



THIRD EYE

Photography and Ways of Representation

Edited by **Dr Alka Pande**



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**If this snippet preview of “Third Eye: Ways of Representation” has caught your attention
and you wish to read the complete essay by the author(s) drop an email to Dilpreet Bhullar
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Introduction

Dr Alka Pande

How to Read a Photograph

Jane Powell

Between Documentary and Narrative Approaches in Photography

Mandakini Devi

Cultural Necrophilia and Necrophobia in Photography Genres of Photographs with Dead and Selfies with Cadavers

Ana Peraica

Emphasis on Archival Perspectives and the Roles of Pre-Digital Photography

Dr Denise Wilson

Varieties of Fiction in Photography

Paloma Atencia-Linares

Photography's Recognition as Art: A Northern Peregrination

Ana Maria Bresciani

A(nthro)pology of the medium of photography: Alicja Dobrucka's Scenery (2015) and Ronny Sen's New World Chronicles of an Old World Colour (2015)

Marta Smolinska

Down the Rabbit Hole: Artists and Opportunity on the Internet

Zara Worth

Memory And Imagination Through Photographic Traditions

Rashmi Viswanathan

Privacy, Consent and Public Photography in 'Over-exposed' Times

Sasanka Perera

When Not to Photograph

Prabir Purkayastha

Looking In Positions around South Asian Photography in PIX

Rahaab Allana

The journey to Wisp – abridged

Ashim Ghosh

Atul Bhalla: Contemporary Landscape and the Depths of the Historical Field

Kathleen Wyma

Street Photography

Parthiv Shah

PHOTO ESSAYS

Bhiksha

Bandeep Singh

Architecture/Heritage Photography

Isabel Saij

Fashion Photography

Tarun Khiwal

Wild Art Photography

Akash Das

Identity, Place, Culture, Medium

Judith Guetta

INTERVIEWS

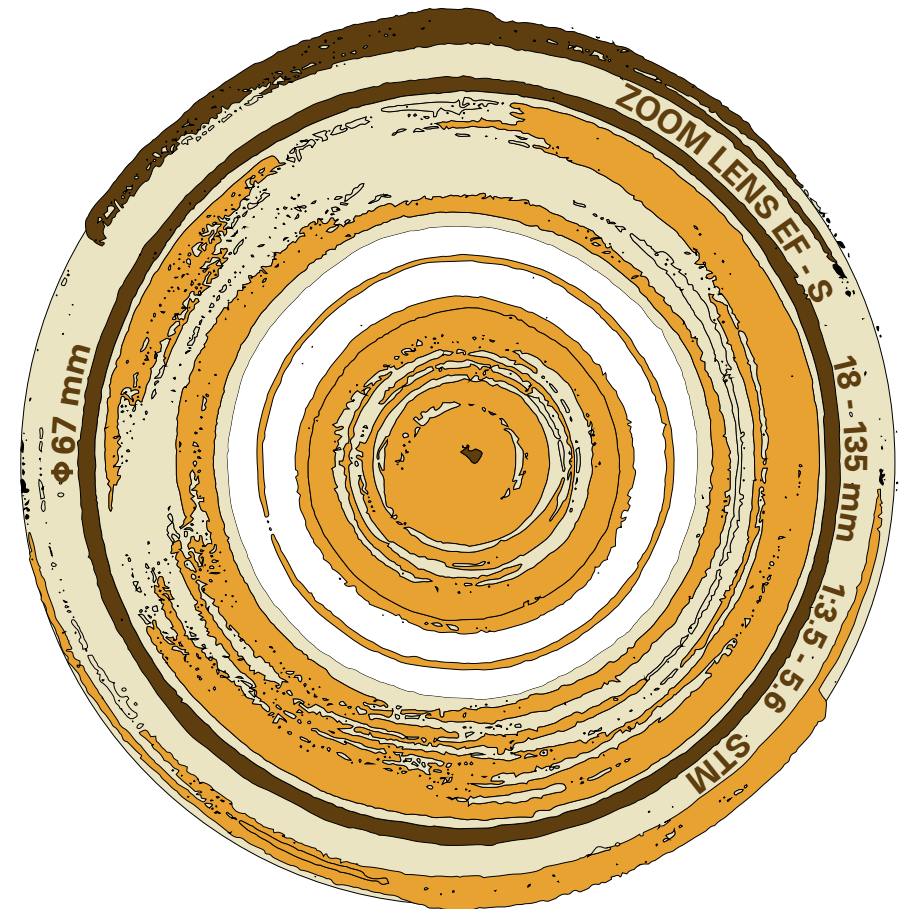
The Craft of Photography through Layers of Process, Experience and Expression

An interview between Aditya Arya and Dilpreet Bhullar

DO IT YOURSELF

Landscape Photography 101

Akash Ghai





Dr Alka Pande is an art historian who taught Indian Arts and Aesthetics at Panjab University for more than ten years. Her major fields of interest are gender identity and sexuality, and traditional arts. Dr Pande, under the aegis of the Charles Wallace India Trust, conducted postdoctoral research in critical art theory at Goldsmiths, University of London. In 2006, she was awarded the Knight of the Order of Arts and Letters - an honour bequeathed by the French government to recognize significant contributions in the fields of art and literature. In 2009, she received the Australian-India Council Special Award for her contribution to Indian art. In 2015, she was awarded L'Oreal Paris Femina Women under Design and Arts and Chandigarh Lalit Kala Akademi honours-in recognition of the distinguished contribution to art- with Amrita Sher-Gil Samman. Her curatorial projects include the exhibitions, The Tree from the Seed at the Henie-Onstad Art Centre, Oslo; India Awakens Under the Banyan Tree at the Essl Museum, Vienna; and The Kama Sutra: Spirituality and Eroticism in Indian Art at the Pinacothèque, Paris, to name a few. Dr Pande is responsible for setting-up museums: Divine Gesture, Udaipur City Palace, Kanha Museum, Singinawa. She has written extensively on Indian aesthetics, culture and photography some of her prominent books include Panchtattvas: The Road Ahead, Voices and Images, Leela, An Erotic Play of Verse and Art, Indian Art: The New International Sensation, The Collector's Handbook, Divine Gesture: The Magnificence of Mewar Spirituality, Muscscapes: The Multiple Emotions of Indian Music, Theatrescapes: Experience Rasas, Ardhanarishvara the Androgyne: Probing the Gender Within, The New Age Kama Sutra for Women, Shringara: The Many faces of Indian Beauty, Indian Erotica, From Disco Lights to Mustard Fields: A Study of the Folk Instruments and Performers of Panjab to name a few. Currently, Dr Pande is a consultant art advisor and curator of the Visual Arts Gallery at the India Habitat Centre in New Delhi (India).



INTRODUCTION

Dr Alka Pande

Humankind lingers unregenerately in Plato's cave, still-reveling, its age-old habit, in mere images of the truth. But being educated by photographs is not like being educated by older, more artisanal images. For one thing, there are a great many more images around, claiming our attention. ... In teaching us a new visual code, photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe.

– “In Plato's Cave” from the *On Photography*, Susan Sontag

The seminal book *On Photography* by Susan Sontag intelligibly begins by the chapter dedicated to “In Plato's Cave” to explain photography by drawing inferences from the concepts of shadows and truth pertinent to the philosophy of Plato's cave. In Plato's metaphorical cave, the reality is bound to what is inside the cave, where the outside world's shadow only reflects the partial truth. The matrix of truth and reality has defined the long discussions and debates around photography.

The Greek philosopher Plato highlights that human being sees the world around them through partial truth. The reality does exist beyond the confinement of the caves, but human beings cannot perceive it. In a similar fashion, the photographs represent a slice of reality, not the complete worldview of the episode. Sontag says that photography, “makes us feel that the world is more available than it really is.” However, with Plato's cave, she emphasises that the photographs represent the partial



Plato's Allegory of the Cave, Wikimedia Commons, Public Domain



I really believe there are things nobody would see if I didn't photograph them... © Diane Arbus

reality, not a representation of the totality. Interestingly, even if Sontag has contributed majorly to the discipline of photography as a theoritician, she refrains from practising it and getting addicted to it. The art of making a photograph is an activity for Sontag that falls short of capturing holistic reality, her reluctance to see photography as a point of insisting truth has given birth to question of what kind of representations are framed in a photograph and if it is documented on the ethical grounds.

Over the years, photography has got many hats to wear and encompasses a range of genres. From its inception, where landscapes and portraits were the original muses for painters, photography was often a substitute for painting. From the perspective of a fine-art practice, it guides the eye to notice things that it would usually not see. In its avatar as a documentary, it works as a visual document, as reportage and war photography, it brings to the viewer the images that try to create a reality in absentia. In the more practical terms, the photograph serves as a tool for justice, through truth and evidence.

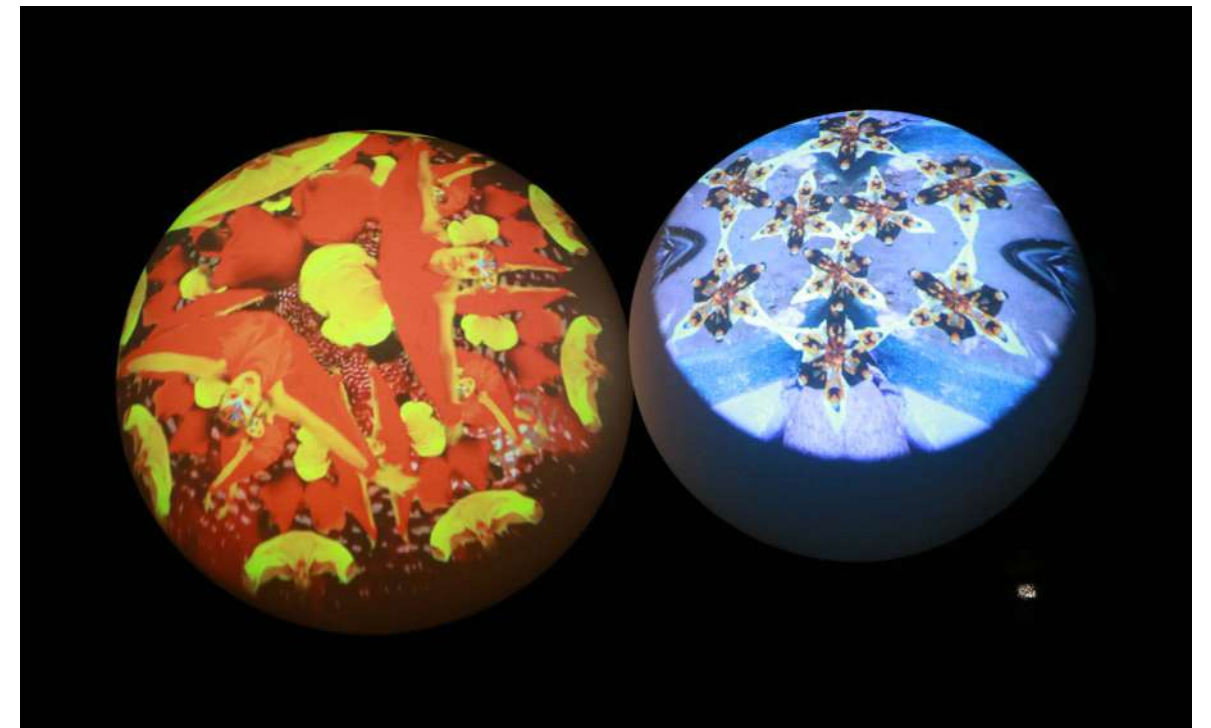
Graham Clarke, quoting Wordsworth, says, “The photographer, like a poet, ‘sees into the life of things’.” This explains how photography opens up new dimensions of reality when it has its language and discourse. Which brings us to the question, ‘How do we read a photograph?’ It is in the reading of the photograph that the viewer becomes proactive and the role of photography can be evidenced. Diane Arbus, in fact, called the reading of a photograph “the endlessly seductive puzzle of sight”. Contrary to the fallacious definition that a photograph is a mirror, it is, in fact, one of the most complex and problematic forms of representation. There are many hidden meanings in a photograph that need to be decoded. The photograph is the point of view of a photographer expressed through the kinetic act of ‘taking’, and could be impregnated with political, sexual, aesthetic, ideological or polemical meaning. Taking this as a point of departure, let’s walk through the various path-breaking activities related to photography that Visual Arts Gallery, India Habitat Centre has initiated.

After three years of setting up the Visual Arts Gallery, where the India Habitat Centre had established a singular identity, inviting the best talent of the country and building numerous vectors of communication, we established yet another award, the Photo Fellowship in 2003. As with many talented and significant decisions, this too happened en passant. The award follows a process-based evaluation, the first-ever initiative undertaken by any organisation in India, to promote photography. Many years down the line, we have put the wind under the wings of close to twenty photographers who, in a way, are footprinting the making of a refreshing language in the field of photography.

To continue this process of encouraging photography as an art form, the India Habitat Centre had initiated the Delhi Photo Festival in collaboration with the Nazar Foundation in the model of a biennale. Photography as a medium to sensitise people for sustainable development is the next step on the anvil. Through the forthcoming initiative, the mission remains to help mobilise another new phase in the establishment of an additional contemporary language in photography. The initiative at the India Habitat Centre is not only looking at promoting and exhibiting photography; it is

our endeavour to act as a catalyst and take the state of contemporary Indian photographic practice many notches up.

It was a natural fruition that after a decade and half of establishing photo award and directing and hosting two editions of Delhi Photo Festival on the themes of – Affinity (2011) and Grace (2013) - it was timed to start a new initiative Habitat Photosphere. It was a first-of-its-kind theme-based photography biennale focusing on the narrative of sustainable development with subjects like climate change, migration, impact of development. Habitat Photosphere is a concept and an umbrella, which is addressing the seminal concern of sustainable development in the world. The first edition of the Habitat Photosphere Festival was held in December 2016 and the theme for the festival was the ‘Panchtattvas’, the five primordial elements, i.e. earth, air, water, ether, and fire. Thus, the concept of the Panchtattvas leads the way forward towards a future trajectory of an ecologically balanced environment. The show included the work of the four awardees Harikrishna Katragadda, Monica Tiwari, Shraddha Borawake and K. R Sunil, who were mentored by the renowned photographers Parthiv Shah, Bandeep Singh, Prabir Purkayastha and Aditya Arya



Katja Loher, How can birds dream in a land without roots? Habitat Photosphere Exhibition 2019
Image Credits - Rashmi Kapoor



Entrance Display, Habitat Photosphere 2019
Image Credits - Rashmi Kapoor



Juhi Saklani, Human/Nature, Habitat Photosphere Exhibition 2019
Image Credits - Rashmi Kapoor

respectively. It is the first biennial photo-festival in the world that brings together the spheres of photography and sustainability through a fellowship-mentorship program, which includes yearlong exhibitions, workshops, and talks, among many other interactive sessions with the public.

The festival, through its award, documentation, and mentorship program, engages people into thinking, and acting with the theme of photography and the environment. We create a new language of photography by commissioning photographers to work with sustainability by documenting stories that educate and sensitise people; helping them to build awareness towards the increasingly important task of protecting the environment. Regeneration and resilience are the two key concepts driving the engine of sustainability and permaculture find a comfortable space in the society of the future.

As an extension to the previous Habitat Photosphere last edition which runs from the 18th of February to the 18th of March 2019, delved deeper into the mythology of Bhu or Earth. The goddess Bhu Devi has been an integral part of the mythology and stories of India, as well as its geography since the very beginning. In the Vedic texts, she is referred to as Prithvi and is the female consort of Dyaus the sky god, who fertilises her with rain leading to creation, to life, and the ecosystem upon which man thrives.

There are many parallels that one can draw between Bhu Devi and Gaia, the Greek goddess of the Earth; Gaia is the feminine power, the raw maternal energy. According to myth, she is the creative force that gives form to the nebulous ether forming Earth; she is Earth. Similarly, Bhu Devi, in the Vedic and Puranic texts is seen as the primordial female energy and is celebrated for her life-giving capacity,

for her gifts of agricultural abundance, and is often seen connected with the cow for these nurturing qualities.

She is also closely associated with Vishnu, seen in most myths as either protecting her, providing for her or as her consort. Whenever there is a cry of a plea from the Earth or Bhu, Vishnu comes forth in his avatar (Vamana, Varaha, Rama, and Krishna). Thus as the preserver, he is depicted protecting Bhumi's vulnerability to conquest, destruction, distortion, and corruption, at the hands of man. It is by weaving the complex mythology that surrounds the elemental narrative of the Earth that we created a structure between the four projects of our visual artist awardees who were Juhi Saklani, Syed Adnan Ahmed, Thulasi Kakkat and Zishaan Akbar Latif.



Syed Adnan Ahmed, Murgh Bazi, Habitat Photosphere Exhibition 2019
Image Credits - Rashmi Kapoor



Ruby Jhunjunwala and Hrishikesh Pawar
Mutthi - As a Pebble Surrenders I Accept, Habitat Photosphere 2019,
Image Credits - Rashmi Kapoor



The Little Screens © Lee Friedlander

The first volume of the series “Third Eye” was dedicated to the “Ways of Seeing” with a focus on photography. Now to delve deeper into the discipline of photography, is the exploration of “Ways of Representation” with this second volume of “Third Eye”. Roland Barthes, in his iconic text *Camera Lucida*, explains the method of how to read what is represented in a photograph. He brings in the ‘studium’ and the ‘punctum’. While ‘studium’ is a more passive reading, ‘punctum’ is the more critical formation to the reading of the photograph. Therefore, it is essential to sharpen our own ‘punctum’ to understand the nuances of cultural discourse the photographer is trying to recreate, or impose upon the viewer. 1930 was also the era of the celebration of and inventing of chemical processes of photography. Black-and-white photography, with its tones, textures and the painstaking hand-printing processes, all done by the photographer himself, created some stunning works of art, rather than produce ‘mere’ photographs. Analogue photography gave way to digital technology in the mid-1960s, and ever since the digital revolution has taken over and revolutionised photography.

We have come a long way from debating on the issue of photography as a simplistic exercise of the mechanical reproduction of an object. The question if the photograph is a valued representation of the subject is dwelled upon by Dominic Lopes article, “The Aesthetics of Photographic Transparency,” where he argues that the representation of the object carries the aesthetic interest of not just the photographer but also intend

with which the viewer perceives it. Walter Benjamin, in his book “*Illuminations*”, saw photography as an art of entailing meanings that has the ability to appropriate experiences into the narrative of life. He terms this act of appropriation as ‘innervation’, a photograph acts as an information stimulus that does not restrict its role to anesthetisation but calls for the power of imagination and active response. By fixing the time and space to a single point in a photograph, the photographer takes a step back from reality and captures a part of the reality. The representation is multi-interpretable in the hands of not just the photographer, but also the receiver of it. The interpretation of the representation, as Benjamin likes to observe, is not limited to what is given in the frame, but opens a series of elicit meanings and paves the way for a new story.

Raising a similar set of ideas on myriad ways of representation is the path-breaking exhibition “*New Documents*” that opened at New York’s Museum of Modern Art on the 28th of February, 1967. Curated by the director of the department of photography, John Szarkowski, the exhibition brought together the three photographers Diane Arbus, Lee Friedlander, and Garry Winogrand. The exhibition reaffirmed the discipline of photography as a serious medium of art that was that was neither easy nor could be reduced to the mechanised process of capturing reality.

Szarkowski in his introduction to the exhibition writes, “What unites these three photographers is not style or sensibility; each

has a distinct and personal sense of the use of photography and the meanings of the world.... In the past decade, this new generation of photographers has redirected the technique and aesthetic of documentary photography to more personal ends. Their aim has been not to reform life but to know it, not to persuade but to understand. The world, in spite of its terrors, is approached as the ultimate source of wonder and fascination, no less precious for being irrational and incoherent.”

Besides the common thread of black and white running across the photograph of Arbus, Freidland and Winogrand and use of small 35mm cameras, the exhibition aimed to shift the aesthetic and technical aspect of documentary photography to the personal space where the attempt was made look at life from a closer look rather than the herculean task of reforming the world around us.



The second volume opens with Jane Powell’s article “How to Read a Photograph” to provide a basic orientation around some of the issues relating to the ways in which we read photographs. This account mediates a principally western-centric perspective arising from personal research interests and the constraints of space have determined the scope of what follows.

Mandakini Devi with her article “Between Documentary and Narrative Approaches in Photography” investigates the two ways of representing the photograph to raise the question of what are the “assumptions” which underlie the approach towards the social world and/or its representatives. Furthermore, if the narrative-based photography seeks to give form to experience and structure to memories, through constructed and interpretive meanings. Her article explores the thread - if the photographs are a response to the world, as a result of a series of decisions and detailed applications by the photographer- that yarns the two genres: documentary and narrative.

Photography has often been, theoretically, set in relationship to death. Still in the theory of photography, little attention has been given to photographs depicting dead or the moment of dying. In the article “Cultural Necrophilia and Necrophobia in Photography Genres of Photographs with Dead and Selfies with Cadavers” by Ana Peraica, she likes to give more attention to images announcing someone’s passing away, as well as those directly looking/shooting at the body cage, being abandoned.

Denise Wilson in her article, “Interrogating the Incongruous”, asks questions about the practice of storing and displaying personal collections of personal and family photographs from the pre-digital age. It explores the origins and content of a small group of atypical family album photographs and how these might be read and interpreted.



Waterfront in New Orleans, French market sidewalk scene, Louisiana
Nitrate Negative, Library of Congress Prints and Photographs Division Washington, D.C
© Walker Evans

The article “Varieties of Fiction in Photography” by Paloma Atencia Linares aims to clarify the notion of photographic fiction by proposing the two ways in which we can talk about fiction in photography and rule out a third that she claims is uninformative. Clarifying the notion of fiction is not a mere philosophical whim—the categories under which we classify photographs and artworks, affect our appreciation of them.

The article “Photography’s Recognition as Art: A Northern Peregrination” by Ana María Bresciani introduces the work of Kven artist Kåre Kivijärvi in view of photography’s recognition as an artistic medium in Norway in the nineteen seventies. Through the description of three important exhibitions, the article narrates his short yet intense professional career, marked by long travels and darkroom experiments where graphic qualities in his images emerge and become distinct of his oeuvre.

Marta Smolińska with article “A(nthro)logy of the medium of photography: Alicja Dobrucka’s Scenery (2015) and Ronny Sen’s New World Chronicles of an Old World Colour (2015)” aims at comparing two artistic strategies, by the Polish artist Alicja Do-brucka, whose series of photographs titled Scenery was made in India, and the Indian artist Ronny Sen, who took twenty-five of the photographs from the New World Chronicles of an Old World Colour series in Poland. The article understands the transmediality as a

narrative that extends beyond multiple media forms and defines themselves by borrowing from and refashioning media such as painting and film.

Considering the virtual vastness of the internet, Zara Worth introduces the opportunities that the internet offers to artists in terms of its potential use as a subject for artworks, a material for artworks, and a self-promotion tool for artists in her article “Down The Rabbit Hole: Artists and Opportunity on the Internet”. The article references artworks and projects by artists including Amalia Ulman, Erica Scourti, Lucy Sparrow, Liz Sterry and Ai Weiwei; and draws upon the writings on the Neoliberal condition by David Harvey, Michel Feher, and Eve Chiapello and Luc Boltanski to contextualise the use of Web 2.0 by artists today.

Where does photography sit in younger generations’ imaginations? Particularly given their sensitivity to and investment in social media (both as artists and early 20-somethings in NYC), how do they make sense of their experiences given their frequent enactment in tandem with the photographic act, their digital production, and the sheer volume of photographic documentation/ play involved? The article “Thoughts on Social Media and Memory” by Rashmi Meenakshi Viswanathan is a set of thoughts set in motion by comments made the younger generations of artists with whom she works.

Today, we live in a photographically ‘over-exposed’ social environment. This is mostly due to the democratisation in the use of the camera embedded in mobile phones, the wide availability of cameras in general as well as the broad acceptance of the act of photography as a routine social practice. Given this context where reproduction and the circulation of photographs have become ubiquitous, this article “Privacy, Consent and Public Photography in ‘Over-exposed’ Time’s by Sasanka Perera looks at issues of privacy and consent with a focus on photographing people in the public domain. In a similar vein, Prabir Purkayastha’s article “When not to Photograph” introduces the readers to the importance of what is popularly known as the ten legal commandments of photography.

Rahaab Allana, in the article “Looking In Positions around South Asian Photography in PIX”, traces the importance of the PIX Publishing that was established as an attempt to question the vital needs and obsessions of South Asian photo practices amidst formal and pedagogical changes in the field of visual arts practices.

Ashim Ghosh talks about the different experiences leading to his disillusionment with the ‘Photographic-Image’ in the article “The Journey to Wisp, abridged”, and his need to completely step away from it at one point in his journey. It took him quite a while, before clarity and intent were re-formed in his mind,

and he could pick up his camera again, this time trained on himself, to create a new body of ‘Photographic-Image’ entitled “Wisp – a write with light”.

By focussing on a selection of Atull Bhalla’s landscapes produced between 2008 and 2014, the article “Atul Bhalla: Contemporary Landscape and the Depths of the Historical Field” by Kathleen L. Wyma teases out the possibility of aligning his work with the visual conceits of the picturesque, the formal frames of binocular stereoscopy and the role of the photograph in early conceptual art.

There are fine lines between street photography, documentary photography, and photo journalism, especially in a country like India where the street and the home often become seamless extensions of one another. Exploring these nuances is the article on “Street Photography” by Parthiv Shah.

In the section of photo-essays, Banddeep Singh with the photo-essay “Bhiksha” showcases the photographs of Bhiksha mats at the site of the Kumbha Mela in Allahabad. The photographs with the visible white grains of rice forming abstract patterns on the dark cloth were taken over a span of 6 years from the last Maha Kumbha Mela in 2013 to the one held last year in 2019. The photo-essay “Architecture/Heritage Photography” by Isabel Saij highlights the wide choice ranging from historical character, to landscape, to architecture; the creations are

built on documentation, photos, and videos. Tarun Khiwal, with the photo-essay on fashion photography, represents how although most of his subjects are related to glamour, his works have a characteristic simplicity. The fashion and wildlife photographer Akash Das with the photo-essay on “Wildlife Photography” explores the captivating world of wildlife through his images of leopards and lions. Judith Guetta with her photo-essay “Identity, Place, Culture, Medium” explores the questions of identity and belonging; past and present; centers of authority and control; territory and borders – political, cultural, and gender.

Aditya Arya in a conversation with Dilpreet Bhullar takes the reader for a walk through his journey as a photographer and the founder of the first museum dedicated to camera in Asia Museo Camera. Akash Ghai, a photojournalist, based in Washington DC, in his article that serves as a DIY on Landscape Photography allows beginners and professionals alike to have a holistic understanding of the technical and aesthetic aspects of photography.



Often art is defined as a cultural signifier. Over the years, photography had paved its way into the landscape of fine art practice. From minimal and conceptual to cluttered and patent, photography has as much to

offer aesthetically as it does technically. The camera and all the attendant paraphernalia become the sensitised tools in the hands of the artist employed in the transcendence of the limitations imposed by the usual visual language and linear thought.

Constantly changing, shifting and reinventing its role and position photography raises questions and calls attention to vital contemporary issues. These particularly commissioned set of the articles on photography interrogate the following set of questions:

- Does the eye of the camera represents truth or fiction of the reality?
- How to read a photograph?
- Which photographs are ascribed as a cultural value and what are the determinants of that value?
- Can narratives be constructed around photography in the writing of history?
- What ethical norms ought to be practiced by the photographer?

The significance of photography as a tool of communication and cultural exchange has grown, especially in recent years. Evocative and spontaneous photography is an empirical

process, where you are both the observer and the object, where representations offer a new meaning to the act of seeing. The book promises insightful discussions on photography and also attempts to open new grounds of conversation around it by keeping in mind that it is a versatile medium that is continually evolving with technology.

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CHARLES MARVILLE
Single Lantern on Decorative Iron Lamp Post in Front of Building, on Brick Paved Courtyard, 1878.
Albumen Silver Print. This image is available from the Our Collections of the State Library of Victoria under the Accession Number: H2011.78/79. Public Domain





Jane Powell gained a 1st Class BA in Art History at the University of Kent and went on to complete a research MA on the politics of representation in the photographs of Richard Avedon. She has curated or co-curated a number of exhibitions including *Visions of Utopia* 7th November – 20th December 2013, Pushkin House, Bloomsbury, London. She has been a Tutor and Associate Lecturer on various courses at the University of Kent at both Canterbury and Tonbridge campuses. She is the co-author of *The Art of Revolution* (2011). Her interests lie particularly in Modernist art and photography of the USA and the intersection of painting and photography.

How to Read a Photograph

“We are all photographers now. Never, since photography’s genesis, has it been easier to both take a photograph and to have instant access to the resultant image. In the 21st century photography is a significant means of visual communication. It is the means by which we experience much of our lives, sometimes knowingly but more frequently subliminally through, for example, advertising and social media. The sheer ubiquity of photographs disguises the complexity of the relationship between the viewer and the image. This text attempts to provide a basic orientation around some of the issues relating to the ways in which we read photographs. It mediates a principally western-centric perspective arising from personal research interests and the constraints of space that have determined the scope of what follows.”



Between Documentary and Narrative Approaches in Photography

“The photograph is a static piece of visual information that could be replicated, transformed, transported, much before other visual mediums such as film and video were developed. They possess the character of appearing to be “more real than real”, due to their “glossiness” and heightened colour and definition. Photography’s predilection towards photographing everyday life, its moments of event and drama is because of the camera’s ability to include the viewer.”



Mandakini Devi is an artist-researcher based in New Delhi, India. Her artistic practice is an engagement with aspects of self-portraiture that is reflective of an expressive engagement with gender, identity and politics. Not limited to this, Devi’s interests involve creative writing and developing more experimental skills that include working primarily with software such as Indesign, Photoshop, Adobe Premiere Pro and Adobe After Effects. After completing a Diploma in Photography from London College of Communication, Devi did Masters in Fine Art from Nottingham Trent University. Before perusing doctorate in Media, Art and Technology from University of Gloucestershire, Devi had participated, continues to do so, in both national and international exhibitions including Regional Art and Performance Events (Assam), Kolkata International Performance Art Festival (West Bengal), Plastic Propaganda (Amsterdam), London Covent Gardens (London), to name a few. Currently, her works are part of private museum collection and educational institute in India.



Ana Peraica is a lecturer in visual culture and history of media arts. She is the author of *Culture of the Selfie* (Institute of Network Cultures, Amsterdam, due May 2017), *Fotografija kao dokaz* (Multimedijalni institut, Zagreb, due June 2017), *Subversions* (Revolver, Berlin, 2009), and editor of *Smuggling Anthologies* (MMSU, Rijeka, 2015), *Victims Symptom* (Institute of Network Cultures, Amsterdam, 2009), *Žena na raskrižju ideologija* (HULU, Split, 2007). Her present research focuses on changes of visual genres, as self-portraiture, aerial image, as well as a landscape in terms of post-digital, aestheticised experience of reality, becoming tools of general interpretation of reality.

Cultural Necrophilia and Necrophobia in Photography: The Genres of Photographs with the Dead and Selfies with Cadavers

“Photography has often been theoretically set in relationship with death, where little attention has been given to photographs depicting the dead or death. Theorists were rather focusing on the concept of ‘deathness’ as a metaphor of freezing time—a characteristic for the medium, rather than having a specific and concrete level of the theme. I would like to give more attention to the images announcing someone's passing away, as well as, those directly looking or shooting at the body cage, being abandoned.”



Interrogating the Incongruous

“A house move, inevitably, prompts an industrious bout of sorting through one’s personal belongings. Among my paraphernalia was an almost overwhelming amount of photographs: in albums, in frames and cardboard mounts, loose in envelopes, slotted into ring-binders, and in an array of many-coloured and often dog-eared processing wallets. This plethora of pictures ranged from my first hasty snapshots to more ‘serious’ amateur photographs, some of which I had painstakingly processed and printed for assessment or exhibition. Some albums contained my grandmother’s collection of snapshots and photographs of my unsmiling great grandparents among other sepia-toned distant relations. Others housed more recent family photographs taken by my parents. Most of the collection had, in fact, been idle on shelves and in cupboards or even stored away in the attic for a decade or more. Many had never been extracted from the albums that housed them when they came into my possession. Unearthing my photographs naturally aroused my curiosity about how I would interpret them, or if I would adopt a fresh perspective.”



Denise Wilson’s main academic research interests lie within the area of amateur nineteenth century photographic practices in Ireland. Between 2010 and 2015 she completed MRes on the tourist images of Robert John Welch entitled ‘Constructing the North: Photography and Tourism in early Twentieth Century Ireland’ and a PhD on Irish women’s amateur practices, ‘Beyond the Domestic: Women Photographers in Ireland 1853 -1913’. Dr Wilson’s chapter, ‘Lady Harriot Dufferin’s Indian Album: ‘My First Efforts in Photography, 1886’ in Chinara Shah and Aileen Blayney’s edited collection, *India in Light Years and Digital Times*, was published by Bloomsbury Academic in 2018. She is currently a part-time lecturer in the School of Media, Film & Journalism at the Ulster University, Coleraine.



Paloma Atencia-Linares is a Research Associate at the Institute of Philosophical Research in the National Autonomous University of Mexico (UNAM). She holds a PhD in Philosophy from UCL (University College London). Her work focuses mainly on analytic aesthetics (particularly on pictorial representation and fiction) and philosophy of perception. Paloma has received several scholarships and awards during her career such as the Fulbright Scholarship, the British Society of Aesthetics (BSA) grant, the doctoral scholarship from the Arts and Humanities Research Council (AHRC) scholarship and the ‘Jacobsen Fellowship’ (Royal Institute of Philosophy). Before joining the Institute of Philosophical Research at the UNAM, Paloma taught at the University of Kent, United Kingdom and several centres of the University of London (UCL, Birkbeck College and Heythrop College). Paloma is currently co-editor of the British Journal of Aesthetics.

Varieties of Fiction in Photography

“Traditionally, theorists and cultural critics have tended to emphasise the connection that photography has to the real. Susan Sontag claims, for instance, that “photographs really are experience captured” (Sontag 1977), others say that they are “portions of nature herself” (Sobieszek and Appel-Heyne 1976), that “to photograph is to appropriate the thing photographed” (Sontag 1977), or that “photographs are transparent, [that] we see the world through them” (Walton 1984). The phenomenological realism that photographs afford and their purported epistemic advantages — the fact, for instance, that photographs can serve as evidence in courtrooms or in newspapers and the automatic and mind-independent manner in which photographs can be produced — have been recurrently cited as distinctive aspects of photography with respect to other pictorial kinds such as paintings, etchings, and drawings. These characteristics are relevant for understanding what is specific to the medium — they give us an idea, for instance, as to why it was difficult, in the early days, for people to accept that photography could be an artistic medium, and why, ultimately, photography came to be considered as an independent art form.”

Photography's Recognition as Art: A Northern Peregrination

“Photography’s search for recognition as a creative tool, through the experiments of artists in the twenties and thirties who overthrew its classification as merely a scientific medium, was disrupted by the emergence of National Socialism in Germany. As the Aryan archetype was pursued, modern art was persecuted: avant-garde experiments represented new tools, new methods, which revolutionised the artist’s work habits¹ and the language for narrating reality. The subversive experimentations on the material and visual possibilities of the image through the use of light as a creative agent in works by László Moholy-Nagy and Viking Eggeling; Alexander Rodchenko’s combination of graphic design and photography; the transgressive gender performativities of Claude Cahun; and John Heartfield’s photomontages and linguistic puns exposing the right wing fanaticism, led to different spatiotemporal perceptions of the world and silenced those who contended that photography was not art.”



Ana María Bresciani is curator at Henie Onstad Kunstsenter, Høvikodden, Norway. She led the historical provenance research on the core collection dated before 1945, the results of which were presented in the form of the exhibition *In Search of Matisse* and the book *Looters, Smugglers, and Collectors: Provenance Research and the Market* (with Tone Hansen, 2015). Recently she curated *Jumana Manna—A Small Big Thing* (2018-19), Catherine Opie—*Keeping an Eye on the World* (with Tone Hansen) and Kåre Kivijärvi—*Artist with a Camera* (both 2017–18). Since 2017, Bresciani has sat on the board of directors at Prosjektskolen, a one-two year program run by active contemporary artists. In 2008, she co-founded the digital publishing house Monos Editions, where she serves as Editor, Bresciani was a Teaching and Research Associate at Università Iuav di Venezia (2006–10), and produced exhibitions for the Venice Biennale. As a co-founder of the Intorno Group, a moving research platform based in Venice, Bresciani programmed weekly lectures, performances, presentations, and screenings (2003–06).



Habil. Marta Smolińska Polish art historian, art critic and freelance curator; 2003-2014 assistant professor at Nicolaus Copernicus University in Toruń (Faculty of Modern and Contemporary Art); Until 2014 professor at the University of Arts in Poznań; Awarded Foundation for Polish Science grant three times; Awarded DAAD scholarship at Humboldt University in Berlin (2012); Awarded Graduate School for East and Southeast European Studies at Ludwig-Maximilians-University in Munich fellowship (2014); Awarded Hans Arp Foundation in Berlin fellowship (2015); Member of Polish Section of AICA; Author of numerous publications on modern and contemporary art, including four books *The pulse of art* (Poznań 2010), *Young Mehoffer* (Kraków 2004), *Opening the painting. De(con)struction of universal seeing mechanisms in non-representational easel painting of the 2nd half of the 20th century*. (Toruń 2012), *Julian Stańczyk. Op Art and the Dynamic of Perception* (Warszawa 2014) and articles. Until 2010 vice-editor-in-chief of magazine on contemporary art *artluk*.

A(nthro)pology of the medium of photography:

*Alicja Dobrucka's Scenery (2015)
and Ronny Sen's New World Chronicles
of an Old World Colour (2015)*

“Photography is no doubt a medium of intercultural communication. A photographer can act as an anthropologist and ethnographer¹, closely scrutinising and trying to understand other cultures. This text aims at comparing two artistic strategies, by the Polish artist Alicja Dobrucka, whose series of photographs titled *Scenery* was made in India, and the Indian artist Ronna Sen, who took twenty-five of the photographs from the *New World Chronicles of an Old World Colour* series in Poland. In 2015 Dobrucka took her pictures in Mumbai, while Sen took his in Gdańsk. I would say that both artists followed the path of the unobvious. The artists, then, refrained from depicting what was central; rather than that, they followed the margins, setting in motion photography as a tool for subversive documentation of other worlds. In a sense, in their photographs they employed the poetics and aesthetics of absence, which in effect resulted in an exceptionally intense activation of audiences' imaginations. As I will go on to prove, both through their series, talk much more about the transmedia nature of photography than about the uniqueness of India or Poland.”

Down the Rabbit Hole: Artists and Opportunity on the Internet

“The internet presents an exciting and intimidating opportunity to the artist. Its appealing attributes are obvious from the perspective of self-promotion: opportunities to self-advertise and promote often for free; numerous platforms enabling artists to easily create their own websites with minimal effort and expense giving them agency over the presentation of their practice. Furthermore, social media (also referred to as Web 2.0) offers artists previously unprecedented potential connectivity across the art world, and further ways to increase their visibility through dexterous wielding of hashtags on Instagram and Twitter. Nevertheless, due to its innate vastness the online world can be a black hole; swallowing up the artist’s efforts, and the exposure it offers can attract more sharks and trolls than meaningful connections.”



Zara Worth lives and works between Gateshead, Leeds and London. She received a BA (Hons) in Fine Art from Northumbria University, Newcastle in 2013 when she was shortlisted for the Woon Art Prize, and in 2014 she received a scholarship to complete her MA in Contemporary Art Theory at Goldsmiths College, London. Recent exhibitions include: ‘AVBody’, Judaica Project at the University of Huddersfield, UK; ‘Smile (for Harold)’ made for Harold Offeh’s installation for ‘MATERIAL ENVIRONMENTS’, The Tetley, Leeds, UK; Gallery Tally at ‘Fair’, Art Fair, Miami, US; Four Words, Leeds Tech Hub, Leeds, UK, (2018); ‘Gallery Tally’, in, ‘Starless Midnight’, Baltic Centre for Contemporary Art, Gateshead, UK; ‘#HADADI’, Helix Arts, Newcastle upon Tyne; ‘Dialogus’, Vane, Newcastle upon Tyne, UK; ‘Summer Screening’, H Space, Cleveland, Ohio, US; ‘Roots and Wings’, The House of Blah Blah, Middlesbrough, UK; ‘inhabit’, IOUAE (2017); ‘Tender Bodies’ Praxis Gallery, Newcastle upon Tyne, UK (2016); ‘Transmetic Ordonnance’, Lewisham Art House, London, UK (2015); ‘Draw In’, St Margaret’s House, Edinburgh, UK; ‘Eulogy’, Vane, Newcastle upon Tyne, UK (2014). Worth was also shortlisted for the DepARTure Foundation Art Prize in 2012 and awarded a Helix Arts grant in 2017.



Rashmi Meenakshi Viswanathan

is a Postdoctoral Fellow of Global Contemporary Art at The New School University and independent curator who writes on colonial-era art and its historiographies, and more recent art in and related to the Contemporary. She recently completed a curatorial residency for the Vienna-based Kunsthalle Exnergasse.

Thoughts on Social Media and Memory

“A couple of semesters ago I off handedly asked my class of art students—a thoughtful bunch with whom I had cultivated a warm rapport—why they compulsively photographed their food and posted it to their social media accounts. I cannot remember what motivated me to ask this, perhaps a student’s art project that focused on social media. It was a spur of the moment and utterly anodyne question, but it felt appropriate to ask at the time. A student’s rejoinder “because we value experience more than your generation does,” was roundly supported by a chorus of similar comments. It took me a second to understand the student’s conflation of things that were conceptually distinct in my mind, which were the experience of a thing, and its picturing and placement in broader (social media) circulation (Figure1). The student’s comment has been on my mind for a while. Where does photography sit in younger generations’ imaginations (or at least in the imagination of the ones to which I am exposed)? Particularly given their sensitivity to and investment in social media (both as artists and early 20-somethings in NYC), how do they make sense of their experiences given their frequent enactment in tandem with the photographic act, their digital production, and the sheer volume of photographic documentation/ play involved? The following are sets of thoughts set in motion by comments made the younger generations of artists with whom I work.”

Privacy, Consent and Public Photography in 'Over-exposed' Times

“Ariella Azoulay, in her book, *The Civil Contract of Photography* (2008) notes, ‘the modern citizen has renounced the exclusive right to his or her image in favour of an economy of images’ (Azoulay 2008: 124). In the context of this renunciation, individuals are able to capture other people’s images relatively freely as much as they also abrogate their own rights for privacy and necessarily have to allow others to photograph them as well. Azoulay further notes, ‘every participant not only contemplates what can be seen but is also herself, exposed and visible’ (Azoulay 2008: 96).”



Sasanka Perera has been with the Department of Sociology, South Asian University, New Delhi since 2011, after having been trained as a cultural anthropologist at the University of California. At present, he is the Vice President of the University. He writes in Sinhala and English and edits *Society and Culture in South Asia*, published biannually by South Asian University and Sage. His most recent book, *Warzone Tourism in Sri Lanka: Tales from Darker Places in Paradise* (Sage), was published in 2016. In his spare time, he writes poetry mostly in the Sinhala language, and engages in blogging, photography and print/online-journalism.



Prabir Purkayastha after graduating from the University of Delhi worked in Thailand as a journalist. Purkayastha returned to India in 1980, becoming one of the country's leading advertising practitioners in agency management and creative campaigns. He began taking photographs in earnest in the late 1980s, primarily in Indochina and India, including in Ladakh, Rajasthan, Assam, and now, Calcutta. During the past decade, Purkayastha has exhibited his work in New York, Chicago, Katonah, Los Angeles, London, Cologne, New Delhi, Calcutta and Mumbai

When Not To Photograph

“I worked in advertising for many years and while I was in advertising I was not involved in any form of curation. I was a corporate guy, my profile focused largely on management, but still I had to work with a lot of creative people and the agency where I worked was fairly large. I have now been practicing photography as a serious practitioner for the last twenty years. I am not a commercial photographer in the sense that I don't do any commercial work, and it was a very conscious decision to take that route; even though at times I felt it was a foolish one. I realized early that I was not doing justice to my profession, that my perspective was starting to become too narrow towards the creation of my visuals. I was looking at things through just one perspective but the moment I started doing other projects along-side my own, I realized that I could widen the spectrum to view things better.”

Looking In: Field Notes around South Asian Photography through PIX

“Radical transformations in the arts practice have always been underpinned by theoretical leaps and unconventional acts. When the French scientist discovered how to ‘fix’ an image upon a plane, a notion that was impossible to realise in the century prior, there developed a school of thought around realism; when a German invented the Leica in 1925, the lens captured people mid-action by entering domestic spaces and the streets hurtling about in the shuffling crowd, but it was thought unimaginable to easily wield such a device in public spaces not five decades before. And when the American, Steven Sasson invented a digital camera, the vectorised image made post-production and manipulation stakeholders in the power to reconstruct an original ‘artefact’, declaring analogue practice a near-obsolete form of image-making.”



Rahaab Allana is Curator, Alkazi Foundation for the Arts in New Delhi; Fellow of the Royal Asiatic Society (London) and Honorary Research Associate at the University College, London. He has curated, contributed to and edited several publications and exhibitions on South Asian photography and its trans-national histories, working with museums, universities, festivals and other arts institutions such as The Brunei Gallery (London), Rencontres d’Arles (Espace Van Gogh), The Folkwang Museum (Essen), The Photography Museum (Berlin) and the Rubin Museum (NY), among others; and serves on the Advisory Committee/Juries of various cultural fora including the India-Europe Foundation for New Dialogue (FIND, Rome); the Prix Pictet Award (London/Switzerland/Paris); the Gabriele Basilico Prize in Architecture and Landscape Photography etc. Rahaab is the Founding Editor of PIX, one of India’s first theme-based photography publications.



Ashim Ghosh is an internationally represented multiple media artist, inventor and educator from New Delhi, practicing diverse forms of creativity since 1984. Ghosh's photo-exhibitions, videos & multiple media installations/performances, and collaborations with various musicians, dancers and theatre artists, have been featured in a range of projects – from Festivals of India and theatre festivals, to Galleries & Museums across India and the world. His patents and IPs range from proprietary playway analogue & digital educational systems and resources, for many Asian languages (starting with Hindi) – shabdkoshish®, to a pioneering fully programmable and automatable Yoga Breathing technology – yoga innova™.

The Journey to Wisp, abridged

“I finally got my hands on my own SLR in 1981, in my first year in college, with Adit's assistance. A well-worn Nikon FM, a Nikkor 28mm f2.8, and a Vivitar Series I 70-210mm f3.5-5.6 was bought off a tourist living in Ringo Guest House, Connaught Place, just above the restaurant, “Don't Pass Me By.” for 5,000 Rupees given to me by mum. The juxtaposition of references to the Beatles drummer (Ringo Starr and his song “Don't pass me by...”) with my first SLR, remains a fond, wry association with photography, alongside a memory saturated with relief in switching from my dad's zealously guarded Vöigtlander manual 35mm! This led to a trip to Bharatpur with Adit, and Mrs. P driving, and to my learning to process and print in B&W with PK.”

Atul Bhalla: Contemporary Landscape and the Depths of the Historical Field

“Created in 2014, Atul Bhalla’s *Contestation I* captures the topographical expanse of a South African savannah as it stretches towards a distant horizon. In catching the diffused daylight as it skips across the varied textures of the terrain, the carefully composed photograph attests to the artist’s finely-honed aesthetic sensibility. As an art historian, it was Bhalla’s attention to the details of composition, and the manner in which his images could be positioned alongside historical and stylistic correlatives that initially captured my interest. And while many writers have substantively addressed the Delhi-based artist’s engagement with the ecologies of water (Maddipati, Pall, C Wilson), this essay departs from these contemporary concerns to focus on the largely underexplored aesthetic components of Bhalla’s photographs.”



Kathleen L Wyma is an art historian and independent curator who specialises in modern and contemporary Indian art. She completed her PhD in 2007 at the University of British Columbia with a thesis entitled ‘The Discourse and Practice of Radicalism in Contemporary Indian Art 1960-1990’. In addition to her curatorial endeavours, Wyma regularly contributes articles and exhibition catalogues, most recently, ‘Constructing the Eco-dimensions of Intangible Heritage’, Arunkumar *HG:CONSTRUCTION* (Delhi: Gallery Espace, 2018) and ‘Photography at the Edge of Representation: Rethinking Photographs of Rural India’, in *Photography in India: From Archives to Contemporary Practice*, eds., Aileen Blaney and Chinara Shah (London: Bloomsbury Publishing, 2018). She is currently an Assistant Professor in Fine Arts at the University of Hong Kong.



Parthiv Shah is a photographer, film-maker and a graphic designer. He has made several documentary films, curated exhibitions and has several photo-books to his credit. An alumnus of the National Institute of Design, India, he was invited as a visiting scholar to SOAS, London University and at the University of California, Davis. He has been awarded a senior fellowship in Photography by the Ministry of Culture, Government of India, Charles Wallace Fellowship, UK and Fulbright Lectureship award to teach photography at the UCLA, USA. He is the founder-director of Centre for Media and Alternative Communication (CMAC). He has been teaching photography and film as a visiting faculty at the National Institute of Design and Jamia Milia Islamia, University in India. Lately, Parthiv has been particularly interested and engaged in working on the issue of image perception and representation. His visual journeys have led him into working with communities which are finding a mainstream voice. He was appointed as an adviser to national broadcaster, Prasar Bharati in rebranding of Doordarshan (National TV Channels) and All India Radio.

Street Photography

“There is a fine line between street and documentary photography, and photo journalism, especially in a country like India where the street and home often become seamless extensions of one another. Street or documentary photography is basically an act of capturing the candid moments of reality by the photographer who walks by with his/her camera, or stays at one place and seizes the world passing by.

The first ‘street photograph’ of a person was taken by Louis Daguerre who was a French artist and a photographer, known for his invention of the daguerreotype. Daguerre created an image of the Boulevard du Temple in Paris in 1838, and without realising it, recorded the first person in a photograph ever.”

photo essays

Bhiksha

Bhiksha is an age old Indian tradition of monks and ascetics seeking alms and food for sustenance. Very different from ‘begging’, It is rooted in the Hindu - Buddhist thought as a practice for the effacement of the ego of the bhikshuk, the one seeking bhiksha

“These photographs are of Bhiksha mats at the site of the Kumbha Mela in Allahabad. These were photographed over a span of 6 years from the last Maha Kumbha Mela in 2013 to the one held last year in 2019. These are spread on the riverbanks, and are largely unattended by the people who place them. Rows of these mats, mostly comprising old worn out dupattas, appear like dark frames of some void – strangely drawing the multitude to spare and offer something. As pilgrims walk past the mats after their dip in the river, some instinctively put handfuls of rice or other food grains on them.”



Bandeep Singh is a self-taught photographer. He is currently working as the Group photo editor for the India Today Group of publications. He is a reputed editorial photographer and his images have been published in Time, Fortune, The New York Times, Business Week, Business Today, and numerous other publications. Though he is best known for his portraiture, Bandeep’s personal photographic work is more conceptual and exploratory of themes around the body and eroticism. Bandeep has been on the jury of the India Habitat Centre grant for Photography as well as part of the core organising team of Habitat Photosphere. In 2004 he was the recipient of the Charles Wallace India Trust Award in photography. In 2018 & 2019, his images won the Gold Award for India Today at the WAN IFRA Asia media Awards. His works are in the permanent collection of the Essl Museum of Contemporary Art, Vienna, The Nirankari Museum of Faith, Delhi and in several private collections in India and abroad.



Isabel Saij is a French, digital artist. She has completed her PhD and Master in Visual Art and Science of Art from “La Sorbonne Paris. She has done exhibitions on material paintings, objects shown in numerous solo and group exhibitions (Europe, Japan) and during art fairs (Frankfurt, Strasbourg). Since 2007 she has worked on 3d animations, generative art (programming), interactive installations in France and India.

Heritage Photography

“Since a decade, my works have been dedicated to heritage and territory. Wherever my exhibition takes place, this theme is relevant. Always a subject emerges to fit the location or surroundings of the exhibition. A wide choice ranging from historical character, to landscape, to architecture; the creations are built on documentation, photos, and videos. The last step being the selection of the appropriate technique: 3d animation, programming, photomontage, interactive installation, etc.”



Fashion Photography

“Fashion Photography is that branch of photography that concentrates on the display of fashion related items. Apart from clothing that makes up a huge chunk of the area, it also deals with fashion accessories, shoes, jewellery, hats, leather goods, and the like. In most cases, fashion photography is carried out for magazines like Vanity Fair and Vogue that deal with such a field, or for advertisements. In recent times, the essence of fashion photography has come to include exotic locales, innovative backdrops, and unconventional themes. Sometimes one can also find high degrees of fashion photography infusing calendar art.”



Tarun Khiwal is among India's leading fashion photographers. His visual style is unmatched because it stems from his Indian roots, and yet transcends them to speak a contemporary language. Tarun has received multiple awards and he is the only Indian to be honoured with the Hasselblad Masters Award, as well as the only Indian whose work was chosen for the leading Swiss professional photography light manufacturer Broncolor's Annual Calendar in 2012. He has also been featured in Tom Ang's book 'The Complete Photographer' as one of the world's Top 20 Professional Photographers. In 2015, he was part of "The Reflected Eye" alongside international pioneers from the Photography fraternity - Rankin, Ralph Gibson, Douglas Kirkland, Alexi Lubomirski, Platon and many more. His work has been extensively published in national and international magazines, including Time, Vogue, GQ, Harper's Bazaar, Tank, Elle, Marie Claire, L'Officiel, Condé Nast Traveller.



Akashendu Das is a path-breaking figure in the Indian Advertising Industry and the Wildlife World. Popularly known as Akash Das he has won many prestigious awards and has been a pioneer in the art of visual communication and wild life photography. He is an active Member of NIKON PROFESSIONAL SERVICES, and a CANON Pro Panelist from 2010 to 2015. He was assigned as the 1st Member of SANDISK Extreme Pro Worldwide from 2010 onwards. He is presently the brand ambassador for SANDISK and Western Digital. Awarded one of the ‘10 most influential people in photography industry’ adjudged by Ernst & Young for Asian Photography in February 2013. Akash is the only photographer whose black and white exhibition called ‘In Search of Asian Nudes’ got engraved in the Limca Book of World Records as the first of its kind in the World. Akash has already done 12 solo exhibitions on Art-Wildlife all over the world including Paris, Miami, South America and in India. He has also done extensive work on Polo too.

National Geographic and Incredible India also has published his work.

Wildlife Photography

“Someone once asked me, ‘what’s the loudest sound you’ve heard in the wild?’ And it got me thinking. Was it the sporadic laughter of hungry hyenas just outside my lone tent in Masai Mara on that moonless night? Or was it the blood curdling roar of the two warring tigers in Corbett Tiger Reserve? Then again, one time, a raging bull elephant attacked the jeep I was in with my brother in Corbett – and his one trumpet sounded louder than a thunderbolt from hell.”

Identity, Place, Culture, Medium

“My first exposure to the medium of photography was to the traditional concepts of the nineteenth and twentieth centuries. My early works reveal a deep sensitivity to environment and place, while demonstrating control of the medium, enthusiasm, curiosity and commitment. Later, I became one of the first artists in Israel to anticipate the development of digital photography. I identified the potential of this new medium of image creation and its influence on perception and the resulting modes of expression. My work in this revolutionary field reflects these insights while preserving my deep love of traditional photography. I view my art as the integration of my complex individual world as an artist and woman with local and universal human questions.”



Judith Guetta has been a senior lecturer and Head of Practical Studies of the Photographic Communication Department at the Hadassah Academic College since 2011. She is an artist, photographer and curator who has exhibited in many solo and group art exhibitions in Israel and abroad and her works are part of many museum collections. She was the prime mover behind the establishment of the “Limbus Gallery – A Place for Photography”. From 2011-18, she did the construction and writing of a new plan and curriculum for a four-year long program. She deals with analysis and rating of needs, deficiencies and treatment strategy to support essential projects to promote and leverage Israeli art. Emphasis on resource distribution of public moneys, promotion of peripheries and maintenance of levels of quality and excellence. In the past thirty years she has been involved in programs for the academic world and adapting them to the changing labour market.

interview

Aditya Arya is an eminent commercial and travel photographer. He began professional photography in 1980. He is known for his expertise in the field of advertising and corporate photography, specialising in products, interiors and food. Over the last few years, he has been immersed in the subject and practice of photographic conservation. He has established Museo Camera, a museum which traces the history of photography from the 1870s to the Digital Era.



The Craft Of Photography Through Layers Of Process, Experience And Expression

An Interview with Aditya Arya by Dilpreet Bhullar

“The history of photography bears witness to innumerable discussions ranging from anthropological, ethnographic, legal, social to the aesthetic, that ascribe photography to presenting a ‘truthful picture of reality’. The image stands central here, while the art of producing a photograph takes a backseat. In such a scenario, it is imperative to lay emphasis on the intent of the maker with the aid of processing knowledge of technology i.e. camera. If the discipline of photography is not limited to bytes, memory and hard storage spaces, how far is it significant to draw a balance between the experiential side of image-making and the aesthetic appeal of the final image? With few of these questions, this interview explores and underscores the many first (s) of photography.”

Dilpreet Bhullar is a writer-researcher based in New Delhi, India. She has an MPhil from the University of Delhi in Comparative Literature. She is co-editor of the books *Third Eye: Photography and Ways of Seeing* and *Voices and Images*. Her essays on visual sociology, identity politics and refugee studies have been published in books, journals and magazines including *Designing (Post) Colonial Knowledge: Imagining South Asia* (Routledge), *The Third Text* (Routledge), *South Asian Popular Culture* (Routledge), to name a few. She is associate editor of the journal on visual arts, published by India Habitat Centre.



do it yourself

Landscape Photography 101

“Landscape photography is a highly technical genre of photography where the photographer’s understanding of lighting and depth are put to test. Landscape photographers use photography to capture the earth’s geographical features. It has a rich history in geology, navigation and wildlife photography.”



Akash Ghai is a photojournalist based in Washington DC. He has worked extensively in South Asia and has produced work for Associated Press, National Public Radio (NPR), China Daily and Agence France Presse (AFP) among others.