



# INDIA: GRANT HIGHLIGHTS

## CONSERVATION



Dramatic form and setting of Gandhi Bhawan by Pierre Jeanneret. Photo © Vanicka Arora, Associate Architect, DRONAH

### Keeping It Modern

#### **GANDHI BHAWAN, CHANDIGARH PANJAB UNIVERSITY**

The Gandhi Bhawan is an architectural centerpiece of Panjab University in Chandigarh that resulted from a 1960 proposal to establish a "Gandhi Center" at each university in India for the promotion of Gandhian ideals and his way of life. Swiss architect Pierre Jeanneret designed the building using innovative cast concrete to evoke an abstracted floating lotus flower. A Getty grant is supporting an integrated and sustainable plan for the future management of the site, based on extensive background research, testing, and analysis. The project is also building lasting capacity by supporting training workshops for experts of modernism in India, as well as for local professionals who care for modern buildings in the region.

**Grant: \$130,000 (2015)**

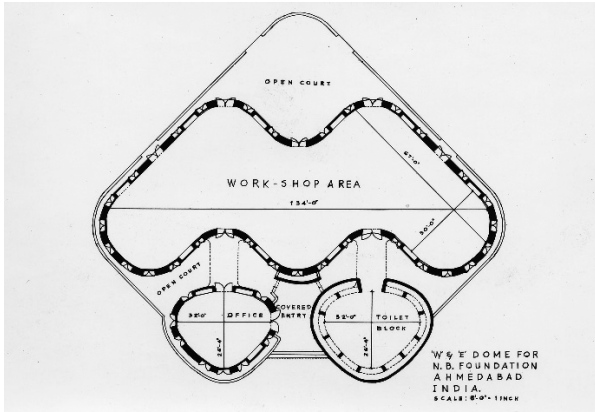


Forecourt of the Government Museum and Art Gallery. Photo © SM Dhami

#### **GOVERNMENT MUSEUM AND ART GALLERY, CHANDIGARH PEC UNIVERSITY OF TECHNOLOGY**

The Government Museum and Art Gallery in Chandigarh is a pivotal work by Le Corbusier, representing the culmination of the concept he developed with Pierre Jeanneret: a museum of the future. Their 1931 idea for a "Museum of Unlimited Growth" employed the design principle of a nautilus, which radiates outward from the center to create a sense of unrestricted expansion. From the exterior, the Chandigarh museum, with its flattened spiral internal structure, appears to levitate on a field of pilotis. Le Corbusier's use of exposed reinforced concrete and brick cladding on the facade symbolizes the emergence of novel building typologies and the "arrival of the modern" in India as a newly independent nation. A Getty grant is supporting a research-based conservation management plan that provides an overview of the building's condition, recommendations for the most urgent repairs, and a strategy for regular maintenance. To enhance the project's impact, the team is strengthening local capacity through workshops and museum training.

**Grant: \$150,000 (2017)**



Gautam Sarabhai workshop building, plan drawing/archival image. Photo © Sarabhai Foundation

## GAUTAM SARABHAI WORKSHOP BUILDING, AHMEDABAD NIRMALA BAKUBHAI FOUNDATION

The Gautam Sarabhai Workshop Building (1976–1977) in Ahmedabad is a unique and significant site among India's important and varied modern architectural heritage. Resulting from local applications of modern engineering and design, the building was inspired by the early work of Frei Otto and embodies Sarabhai's belief that elegant forms emerge from pushing engineering to its limits. The resulting structure is made of a light-weight steel grid frame that is covered by a thin-shell Ferro cement roof, achieving an unsupported span of 134 feet that survived the massive 7.7 magnitude earthquake that struck the region in 2001. A Getty grant is supporting research into the building's performance for a comprehensive conservation plan.

**Grant: \$90,000 (2016)**



Nagaur-Ahhichatragarh Fort, Rajasthan, India. Photo: Rituraj.bharti, [CC BY-SA 3.0](https://creativecommons.org/licenses/by-sa/3.0/)

## Earlier Conservation Projects

### NAGAUER FORT, RAJASTHAN MEHRANGARH MUSEUM TRUST AND THE COURTAULD INSTITUTE OF ART

Located in northwest India, the Nagaur-Ahhichatragarh Fort is an outstanding example of Rajput-Mughal architecture dating primarily from the 16th–18th centuries. Over time, this large fortified complex of palaces, elaborate gardens, temples, and a mosque fell into ruin. With the help of Getty grants, the Mehrangarh Trust oversaw the multi-year conservation of the fort, using both traditional building methods and modern scientific techniques. In 2002 this work was recognized by a UNESCO Award for Excellence in Cultural Heritage Conservation. Most recently a Getty-supported collaboration with the Courtauld Institute of Art brought together an international team to conserve wall paintings at the fort, a process which also trained future Indian conservators. This project focused on wall paintings in the Sheesh Mahal, or Palace of Mirrors, which are among the most important examples of the fine, elongated figural style characteristic of Nagaur.

**Grants: \$750,000 (1992, 1997, 2003, 2007)**



Detail of paintings in the vault of the Sheesh Mahal. Photo © Courtauld Institute of Art





City Palace Complex, Udaipur. Photo: Dennis Jarvis from Halifax, Canada, [CC BY-SA 2.0](#)

## THE CITY PALACE COMPLEX, UDAIPUR MAHARANA OF MEWAR CHARITABLE FOUNDATION

The Maharana of Mewar Charitable Foundation received two grants to support conservation planning for the region's City Palace Complex. Begun in 1559, the complex is a consummate model of medieval Rajput architecture combined with later Mughal additions. Despite its various layers, the fortress exhibits a uniformity of design and is one of the most majestic structures in Rajasthan. Getty grants were used to correct earlier piecemeal renovations and produce an overall conservation strategy. The conservation plan resulted in exemplary documentation and emergency structural stabilization work. Grants also enabled the development of a plan for future use given the high visitor traffic. Finally, the project involved training for architectural students in the preparation of the working drawings and a risk management workshop for the site managers and staff of the palace complex.

**Grants: \$150,000 (2006, 2009)**



Wanla Monastery, Ladakh, Jammu and Kaschmir, India.  
Photo: Arco Images GmbH / Alamy Stock Photo

## WANLA FORTRESS AND MONASTERY, LOWER LADAKH ACHI VEREIN

This grant supported conservation training at the ancient Wanla fortress and monastery in the remote mountainous region of Lower Ladakh. Achi Verein is a Swiss non-profit dedicated to research and conservation of monuments belonging to Himalayan culture. The three-year program trained young Ladakhi men and women to assume responsibility for the region's built heritage.

**Grant: \$120,000 (2009)**

# MUSEUMS



Participants in the fall 2015 workshop at the CSMVS in Mumbai. Photo courtesy CSMVS

## INDIA AND THE WORLD: A HISTORY IN NINE STORIES BRITISH MUSEUM, LONDON

Three grants to the British Museum supported the research and implementation of *India and the World*, a collaborative exhibition at the Chhatrapati Shivaji Maharaj Vastu Sangrahalay (CSMVS) in Mumbai. *India and the World* opened November 2017 and showcased important objects and works of art from museums all over India in dialogue with significant pieces from the British Museum's collections, which span the globe. The exhibition concentrated on a small number of key moments in Indian history, and the objects were displayed within an international context to demonstrate the interrelatedness of India and the world's many cultures. The exhibition encouraged learning and debate, as well as the celebration of similarities and differences.

**Grants: \$900,000 (2016, 2017)**



The Victoria Memorial Hall, Kolkata, India. Photo: Jeroje

## VICTORIA MEMORIAL HALL, KOLKATA CALCUTTA TERCENTENARY TRUST

The Victoria Memorial Hall in Kolkata was established in 1921 as a memorial to Queen Victoria, Empress of India. Among its holdings is the largest collection of paintings by Thomas and William Daniell, British artists who traveled throughout India in the late 18th century. Upon their return, the Daniells' paintings of picturesque Indian landscapes and antiquities made a strong impact on the British upper class and contributed to the rising appetite for Oriental scenery, informing decorative sensibilities from wallpaper to ceramics. This grant supported the conservation of thirteen of the Daniells' paintings in the museum's collection.

**Grant: \$60,000 (1996)**

## ART HISTORY

### Connecting Art Histories

#### JAWAHARLAL NEHRU UNIVERSITY, NEW DELHI

As part of the Foundation's Connecting Art Histories initiative, two grants were awarded to Jawaharlal Nehru University (JNU), one of India's leading post-graduate schools. The grants allowed JNU to conduct a Distinguished Visiting Professorship program in the School of Art and Aesthetics that expanded its range of art history graduate courses. Headed by JNU Professor Kavita Singh, the three-year program brought distinguished visiting professors to the university each year to teach courses in diverse areas ranging from ancient Roman art to contemporary art theory.

**Grants: \$290,000 (2009, 2010)**

### Earlier Research Projects

#### MUSEOLOGY AND THE COLONY: THE CASE OF INDIA UNIVERSITY OF CALIFORNIA, LOS ANGELES

This grant supported a collaborative research project that brought together scholars from three continents to apply "new museology" methodologies to the study of Indian cultural heritage institutions. Recognizing that the museum is a European invention, the team of Indian and international scholars explored its distinctive characteristics in the non-Western context. Through this broad approach, the research team considered the museum not as a foreign body planted onto native soil, but as a location of knowledge that is constantly remade by local viewers.

**Grant: \$248,700 (2005)**



Arts Faculty, JNU. Photo: Jai Pandya [CC BY-SA 2.0](#)



Courtyard of Indian Museum, Kolkata. Photo: Mjanich (British Library [1]) [GFDL/CC-BY-SA-3.0](#)





Photograph of the gateway and temple ruins at Warangal in Andhra Pradesh, 1875, Lee-Warner Collection

## ARCHITECTURE AND CONTESTED TERRAIN IN EARLY MODERN DECCAN WESLEYAN UNIVERSITY, CONNECTICUT

Art historian and indologist Phillip Wagoner (Wesleyan University) and historian Richard M. Eaton (University of Arizona, Tucson), whose research focuses on pre-modern and modern South Asia, received a collaborative research grant to study three contested sites in the Deccan – Warangal, Raichur, and Kalyana. They looked closely at the cities, settlements, and forts in these “shatter zones,” spaces between adjacent groups with differing political and linguistic cores. They investigated numismatic and epigraphic data, literary texts, and the surviving material record of the cities themselves to establish the role of built structures in negotiating and articulating the desires of the competing interests.

**Grant: \$166,000 (2004)**



Installation views of *Copyleft*, a student-organized exhibition at the Curatorial Intensive organized by Independent Curators International, Mumbai, December 14-16, 2010. Photo courtesy Mohile Parikh Center

## MOHILE PARIKH CENTER FOR VISUAL ARTS, MUMBAI

Established in 1990, the Mohile Parikh Center is an internationally known venue for the visual arts located in Mumbai. In collaboration with the Sanskriti Foundation and with the support of a Getty grant, the center held a series of lectures and workshops with senior scholars from the US for scholars and artists in Delhi and Mumbai. The center subsequently built on the project, hosting regular international curatorial workshops with Independent Curators International.

**Grant: \$100,000 (2003)**



Sachiya Mata Temple, Osian, Rajasthan, India. Photo: Alan Lagadu, Courtesy of iStock by Getty Images

## CONTINUITIES OF COMMUNITY PATRONAGE: PILGRIMAGE TEMPLES IN WESTERN INDIA UNIVERSITY OF PENNSYLVANIA

A team of three American scholars—L.A. Babb, John E. Cort, and Michael Meister—received a Getty grant for a collaborative research project that focused on four major temple centers in western India. Sites studied included the late 11<sup>th</sup> century Sachiya Mata Temple and the mid-eighth-century Mahavira Jain Temple, both in Rajasthan.

**Grant: \$125,700 (1996)**



Darasuram Temple in Kumbakonam. CC0 Creative Commons

## KUMBAKONAM: ART, ARCHITECTURE, AND URBANISM UNIVERSITY OF CAMBRIDGE

An international team of scholars including Peter Carl, Anna Dallapiccola, George Michell, and Vivek Nanda documented this royal city in the Tamil region of South India. Unlike most Hindu cities that only have one religious center, Kumbakonam has five major temple sites, boasting elaborately carved structures dedicated to Brahma, Vishnu, and Shiva, as well as sacred water tanks that are still the focus of ritual purification. The team studied the city's complex physical remains and examined the reciprocal relationship between the architecture and the ritual and civic life of Kumbakonam, where temples and shrines are still used today.

**Grant: £79,620 (1995)**

## PROFESSIONAL DEVELOPMENT



Dhamekh Stupa, Sarnath. Photo: Nikhil2789 [CC BY-SA 3.0](#)

## ARCHAEOLOGY SURVEY OF INDIA BRITISH MUSEUM AND THE NATIONAL CULTURE FUND

A pair of grants to the British Museum and the National Culture Fund complemented Getty-wide efforts to support the important cultural heritage of India. The grants funded two related workshops for Indian cultural heritage professionals connected to the Buddhist holy site of Sarnath, which is managed by the Archaeology Survey of India (ASI). The first workshop led by the National Culture Fund took place in India, and the second was organized by the British Museum and took place at the Getty Center.

**Grants: £46,800 to British Museum (2015)  
₹1,031,285 to National Culture Fund (2014)**

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## SANSKRITI FOUNDATION, NEW DELHI

With grant support, the Sanskriti Foundation in New Delhi planned a comprehensive professional development program for staff at museums and cultural organizations in India. The program sought to strengthen the management of the country's cultural organizations and was the first such program dedicated to addressing the ongoing leadership needs of the many organizations involved in the conservation, display, and promotion of the arts and cultural heritage of India. Training activities included an overview of research methods, surveys, and case studies, and a workshop with Indian and international specialists.

**Grant: \$96,000 (1998)**



View of collections at the Museum of Indian Textiles, operated by the Sanskriti Foundation. Photo courtesy Sanskriti Museums, New Delhi



International participants at ICOM-CIDOC's 2015 conference supported by a Getty grant on a site visit to the Taj Mahal. Image courtesy of ICOM-CIDOC

## CONNECTING PROFESSIONALS/SHARING EXPERTISE

Dozens of Indian art historians, conservators, and museum professionals have participated in over 140 Foundation grants provided to international professional organizations. These grants have allowed Indian colleagues, among others, to attend conferences around the world and in India. In 2007, the Indian National Trust for Art and Cultural Heritage (INTACH) hosted the 12th International Conference of the National Trusts and received a Foundation grant to bring cultural heritage professionals to New Delhi for the conference. The next year a Foundation grant brought conservation professionals from developing countries to the 14th Triennial Meeting of the International Council of Museum's Conservation Committee (ICOM-CC) in New Delhi. In 2015, ICOM's committee for museum documentation (CIDOC) held its annual meeting in New Delhi, hosting conservation professionals from forty different countries with Getty support.