar', July 2014 that "This is a problem that we continue to face in our state institutions linked to education. Administrators assume that they too are specialists in disciplines. With the pace at which knowledge is advancing today even specialists find it hard to keep up, leave alone administrators. Changes therefore tend not to be made when most required".

All these changes are taking place in both developed and developing countries along with socio-economic changes in the society. It is a fact that the world is virtually becoming smaller everyday due to communication revolution and economic growth. These changes need to be observed very closely and analyzed by the experts in the museums as well as training institutes on a day to day basis. It is also important for University Professors and Lecturers to have regular interaction with Museum Curators and Directors in order to understand the latest thinking and varied challenges faced by Museums and Art galleries. Today, museums need to be creative and innovative to remain relevant in a changing world. While debating the status of existing museum training programs in India, it is also felt by many that a National Institute of Museum Management Studies in the line of IIM should be set up either in Delhi or Mumbai for creating future cultural leaders in the country. This is something doable.

We hope like the previous issue this one also you find it informative. We thank you for your continued support.

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From the Director General's Desk

The Metropolitan Museum's First-ever Global Museum Leaders Colloquium at Broadening Dialogue held on April 7 - 18, 2014.

"The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) has regularly been collaborating with international museums to bring international exhibits to the city. These efforts of the Museum to constantly work on its exhibits by overcoming several shortcomings seem to have been noticed, as Sabyasachi Mukherjee, Director General, CSMVS, has been announced as one of the participants at the Global Museum Leaders Colloquium (GMLC) at the Metropolitan Museum, New York". Honour for Mumbai Museum Director, Mid-Day, Mumbai, April 8, 2014.

Sabyasachi Mukherjee, Director General, CSMVS was invited by Dr. Thomas P. Campbell, Director, Metropolitan Museum of Art, New York, as one of the 14 invitees to participate in the Met's first-ever colloquium aimed at Broadening dialogue on global museum issues. The gathering of Heads of museums from 14 countries for two weeks had been initiated to broaden the dialogue between museums about museum management, circulation of antiquities, fund raising, digitization, social media, social justice and collections care. The colloquium gave an opportunity to participants to work with over 50 Metropolitan Museum experts across all departments, and make group site visits to cultural institutions in New York, Philadelphia, and Washington, DC, too.

The GMLC aimed to provide a 360-degree view of current museum practices worldwide. What was interesting for most of the participants was that a significant portion of the schedule was reserved for open dialogue among the invited directors, who would present case studies on their institution and meeting in a series of small group workshops to address latest issues confronting museums around the world and propose new models for collaboration. Mr. Campbell elaborated the whole concept of GMLC and Met's role in his welcome speech, "And like any great museum, the Met is a place where people come together to understand different points of view. It is with this in mind that we welcome this distinguished group of museum leaders from 14 countries on five continents for the launch of our global museum leadership program. Ideally, this exchange of ideas and expertise will generate collaborative thinking that will prove beneficial not only to the participating institutions but to museums on a much broader scale."

After deliberations and several brain storming sessions on varied issues the GMLC group felt that it would be appropriate for them to share some common observations with the authorities of museums. These observations are common to all institutions, regardless of size and placement. The following two observations may be relevant in Indian Museum's context;

1. Financial Development

The challenges that museums face regarding ways to achieve financial sustainability, or income generation are common to all. What makes a big difference is the fiscal support different national legislations provide, as well as the sense of social responsibility that business and enterprises have, and more important how much is philanthropy introduced in specific societies.

- Museums must always assure their relevance to society
- Philanthropy must be encouraged and developed by stimulating it as a result of an understanding or our well doing
- Collegial collaborations must be encouraged among institutions
- Advocacy must be a continuous permanent practice

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2. Museums as Agents of Social Change

Museums change people's lives, contribute to communities' strength and resiliency, and help to create a fair and just society. All people have the right to access the world's culture and heritage; visit the museums and cultural institutions that display, study, and protect this heritage; and see themselves represented in it. In order to continue to serve and enhance public life and society, museums need to acknowledge the importance of sharing expertise and resources through professional networks-both virtual and in-person - as well as through the circulation of material objects.

- Develop programs that engage new audiences
- Develop skills and share good practices via educational exchange
- Create alliances to advance social justice initiatives
- Jointly develop a distribution mechanism in support of local cultural heritage

Andras Szanto, a museum analyst and writer on arts institutions who had advised the Metropolitan Museum on the development of the colloquium and served as its moderator concluded, " We hope this is the beginning of a conversation that will extend to many more international museums in the years to come."



The participants of the Global Museum Leaders Colloquium, New York

Participating Countries

**Afghanistan, Argentina, Brazil, China, Georgia, India, Japan,
Mali, Mexico, Netherlands, Peru, Poland, Singapore, South Africa, Thailand**

Museum Art Conservation Centre

Do you want to get trained in Art Conservation?

Anupam Sah, Head of Art Conservation, Research and Training, CSMVS Museum Art Conservation Centre

Art conservation-restoration

Art conservators-restorers, for the sake of explanation, are doctors for works of art, and are well trained both in the sciences and humanities as well as in skills of working with their hands. They are trained to recognize the objective signs of damage to an artwork, and coupled with an understanding of the materials with which an artwork is created, are able to diagnose how the deterioration is proceeding. They implement remedial treatment to arrest the damage in order to enhance the longevity of the artwork. After treatment of the work, they recommend maintenance plans or preventive conservation for the artworks. At times they take recourse to restoration of the visual aspect of the artwork in order to re-establish the 'message' of the artwork.

Art conservation aspirants

As this profession can sustain a variety of skills and interests, people from diverse backgrounds try their hand in this field. Aspirants need to have an interest in the fine arts as well as in the sciences, show inclination to study diverse subjects, have manual dexterity and a love for working with ones hands, an eye for detail and powers of observation and visualization. To become an art conservator, a person having the interests mentioned above, can either join first as an apprentice or intern, attend short term workshops, and if the interest persists, one can take up a formal course in art conservation. After initial training, work experience is what builds up the skills and credibility. One of the things that one learns about this career is that one has to constantly update knowledge of materials, technologies and advances in a variety of disciplines. There seem to be no sustainable shortcuts in this profession, and neither is this a short road.

The Job

Any job that we do brings us a salary, but more importantly, every job, over the years, helps in the development of a person in terms of experience, expertise, personality and enlarges ones spheres of interest. The scope of growth therefore could be in the initial profession, but could also be in allied professions that one's primary profession links up with, depending on each individual's skills and interest sets. The scope for growth depends a lot on how much one's own interest is in the job and in what direction does one want the growth to lead. The advantage with art conservation is that because it involves such a variety of disciplines, one can move on at different tangents and take up or build up professions in related sectors. For those who may be keen to continue and make art conservation their profession should get trained according to the level of training suitable for them and their skill sets.

Levels of training required

After understanding the overarching principles of art conservation, trainees work towards building skills in the conservation-restoration of either or a combination of various materials like manuscripts, prints and drawings, paintings on canvas, sculptures, objects, wall paintings, photographs, film, and now new media. Each of these sub sectors need working hands at different levels - There are those who have basic education and can be trained to do careful and repetitive work. Then at the next level are those who are, in addition, also capable of supervising teams. At another level are those who are willing to take responsibility and are capable of taking decisions on what the correct diagnosis is and what treatment methodology would be the right one to follow, and implement it efficiently. The craftspeople's communities also need to be tapped judiciously for their involvement in heritage conservation efforts.

Museum Art Conservation Centre

The trainees should work towards building up on the following qualities: sincerity, manual skills, attention to detail, zero error work, ability to innovate, research and academic skills, ability to visualise, plan and implement parallel works, ability to take informed decisions based on technical, art historical, and philosophical parameters related to the work of art, communication and management skills.

Conservation education in India

In India, a Masters programme presently lasts about 2 years and this just about prepares you with the basics. In other countries, a full fledged course lasts five years. People join usually after graduation or post graduation, but some at the technician level also join after school and continue their studies simultaneously. Since the early nineties, a Masters programme in Art Conservation is being conducted by the National Museum Institute in Delhi, and since a few years back another by the Delhi Institute of Heritage Management. Hopefully a full fledged Masters Programme should commence in 2015-16 in Mumbai in partnership with the CSMVS Museum Art Conservation Centre.

Short term programmes are conducted by various institutions in most of the States of India. Museology courses in various States of India have an element of art conservation as part of their syllabi. In Mumbai, a diploma programme on museology and preventive conservation is awarded by the University of Mumbai and is conducted at the CSMVS. St. Xavier's College, Mumbai has embedded a preventive art conservation course in its Ancient Indian History and Culture Masters programme.

In the government sector, the Archaeological Survey of India conducts courses for potential staff, as does the National Research Laboratory for Conservation of Cultural Property for interested persons. The Ministry of Culture, Government of India is very encouraging in the way it is providing opportunities for conservation of cultural heritage in India. The National Mission for Manuscripts regularly conducts programmes for manuscripts conservation.

Students and mid level professionals from India go abroad on scholarships to various countries. Recently, under the Govt. of India, Ministry of Culture and Andrew Mellon Foundation scholarships, more than 15 art conservators have been awarded fellowships at the Metropolitan Museum of Art (New York, USA) and at SRAL (Maastricht, Netherlands). Various foundations such as INLAKS, Charles Wallace Foundation, NTICVA etc provide scholarships. People for these scholarships are selected based on evidence of commitment and on realistic plans of how they want to contribute to the conservation of cultural heritage in India.

With the positive atmosphere encouraging heritage conservation in India, It is even more important that all our current courses run by the various training delivery platforms need to be attentively reviewed and restructured if necessary. Attention has to be paid to what quality of theory and practical skills are we able to impart to our young entrants who commit to spend these few years in our institutions. As we so often compare art conservation with other professions, all of us educators, students and training institutions are morally obliged to be ready to demonstrate similar or better levels of commitment to academic rigour and standards. This has then to be coupled creating opportunities in the hundreds of institutions in India for better work and remuneration profiles.

The journal of the Indian Association for Conservation of Cultural Property is a journal that has been consistently published year after year, since the 1960s. There is a fair amount of conservation work done in India and a small portion of that is reported. Workshops on academic writing and reporting may well be called for in the immediate future.

Work Opportunities

A fresh graduate of art conservation must first get work experience with the various art conservation institutions and practitioners in India. There are central government and state government museums, archives, libraries and universities that have positions for art conservators. A number of other private and non government institutions work in the field of conservation of cultural heritage and implement projects in which jobs are available. Those who have entrepreneurial skills can mobilize larger working teams and provide employment to others. Experienced art conservators also dedicate time and energy to teach conservation as part of their social responsibility and for many it is a work option too. Work opportunities are increasing as the government, institutions, well meaning individuals, businesses and corporate houses are paying attention to heritage conservation as one of the aspects of social development.

Dissemination of art conservation in India

In India, presently, the learning and dissemination of most of the conservation literature is in English. It may well be worth considering that a large number of people might be more comfortable in understanding, writing and reporting in a vernacular language. We are now working in that direction. Once the practice of dissemination of art conservation in our vernacular languages gains currency along with a well directed sharing and understanding of conservation literature in English, the combination will have a positive impact on the manner in which art conservation practice is perceived in India. The profusion of styles, cultures, materials, technologies, oral traditions and other intangible associations and languages, make India a natural home for a multi-lingual conservation education effort.

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The 46th IASC Conference



National Museum, Delhi Maritime History Society St.Xavier's College, Mumbai National Museum Institute UDRI & Kalaghoda Association Italian Embassy Cultural Center - Mumbai Section Anthropological Survey of India Dinesh Mody Institute for Numismatics & Archaeology University of Goa Lady Irwin College, Delhi University INTACH Lakshmbal Pitre Kalasangrahalaya at Devrukh, Ratnagiri Bruker Optics Guru Nanak Khalsa College Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Sir Dorabji Tata Trust Heritage Transport Museum Gurgaon NRLC National Institute of Advanced Studies, Indian Institute of Science Archaeological Survey of India Tamil University Museum Directorate of Archaeology, Archives and Museums. Govt. of Madhya Pradesh Indian Legal History Museum, Gujarat National Law University Indian Museum, Kolkata VPM's Maharshi Parashuram College of Engineering Pest Control (India) Pvt. Ltd. University of Calcutta Sulabh Intl.Museum of Toilets, New Delhi Goethe-Institut/Max Mueller Bhavan, Mumbai Museum of Christian Art Heras Institute. St. Xavier's College Sarawati Mahal Library, Thanjavur Shanthimalai Trust City Palace Complex, Udaipur National Galleries of Scotland Maharaja Sayajirao University of Baroda, Vadodara Eka Archiving Services Pvt. Ltd. Art Life Restoration Trust, New Delhi Goa Center for Alternative Photography (Goa-CAP) Visva – Bharati, Santiniketan SHRUJAN Centre for Heritage Management, Ahmedabad University Indian Association for the Study of Conservation of Cultural Property Art Conservation Solutions Achi Association India Dr. Babasaheb Ambedkar Marathwada University, Aurangabad "Art Care", Chennai Delhi Institute Of Heritage Research And Management Aligarh Muslim University Victoria Memorial Hall, Kolkata University of Kalyani, West Bengal Dharohar Haryana Museum, Kurukshetra University, Haryana Regional Museum of Natural History, Bhopal Oriental Research Institute, Sri Venkateswara University, Tirupati School of Architecture and Interior Design, SRM University, Chennai International Heritage Conservation, New Delhi Reserve Bank of India Archives, Pune National Library, Kolkata Himalayan Society for Heritage and Art Conservation Anupam Heritage Lab (India) Pvt. Ltd. MDCF Udaipur Soku Designs, New Delhi Indira Gandhi National Centre for the Arts, New Delhi Salarjung Museum Allahabad Museum National Council of Science Museum Mehrangarh Museum Trust AusHeritage, Australia India Vision Institute

In 1966, at the UNESCO regional seminar on the development of museums in India, conservation of art in museums was one of the major subjects for the UNESCO regional seminar and the Indian Association for the Study of Conservation of Cultural Property (IASC) was formed. The 46th National Conference, 'Conservation of Cultural Property in India: Steady Steps Ahead' was organized by the CSMVS Museum Art Conservation Centre from June 2- 4, 2014. The event was held under the aegis of the Art Conservation Resurgence Project supported by Sir Dorabji Tata Trust. The objective of the Conference was to take stock of art conservation in India, share experience and engage in dialogue to take steady steps ahead to further the cause of conservation of cultural property.

254 conservation professionals, museologists, trainers, educators, representing most of the states of India attended and participated in this conference that was inaugurated by Dr. Venu Vasudevan, Director General, National Museum. Officials from 76 institutions participated in this conference including Directors of important national and state museums of the country.

Snapshot of events

Inauguration and Release of the IASC Journal

Felicitation and lifetime achievement award to Mr. A.S. Bisht, ex chief restorer, National Museum, Delhi



The 46th IASC Conference

SECTOR BACKGROUND AND CHALLENGES FOR ART CONSERVATION IN INDIA:

This Panel Discussion was held at the conference and it surveyed present infrastructure, training, formal educational programmes, practices, systems, protocols, health and safety as well as the approach to art conservation by various stake holders. The panelist also identified the challenges that art conservation practice in India must surmount and discussed possible means of doing this.



CLIMATIC PARAMETERS FOR MUSEUMS IN INDIA:

This Technical Meeting was attended by Directors of various museums. The group discussed the range of climatic variations in India, low application of climate control strategies in museums at a time when there is an increase in the number of museums being developed or renovated.



PAPER PRESENTATIONS: The conference comprised intensive full day working sessions over three days and 49 papers were simultaneously presented at two venues. The subjects included the following: Reflectance Transformation Imaging and scientific analysis techniques, Pesticide Free Approaches to Pest Management, Art Laws, Conservation of monuments, Conservation of paintings and other objects including murals, metals, photographs, natural history specimens, paper materials, textiles, Documentation systems and digital mapping, heritage management, crafts, environmental pollution, biodeterioration, preventive conservation and intangible heritage. Group discussions took place after every session.



The 46th IASC Conference



VENDORS' STALLS: Stalls were installed by various national and international companies displaying equipment, products and materials related to art conservation. The participants got a chance to see new products, discuss their efficacy of application.



EXHIBITION: ART CONSERVATION EFFORTS: An exhibition of 32 panels (each 6 ft high) showcased art conservation work done by various participating institutions and individuals. A section was dedicated to showcase the work done by the Art Conservation Resurgence Project. This exhibition was open to the public.



While many comment that this was the largest national conference on art conservation held in terms of scale, attendance, and events, we hope that it goes beyond this and is able to help us to take steady steps ahead to implement the various suggestions voiced by the participants to further the cause of conservation of cultural property across the length and breadth of India.

The details of this conference can be accessed at www.acrp.in

Museum Art Conservation Centre

Indian Conservation Fellowship at SRAL, Maastricht, The Netherlands

Omkar Kadu, Assistant Curator, Conservation

Background:

Around 2011-12, senior conservators from Metropolitan Museum of Art, New York (MMA) and Stichting Restauratie Atelier Limburg, Maastricht, the Netherlands (SRAL) visited various conservation institutes in India to understand issues related to the conservation field here. They put in lot of effort to design and institute 'The Indian Conservation Fellowship' with the support of Ministry of Culture in Government of India and The Andrew W. Mellon Foundation. This programme selected 16 Indian fellows, who were at a relatively early stage of their professional careers, an opportunity to broaden their understanding in the conservation of sculptures, paintings and objects. The programme is planned over a period of two years, from October 2013 to September 2015.



(left to right) Ms. Karen Stamm, Conservator, MMA; Dr. A. Sudhakar Reddy, Counselor (Legal), Embassy of India, Mr. Vinod Daniel; CEO IndHeritage and CEO India Vision Institute; Mr. Lawrence Becker, Sherman Fairchild Conservator in Charge, MMA; Ms. Kate Seymour, Head of Education and Training, SRAL; Dr. Rene Hoppenbrouwers, Director, SRAL; Dr. Venu V, I.A.S., Joint Secretary, Ministry of Culture, Government of India.



Presenting my fellowship experience at SRAL.

The fellowship programme:

As mentioned in the fellowship brochure, selected conservation fellows, currently working in art and cultural heritage museums and institutions in India, were segregated into two host countries, based on their area of specialization. Fellows involved with sculpture, objects and furniture conservation were given residence at the Sherman Fairchild Centre of Object Conservation at the Metropolitan Museum in New York, while, fellows involved with conservation of Paintings and Historic Interior are hosted at SRAL in Maastricht, the Netherlands.

SRAL, a host institution for the Andrew Mellon Fellowship:

SRAL is a leading institute specialized in the conservation and restoration of paintings, sculptures, modern and contemporary art works and historic interiors. Their interdisciplinary collaboration between various restoration

Museum Art Conservation Centre

specialists and researchers provides an integrated approach to conservation issues. Research, consultancy and educational courses are an important part of SRAL's domain.

My Fellowship/Training period at SRAL:

I was very fortunate to have been selected as a fellow at SRAL for a period of three months, from 13th April 2014 to 11th July 2014. Being involved with the conservation and restoration of the paintings in the European Painting gallery of the CSMVS, the painting conservation fellowship offered at SRAL gave me an opportunity to expand my knowledge and gain more experience in painting conservation.

Before my departure for the fellowship programme, extensive data pertaining to the CSMVS collection was gathered with the help of the senior curators from the European painting section namely Mr. Dilip Ranade, Mr. Prasanna Mangrulkar and the Chief Conservator of the Museum Conservation Centre, Mr. Anupam Sah. All major issues concerning the collection were addressed and discussed with Ms. Kate Seymour, Head of Education and Training at SRAL. The study programme developed by SRAL was in a flexible manner in accordance with my requirements. My study programme at SRAL largely consisted of attending lectures, workshops, conferences, presentations, visits to other conservation institutes and practical conservation work. A brief summary of lecture and training activities attended by me at SRAL are given below:

1. **Lectures:** I attended more than 30 lectures and presentations including those by Dr. Rene Hoppenbrouwers (director, SRAL), Ms. Kate Seymour (Head of Education and Training, SRAL), Dr. Paul Van Kan (Scientist, Amsterdam), Dr. Lidia Beerkens (Conservator, SRAL) and Mr. Paul Ackroyd (Sr. Conservator, National Museum, London) on various aspects such as examination, documentation, traditional testing methods, SEM-EDX, historic pigments, structural conservation of panel paintings, solvents, cleaning, varnishes, fillers, lining techniques, etc.



Dr. Rene demonstrating how to prepare a sample pallet after delivering a lecture on 'Traditional Testing Methods'.



Dr. Paul explaining how to read and interpret the data collected from SEM-EDX.

Museum Art Conservation Centre



Dr. Lidia delivering a lecture on 'Plastics' followed by ODDY test of various types of plastic materials.

2. **Workshops:** Mr. Paul Ackroyd, Conservator, National Museum, London conducted a workshop on old and new techniques of lining. Ms. Wijnberg, Painting Conservator from Stadelijk Museum, Amsterdam conducted workshop on tear mending. Both the workshops were nicely balanced between theory and practical. After critically examining the various methods, the advantages and disadvantages of these were analyzed by workshop conductors and the participants, making the sessions very interesting and constructive. Participants were encouraged to explore further possibilities to the existing methods and practices.



Mr. Paul Ackroyd conducting a practical session on different lining methods. This was followed by final session of observation and analysis of lining methods with the participants.



Ms. Wijnberg conducting workshop on tear mending.



Different shaped needles made by me during the workshop.

Museum Art Conservation Centre

3. **Conferences and presentations:** I also got the opportunity to attend a four day conference on paper, 'Men and Book: Micro Organism to Mega Organism' held at St. Polten in Austria. Delegates and participants from all over Europe, UK and few from Asia (India & Sri Lanka) presented almost 40 research papers. The issues discussed in this conference were fungicides and their effects on object; traditional preventive methods; γ -radiation and mercuric chloride as a biocides for insects; conservation work case studies; creating and sharing databases of methods and terminology; traditional methods of book binding; damage assessment; photo physical and photochemical processes to identify text on the manuscripts; digitization; etc. This was a very enriching experience for me. Besides gaining conservation knowledge, I also learnt the importance of focused background study, structuring an effective research paper and presenting it to an audience and keeping my mind open to healthy criticism.



Paper Conference 'Men and Book: Micro organism to mega organism' held at St. Poltan, Austria.



A student from University of Amsterdam giving presentation on varnishes and its properties.

4. **Practical conservation work:** Almost every day I had practical work sessions and I was exposed to various methods practiced by SRAL such as processes of varnish removal with solvent gels, mist lining technique and many others under guidance of Mr. Jos van Och, Head of Conservation studio and Ms. Gwendoline Fife BScHons, Conservator. I also got a chance to work on a panel painting from Hindeloopen through which I learnt basic structural conservation work under guidance of Ms. Kate Seymour.



Removal of varnish using gel technique under guidance of Ms. Gwendoline.



Preparatory stages for Mist Lining Technique with Mr. Jos van Och. This lining technique is developed by SRAL.

Museum Art Conservation Centre



Ongoing structural conservation work on a panel painting from Hindeloopen, Friesland, The Netherlands.



A brief conversation with Dr. Sudhakar Reddy, Counselor (legal), Embassy of India and other committee members on the conservation issues that I dealt with when working with a Hindeloopen panel painting.

5. **Field visits:** This fellowship has a good budgetary provision to visit other important conservation institutes and research centers. I visited Dutch Cultural Heritage (RCE) - specializes in preventive conservation, Amsterdam; Conservation Studio of Rijksmuseum, Amsterdam; ISCR, Rome; School of Conservation and Conservation Studios, Florence (OPD); ICCROM, Rome; Royal Museum of Fine Arts, Antwerp (KMSKA); Royal Institute of Cultural Heritage, Brussels (KIK-IRPA); Rathgen Research Laboratory, Berlin and many museums and open monuments in Europe. It was very interesting to see different approaches, systems, protocols and various methodologies followed by Dutch, Belgian, Italian, French and German conservation institutes. This fellowship also gave me the opportunity to experience European life, landscape and culture.

Conclusion:

After participating in this fellowship programme I have gained a wider understanding of international conservation and restoration practices and approaches. Most importantly this fellowship period gave me the much required space and time to focus and study comparative aspects of conservation and at the same time to think about my own self. This fellowship has definitely broadened my vision and I hope that it enables me to contribute to the further development of CSMVS Conservation centre and in future to the conservation field in India.

Before I left for the fellowship my senior colleagues Mr. Dilip Ranade, Mrs. Manisha Nene and Mrs. Vandana Prapanna helped me to prepare myself. I appreciate the guidance provided by Mr. Anupam Sah to frame my work plan. I am grateful to Dr. Rene Hoppenbrouwers, Ms. Kate Seymour and the SRAL fraternity for their full cooperation, support, guidance, encouragement and for sharing their experiences with me. I am very much thankful to Mr. Sabyasachi Mukherjee, Director General, CSMVS for his recommendation, constant support and advice.

I am proud that I was able to represent my institute as well as my country in good light.

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The Andrew W. Mellon Art Conservation Fellowship

Nidhi Shah, Project Coordinator, Art Conservation Resurgence Project

The Metropolitan Museum of Art and the Stichting Restauratie Atelier Limburg with the support of the Ministry of Culture, Government of India and the Andrew W. Mellon Foundation announced a new program offering Fellowships to Indian citizens engaged in art conservation. This Fellowship is intended to broaden the experience of conservators currently working in various cultural institutions in India.

Eighteen of us from India have been awarded this fellowship. Some are working at SRAL, The Netherlands and some at the MMA, New York. I was lucky enough to have been selected to work at both these institutions for a period of two months each. I completed the first part of my fellowship at the Stichting Restauratie Atelier Limburg (SRAL), Maastricht, The Netherlands from February - April 2014.

My plan of study for this fellowship entailed firsthand experience and observation of systems, procedures for various aspects related to art conservation. During my fellowship at SRAL I got the opportunity to work with objects and to understand the dynamics of the work place, the efficacy of new materials, technologies and systems. I also collated information on materials, literature, books, etc. used in the subjects related to art conservation.

SRAL provided me with technical contacts, mentoring, and other support throughout the fellowship period. In addition to the various lectures delivered by the experts at SRAL, I got opportunities to be a part of a practical hands-on workshop on 'Structural Repairs of Panels', conducted by experts like Britta New and Ray Marchant and Ms. Kate Seymour, attended various seminars and lectures on relevant conservation topics e.g., Light, Preventive Conservation, Solvents and Solubility, Solvents and Lab Safety, etc. and also gained experiential learning. I took every opportunity that came across to learn more about the new techniques, and treatment methods with regards to oil painting conservation.

At SRAL, I also got the opportunity to work along with another Indian Fellow from IGNCIA Mr. Anil Dwivedi on The Fries Museum's decorative Hindeloopen period rooms (wooden panels). The Fries Museum in Leeuwarden, The Netherlands, owns two decorated period rooms made in the so-called Hindeloopen style. In the 16th - 18th century, the city of Hindeloopen was a flourishing town mainly because of its harbor and trade with overseas nations, such as India. In Hindeloopen a very distinct style developed (textile, decorative painting) directly inspired by imported textiles and goods from India.

We started with the full documentation of the painted elements of the room. The initial research and documentation will result in a full treatment of the interior. During the first examination, the panels proved to be in good condition. However they also showed a complex history of interventions. This project will be continued by subsequent Indian Fellows.

I travelled to Amsterdam, The Hague, Amersfoort, Liege, Rome, Paris and Berlin for institutional visits, meetings and conferences like ENCoRE Conference (European Network for Conservation-Restoration Education) at Liège, 'The Picture Meeting' conference at Amersfoort RCE, ICCROM visit in Rome, etc. Through these travels I learned a lot about the various types of research and analysis that are on-going in the field of art conservation and how important it is to know and understand the art object, its material, damages, treatments, display, climate control, lighting and storage of collections, packing and transport, documentation and archiving, etc. I also got a chance to visit TEFAF (The European Fine Art Fair), the world's leading art fair. It presents 270 of the world's leading galleries from 20 countries and showcases some of the best works of art.

Museum Art Conservation Centre

The Andrew W. Mellon and Indian Ministry of Culture Fellowship programme for me came as a stepping stone to know and understand the subject of 'Art Conservation' on a much broader level, especially how it is practiced internationally and based on my observations, how I can help develop/create a strong system of standards and protocols in the field of art conservation, not only for the benefit of my institution, but through it for various cultural organizations and institutes in the country. Apart from being a part of the conservation institute I was also a part of the cultural activities in The Netherlands. I got to be a part of the three days colourful carnival festival as well as got the SRAL team to enjoy the Indian festival of colours.

I would like to thank the Andrew W. Mellon Foundation, the Ministry of Culture, Government of India and the Director General, CSMVS for selecting me for this fellowship. I would also like to thank the organizers for helping us put in order our work and being very flexible, which really made me feel comfortable to make my plans during my fellowship at SRAL. This Fellowship has given me the much needed exposure to systems and an insight to some extent, into the conservation culture of both these continents.

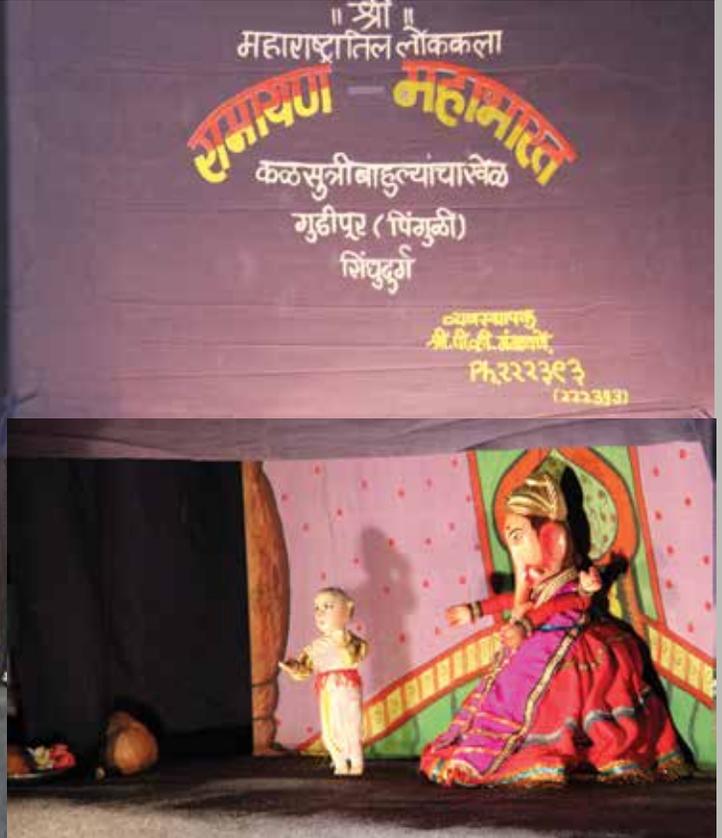


Celebrating 92nd Anniversary

Museum Events and Activities

Recap

April



Key Gallery, Heritage Building, April 26, 2014
Puppet show presented by Mr. Parshuram Gangavane

Celebrating 92nd Anniversary

Museum Events and Activities

Recap

April-June



Museum Premises, April 26 to June 5, 2014

'Summer Safari'

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 92nd Anniversary

Museum Events and Activities

Recap

May



Premchand Roychand Gallery, May 29, 2014
Inauguration of the exhibition, 'Pravaha : Glimpses of the Art of Bombay School'
Curated by Dr. Prasanna Mangrulkar

Celebrating 92nd Anniversary

Museum Events and Activities

Recap

June



Krishna Gallery, Heritage Building, June 2, 2014

'When Krishna Dances'

An exhibition of artistic representation of dancing Krishna in various forms.
Supported by Dehejia Endowment for Krishna Art

and

Coomarswamy Hall, June 2, 2014

Dance recital by Rama Vaidyanathan

Supported by the Dehejia Endowment for Krishna Art



Museum Premises, June 2-4, 2014

'Conservation of Cultural Property in India: Steady Steps Ahead'

46th National Conference of The Indian Association for the Study of Conservation of Cultural Property (IASC)
Supported by Sir Dorabji Tata Trust



Curators Gallery and Seminar Hall, June 2, 2014

Conservation Work Display

An exhibition of conservation work done by various conservators

New Acquisitions



Toran - door hanging

Embroidery on cotton and decorated with beads
Village Malan, Banaskatha Dist, near Palanpur, Gujarat
20th century

Artist- Champaben K Shah

Gift of Museum Society of Bombay



Chanchis and Purses

Embroidery on cotton

Gujarat, 20th Century

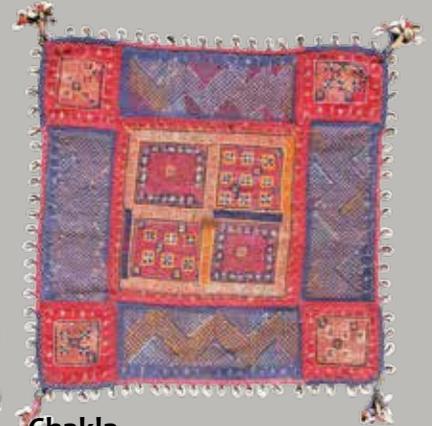
Gift of Dr. Devangana Desai



Shrinathji

Silk Brocade, Benaras, 20th century

Gift of Dr Harsha Dehejia



Chakla

Embroidery on cotton
and decorated with cowries

Andhra Pradesh, Late 20th century

Gift of Dr Saryu Doshi



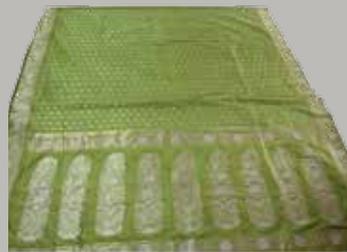
Navnita Krishna

Ivory, Gujarat, 20th century

Gift of Dr Devangana Desai



Radha, Krishna and Sakhis



Sari

Silk brocade, Benaras,
20th century

Gift of Dr Anita Garware



Temple Sari

Silk brocade, Kanjeeपुरam,
Early 20th century

Gift of Dr Anita Garware



Prints depicting a royal scene and a bazaar scene

Print on paper, 20th century

Gift of Michael Hasley

MUSEUM SOCIETY OF BOMBAY

The Museum Society of Bombay, in the 1st quarter of 2014, held the following programmes for its members:

April

2nd-The MSB in collaboration with the CSMVS organized a lecture by Mr. Vijay Crishna on "Great Games: At the Crossroads of History". The lecture left the audience spell bound about the role of games in relation to the shared history.



Lecture by Mr. Vijay Crishna

Mrs. Marina Dutta conducted treasure hunts in the CSMVS for students of the BhavishyaYaan of different zones and Balgram of Lonavala in the month of April, exposing these young minds to the museum and our cultural heritage.



4th-Dr. Sofiya Karanjia, an executive member delivered a lecture on "Discovering the Culture of Gujarat with Master Craftsmen" through the concept of "Matano Chhandarvo". The lecture was attended by art as well as textile enthusiasts who were drawn to the textile.

May

30th-The documentary-film "Music according to Deben Bhattacharya" a bio- film on Late Dr. Deben Bhattacharya was screened at the CSMVS by the MSB. The screening concluded with a Question-Answer session between the audience and Dr. Jharna Bose Bhattacharya, wife of Dr. Bhattacharya.

June

14th-The MSB in collaboration with the Bombay Local History Society and the Dept. of Ancient Indian Culture, St. Xavier's College (Autonomous) organized an interactive presentation at the Visitors Center, CSMVS and a visit to the Armenian Church, Meadows Street. Conducted by Dr. Anita Rane-Kothare and Jason Johns on 14th June, 2014, the lecture dealt with the history, culture and rituals of Armenians and Syrian Christians in Mumbai with a demonstration of their liturgical ceremonies giving the audience a multisensory experience.



Forthcoming Programmes

Lecture on "Persian Pots in Indian Ports" by Dr. Ruksana Nanji on 16th July at the Visitor's Centre, CSMVS.

Befriending Museums for students of St. Xavier's College (Autonomous) will be conducted by Dr. Anita Rane-Kothare on 7th August.

"Legacy of the Flame" film screening on 11th August.

Dance Performance by underprivileged children of Akanksha, choreographed by Ms. Dina Mehta on 14th August.

Forthcoming Events

- ❖ July 1, 2014, Visitors Center Auditorium
Commencement of the screening of the film 'Mumbai Experience'
- ❖ July 7, 2014, Curators Gallery
Inauguration of the exhibition, 'Bimal Roy: His Life & Time', by Hansal Mehta. Exhibition organised in collaboration with the Bimal Roy Memorial.
- ❖ July 20, 2014, Coomaraswamy Hall
'The Bimal Roy Musical Odyssey', a bouquet of melodious songs from Bimal Roy classic films. Presented by the members of the Bimal Roy Memorial Committee on the occasion of the exhibition 'Bimal Roy: His Life and Times'
- ❖ July 23, 2014, Coomaraswamy Hall
'Backward into the Future – Thinking about Conservation in the Present', an illustrated talk by Rahul Mehrotra. Organised in collaboration with Mumbai Metropolitan Region Heritage Conservation Society and Sir J. J. College of Architecture.
- ❖ July 24, 2014, Coomaraswamy Hall
Launch of a portfolio, 'Five Leaves from a Bhagavata Purana Series' by Dr. B. N. Goswamy
- ❖ July 25, 2014, Visitors Centre Auditorium
'Narrating Our Past: Culture and Community', lecture by Mr. Jawhar Sircar, former Secretary, Ministry of Culture, Govt. of India and present CEO, Prasar Bharati, Govt. of India.
- ❖ July 30, 2014, Jehangir Nicholson Art Gallery
'Back to the Drawing Board' a talk by artist Atul Dodiya on the occasion of the ongoing exhibition 'Taking the Line for a Walk' Organised in collaboration with Jehangir Nicholson Art Foundation
- ❖ July 31, 2014, Coomaraswamy Hall
'Badarwa Barasan Ko Aye', a programme of Indian classical music of monsoon melodies presented by Apoorva Gokhle
- ❖ August 11, 2014, Visitors Centre Auditorium
'Bombay School: Ebb and Flow', an illustrated talk by Dr. Manisha Patil, Prof., Sir J. J. School of Art, on the occasion of the exhibition, 'Pravaha: Glimpses of the Art of the Bombay School'.
- ❖ September 1, 2014, Visitors Centre Auditorium
'An Apparent Paradox: How Can The Sacred Be Sensuous?', the 30th Coomaraswamy Memorial Lecture to be delivered by Dr. Vidya Dehejia, Barbara Stoler Miller, Professor of Indian Art, Columbia University, New York & General Editor, Marg Publications.
To be organised in collaboration with The Museum Society of Bombay
- ❖ September 29, 2014, Visitors Centre Auditorium
'Eco Friendly Indian Art and its Relevance Today', the 1st Vimal Shah Memorial Lecture to be delivered by Maruti Nandan Prasad Tiwari, retired Prof. and Head of the Department of History of Art, Banaras Hindu University, Varanasi

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.

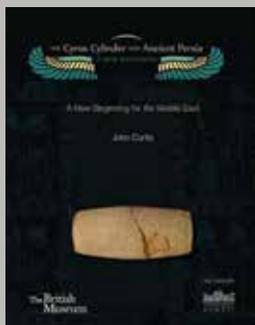
The Museum collection comprises purchased artefacts as well as gifts by generous donors like Sir Ratan Tata and Sir Dorabji Tata. The major section of the European and Far-Eastern art and also representative examples of Indian art belong to this collection. The priceless artefacts from the Buddhist site 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 Library - New Arrivals

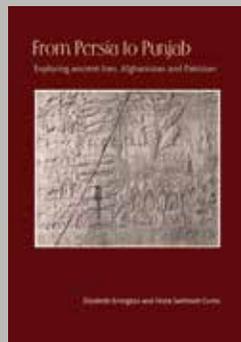
- ❖ A Passionate eye - textiles, paintings and sculptures from the Bharany collection
Tillotson, Giles ed.
- ❖ Hajj - Journey to the heart of Islam
Porter, Venetia ed.
- ❖ Managing Conservation in the Museums
Keene, Suzanne
- ❖ Museum exhibition - theory and practice
Dean, David
- ❖ The power of female - Devangana Sculptures on Indian temple architecture
Krishnan, Gauri Parimoo
- ❖ Wondrous Images - Krishna seen as Shrinathji – Pichhwais of Vallabha Sampradaya in the collection of the Calico Museum of Textiles and the Sarabhai Foundation, Ahmedabad
Goswamy, B.N. and Goswamy, Karuna

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.



Cyrus Cylinder and Ancient Persia-Catalogue
Rs.500/-



From Persia to Punjab
Rs.500/-



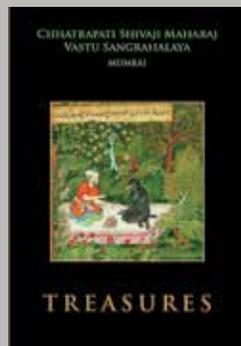
Magnet
Rs.40/-



Weiro Diary
Rs.100/-



Flemish Masterpieces from Antwerp
Rs.100/-



Treasures - A selection of 100 objects
Rs.250/-



Faravahar Book (Gold)
Rs.175/-

Faravahar Bookmark
Rs.175/-

Buy and Help us Preserve our National Heritage!

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 educational activities



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



• **Visitors Centre**



• **Museum Activity Centre**
Activities meant for underprivileged children

Museum Memories



Mr. Vinod Daniel, Chairman-AusHeritage, discussing museum infrastructure for coastal areas at a workshop at CSMVS for museum personnel, planners and conservators.

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

Shri Eknath A. Kshirsagar, Chairman

Smt. K.F. Mehta

Dr. Asad R. Rahmani

Shri T. R. Doongaji

Ms. Shirin K. Bharucha

Prof. Avkash D. Jadhav

Shri Yogesh Kamdar

Ms. Deanna Jejeebhoy

Dr. Devangana Desai

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

Dr. Prasanna Mangrulkar, Assistant Curator

Dr. Mrinalini Jamkhedkar, Assistant Curator

Aparna Bhogal, Assistant Curator

Shobha Kadam, Textile Conservator

Manoj Chaudhari, 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) and the Jehangir Art Gallery.

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

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

The Museum will remain OPEN ON ALL DAYS

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

• Photography

The photography and video recording is permitted against payment of charges at the Ticket Counter and Information Centre. 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

For all visitors ₹ 40/-
(Except International visitor above 12 years of age)

• Facilities of wheel chair, ramp and elevator available

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

Category श्रेणी	Museum Entry संग्रहालय प्रवेश	Mumbai Experience Documentary मुंबई एक्सपीरियंस वृत्तचित्र	Combo काॅम्बो	You Save आप बचाते हे
Adult (Above 12 years of age) १२ वर्ष से अधिक उम्र के दर्शक	₹ 60	₹ 30	₹ 80	₹ 10 11.11 %
College Student (with valid ID card) महाविद्यालयीन विद्यार्थी (पहचान पत्र आवश्यक)	₹ 25	₹ 20	₹ 40	₹ 5 11.11 %
Children (5 yrs to 12 yrs) ५ से १२ वर्ष तक की आयु के बच्चे	₹ 10	₹ 10	₹ 15	₹ 5 25 %
Student (through school upto 10th Std) स्कूलों के माध्यम से आने वाले विद्यार्थी (१०वीं तक)	₹ 10	₹ 10	₹ 15	₹ 5 25 %
Group (25 and more) २५ या इससे अधिक के समूह में आनेवाले दर्शक	₹ 40	₹ 25	₹ 60	₹ 5 7.69 %
Senior Citizen (above 60 yrs) वरिष्ठ नागरिक (६० वर्ष से अधिक उम्र)	₹ 40	₹ 25	₹ 60	₹ 5 7.69 %
Defence Personnel संरक्षण दल कर्मचारी	₹ 40	₹ 25	₹ 60	₹ 5 7.69 %
Foreigner अन्तर्राष्ट्रीय दर्शक	₹ 300	₹ 50	₹ 350	Complimentary Audio Guide

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: museumsocietyofbombay63@gmail.com

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THE MUSEUM



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
संग्रहालय, मुंबई, महाराष्ट्र, भारत

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