





#### All rights reserved.

No part of this publication may be used or reproduced in any manner whatsoever without written permission, except for brief quotations embodied in critical articles and reviews.

For information write to Nazar Foundation, B-1/1802, Vasant Kunj, New Delhi 110070.

Published by Nazar Foundation

www.nazarfoundation.org

FIRST EDITION @ 2015

Copyright of all images and accompanying texts belong to the respective photographers and authors.

Design: Gopika Chowfla with Anjali Nair / GCD

Editorial & Design Coordinator: Hajra Ahmad

Copy Editing: Tanvi Mishra, Suvina Singal, Enakshi Sharma, Poornima Marh & Aditi Sharma

#### Photo Credits

Front inside cover - Karolin Klüppel

Back inside cover - Sandy Gutkowski



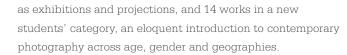
#### Foreword



"A festival for photographers by photographers." That's the badge of honour the Delhi Photo Festival (DPF) earned during the first edition in 2011 at the India Habitat Centre (IHC), New Delhi. At that time ours was the first ever international photo festival in India. Expectations were low since very few believed that a bunch of volunteer photographers who had no experience in mounting a festival of this scale could actually pull it off. But we did, with a great sense of camaraderie and DPF 2011 was labeled a success. The second edition in 2013, again at IHC, and though once again a success, had a more sobering effect. The high was gone and we became painfully aware of our own shortcomings and limitations. With the 3rd edition, opening on Oct 30, 2015 at the Indira Gandhi National Centre for the Arts (IGNCA), we are attempting to strike out on our own, and hopefully it will be able to sustain itself.

Looking back, the 2 primary reasons for starting the Delhi Photo Festival were, first, for India to have its own international quality event, which would bring the best of contemporary work to photo enthusiasts here and, secondly, to help create a community that photographers feel they belong to and that belongs to them.

The first objective has been served well as the DPF's open submission method gets a phenomenal response from around the world, 1440 entries this time from 90 countries, to be precise. We have more than 80 works being shown



The second objective, of helping to build a photographic community with a sense of belonging and camaraderie, is an ongoing process. But we can claim that the DPF and Nazar Foundation have contributed to this process in a significant manner.

A third effect, which we must confess we didn't really anticipate, is the mushrooming of other photo festivals around the country. Hopefully over time, a framework that connects the festivals will get formed so that work and knowledge can be shared. However, there is a flipside to this mushrooming of festivals too. The problem of plenty is that it can also result in a feeling of sameness. As India's first and pioneering photo festival, this puts a lot of pressure on us and in the coming days we will have to ask ourselves some very hard questions – are we going to be just another photo festival, yet another photo festival or why a photo festival at all?!

It is now beyond debate that photography is a highly democratized medium. Technology is advancing rapidly, images are ubiquitous, and communities interact and bond with each other more in the virtual space than on earth. The way we make images and consume them is poised at the point of some radical changes – that is what everyone says but no one seems to know what forms it will take. So while you enjoy DPF 2015 please do take a moment to peep into your personal crystal ball (or other such devices that can foretell the future) and advise us on the way ahead for 2017.

Dinesh Khanna
Founder and Festival Director.

 $\sigma$ 



### Nukkad

Aarohan – Delhi Photo Festival student workshop conducted by Anshika Varma and Vidura Jang Bahadur

One of the main goals of the Festival is to create an awareness of photography and its practices. Core to this is the workshop conducted with students from underprivileged communities.

Over three months, the festival team mentored students in understanding story telling through the visual medium. With help from Aarohan's outreach programs, we photographed Indira and Balmiki camps situated in Begumpur Village. Some of the students came from these neighbourhoods as well.

Through the photography shoots conducted in these areas, we hope the students develop empathy towards people, their homes and the complexities of living in the neighbourhood. Despite the challenges they faced, it was encouraging to see students fight their fears and get a deeper understanding of the people they engaged with. The exhibition is, therefore, not only a glimpse of life in Begumpur but also into the minds of the students behind the cameras.

We would like to thank Mansi Midha, Mansi Thapliyal, Mustafa Quraishi, Srikant Singh and Wahid Baksh who shared their work with the students; Geetha Balasubramaniam for her help in this project and the entire staff of Aarohan.

Aarohan believes in "Empowering children through exercise of Rights - education, health and dignified livelihood". Working with this mandate, the organization focuses its work on the less-fortunate slum children from difficult circumstances. It strives to provide holistic support till the children become self-reliant. A mothers' literacy and empowerment is critical to educating a child.



Amir | Anand Kumar Choudhary | Asha Rajput | Manoj Shrestha | Md Mofid Alam | Md Shahrukh | Neha | Pushpender | Rakesh Kumar | Rohit | Saraswati Bharti | Seema Choudhary | Vikas Yadav | Vijay

Seema Choudhary

### I am from

Aditi Sharma b. 1990, India

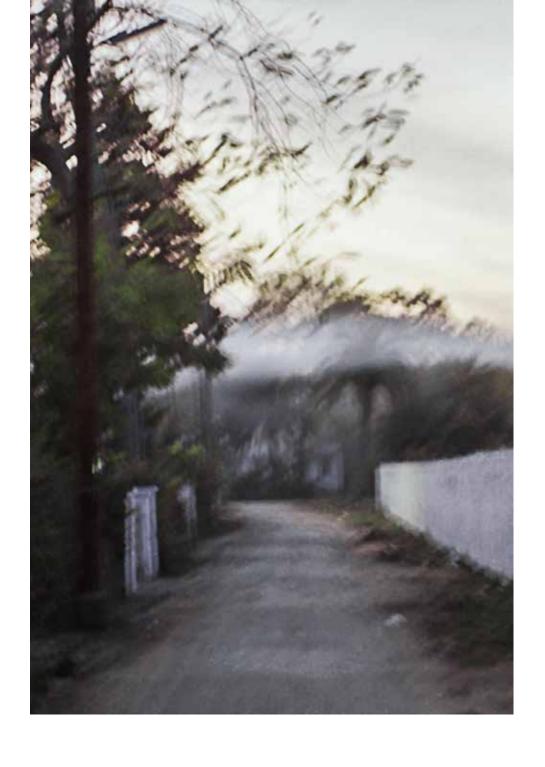
Casual enquiries on "Where am I From?" push me in a corner where I can hardly think of a reply. It makes me wonder about the idea of home itself— is it an enquiry regarding the place I belong? Is that place home for me? How deep is this relationship between the physical location or what we call home? Maybe the idea of home is merely an emotional construct, devoid of the place. Or is it somewhere you feel literally at home, where you can be yourself?

It springs up a Pandora's Box of lost memories, my associations with the place, the little things around it, the spaces, the seeds I planted which have become a full grown tree now, the place called home. Those inanimate beings that seem to stay there in peace and refuse to move around like most of us, running everywhere, looking for meaning to our existence. Perhaps they exist independently as things in the world irrespective of our perception of them but are intimately linked to our consciousness.

My journey to a place called home was perhaps an attempt to relive my past, or a search to understand the notion of home or maybe a kind of closure.



Aditi Sharma grew up in Madhya Pradesh, India. She is intrigued by the art of narration with photography and its evasive nature. Photography helps her to share her thoughts unhampered by lost words. She appreciates the raw reality of everyday life in the fleeting beauty of those in-between moments. She likes to works in analog medium and finds it more engaging. At present, she is pursuing a Master's in Photography from the National Institute of Design, Gujarat, India



#### Humanae

Angélica Dass b. 1979, Brazil - Spain

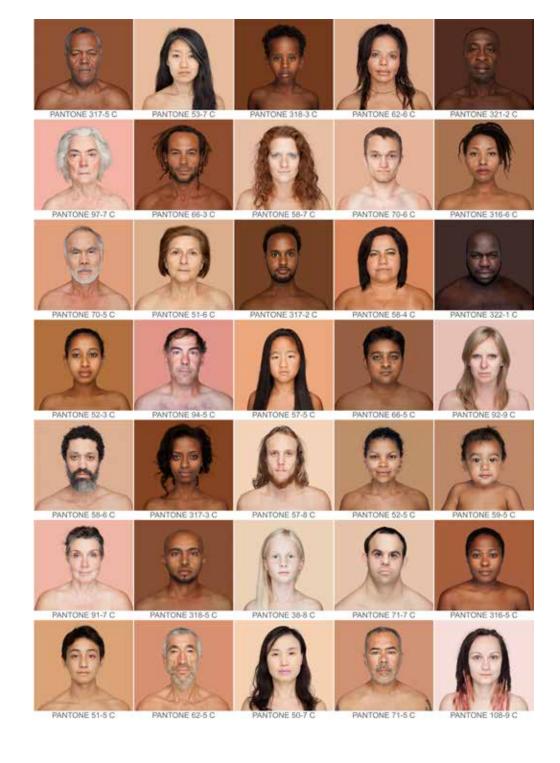
Humanae is a work in progress, which intends to deploy a chromatic range of the different human skin colours. This taxonomy of Borgianas proportions adopts the format of the PANTONE® Guide, which gives the sample a degree of hierarchical horizontality that diluted the false pre-eminence of some races over others in terms of skin colour. The presentations of the range of colour shades induce the viewer to reflect on one of the dual meanings containing the word identity: that associated with equality. Humanae activates a semantic mechanism with an 'innocent' displacement of the socio-political context of the racial problem in a safe environment, as is a colour catalog in which the 'primary' colours have exactly the same importance as 'mixed'.

The spectators are invited to press the share button in their brains.

www.humanae.tumblr.com

Angélica Dass earned a BFA from UFRJ (Brazil-2006) and Masters in Photography from EFTI (Madrid-2012). She understands photography as a dialogue from personal to global: a game for personal and social codes to be reinvented, a flow between the photographer and the photographed, a bridge between masks and identities. This is strongly arisen in her globally recognized project *Humanae*, a tool for exploration, questioning and searching for identities of every one of us.

www.angelicadass.com



#### The World Around Us

#### Arjen Schmitz

b. 1961, Netherlands

My autonomous work in photography highlights the development and change in space in the broadest sense of the word. This interest originates from my fascination with metropolitan architecture, landscape and the human being moving within and includes a feeling of desolation left behind.

Space is in perpetual motion. Where tradition and development meet, there often arises a discrepancy. Enforced by the progressing economic developments, old and new sometimes hardly intertwine; they will deviate and ultimately new will prevail, mostly without dialogue or compromise.

I focus on project development, architecture and landscape that come into being through economic growth, and political decisions that manifest themselves on a megalomaniac scale, because of which attention for living and working comfort — including the housing environment — is reduced to a minimum. The landscape is filled in with almost anonymous mass architecture as a reflection of wealth and development even when it is empty.

Shooting with an analogue 8x10 inch camera forces me to be contemplative; to observe and to study in what way the filled space presents itself and forces itself upon me. This work has been photographed in monotonous reserved light.

Arjen Schmitz lives in Maastricht,
Netherlands, and travels around the world
for his autonomous work. He won the Dutch
PANL Award for the 'Personal Places' and
the 'Members Choice' categories. He has
also been placed in the Sony WPO London
in the Landscape category.

His work has been exhibited at the Culturel Centre Hasselt, Galerie (Amsterdam), Art Twente, Mercedes Benz Headquaters, Gallery Stevens (Netherlands), Sommerset House (London) and The Fence (New York).

www.arjenschmitz.com



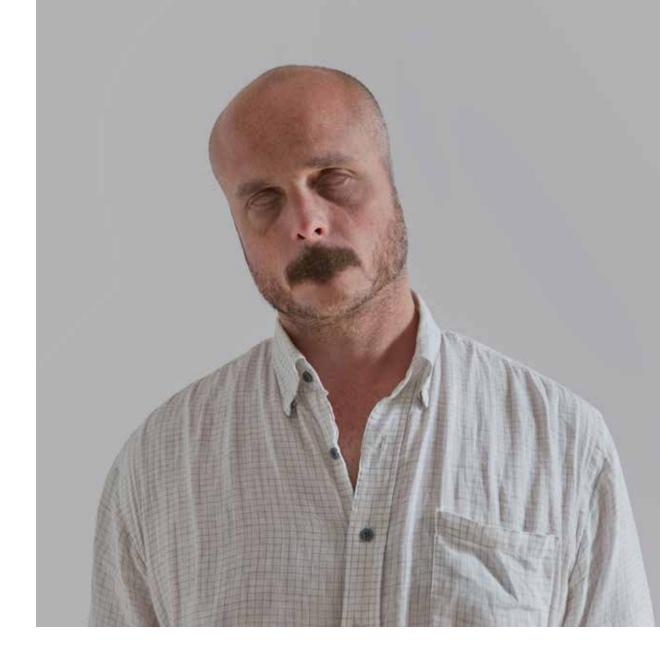
### Perfect Citizen

Arturo Betancourt b. 1972, Mexico

This photographic essay is, not meant to be a mere illustration of the harsh reality, but an essay of the critical unconsciousness of individuals, submerged by social inertia in apathy to all historical matters that surround them. The photographs try to confront the spectator between the importance of 'being' and not just 'existing', to reflect in those actions that turn the individual insensitive and as part of a society used to its own routines. These images seek to remove the inner consciousness and resurrect "the human being with a voice and sight, with the ability to hear and thus, one who possesses a criteria."

Arturo Betancourt has been working as a freelance photographer since 1993, and has ventured into various areas such as documentary, landscape and architecture to contemporary photography. He holds a Masters Degree in Creative Design from Mexico and specialized in Contemporary Photography in Spain. His work has been exhibited numerous times in different museums, galleries and cultural venues, in several countries like Argentina, Denmark, Germany, Iceland, India, Luxembourg, Mexico, Norway, Portugal, Singapore, Spain and the United States.

www.arturobetafoto.wix.com/arturobetaphoto



### Urban Mountains

Arun Vijai Mathavan b. 1988, India

For the first time in human history, in 2007, more than 50% of the world's population was living in urban areas. In the last 50 years, the developing world has seen the most radical migrations to cities, with people flooding them looking for a better life. In India especially, the large megapolises of Delhi, Mumbai, Calcutta and others accommodate thousands of new migrants every day. The challenges for these cities in providing space, housing and work all pale however in comparison to the biggest challenge of all - Waste.

Huge mountains of waste, creating a new looming landscape that no one wants to talk about, now frame these cities' outskirts. The mountains of waste bring with them a host of issues, which affect all of us, but most critically the unfortunate poor who live and work around them. In this project, the photographer has tried to look at these landscapes of waste, and what the dangerously looming reality means for all of us.

Arun Vijai Mathavan is a Kanyakumari based engineer turned photographer, who is working on environmental issues and social documentary. He is particularly interested in exploring issues of spaces with its relation to the environment and urbanization. He is currently studying photography at the National Institute of Design in Gujarat, India.



# My name is Camilla and I love my Life

Claudia Gori b. 1986, Italy

Camilla is 33 years old and she's affected by

Muscular Dystrophy since she was 3 years old.

Muscular Dystrophy is a genetic neuromuscular

disease characterized by progressive skeletal muscle

weakness and death of muscle cells and tissue.

For women affected by this disease, pregnancy is a hard choice. Apart from the chances of transmitting the genes of the disease to the children, pregnancy can cause a worsening of the syndrome with increased muscle weakness.

Camilla Nielsen has three kids: Ella, 3, and twins, Agnes and Esther, born 7 months ago, in Randers, Denmark. Camilla's body is in a worse condition than before the pregnancies. She often gets tired, she can't lift her children and needs help twelve hours per day, but when she looks back at the decisions she took putting herself to risk, she feels she did the right thing. She has always wanted to experience the joy of motherhood, as she's always wanted to lead a normal life.

When Camilla wrote her story, her first sentence read: "My name is Camilla and I love my Life." This isn't a story about disability but about being a woman, a mother and a girlfriend struggling everyday with something that makes everything more difficult.

Claudia studied Journalism at La Sapienza University in Rome and photography at the CSF Adams in Rome. In 2014 she attended the International Program in Photojournalism and Advanced Visual Storytelling at the Danish School of Media and Journalism. It's the curiosity for the unknown and empathy towards human beings that drive her into her photographic projects. Through photography, she creates a playground for identification of feelings, focusing on psychological and social conditions. Her creative nature brings her to mix different languages and media to tell the stories she's interested in.

www.claudiagori.com



## Sunday Soldiers

Daniella Zalcman b. 1986, USA

Every weekend, thousands of British hobbyists converge in empty fields to dig trenches, erect tents, gas up tanks, and stage battles from Normandy to North Africa. These are Britain's Sunday Soldiers. World War II is an inextricable part of this country's collective consciousness, and the act of re-enactment is deeply personal.

So many Britishers have a family legacy that connects them directly to the war. Many wear uniforms or personal effects that belonged to their fathers or grandfathers. Others reenact specific veterans with whom they've corresponded. While it is a hobby for most, it's an all-consuming one. Summer weekends are devoted to loading up trailers and trucks with huge amounts of gear and stepping into the past.

Most of all, WWII re-enactors are looking to commemorate the deadliest war in human history. These exhibitions, designed to educate, are a testament to an enduring collective memory, to Britain's greatest generation, and to some of the most ambitious military operations in history.

In keeping with the re-enactors' ethos, these photos were produced with a period twin-lens reflex camera. With it, I've attempted to pay respect to the war, its veterans, and those who enable its memory to live on.

Daniella Zalcman is an award-winning documentary photographer based in London and New York. Her work has been published in The Wall Street Journal, TIME, Sports Illustrated, and CNN, among others. She is a multiple grantee of the Pulitzer Center on Crisis Reporting. She graduated from Columbia University in 2009 with a degree in architecture.



#### Restricted Areas

Danila Tkachenko b. 1989, Russia

CURATED BY AMAR DEEP BEHL

The project *Restricted Areas* is about the human impulse towards utopia, about our striving for perfection through technological progress.

Humans are always trying to own ever more than they have – this is the source of technical progress. One of the byproducts of this progress are various commodities, as well as the tools of violence in order to hold power over others. Better, higher, stronger – these ideals often being the main ideology of governments.

For *Restricted Areas*, I traveled in search of places that used to hold great importance for the idea of technological progress. These places are now deserted. They have lost their significance, along with their utopian ideology that is now obsolete.

Many of these places were once secret cities, that did not appear on any maps or public records. These places were the sites of forgotten scientific triumphs, abandoned buildings of almost inhuman complexity. The perfect technocratic future that never came.

Any progress comes to its end earlier or later and it can happen for different reasons – nuclear war, economic crisis, natural disaster. What's interesting, is for me to witness what remains after the progress has ground to a halt.

Danila Tkachenko is a visual artist working with documentary photography.

www.danilatkachenko.com



Airplane - amphibia with vertical take-off VVA14. The USSR built only two of them in 1976, one of which crashed during transportation.

# On The Identity of a Tomato Picker

Dario Bosio b. 1988, Italy

I went to Grand Ghetto, a cluster of precarious shelters in the countryside near Foggia, Italy, with the intention of documenting the harsh living conditions of the thousands of African immigrants that work in the fields picking tomatoes.

Soon I started being confronted by the workers about my right to shoot those photographs. Many others had been here before me, they said, making and distributing pictures that were largely unrelated to the image that the people had of themselves.

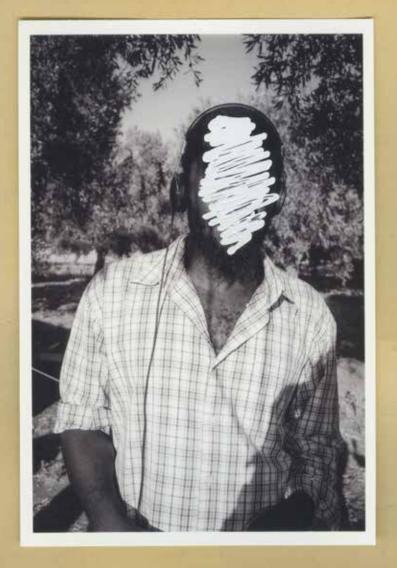
I am not what I look like, was the key concept of the long speeches I heard, while I was trying to understand why people were so reluctant to be photographed.

Nevertheless, I was fascinated by the vast spectrum of humanity I had been able to come across during my stay. People who saved money for years in order to afford the journey to Italy, a place where they could find a well-paid job and have a brighter future in the 'promised land' Europe. People who now live in cardboard shelters with no water or electricity, working ten hours per day for less than four Euros per hour. People who have lost their identity and become tomato pickers.

Dario Bosio is a documentary photographer and photo editor. He obtained a BA in Journalism in Italy and studied at the Danish School of Journalism of Aarhus. He interned at NOOR Images in Amsterdam and worked at 10b Photography in Rome before starting freelancing as a photographer and photo editor. He is now based in Iraqi Kurdistan where he is working at Metrography agency while shooting his own photography projects.

www.dariobosio.com

#### Foggia, Puglia, Italy



# Exabytes

Debashish Chakrabarty b. 1992, Bangladesh

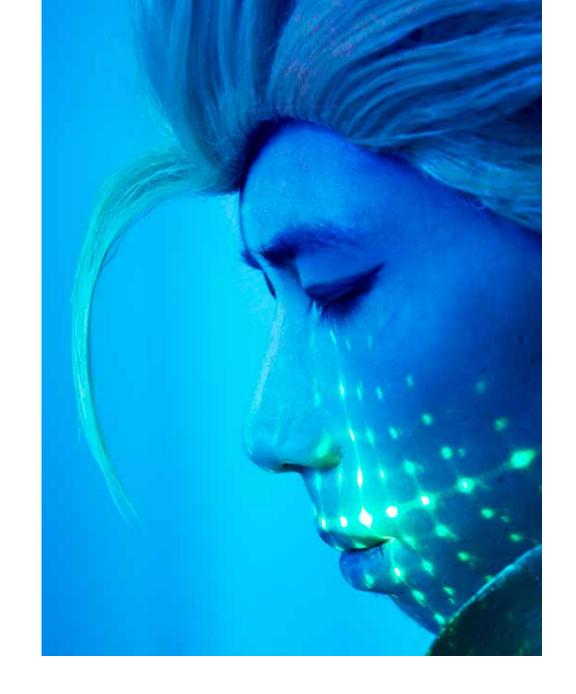
To some people, let's just call them gamers, the world consists of bits and bytes. The virtual reality merges with the real world – if there even is such a thing as a real world, of course. It's easy to lose yourself in a virtual world, to inhabit and become the characters and avatars present on the screen in front of you. It's a case of oversensitive empathy, throwing your mind forward into a simulated other, feeling and sensing what that small construct of pixels and polygons does, as though they are part of your own physical self.

If they were here with us, they would tell us about how they surf the alleyways of dreams and fantasies, of passion and fashion. In a split second, they would leave us again, re-entering the world of bytes where their real lives play out.

This year it is estimated that a total of 966,000,000,000,000,000,000 bytes of information will travel across the globe via the Internet, that is 966 Exabyte's of data. Such an awesome quantity of information has never existed before, and it all exists as a result of people communicating via virtual networks. Gradually digitizing and leaving traces of themselves on a simulacrum of reality.

Debashish Chakrabarty is a photographer based in Dhaka, Bangladesh. He studied photography at Pathshala South Asian Media Institute.

www.debashishchakrabarty.portfoliobox.me



# In the bag for North

Emanuele Satolli b. 1979, Italy

Despite the pressure from the U.S.A. nearly all of the 500-plus-mile-long border between Guatemala and Mexico is wide open. Central American immigrants continue to enter illegally and undisturbed in Mexico to face the hardest part of their north journey. Those who are arrested and deported cross back the border to go through the routes under the control of Mexican drug cartels to avoid the large number of checkpoints. The journey becomes even more long and dangerous.

I have explored what a person who decides to face this perilous passage chooses to bring with him in his bag. The photographs were taken in Tecun Uman, a city on the Guatemala - Mexico border.

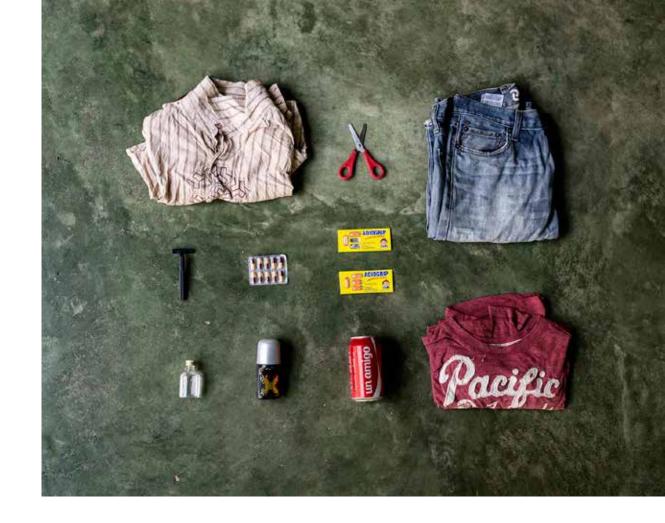


Emanuele started his career as a journalist joining the School of Journalism in Turin, where he specialised in photojournalism. His documentary photography investigates socio-cultural issues in order to raise awareness about particular human conditions.

His works have been published internationally in TIME Magazine, Bloomberg Businessweek, Stern, Internazionale, IoDonna, Esquire Russia, VG Norway among others.

He is currently based in Istanbul.

www.emanuelesatolli.com



# Waiting for Better Days

Fatemeh Sarah Jabbari b. 1989, Iran

Alternation of the name of the Persian Gulf, after 2,500 years as "Gulf" in worldwide media (not the legal registered name in the UN) inspired me to know more about an old country which owns more than 7,000 years of culture and 2,500 years of written history.

Thus, I chose this project to depict the daily life of an Iranian Balouchi family, one of the Aryan tribes of Iran, in a city which suffers from severe poverty, with lots of jobless people, young addicts and is located near the Pakistan border and Gulf of Oman.

I have tried to show their effort and desire to improve their way of life, their attempt to reach better days in all aspects of their lives, financially and socially.

Only few photographers have covered this subject because of the geographical, political, and social problems in this region. Fatemeh Sarah Jabbari was born in Tehran, Iran. After receiving her diploma from Tehran Fine Art School in the field of Graphics, she further pursued a B.F.A. in Photography from Tehran University of Art. Presently, she is a student of Art History and Art Appreciation (M.F.A.) at Jamia Millia Islamia University in Delhi. Her interests in documentary filmmaking changed into documentary photography after joining Tehran Fine Arts School. Her first experience in documentary photography, a project on Iran/Pakistan border area, started in 2010.

www.lightstalkers.org/sarah-7



# The Buffalo that could not Dream

Felix Von Der Osten b. 1989, Germany

This project is about the Fort Belknap Indian Reservation in Montana, USA. It gives an Impression of the outcome of the 1851 Appropriations Act that forced Native Americans into Reservations, with a focus on how and where they live, as well as their struggle in trying to maintain their centuries old, surviving culture.

Fort Belknap is the shared homeland to the Gros Ventre and Assiniboine Tribes, who were historically enemies, but were forced to live together. My project documents this community and shows a life and circumstances that most people don't know about. The project reflects on the people who live on a Reservation, what they do and how they try to maintain their beautiful centuries-old dying culture in the white world of America. The project lets the viewer explore a 2.626,415 square kilo-meter area, as it is, with its rich history in the past and present.

Felix von der Osten is a documentary photographer from Germany. He is interested in social and cultural issues as well as analog large and medium format photography.

In 2014, he attended the The Language of Photojournalism and Advanced Visual Storytelling courses at the Danish School of Media and Journalism in Aarhus (DK). He currently lives between Cologne and Dortmund, where he will complete his Bachelor's degree in 2016.

www.vonderosten.de



## By the River

Ian Flanders
b. 1977, Australia

After three long years of helping build a bridge to freedom for a group of enslaved prostitutes in the Cambodian capital, Phnom Penh, the last thing Ian expected was the confronting realisation that opportunity was not enough. The arduous and precarious task of building trust and developing relationships with some of these women - who had no reason to trust anyone – had educated him in the complexity of their lives. Regardless, he had no foresight that the choice to cross may have been a bridge too far.

Ian had something a lot more valuable than a gritty photographic expose of the sex-slave industry in Cambodia. He nervously handed over all recorded photos and evidence to the NGO's and hounded them for action. On November 12th 2014, the shacks were raided and eight women and three children were rescued, while two traffickers were charged and prosecuted.

Unfortunately, many of the women returned to the only thing they knew, to their addictions and to where the pressure to change disappeared and things made sense. However, the inter-generational chain has been broken with children receiving education and support and that will hopefully lead to a life of self-determination and options.

Born and raised in Sydney, Australia, lan Flanders is a self-trained photographer who seeks to challenge himself and others with what he captures through his lens. He attempts to engage and confront his viewers with the often, harsh reality he captures in his photographs.

www.anywherebuthere.photography



Han Ino Em sinh loi gr Ho Nghi KHônga có lan oth I AN Mudin Nhung Em KHôn Cho người Tai En sinh mhi Không Gi En Na: (Hóng Basa Bao giờ gắt

Anh dan En KHOS got who don'thing - rhi - chair

got who xtrong phil - drain - got - Anh - otic - loss

Tren sin x Hos - vic - who - EM - one of - vic gon - who - m

Vic - they - dide - who - co - Tinh - En - KHOS - Em - KHOS

Phon rhily En vis Chair - 18; chair - 3 - rha - vit 
Ben - Go- si - khos - ma who - Hei - which - will - usin

Phon who anh - do - EM - Biel - dise - who - co - gon

ging - En - dise - khos - Em - khos - got - xwh - dai

Em sinh - dua - Em - vie - nha - En - who - Ash

Em sinh - otaa - Em - vie - nha - En - who - Ash

Cán - or - Em - nho - Bo me - en

#### War Dreams

Jean-Marc Caimi & Valentina Piccinni b. 1966, Italy | b. 1982, Italy

What do you see when you close your eyes?

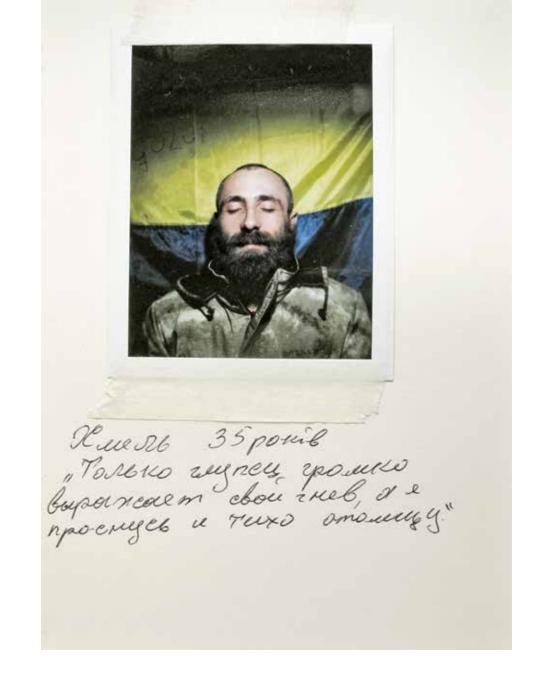
A simple question was asked to a group of Ukrainian soldiers of a military base near Donetsk, prior to their departure for the front line. A polaroid was taken and their visions and dreams individually annotated in a diary. A photo portrait shot on the backdrop of an inner panorama of emotions, ranging from simple hopes, fears and wishes, to philosophical considerations. A farewell from people undertaking a life threatening journey to war while seeking for their ideal of peace.

With this work we are searching for a new way of recounting the war, focused on human beings rather than the clashes, in an attempt to get viewers to better empathize with the subjects and therefore understand crucial aspects of the ongoing conflict.

The Donbass conflict started after the 2014 revolution of Euromaidan. Following the annexation of Crimea by the Russian Federation, the tense situation in the East escalated into an armed conflict involving separatist Russian-backed forces and the Ukrainian Governmental Army with volunteer paramilitary battalions. Despite two ceasefire agreements, the clashes have not ceased in several towns. After 15 months of conflicts the Donbass war has taken more than 6.500 lives.

Jean-Marc Caimi and Valentina Piccinni's work focuses both on documentary projects and on more personal intimate photography. They have been working as freelancers for the New York based agency Redux Pictures for several years. Their recent documentary projects include, a series of features on the Donbass conflict, religious pilgrimages in the era of Pope Francis, the Maidan revolution in Ukraine and an extensive work about a mafia-ridden neighborhood in Naples.

www.caimipiccinni.com



Codename Khmel, 35, Khmelnytskiy.

# Morphosis

Jenni Holma b. 1987, Finland

The concept of otherness and standard societal norms are strongly connected. We are harsh to make opinions based on someone's exterior looks and therefore as an artist, I'm interested in the voices of those who represent our societal projections.

In my documentary series *Morphosis* I study this phenomenon by showing different types of characters for viewers to reflect upon, based on their outer surface and physicality alone. The people I chose for the project are shown in identical picture pairs. They're adopting two different roles, their assumed, more natural self and a more made-up version that perhaps reflects something more truthful to them. What in fact is natural and normal, and who gets to decide that? The boundaries between authenticity and artificiality become blurred and questions of identity, gender and everyone's right to self expression are strongly present. Should classic understanding of masculinity and femininity be redefined?

Photography serves a strong role as a contemporary instrument of power. My work is about respecting people of different ages, cultural backgrounds, bodies and experiences. Hear their story first. No one wants to identify as the stereotype the picture presents them as. What do you see when you look at them?

Jenni Holma is a photographer and visual artist from Finland. She holds a B.A. in photography from Lahti institute of Design and Fine Arts and is currently starting her masters degree in Aalto University of Art and Design in Helsinki. She's working on long term personal projects and doing commercial client work. Jenni's work has been exhibited and published both in Finland and abroad. She is aesthetically driven and seeks beauty in unusual places.

driven and seeks beauty in unusuwww.jenniholma.com





Ane

### Borders

Jérémie Lenoir b. 1983, France

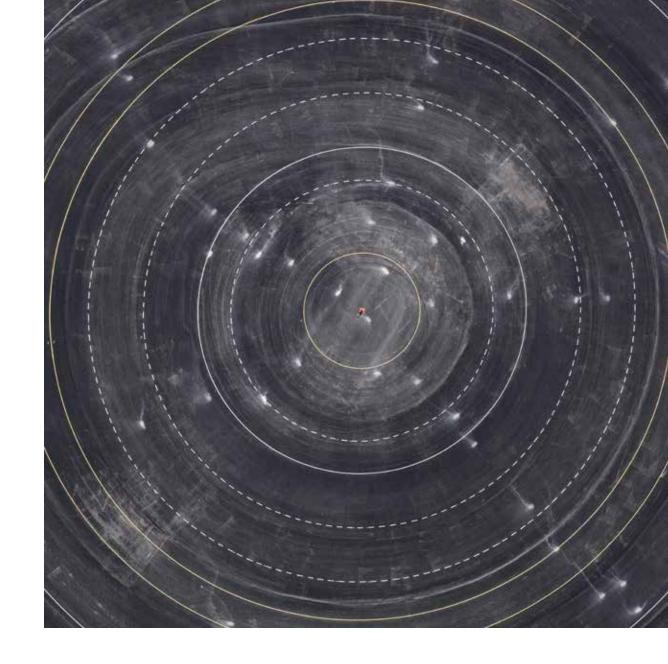
#### CURATED BY VIVAN SUNDARAM

As the product of political and economic processes, the contemporary landscape has evolved today to disappear into its own constraints. The non-places are nowadays multiplying themselves into globalized patterns, while saturated urban peripheries are compartmentalized into impersonal and dehumanized architecture. *Borders* studies the urban / rural frontier in France. These places of tensions reveal our landscape evolution and cast doubt on the meaning of the society we are currently building.

Then, the transfiguration of the landscape embodied in abstract painting leads to questioning of the photographic medium in its capacity to recreate reality. Despite a very specific protocol (each photograph's shot at the same time, at the same altitude, with the same focal lens and nothing is added or removed), I invite viewers into an abstract world that requires time to decipher. In the second phase, the combination of aerial perspective and abstraction permits an investigation on the ability of our contemporary territories to deliver any form of intelligibility or any proof of vernacular identity. Thus, between the necessity of capturing the real and its transfiguration into paintings, my pictures attempt to give a new realism to our contemporary territories.

Jérémie Lenoir graduated from the Polytechnique School of the University of Tours and from the Superior Art and Design School of Orléans. Since 2008, he studied the landscape mutations from the aerial point of view. Deeply inspired by Dusseldorf Kunstakademie artists and expressionist painters such as Rothko, Noland, Soulages and Malevitch, Jérémie Lenoir makes use of abstraction, flatness and neutrality to meticulously build what Barthes referred to as "pensive photographs".

www.jeremielenoir.com



#### Swedish Dads

Johan Bävman b. 1982, Sweden

Compared to other countries, Sweden has a generous paternity leave legislation. The current system allows parents to stay at home with their child during 480 days in total – while receiving an allowance from the State. Out of these 480 days, 60 must be taken by the father or they lapse.

The purpose of this allocation is to improve gender equality. In spite of the generous allowance and bonus – unique in its kind – only a fraction of Sweden's dads use all their 60 days of parental leave. Even fewer parents choose to share the days equally between mother and father.

This photo project builds on portraits of dads on paternity leave who are among the few that have chosen to stay at home with their child for a long period of time. With this project, Johan Bävman wants to find out why these dads make this choice as opoosed to the majority of Swedish dads. What this has given them and how their relationshipwith their partners and children have changed.

The purpose of the project is to describe the background of Sweden's unique parental allowance, and to inspire other fathers in Sweden as well as in other countries to consider the positive benefits of such a system.

Johan Bävman is a freelance photographer who is based in Malmö, Sweden. Previously he has published the photobook *Albino - In the shadow from the sun*. One more is coming up from the *Swedish Dads* project in early 2016. Staff photographer for the daily newspaper Sydsvenskan from 2008-12, he has won several awards, including the UNICEF Photo Award, World Press Photo, POY and Picture of the Year in Sweden.

www.johanbavman.se



Samad Kohigoltapeh, 32 . with the one week old twins Parisa and Leia.

# The Indian Dog Show Project

Chapter 1: Best In Show

Karan Vaid b. 1982, India

Winter in India is a busy time for dog enthusiasts and 'professional' breeders. Each week thousands travel to compete in dog shows. The breeders spend great sums of mony on importing pedigreed dogs, hiring professional handlers from abroad and flying these dogs to various shows across India.

To the layman a dog show may be a glorified beauty pageant for dogs and, on the whole, a quirky and rather superfluous affair. Dig a little deeper and it becomes fairly evident that, like most sub-cultures, dog shows in India have a rich and long history; the first show was held in India in 1896 and flourished under the patronage of the British colonial elite. This led to the modern dog shows under the Kennel Club of India.

For participants today, it's a highly competitive game with their reputation and aspirations on the line. There is usually no prize money to be won but breeding a dog that has done well can lead to big financial returns and many people aspire to be at the top of the dog show world in India.

Karan Vaid is a documentary photographer based out of New Delhi, India. After graduating with a business degree from Canada in 2004, he had a varying career that involved advertising and civil construction. He became a professional photographer in 2009. Since then, his primary focus is on long-term projects such as ongoing projects on Kashmir and Dog



### Mädchenland

Kingdom of Girls

Karolin Klüppel b. 1985, Germany

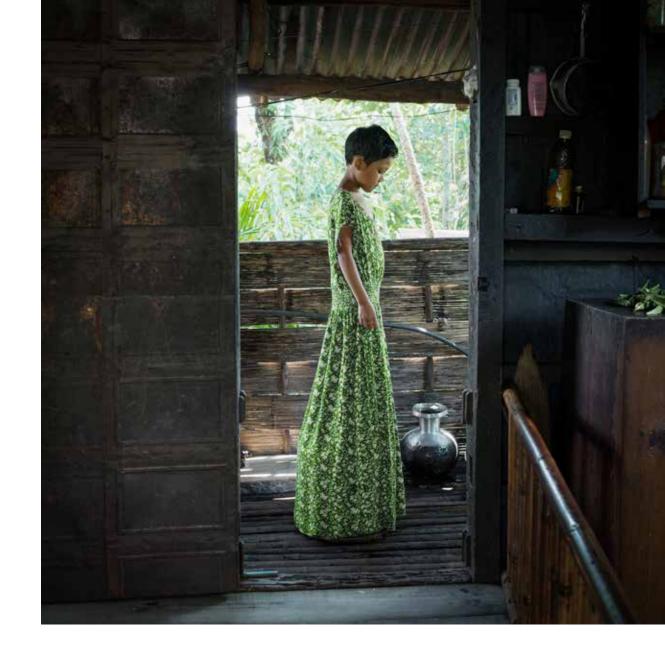
CURATED BY ORIJIT SEN

In the eastern part of the state of Meghalaya in India, the Khasi indigenous people, with 1.1 million members, form the majority of the population. The Khasis are a matrilineal society. Here, traditionally, it is the girls who are of particular importance and are at the forefront of the family. The line of succession passes through the youngest daughter. If she marries, her husband is taken into her family's house, and the children take their mother's name. A family with just sons is considered unlucky, because only daughters can assure the continuity of a clan. The succession after maternal line guarantees girls and women in Meghalaya a unique economic and social independence compared to the rest of India. To disrespect a woman in the Khasi culture means to harm the society.

Between 2013 and 2014 Karolin Klüppel spent nine months in Mawlynnong in northeast India, a village of just 95 dwellings. In her series, she concentrates on the girls themselves. She contextualizes them in their everyday physical environment through a sensitive balance between documentation and composition.

Karolin Klüppel studied at the School of Art and Design and at the Faculdade de Belas Artes in Lisbon. She holds an MFA in photography. She regularly exhibits in galleries, museums and festivals, including the Voies Off festival in Arles in 2012 and Festival Circulation(s) in Paris in 2015. Her project *Mädchenland* has won several awards like the Canon Profifoto Award 2014 and the Bourse du Talent #62 Portrait Award and has been published in international magazines such as The New York Times, The Independent, The Huffington Post, The Washington Post, etc.

www.karolinklueppel.de



## Cowboy Life

Kasper Løftgaard b. 1989, Denmark

This is a story about cowboy culture. About a special kind of people, who live the lives of real cowboys, that I personally didn't think existed anymore. But as it turns out, there are plenty around.

I became friends with these boys and men in Odessa and Gardendale, Texas and photographed them.

Most of them are students at the Odessa College Rodeo Program, some are coaches, and some are regular cowboys.

I ended up living with Shawn Hogg, whom I introduce at the beginning of the series. He was kind enough to let me into his life, and I started photographing him and his family. He ended up being the main character in my story.

My aim is to show a culture and a group of people, whom we imagine to be a certain way in terms of their look. He's Lucky Luke, he's the Marlboro Man, he's John Wayne. This collective imagination of ours is not entirely false, but not entirely true either. Most of all, these cowboys are kind and humble human beings, fathers and sons, living in a modern world.

Kasper Løftgaard is a Danish photojournalist, who recently completed the BA-program from the Danish School of Media and Journalism. He has interned at several Danish newspapers, working alongside the staff photographers, doing both daily assignments as well as longer stories in Denmark and the rest of Europe.

Cowboy Life is his first major body of work to be exhibited.

www.loftgaard.com



# Bangladesh - A Brutal Birth

Kishor Parekh b. 1930 - 1982, India

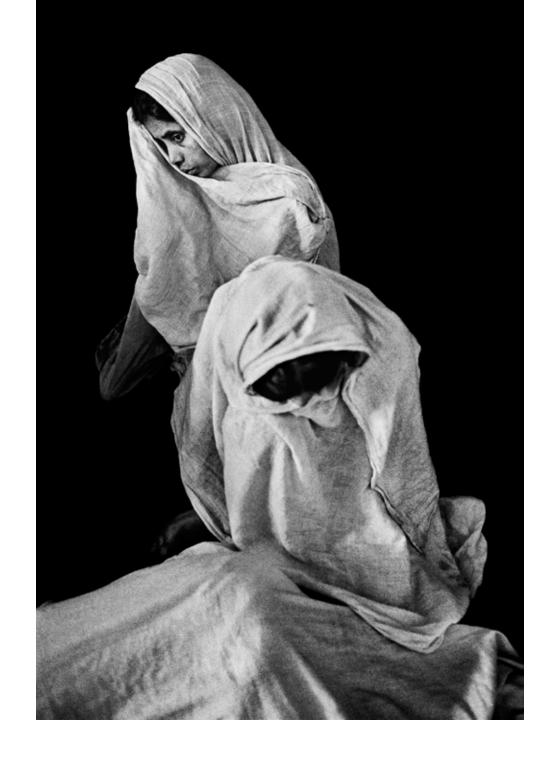
Kishor Parekh was undoubtedly the revolutionary of photojournalism in India.

In 1960, armed with a degree in film-making and documentary photography from the University of Southern California, he arrived in India and immediately had a radical impact in completely changing the face of reportage photography here. His images were powerful, poignant, potent, and yet compassionate, to the point of being historically perpetual in their recall.

Bangladesh was Parekh's highest point. Self-assigned, self-funded, driven by his own instincts, passion and sheer guts, he succeeded in penetrating the exodus from the area and jumped to the head of the queue of soldiers, liberators and newsmen. In just a two week period, he produced a startling set of images that became a powerful book, statement and probably the most poignant record of the agonizing birth of a new nation: Bangladesh.

What comes out of this book is the utter meaninglessness of it all. We have seen before pictures of a raped woman – but the face of the Bengali woman that Parekh shot is the face of one who now lives in a world where neither forgiveness nor pain, nor memory can ever enter.

Parekh passed away in 1982 at the age of 51. The work that he did in his lifetime went on to impact and influence generations of Indian photographers. Deeply influenced by contemporaries like Eugene Smith, Cartier-Bresson and Margaret Bourke-White during his academic studies in USA, he went on to introduce the concept of hitherto unseen full-page photo-stories with a credit-line in the Indian media. His work as the Chief Photographer of Hindustan Times in the 1960's covering, wars, famine, politics and the human condition in general, bears testament to his immense prowess as a storyteller. His coverage from India found acceptance in a wide range of international publications. Later on his commercial work through the 1970's, was also highly acclaimed.



### Just the two of us

Klaus Pichler b. 1977, Austria

Who hasn't had the desire to just become someone else for a while? Dressing up is a way of creating an alter ego and a second skin, to which one can adjust their behaviour.

Regardless of the motivating factors which cause somebody to adorn a costume, the main principle remains the same: the individual steps behind the mask and turns into somebody else. For this photo series, I visited owners of elaborate costumes in their own homes. As a matter of fact, *Just the two of us* deals with both: the costumes and the people in them.

Klaus Pichler, lives and works in Vienna, Austria.

www.kpic.at



#### The Other Home

Marina Paulenka b. 1985, Croatia

Požega Penitentiary is the only female prison in Croatia where more than 130 prisoners serve their prison sentences of six months or more. Croatian law states that photographing or filming of prisoners is allowed only in a way in which they cannot be identified.

Historical forensic portraits in their depictions delete everything except the criminal identity. I try to show the complex way of these women's lives, deprived of their liberty, by photographing existing scenes in dormitories, cells, bathrooms, 'personal items' and their invisible traces.

I cover topics such as womanhood, intimacy, motherhood, home, and surveillance and architecture, in order to emphasise the traces of the presence of women inside the prison.

I question the notion of freedom inside and outside of supervisory institutions, while comparing it with a family home, which is often a model under which the prison system operates that is for a purpose of the 're-education of women'. According to many feminist theories, a family home is the central social scene in which a woman is simultaneously the subject and the object of control. But if a home looks like a prison, how then do we perceive a public institution in which prisoners serve their sentences?

Marina Paulenka was born in Vinkovci, Croatia. She received her MA degree in Graphic Design from the University of Zagreb. Currently, she is in her final year of the MA photography program at the Academy of Dramatic Arts in Zagreb. She is a member of HDLU (Croatian artists' associations) and HDD (Croatian Association of Designers).

She participated in the NOOR Nikon Masterclass (2014). She won the Photonic Moments Portfolio Review 2014 at Month of Photography in Slovenia. She was nominated for Erste Fragments (2014), ESSL ART AWARD CEE (2015), and T-HT@MSU (2015) Award for Croatian contemporary art. Her work has been exhibited and presented numerous times in Croatia and abroad.

www.marinapaulenka.com



# Phnom Penh of the Future

Marylise Vigneau b. 1967, France

In April 1975, the city of Phnom Penh was falling, emptying of its inhabitants.

A spell of death, destruction and terror followed.

Forty years later the scars are barely visible on the outside. Peace seems to be well established, and under the iron fist of the prime minister Hun Sen, the city is booming. The skyline is rapidly changing, the post-independence heritage is getting destroyed, and scaffolding is ubiquitous. Workers are moving in from the provinces and building landscapes of columned mansions, fountains and manicured gardens. Satellite cities are mushrooming, and these gated communities epitomize the aspirations of an emerging middle-class.

There is recklessness in the air, a very palpable thirst for a modernity that appears to be built on layers of oblivion. Oblivion of history, oblivion of the squalor that lies just two steps away from the golden decor of the latest Karaoke bar; as well as an enduring poetry.

Raised in Paris, Marylise Vigneau, studied Comparative Literature, but photography became the language of her life's journey.

During the past 8 years, she has been documenting life in Asia focusing on cities and on what time, development and isolation do to them. She visits the periphery of our habitats in search of the fragile beauty of human existence with its desires, humour and abysses. She plays with opposites, absence and presence, emptiness and fullness, isolation and multitude, fondness and irony, the near and the far, the inner and the strange.

Her work has been shown in Angkor Photo Festival, Foto Istanbul, Yangon Photo Festival, Focus Photography Festival (Mumbai) and has been published in PIX Quarterly (India), Asia Life and Milk (Cambodia).

www.marylisevigneau.com



# Of Journals and Journeys

Max Pam 1949, Australia

CURATED BY BIND

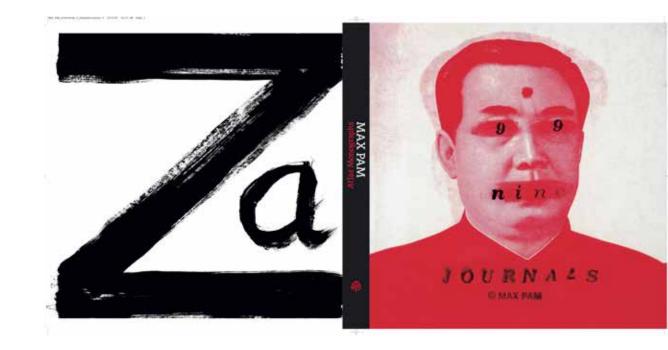
In a world of 'frictionless sharing', we no longer have to want to share an experience because everything we experience personally is shared publically by default. How do we bring back the friction of choice?

Max Pam has been travelling the world and creating extraordinarily poignant work that responds to the places he visits – from Yemen, Madagascar, Zanzibar and Ethiopia to China and India. With a cross disciplinary approach that is unmistakably rooted in the local visual culture, it is an enchanting experience to discover the play between his texts and images and the layers of sociological, historical and personal messages hidden within Pam's work.

Perhaps then, the key to reintroduce friction is through sharing not just consciously, but also conscientiously. *Atlas Monographs* is a photobook comprised of eight riveting journals that contain a wealth of unrestrained photographic, drawn, painted and written personal records documenting Pam's travels from the 1970's through 2006. BIND will reimagine this collection of journals as a site specific exhibition that echoes the articulate lyricism of Pam's multifaceted visual language.

Max Pam is one of Australia's most important contemporary photographers. He has published several highly acclaimed photographic monographs including *Going East,* Max Pam, Ethiopia and Indian Ocean Journals. In 2010, *Atlas Monographs,* published by T&G Publishing, won Best Photography Book of the Year, international category, at PhotoEspaña.

BIND is a photography collective that explores inventive forms of engagement with the medium. The collective is composed of Philippe Calia, Andrea Fernandes, Asmita Parelkar, Nishant Shukla and Sunil Thakkar.



# One Last Playground

Md Farhad Rahman

b. 1986, Bangladesh

This is the story of a fantasy world of a group of children. A world that was created by filling water bodies. A world in transition that existed for just a few days; the place will soon be transformed into a construction site. This is the only remaining playground for the local children.

Md Farhad Rahman, based in Dhaka,
Bangladesh, is an observer of life and
space around him. Upon finishing the
professional course in photography from
Pathshala South Asian Media Institute, he
started working as a freelance documentary
photographer. His photographs project
the relation between life and space as it
is in home and abroad: a positive portrait
of rural to urban life, space and the nature
within his reach. He developed a love for
photography as a teenager carrying a film
camera. A longtime darkroom guy, he is
now interested in the 'digital darkroom'.

www.mdfarhadrahman.com



### Fear

Me-Mo Magazine, issue #1 Manu Brabo b. 1981, Spain | Fabio Bucciarelli b. 1980, Italy | Jose Colon b. 1975, Spain | Diego Ibarra Sánchez b. 1982, Spain | Guillem Valle b. 1983, Spain

Me-Mo (Memory in Motion) is a documentary photography magazine created by freelance journalists publishing long-term projects and in-depth stories focused on social issues, conflict and humanitarian disasters. Me-Mo is dedicated to creating sustainable photography projects that narrate international histories whilst reaching out to the widest audience possible.

The images on display have been taken during the 2011 Libyan Revolution, as well as in Pakistan and Spain, as featured in Fear, the first issue of Me-Mo magazine.

Fear is something well known to freelance journalists, fear of never having their stories published, followed by the fear of guilt, fear of not delivering. This constant self-reflection and strife for telling the story with integrity is ever present. Yet the fear perceived by their subjects; those persecuted, is unimaginable.

Through the immersive experience, viewers can interact, man and machine joining forces for better understanding and a deeper exploration of the subject at hand. Media and statistics tend to distance the human from world issues. Here, Me-Mo tries to bridge this gap and bring them closer.

Me-Mo strives to create a shared platform for human community where thought, respect and commitment to storytelling are valued. Me-Mo uses digital media in favour of a more complete journalistic report, highlighting the necessity to change the current state of immediacy and fast news delivered through technology. Me-Mo aims for quality, not quantity, in media's thoroughness of information.

www.memo-mag.com



Targetting education in Pakistan.

Diego Ibarra Sanchez

# Rohingya

Michael Drost-Hansen b. 1979, Denmark

Since they lost citizenship the Rohingya Muslims in Myanmar's western Rakhine province have been exposed to something resembling ethnic cleansing. In June 2012, 140,000 Rohingyas were driven away from their homes in the main city Sittwe, several thousand Muslim houses were burnt down and more than 200 people were killed by the military and police as they tried to save their homes.

The Rohingya in Myanmar now live in government-controlled camps for internally displaced people just a few kilometers from their former homes. The camps are like prisons, they can't go outside and are cut off from the world. The children can't go to school, and very little aid is offered.

Their only way of escape is the Bay of Bengal in handmade boats. The most obvious place to go was Bangladesh. But there are already many Rohingyas there and the country has other problems. Those who flee Myanmar now, go to Malaysia or Thailand. A journey of more than 2,000 Kilometers.

Michael Drost-Hansen started his photographic career as a commercial photographer. After five years in the studio, he decided to study photojournalism.

Michael works passionately with many types of stories, but is particularly committed to stories concerning refugees and human rights. He has worked with refugees in Denmark and Romania, vagabonds and people in Denmark, and internally displaced people from the ethnic cleansing in Myanmar among other stories.

www.michaeldrosthansen.com



Dar Paing is one of 15 IDP camps outside Sittwe that houses the 140,000 Rohingya muslims who lost their homes.

## The Two Labyrinths

Michel Le Belhomme

b. 1973, France

While I hold a great respect for classical traditions of photography, I believe it is indispensable to place them in perspective. This series explores its most blatant legend: landscape and its representation.

Landscape, the ultimate romantic subject, most often expresses itself from the angle of the contemplative or the breathtaking.

But it is to be seen firstly as a system, perfect theorem of flows and crossings, of borders and intermixing. In this series, I firmly choose to stand 'in conflict' with the landscape, as a vision and as a product of space. Despite its apparent obviousness, I assume it can be put in perspective and thus reinvented. To do so, I have a structuralist approach to the spectrums of exploration, analysis of this visible production.

To experience landscape is to practice it, to place it in contradiction, thus creating a peripheral vision. The visible then asserts itself through deconstruction and alteration. Without moving away from the primary function of an image, which is to present, this series elaborates hybrid and fanciful creatures, images of images, representations of representations.

Halfway between dreamt-up images, suspended between documentation and fiction, reality swiftly moves from obviousness to abstraction. The visible becomes minimalistic, ghost-like, a breathtaking void. Michel Le Belhomme studied at Rennes Art School under Tom Drahos. He then went on to study at the University Rennes 2 earning a Diploma Supérior of Arts Education. He is also a reader, lecturer, critical writer and professor of photography. His work has been shown and published all over the world and he has won several prizes.

www.muthos.fr



#### A Nation Outside a Nation

Nadine Stinjs b. 1977, Netherlands

Labour migration is part of the lifeblood of Filipinos around the world. Nearly 10% of the population has left the Philippines in search for work abroad. My partner is Filipino-American and for years I watched the small-scale migrations among his family in California and the Philippines. These patterns are both visible and invisible: gifts are sent in gigantic boxes, money is returned and invested, new formations of friends and family are established in a foreign land, while Skype buzzes in the background with the sounds of home.

A Nation Outside a Nation captures these moments and movement in the Netherlands. The subjects I photograph often live in limbo – undocumented domestic workers or au pairs, who are also the targets of Dutch crackdowns on illegal immigration.

How can I capture the memories, the dreams and the flow of capital and possessions throughout the Filipino Diaspora? The Balikbayan Box, goods sent by Filipino migrants free of tax back to the Philippines, is an ideal symbol of my interest in the tangible and intangible experiences of labour migration. The box is more than foreign gifts and supplies; it's an act of giving, an offering and a sign of new possibilities.

Nadine Stijns' work has developed from multidisciplinary collaborative projects in the realm of design, fashion and autonomous art, toward a documentary nature in recent times. She constantly looks for a visual language that best suits the story at that time; a method she translates to exhibitions, larger than life pictures, loose posters, maps and spatial installations. Because of this way of working, her presentations are often site-specific.

www.nadinestijns.com



Lies'Birthday

#### The Others

Olivier Culmann

b. 1970, France

Living in New Delhi from 2009 to 2012, Olivier Culmann embarked on a daily observation of Indian characters. Then, he carefully copied their appearance on himself.

Showing the variety of components building individual identity (religion, caste, social class, occupation, regional origin...), these self-portraits were used as primary material for the entire project.

Then Culmann subsequently transformed them by using the various techniques of iconography commonly used in India: ranging from the neighborhood photo studio, to digital lab alterations with Photoshop-like softwares and portraits painted over photographs.

In this project, Culmann explores the limits of photography by questioning the construction of social status through practices of self-representation.

Social conditioning and free will are intrinsic to Olivier Culmann's work. Located somewhere between the absurd and the derisory, his work puts the question of our everyday lives and our relationship with images under a microscope. He always comes back to his obsessions – and ours – winning us over with his sense of humour and his talent for narrative.

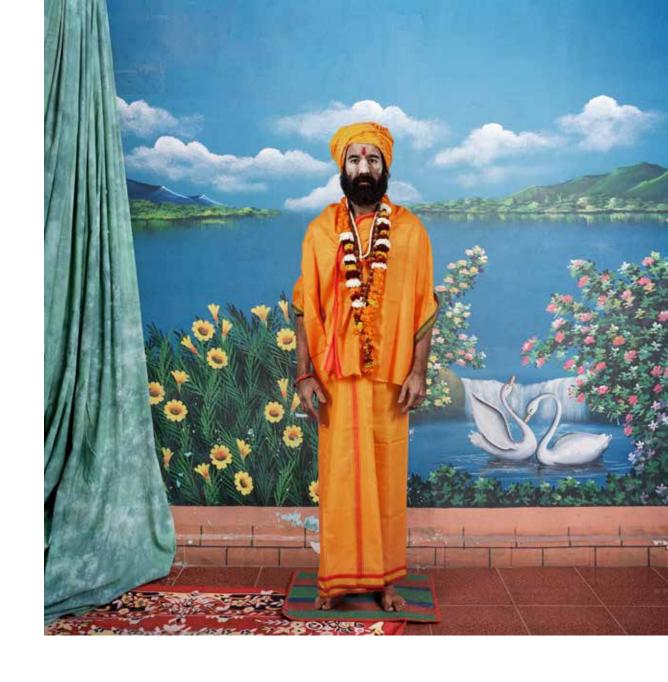
1993 - 1999: *Les Mondes de l'école* project (awarded the Villa Médicis Hors Les Murs in 1997)

2001: *Les Mondes de l'école*, published by Editions Marval, *Une vie de poulet*, published by Editions Filigranes

2008: 3rd World Press Photo prize for *Watching TV* 

2011: *Watching TV*, published by Editions Textuel

2015: *The Others* series at the Museum Nicéphore Niépce in France, *The Others*, published by Editions Xavier Barral



#### The Album

Raghu Rai

b. 1942, India

Dard minnat kash e dawa na hua, Main na acha hua, bura na hua! Kuch to parhiye ke log kehte hain, Aaj Ghalib ghazal sara na hua!!

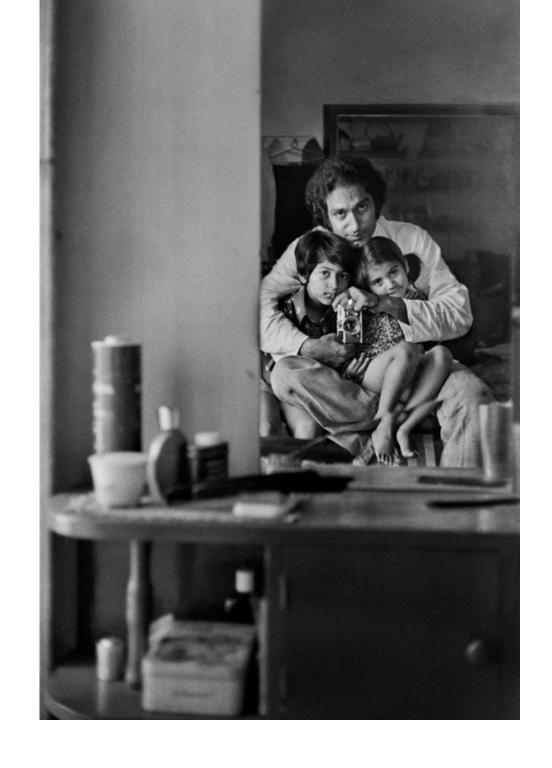
For me to see...is *Darshan*.... a visitation that can only happen when my eye's sensor becomes the receptive to varied human emotions. In hindsight I can say this, but back in late 1965, when I started photographing, I was pursuing my need to capture images that would fulfill an unnamed desire in me.

So, unknowingly I began photographing the ones closest to me, my most beloveds, my babies, my friends – my friends who have become family – and family who you can't replace. They are my loved ones – mere jigar ke tukde.

When I began to edit these images from my book of life, re-living all those moments, it evoked many feelings within me. They depict the joy of moments lived, of memories sometimes sad, questioning and melting into the past. I can't reverse any of my actions, but for now I can put them in true perspective.

Some will call it mundane concerns, but I will call it the Everydayness of our daily life that we can't escape – so let's live it and celebrate it.

Starting off with a small camera presented to him by his photographer brother S Paul, Raghu Rai started pursuing photography in 1965. One of the pioneers of Indian photojournalism, he was awarded a Padamshree in 1972 and in 1977 nominated to Magnum by Henri Cartier Bresson. Today he is India's most recognized and celebrated photographer.



## Sanguinity

Rahul Kumar Das b. 1984, Bangladesh

If Cubist sculptor Jacques Lipchitz claimed that art is a denial of death, then photographer Rahul Kumar Das audaciously disproves this assertion in his photo essay *Sanguinity*. In his piece, Das becomes not only a witness but also a documentarian of the art of dying. What makes this work all the more striking is that the subject is the artist's father. During the last three years of his father's life, Das became his primary caretaker. Remaining true to his artist soul, he employs his camera to capture the disturbing paradox of the human condition in its final days: indignity and dignity, frailty and resilience, love and fear. In his work, he draws back the curtain on the most sacred of human experiences to reveal the truth of our common mortality.

Rahul Kumar Das is a documentary photographer who is currently studying at Pathshala South Asian Media Institute, Dhaka, Bangladesh. He attended Aesthetics in Photography, a photography workshop and a group exhibition by Morten Krogvold in 2013. He participated in a workshop in Multimedia Journalism in 2014, conducted by DJ Clark.

His work was also exhibited in Chobi Mela VIII at the Curated Slideshow by Munem Wasif, Bangladeshi Photography.

www.rahultripta.wordpress.com



# The Photobook as an Art Object

#### CURATED BY REGINA ANZENBERGER

In the past few years, the photobook has been experiencing an unbelievable rise in its significance, especially in the digital media age. The desire for tactile experiences has driven it to unimaginable heights. Handmade by artists, self-published photobooks often quickly sell out and are in great demand. On the one hand, the prices for books, as in the case of Cristina de Middel's book *The Afronauts* (2012), can go up very fast, while on the other hand, the photobook is a medium that is available to and acquirable by everyone, for now.

Today photobooks are becoming more and more a part of all good private libraries. They tell stories and can get one quickly immersed in a topic. When more information is needed, there's always the Internet.

The exhibition presents the 37 most beautiful photobooks from the past years. The selection criteria included the quality of photography and how design, materials, and craft were approached in the implementation for the theme of the book.

Regina Maria Anzenberger was born and lives in Vienna, Austria. She is an artist, curator; founder and director of the Anzenberger Agency and Gallery. www. anzenberger.com (since 1989); director of the Vienna Photo Book Festival www. vienna photo book festival.com (since 2013); member of the Nominating Committee of the Joop Swart Masterclass and the Prix Pictet. She has curated many international exhibitions and is editor of many books. She has just published her own artistbook titled Roots & Bonds.



ASSOCIATED NOSTALGIA by Eugenia Maximova | BACK TO THE FUTURE by Irina Werning | CASITA DE TURRÓN by Roberto M. Tondopó | CHRONICLE by Vladyslav Krasnoshchok & Sergiy Lebedynskyy | DOORWAYS by Elena Kholkina | DUSK STEALS THE DAYLIGHT by Lorenzo Vitturi | DUST by Klaus Pichler | GHOSTS IN MY CAR by Andreas Frei | GLETSCHERFAHRT by Ester Vonplon | HONG KONG by Martin Parr | INSHALLAH by Dima Gavrysh | IN THE SHADOW OF THE PYRAMIDS by Laura El-Tantawy | IT TAKES MY MIND OFF THINGS by Robin Butter | LIFE IS ELSEWHERE by Sohrab Hura | MÜHIT by Ilkin Huseynov| NEGATIVES by Xu Yong | NEGATIVES ARE STORED by Vladyslav Krasnoshchok | NORTHEAST by Olga Matveeva | NOTHING by John Gossage | POST-WAR STORIES by Claudia Heinermann / Michael Iwanowski / Indre Serpytyte | PRINTED REFLECTIONS by Kateryna Snizhko | ROADS OVER TROUBLED WATER by Sophie Zenon | RULES OF THE ROAD by Vitaly Fomenko | RURA by Krzysztof Racon | SEQUESTER by Awoiska van der Molen and Hariban Award 2014 | SOVIET PASSPORT by Tatiana Fiodorova | THE DECLARATION OF PHOTO-SECESSION TOKYO by various photographers | THE FIVE HAPPINESSES by Lee Grant | TIMEKEEPERS by Matjaž Tan i | TRIFLES by Taca Sui | TREE STONE WATER by Gerry Johansson | UNNAMED ROAD by Jungjin Lee | UNTIL DEATH DO US PART by Thomas Sauvin | VERBRANNTE ERDE by Salvatore Santoro | WANU by Ernesto Benavides | WILD PIGEON by Carolyn Drake

## The Sochi Project

An Atlas of War and Tourism in the Caucasus

Rob Hornstra & Arnold van Bruggen b. 1975, Netherlands | b. 1979, Netherlands

Photographer Rob Hornstra and journalist Arnold van Bruggen have been collaborating since 2009 to explore and document the turbulent region of Sochi, Russia. Over the course of five years and eleven visits, they practiced a form of 'slow journalism' in order to delve deeper into the complexities of the area, and its remarkable transition in preparation to host the 2014 Winter Olympic Games. A subtropical Soviet-era resort on the Black Sea in the heart of the Caucasus region and far from central Moscow, Sochi lies in close proximity to the conflict zone of Abkhazia, and the impoverished, unstable republics of the North Caucasus. As a place where beachtourism abuts terrorism, corruption, and poverty, it is full of contradictions. Not surprisingly, Hornstra and van Bruggen met with closed border crossings and overzealous law enforcement officers in the process of developing this project, and nearing its end, they were denied entrance to Russia. Together, the images and texts unpack the complex, multivalent story of this contested region, remaining all the more relevant for the insight they provide into the 'true face of Russia' post-Sochi, and following the annexation of the Crimea, the conflict in Ukraine, and the brutal murder of Boris Nemtsov.

Rob Hornstra (photographs) is a documentary photographer of predominantly long-term projects. He has published 12 books of solo work, produced documentary series for a variety of international magazines, and taken part in numerous exhibitions in the Netherlands and abroad. He is the founder and former artistic director of FOTODOK – Space for Documentary Photography and current head of the photography department at the Royal Academy of Arts in The Hague. Hornstra is represented by Flatland Gallery.

#### www.borotov.com

Arnold van Bruggen (texts) is a writer and filmmaker, and founder of the journalistic production agency Prospektor.

www.prospektor.nl



# Closets Full of Dreams

Roger Anis b. 1986, Egypt

In *Closets Full of Dreams*, I open many girls' closets, showing their dreams, fears and stories in a society where women face danger, sexual harassment and oppression in the street every day.

This is a true story about almost every Egyptian girl or woman I know you will always find something in her closet that she has worn only once, and will never wear again because of what she faced in the street or even among her own family and friends.

For me the closet is a symbol of our mind: if I can wear everything I can think about everything, if I cannot wear everything I cannot think and speak about everything.

The freedom to wear what you want is a simple and fundamental rule of being free.

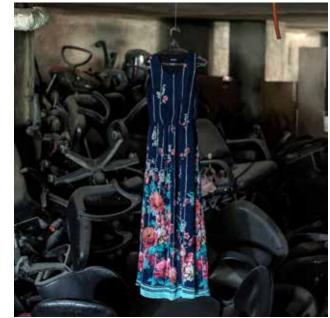
If you find a society where people cannot wear what they want, I believe that they also cannot talk and think about what they want or do not want.

The idea came to me after listening to many stories and complaints from a lot of close female friends about their dreams of wearing dresses and their sadness in storing their nice clothes because of the fear of the street and society.

Roger Anis received a Bachelor's degree in Fine Arts in 2008. Since 2010, he has been a Cairo-based photojournalist for the daily newspaper Al-Shorouk. During this time he participated in covering the political unrest in Egypt since it started on January 25th, 2011. He worked on a street kids project with UNICEF Egypt.

Roger got his Diploma in Photojournalism from the Danish School of Media & Journalism in Denmark in 2015.

He has participated in exhibitions in Egypt and internationally. He has won several awards for his work, and was chosen to participate in the Reporting Change Project with World Press Photo 2012-2014.





Eman Helal, 30.

#### 100 Years

Sandy Gutkowski b. 1949, Argentina

Concerning my artistic work, I lay the emphasis on the process of its creation, the time of exploration, my connection to a certain idea and the feelings it provokes in me. I closely look into what seems visceral to me, to what relates to my deepest emotions. My activity as a photographer is not a steady method. With every work I try to create different meanings; in my imagination, it sometimes appears to be more literal and sometimes more concept-related.

The body as an artistic support, the space as an environment of experiences and the architecture that sets in context the emotion of situations. All of these make a vital universe on which I feel gradually interested, with more questions, more challenges influencing both my way of understanding life and my way of having it photographed.

The purpose of my photo essay is to provide another perspective on old age, more real for the present time, inviting to consider ageing also from a powerful and desirable point of view.

My mother Cecilia is 100 years old; she is still engaged with life; she thinks positively and with her great sense of humour she proves that there is another way of ageing.

Sandy Gutkowski is a pedagogue, stage director, theatre instructor and visual artist. She completed studies on contemporary aesthetics, lighting and portraits. As a photographer, she has taken part in several artistic projects: Vietnam, (Art University) in Argentina. She also worked as a photo compiler and editor for the book *El árbol de Cecilia (Cecilia 's Tree)*. Among her latest exhibitions are, *Mujeres de Vietnam (Vietnam 's women)*, *Alrededor del Thay Ho (Around Thay Ho) Los Bohemios (The Bohemians)*. Sandy has received several awards in recognition of her photography.

www.sandygutkowski.tumblr.com



#### Love Me or Kill Me

#### Sarker Protick

b. 1986, Bangladesh

#### CURATED BY ARADHANA SHETH

The Bangladeshi film industry, or *Dhallywood*, has been around since 1956. The movies have fallen out of favour among the richer classes, who prefer foreign films. The growing influence of *Bollywood* in Bangladesh has also had an adverse impact on the local industry. Yet, *Dhallywood* produces around 100 movies a year, and still gets the support of the average moviegoer.

Love Me or Kill Me is the title of a Dhallywood film, one that expresses the extreme emotions that define the genre. Love and revenge are the core ingredients of these movies. The stories do not change much: boy meets girl, falls in love, bad guy takes girl away, and hero fights to get her back. There is always a similar climax and a happy ending. People love it.

Growing up in Dhaka, there was no cable TV except the national channel. Bangla film was the height of entertainment for us. Slowly, other films and TV channels took over. We didn't think *Dhallywood* movies were cool anymore; they no longer played a part in my life. In the process of making photographs of Dhaka city I visited a film studio in F.D.C and was captivated by the colours, the light and the atmosphere.

Sarker Protick is a documentary photographer based in Bangladesh. He is a member of VII Photo Agency and a lecturer at Pathshala South Asian Media Academy.

The British Journal of Photography included him in the 'Ones to Watch' in 2014. The same year, Sarker was selected for the World Press Photo Joop Swart Masterclass. In 2015, he won a World Press Photo award for his story *What Remains* and was selected for PDN's 30.

Sarker's work has been published in The New York Times, GEO Magazine, The New Yorker, Liberation, Sunday Times, National Geographic, The British Journal of Photography and The Zeit, among others.

www.sarkerprotick.com



#### Safe Haven

Sebastian Forkarth b. 1985, Germany

In April 1991, an international coalition started operation Save Haven in north Iraq.

This was originally intended to be a humanitarian mission, that was an immediate reaction to the exodus of large parts of the Kurdish population.

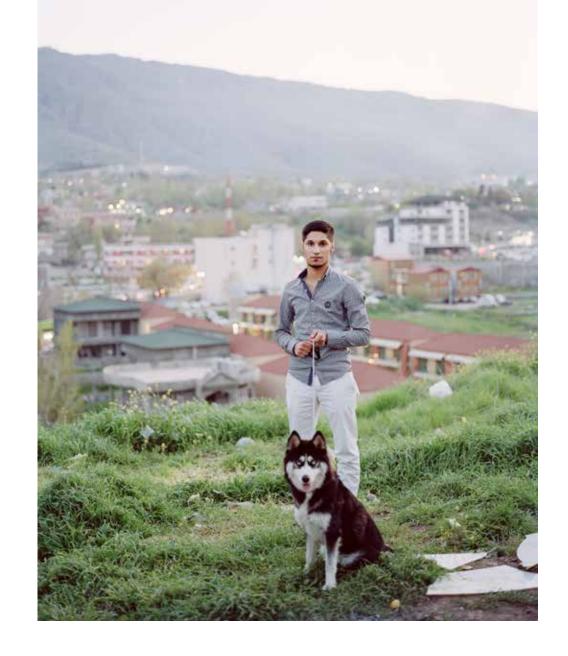
Fearing attacks from Saddam Hussein's Baathistian government forces, many fled north, towards the Turkish and Iranian border. The missions' goal was not only to supply nearly 500.000 people, but also to establish a no fight zone, granting sustainable protection for the Kurds.

After years of persecution and repression, the intervention of the coalitions meant nothing less than an unforeseen break in the history of the area, which finally established an autonomous Kurdish region.

Safe Haven focuses on the process of modernization and development in urban spaces, and the role of its multi-ethnic inhabitants who are connected to the occurring changes. While Iraq as well as its neighbours are descending into chaos of ethnic and religious conflicts, a dazzling Kurdistan comes to being. Amidst the destabilized and the unsettled Middle East, the former Save Haven for Iraqi Kurds is now becoming a destination of hope and confidence that might influence the entire region.

Sebastian Forkarth graduated in photography from Bielefeld and Jerusalem in 2012. He explores how 'transience' impacts human identity. His work focuses on the friction between progress and tradition in developing regions across the globe. His work was exhibited and awarded in Germany as well as internationally.

www.sebastianforkarth.de



### White Elephant

Shadman Shahid Bangladesh

Chenggong in China is reportedly the largest ghost city in the whole of Asia. In order to build this city, villages were demolished and people were forced to sell their lands and leave their homes, destroying the traditional way of life. Yet, there are about 100,000 apartments, almost all of which remain unoccupied.

China has become the world's largest economy.

Investment in infrastructure accounts for much of China's GDP – the country is said to have built the equivalent of Rome every two months in the past decade.

However, the cost of this rapid urbanization cannot only be measured in economic terms. The lives of many people are being affected as their homes are being destroyed and they are forced to relocate. Some of them have become unemployed with no land to farm on and some homeless. It is a big sacrifice.

But what is the end result of this sacrifice? So much destruction of the self in order to be at par with the standards that are set by someone else? What has it all led to? It's a waste, the byproduct of aspiration.

Shadman Shahid, born and raised in Dhaka, Bangladesh, is a student at Pathshala South Asian Media Academy and also works as a freelance documentary photographer.

It is in 2011 that Shahid discovered his passion for photography when he enrolled in a basic photography class in order to build upon his filmmaking background.



### Angst

Soham Gupta b. 1988, India

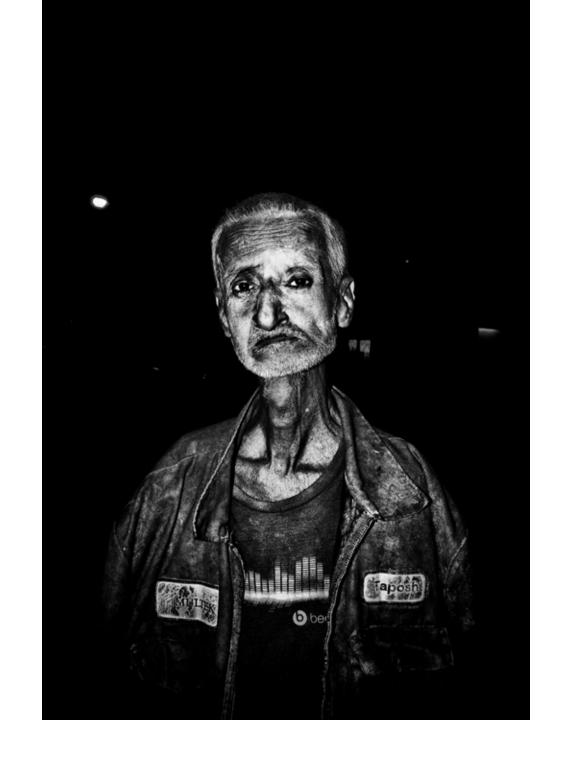
Angst is my reaction to the trial through which weaklings must pass in our society.

"But our Calcutta, this crumbling city, it echoes with the cries of pain and the howls of agony, everywhere during heartbreaking winters, when the other half is having the most beautiful time of their lives. You just got to lend your ears to those silent cries, whether in the depths of the neighborhood garbage vat, by the trapped soul of the stinking dead cat and the unconscious mad man, flies buzzing around them, or in that country liquor bar buzzing with the grumbles of impoverished melancholy drunkards, the stink of urine from the lane leading to the bar and the stink of Bangla from the glasses and the bottles and the countless mouths amplifying the atmospheric melancholia. At times, Calcutta seems to be the bleakest of all places. The city, like that forgotten pot of tea, feels so bitter, the tea-leaves resting in the teapot's womb - like your love for Calcutta responsible for all the bitterness."

Extracted from Soham Gupta's self published book - Diary/Fiction  $\,$ 

In 2008, I was so messed up, I dropped out of college. Photography ended up being my only excuse and I've been shooting kind of seriously ever since then.

www.soham-gupta.com



#### Contained

Verena Andrea Prenner b. 1982, Austria

Contained is a series of staged documentary photographs and sociological interviews of taxi drivers in Palestine affected by the 'security wall'.

In 2002, the Israeli government started building a socalled security wall between Israel and the Palestinian territories with the aim to protect the Israeli population from Palestinian terror attacks.

Due to that security fence, the daily work of the Palestinian taxi drivers has been radically restricted. Since the construction of the wall, they are no longer permitted to pass the checkpoint and take passengers to their desired destination on the Israeli side. This restriction has not only impacted them economically but also psychologically and emotionally. The Palestinian inhabitants need a special permission to be allowed to move outside the occupied territories.

"We feel like animals in the zoo", a statement made by one of the taxi drivers during the interviews compelled and inspired the theme for this series.

The costumes that appear to be like animals are made out of waste and used plastic bags to bring attention to this area, which suffers due to neglect and lack of waste disposal facilities. The majority of waste is either thrown into landfills or is burnt in urban areas, resulting in health and environmental problems.

Verena Andrea Prenner finished her Master's in sociology in 2013 with a thesis on prostitutes in the Viennese red light district. After her studies, she moved to Israel and Palestine and worked on various artistic photography projects.

Since February 2014 she has been a freelance photographer for the art film production company NOPROCESS, implementing free art projects as well as commissions. Her works has been shown in national as well as in international exhibitions.

www.verenaprenner.com



#### Where They Belong

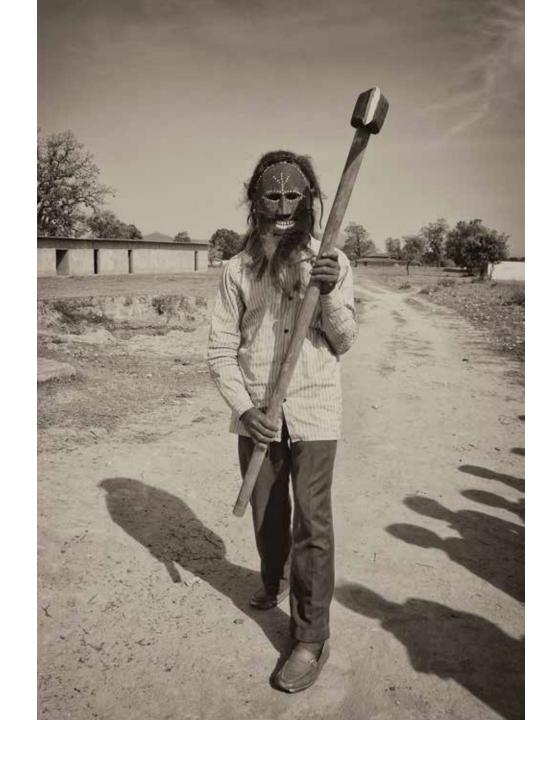
Vinit Gupta b. 1980, India

I first visited Mahan forest in March 2013 to document the ongoing protests of the indigenous people against the acquisition of forest land for coal mining. Once there, I felt the need for a longer engagement with people and started working with a local organisation in order to understand the relationship these indigenous communities share with the forests. In the past two years, I interacted and interviewed these communities and their individual members extensively, and got to know about the deep seated corruption, exploitation and insidious administrative policies that threaten the livelihood of people in at least 54 villages surrounding the forest.

The portraits made in Mahan, celebrate the legacy of individuals who sustain the environment and culture and document the dignity in their way of life. These portraits chronicle the changing face of the Mahan community at the critical time, when they are facing significant social and economic changes. Their struggle is not only for basic rights, to assert their identity and gain respect and acknowledgement, but also to preserve a forest that defines who they are and where they belong.

Vinit Gupta is a documentary photographer based in New Delhi, India. After completing his Masters Degree in Economics, he worked for Investment Research for a few years. In 2011, he left his job and started working as an independent researcher in the development sector. Currently he is pursuing his Master's in Anthropology and working on long-term documentary projects.

www.vinitguptaphotography.wordpress.com



## Incipient Strangers

Yoshikatsu Fuji b. 1979, Japan

Siblings can be incipient strangers. Even siblings sharing the same blood can become distant and turn into strangers to each other as they each grow and forge their own paths in life. Sometimes, we fail to hit it off with friends and eventually lose touch. But with family, no matter how brittle the relationship, it cannot be severed.

With family, we take liberties to say harsh words and give unwanted advice. With family, we have the sense that our actions will mostly be permitted and we end up creating an irreparable rift. Has this accretion of incidents caused my parents' divorce? Since coming to see things that way, I decided to try looking at my family as strangers.

That meant not standing on formality, but taking pains to consider the other party and work around their needs. If my family were total strangers to me, how would they react if I did such and such? I asked myself these questions and endeavoured to avoid unnecessary meddling.

The process made me realise that everyone in a family has the same internal conflicts and faces each other with this set of contradictions. This struggle creates each person's image of what that family is. It was through this process that I at last, began to see for the first time, something like the start of our family.

After studying art film at Tokyo Zokei University of Arts, Yoshikatsu Fujii began photography work in 2008. He is based in Hiroshima and Tokyo. His project *Red String*, motivated by his parents' divorce, was produced as a handmade photobook, and was nominated for several awards beginning with the Paris Photo-Aperture Foundation Photobook Awards.

His next project, *Incipient Strangers*, expanded the subject of his photography from his parents to his extended family. A photobook of the same name, published in conjunction with an exhibition at Reminders Photography Stronghold in Tokyo, was also nominated for the Dummy Award Kassel.

www.yoshikatsufujii.com





# Seek for Intimacy

Abdollah Heidari

b. 1985, Iran

We try to maintain links with others throughout our lives. Intimacy is not just a wish or a hope but a real need and an essence of life. A faulty heating system in a girl's school in a remote village in Iran led to the biggest fire in the nation's history. Two students died and several others were severely burnt. The survivors also suffer from depression. Their spirit burns with the loss of their loved ones. They seek an aspiration for a better life.

Abdollah Heidari studied photography in 2008 and has been a part of many Iranian workshops. He has worked as a professional photographer in several news agencies and his works have been featured in many local and international publications.



## Territories of Portuguese Photography

CURATED BY ÂNGELA FERREIRA

This slide show features Portuguese photographers in a documentary exploration of Portuguese contemporary photography. The commented slide show incorporates the most current active artists and aims to highlight the tendencies of photography in Portugal. Given that the photography universe is a vast territory, it becomes complex to establish a strong common thread among such a large number of authors.

Through this selection of authors, we present the diversity of creative possibilities of representation of the human identity. We gathered a group of authors that address documentary in different strands that extend from the appropriation to the revelation of marginal lives. The artists make use of modern technology and photographic resources of the global community. They do not limit themselves to one medium and they treat photography as a cognitive tool and a means of storytelling.

The purpose of this Portuguese Photography slide show is to build a communication channel and a knowledge exchange between Portugal and India through photography, sharing experiences and contributing to globalization.







Ângela Ferreira is the director/curator of the Portuguese Photo Festival Encontros da Imagem, Braga. She has done her Ph.D. thesis in Visual Communication at the Federal University of Rio de Janeiro, Brazil. She is graduated at Utrecht School of Arts-Holland (European Media Master in Digital Photography) and has contributed with articles to a variety of magazines, interviewed international artists, and introduced their work to the Portuguese Scene.

The International Photography Festival ENCONTROS DA IMAGEM was born in 1987 and over the twenty-five editions, the idea of the festival, based in Portugal, took shape, resetting itself progressively to adapt to the aesthetic and formal development of creative photography. Every year in September, ENCONTROS DA IMAGEM occupies many historic buildings, museums and galleries in the medieval Portuguese city of Braga and a wide audience has at its disposal about 20 exhibitions, mostly related to the central theme of each issue.



Alexandre Almeida | António Pedrosa | Ana Catarina Pinho | Ana Janeiro | Ana Telhado | André Principe | António Júlio Duarte | Augusto Brázio | Bruno Santos | Catarina Botelho | Céu Guarda | David Infante | Duarte Amaral Netto | Filipe Casaca | Helena Gonçalves | Inês d'Orey | Joana Castelo | João Pina | João Henriques | João Paulo Serafim | Jordi Burch | José Carlos Nascimento | José Luís Neto | José Pedro Cortes | Lara Jacinto | Luísa Ferreira | Mariana Viegas | Miguel Proença | Nelson d'Aires | Pauliana V. Pimentel | Paulo Catrica | Pedro Letria | Sandra Costa | São Trindade | Tommaso Rada | Tiago Casanova | Tito Mouraz | Virgílio Ferreira | Valter Vinagre

Valter Vinagre

#### Scrublands

Antoine Bruy b. 1986, France

Since 2010, I have travelled throughout Europe to meet men and women who made the radical choice to live away from cities. Without a fixed route and led by chance encounters; my journey simulated the quest of the families that I met. Unstable structures, recycled materials and the application of a multiplicity of agricultural theories bring out the plurality of human trajectories, all aimed at gaining greater energy, food, economic and social autonomy. In some ways, these are spontaneous responses to the societies these men and women have left behind. Their land is exploited, but never left fallow. Time moves at a slow and deliberate pace.

Antoine Bruy is a French photographer who graduated from the Vevey School of Photography in Switzerland in 2011. His work has been a part of many international group exhibitions. Bruy has been awarded the LensCulture Emerging Talent Awards, the Getty Images Emerging Talent Awards, Critical Mass 2014 and PDN's 30 in 2015. His photographs have been featured in numerous publications worldwide including The New Yorker, The Washington Post, and The Guardian among others.



# Conceptual Storytelling

# Anzenberger Gallery & Agency Photographers

CURATED BY REGINA MARIA ANZENBERGER

THE GARDENER by Jan Brykczynski

DUST by Klaus Pichler

CORRIDORS OF POWER by Luca Zanier

THE CITY OF BRIDES by Alena Zhandarova

LAND ENDS by Melissa Moore

WHEN MORNING COMES by Brandon Thibodeaux

CLOSED CITIES by Gregor Sailer

FAKE HOLIDAYS by Reiner Riedler

EUROMAIDAN by Sergiy Lebedynskyy

ASSOCIATED NOSTALGIA by Eugenia Maximova.

Regina Maria Anzenberger was born and lives in Vienna, Austria. She is an artist; curator; founder and director of the AnzenbergerAgency and Gallery. www.anzenberger.com (since 1989); director of the ViennaPhotoBookFestival www.viennaphotobookfestival.com (since 2013); member of the Nominating Committee of the Joop Swart Masterclass and the Prix Pictet. She has curated many international exhibitions and is editor of many books. She has just published her own artistbook titled *Roots & Bonds*.



Superman, from the series Fake Holidays
Reiner Riedler

# No One Dies at a Gypsy Wedding

Arjen J Zwart b. 1957, Netherlands

An encounter with the Roma in Istanbul provided the impetus for this body of work. Their lifestyle and ability to survive in a rough environment fascinated me. Since 2001, I have been documenting a Romani family. It's been 14 years now, and I have witnessed the growth and changes in their family and society. We developed a mutual understanding, to a point where I was a part of their memorable phases of life.

Arjen J Zwart is a self taught photographer and works as a freelancer. Most of his work is based on street scenes, social gatherings, solitary nomads, deserted land and cityscapes. He stays involved with his personal projects. Apart from this, he is also a visiting faculty at Galata Photography School in Istanbul.



## New Year In Uzbekistan

**Aun Raza** Pakistan

Uzbekistan is just like a postcard. One side shows the glorious remains of the Silk Road days while the other one shows the lingering Soviet shadow which keeps on getting crossed over by the seemingly distant American popular culture. Around the New Year days, Uzbek Islamic-nationalism takes the back seat and Santa Clauses roam around the city.

This series is a glimpse of my new year experiences in Uzbekistan.

Aun Raza studied Multimedia Arts at the National College of Arts, Lahore. He works as an independent photographer and is a contributor to Getty Images. Aun considers photography as a medium to understand reality.



## India

Carl De Keyzer b. 1958, Belgium

Carl de Keyzer visited India in 1980. Based on his journey, he made a report that outlined a different picture of the country. In contrast to the usual negative and alarming visions that were seen at that time, he managed to capture the problems of this country and the ability of its inhabitants to overcome such issues.

Carl De Keyzer (b. 1958, Belgium) started his career as a freelance photographer in 1982. His interest lies in large-scale projects and general themes. He became a member of the Magnum photo agency in 1994. He is also the co-founder of XYZ Photography Gallery. He has exhibited his work in European galleries, and is the recipient of large number of awards including the Book Award from the Arles Festival, the W. Eugene Smith Award (1990) and the Kodak Award (1992).



Bombay, India.

#### 74

# Christian Werner b. 1987, Germany

The Yazidis are a Kurdish religious community. Since its inception, around 74 genocides have been committed against them. The youngest and the most systematic persecution was done by the IS terrorist militia. This community has been more racially exterminated than any other, because they are regarded as devil worshipers. With this photo story, I wish to draw attention to the situation of the Yazidis, the main victims of this conflict.

Christian Werner (b.1987, Germany) studied photography at the University of Hanover. He works as a photojournalist and has published his work in Der Spiegel, Die Zeit, FAZ, Süddeutsche Zeitung and more. Since 2012 Christian Werner is represented by the German reportage agency Laif. His focus lies in the process of social injustice and geopolitical issues.

www.werner-photography.com



Zacho, Iraq - most Yezidi refugees living in Zacho have fled from the Shingal region that was attacked by ISIS troops.

# Living in the Shadows

David Maurice Smith b. 1973, Canada

The town of Wilcannia in Australia is located inland on the Darling River. The name originates from the local Barkindji people and translates to either 'gap in the bank where the floodwaters escape' or 'wild dog'. The polarity of this lost translation reflects the identity of the Barkindji. They strive to rewrite their cultural story. They face the challenge of adapting to external influences while living in deep shadows cast by institutionalized racism. The fact that even shreds of their culture remain is a testament to their resilience.



David Maurice Smith (b. 1973, Canada) is a documentary photographer based in Sydney, Australia and a member of the Oculi Collective. He has been recognized by many International Photography Awards. He was also named Australian Emerging Documentary Photographer of the year.

www.davidmauricesmith.com

A rare site: rainclouds on the horizon. Wilcannia has suffered severe drought in recent years and ultimately these clouds passed the town by without offereing any precipitation.

## Stories from Danish School of Media & Journalism

CURATED BY SOREN PAGTER

 ${\tt UNSPOKEN\,LEGACY}$  by Lars Just, Denmark

OF VEILS AND HOODS by Kiên Hoàng Lê, Germany

NARKO STOP – RUSSIA'S YOUNG RIGHT WING VIGILANTES by Evgeny Makarov, Germany

EVIDENCE by Romina Vinci, Italy and Ella Kiviniemi, Finland

IF I CAN MAKE IT THERE by Malene Lauritsen, Denmark

A NEW LIFE FOR MY DIAMONDS by Sisse Dupont, Denmark

CONGRATULATIONS, IT'S A... by Petra Theibel and Mathias Svold, Denmark

INUIT NOW - UPERNAVIK by Dennis Lehmann, Denmark

 $\operatorname{SILK}$  and  $\operatorname{SWEAT}$  by Ida Marie Odgaard, Denmark

BEAUTIFUL CHILD by Lærke Posselt, Denmark

BLACK BIRDS by Sofia Busk, Denmark

ONE IN EIGHT HUNDRED by Mario Wezel, Germany

 $\ensuremath{\mathsf{MY}}$  home,  $\ensuremath{\mathsf{MY}}$  prison by by Laetitia Vancon, France



Soren Pagter is the Department Head of Photojournalism at the Danish School of Media and Journalism, Aarhus, Denmark.

If I can make it there.
Malene Lauritsen.

# Majuli

Dorian François b. 1985, France

Stretched out in the middle of the holy Brahmaputra River, which flows through the north-eastern Indian state of Assam, Majuli is the world's largest inhabited river island. However, the effect of global climate change and the impact of monsoon rains has dramatically increased the floods in this part of India, putting Majuli on the edge of oblivion. Despite this harsh reality, the people of Majuli are living a life full of aspiration and hope.

Dorian François is a French photographer. He has traveled Asia intensely. Dorian's strong desire to travel is related with his need to share visual narratives, through the medium of photography. He wants to narrate stories, by taking time as a main component.



#### Undercurrents

Ian Teh b. 1971, Malaysia

The construction of the Three Gorges Dam on the Yangtze River, China, the largest dam in the world will displace 1.5 million people and submerge the cities, towns and villages along a 700km stretch. Ian Teh records the devastating impact on the lives of the people being displaced. For this series, he took several road-trips on the frontiers of Russia and North Korea along the Chinese border. This work is an exploration of the surreal lives that exist in these artificial places and special economic zones that have been created by the government.

lan Teh has published three monographs, *Undercurrents* (2008), *Traces* (2011) and *Confluence* (2014). His work is part of the permanent collection at the Los Angeles County Museum of Art (LACMA), The Museum of Fine Arts, Houston (MFAH) and the Hood Museum in the USA. Teh is a member of Agence VU in Europe and is also represented by Panos Pictures in the UK and outside of the continent.



# Nights and Days in Kinshasa, 1951-1975

Jean Depara 1928-1997, Angola

Nights and Days in Kinshasa is a series of photographs taken in the city that brings together the entire population of Kinshasa. Music is the cultural link that binds the communities together. Jean Depara set up a studio under the name 'Jean Whisky Depara' and spent his days photographing in bars. At night, he hung out at clubs. Night owls particularly fascinated him and, with his flash, Depara captured an Africa stripped of conventional social codes, interracial couples, hipsters, and those who, in imitation of James Dean, chose to 'live fast, die young'. They became both his subjects and his clients.



Jean Depara began photography in the year 1950, when he bought a small Adox camera, to record his wedding. In 1953, he set up his studio 'Jean Whisky Depara' in Kato. His work has been a part of many International Exhibitions. Jean Depara is represented by MAISON REVUE NOIRE (Paris).



#### Ocean Size

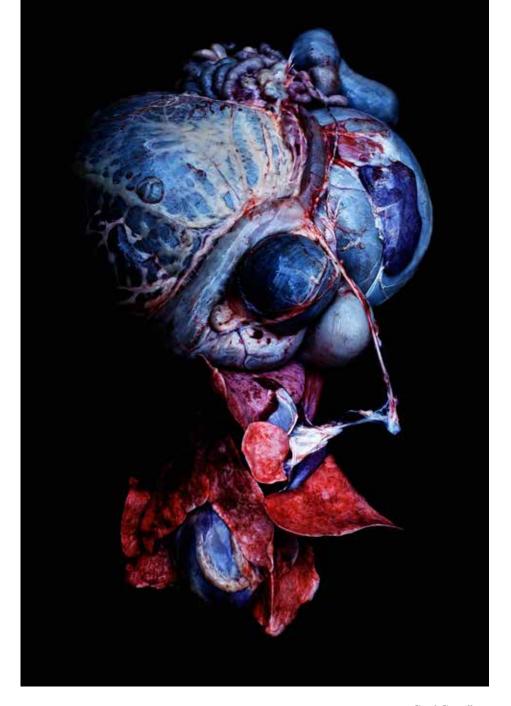
Still Dirty India

'Who's that standing by the starboard oar? Who's that rolling on the ocean floor?'

From the waterborne imagery of 'The Drowning Song' to the epic 'Where the High is Held High' – a song that transforms two of Rabindranath Tagore's best known lines into a druggy modern anthem – Still Dirty is a collaborative, psychotropic, texture – heavy stew that seeks to marry poetry with sound. Improvisatory and provocative, this is immersive music at its iconoclastic best.

For the opening night performance of the Delhi Photo Festival, the band uses still images by the following photographers: Akanksha Sharma, Alisa Resnik, Cyril Costilhes, Igor Pisuk, Leonard Pongo, Lorenzo Castore, Magdalena Wywrot, Scott Typaldos, Tiane Doan de Champassak, Ying Ang and Yusuf Sevincli.

Jeet Thayil's nomadic music project began in Berlin in 2013. The Delhi edition of Still Dirty features a group of extraordinary musicians from the city's independent music scene: Anup Kutty, founder member of Menwhopause; Tony Guinard, who works with The Ska Vengers and Jazz B'Stards, among others; Akshat Taneja of Faridkot and Udan Tashteri; and Bhanu Thakur of Menwhopause.



Cyril Costilhes

#### Borderland

Jiehao Su b. 1988, China

Borderland is a project deeply rooted in my personal history. I spent a few years living a nomadic life in China, trying to escape from the sorrow of my mother's sudden death. After years of wandering, I began to work on Borderland in 2012, as a way to look inward and recall my early memories. As I return to some places in my mind, revisiting moments from the past, I construct a personal narrative with a mix of atmospheric portraits and landscapes, as well as intimate still life details. Together the images comprise a delicate, and melancholic meditation on my personal history. My aim is to seek comfort through reconnection to the past. In this sense, it is an intimate work of remembrance, tenderness, and self-consolation.

Jiehao Su is currently based in Beijing. His work has been exhibited widely, including the United States, Europe and Asia. He has been featured in publications such as The New Yorker, British Journal of Photography, Blink, China Life Magazine, and Chinese Photography. He has received many international photography awards.



# Farming on the Frontline

Jošt Franko b. 1993, Slovenia

In the land from where the eyes can see the Israeli border, Palestinian farmers try to make their living producing agricultural goods. The 2014 War that Israel called 'Operation Protective Edge' has left the majority of Gazan farmers living in the buffer zone with their houses demolished or their land bulldozed – in worst cases, both. After the war, I returned to Gaza, to work with the same families I've worked with in 2013, and the comparison was devastating.

Jošt Franko is a documentary photographer. His work focuses on long-term projects exploring domestic and international social issues. He has travelled to many conflict and post conflict zones to examine and document the impact and consequences of war on civilian population. www.jostfranko.com



# Sleepwalker

Karthik Subramanian b. 1985, India

Sleepwalker is about the state of flux. It can be referred to the human mind, where there is a constant transition between reality and imagination. The manifestations inside the human mind are endless, be it in a state of sleep or wakefulness. We all are in a continual flow moving from one state to another.

Karthik Subramanian is a Chennai based photographer. He stays in a constant state of doubt between reality and imagination. Photography works as a bridge between the state of reality and dream. He believes that photography springs out of the in-between state, the state of flux.



# Living in the mist

the last nomads of Nepal

Kishor Sharma

b. 1983, Nepal

"You are *duniya*, the outside world, and we are the 'Rautes', we don't have houses – we have camps." says a man perched on a rock, pointing at a camp of cloth tents hidden in the mist. Only 140 remain in the foraging tribe of Rautes, from the western mountains of Nepal. They share an intimate and strong sense of attachment with the forest, but their culture and lifestyle seem to be threatened by the rapid development around them creating a clash between the modern society and their community.

Kishor Sharma is a documentary photographer who studied the Advanced Visual Storytelling course at the Danish School of Media and Journalism in Aarhus, Denmark in 2014. He strives to explore and understand human societies through the medium of Photography. His project on Nepali Nomads won him titles like Asia Prize in Photo City Sagamihara, and the 14th General Photography festival, Japan. He has exhibited at various International platforms.



# Away From Home

Kürsat Bayhan b. 1980, Turkey

5 years ago I started documenting the inhabitants of Eminönü and Kucukpazar, the migrant populated areas in Istanbul. I have witnessed the challenging conditions they are living in. They aspire towards a better life. They want to bring their families to Istanbul, but only few achieve the goal.

Kürsat Bayhan studied communication and journalism at the university of Mar-mara. His first book *Away from Home* has won him titles such as Best Photobooks of 2013 by Time Magazine Editors, Best Photobooks of the year at PDN, Grand Asian Photographer award from Photocity Sagamihara.

His project *Flight of Yazidis* won the Grand Jury Prize of Japan International Photo Awards. He currently works for Zaman Newspaper, Istanbul.



#### Intimacies

Kushal Ray b. 1960, India

My project on an extended Bengali family in Kolkata began in 1999 and spans a decade. It is an effort to explore relationships and intimacies that the members enjoyed amongst them. Being very close to the family made this work, to a large extent, personal and autobiographical. During my long association, I witnessed, and was an active participant in the joyous moments, and the grief of the Chatterjee family.

Kushal Ray is an ex-sports journalist; he has been working as an independent photographer since 1991. His first solo exhibition, on Ladakh, was held in Mumbai in 1998. His International exhibitions include the first Singapore International Photography Festival and the British Museum in London. He is associated with Grauwert Gallery, Germany.



## The Uncanny

**Léonard Pongo** b. 1988, Belgium

I started documenting the Democratic Republic of Congo during the elections in 2001. This project offers a vision of the country from within. This body of work is an attempt to translate the everyday situation of a country which is still undergoing the collateral impact of long-running conflicts. This project arises from my own aspiration to visualize my country from a different perspective.

Léonard Pongo studied Social Sciences at Maastricht University. After his training in documentary photography, Pongo had worked at different regions in Europe. He is currently focusing on South-East Asia and Congo DR. His work, *The Uncanny* won him several titles and got featured in The Guardian, CNN and others. He is also a tutor at Obscura festival 2015.



## North, South

Luo Dan b. 1968, China

These photographs were taken in 2008 as Luo Dan criss-crossed over half of China. The question Luo Dan was facing was whether or not Chinese values and lifestyles still have a means of surviving the wave of globalization sweeping over the nation.

The question appears to be a pressing one for him. He seems to find little positive proof in the current state of affairs. Shooting *North, South* had become a framework from which he explores and searches.

Luo Dan graduated from Sichuan Fine Art Institute in 1992. He worked as a photojournalist from 1997 to 2005. Being an independent photographer since 2006, he completed several projects like *China route 318* (2006), *North - South* (2008), and *Simple Song* (2010-2012). He is currently based in China.

www.luodanphoto.com



## Pure by Magic

Manpreet Romana

b. 1975, India

In the winter of 2014, I took on a project that took me down to the depths of Bucharest's underbelly. It does not suffice to say that the world within, the existence underground seemed to be a self-sustained one.

In front of the main railway station of Gara De Nord in Bucharest lies a narrow descent into the underground. Living underneath were people who, at first glance, seemed like a bunch of regulars having found their nook for a release – shooting up chemicals into their system and plunging into oblivion. However, as conversations with the dwellers of this tunnel revealed, they had been living here, in this web of tunnels built during the Communist regime in Romania to supply heating for the city, a quarter of a century after the collapse of dictator Nicolae Ceausescu.

A host of diverse residents: such as the boisterous, yet compassionate Bruce Lee, 42, Leonard, 38 or Marian, 29, are all in here for the same reasons: seeking shelter and getting their daily rush - drugs. This space, well below the main population, is their solace, their sense of community – and down here, they breathe, eat, love and find ways of making a buck. Since the completion of this project, the dwellers were quite recently evicted from these tunnels and now find themselves back to life on the surface, back on the street to fend for themselves.

Manpreet Romana is a freelance photojournalist based in India. He had been a member of the Agence France Presse (AFP), until 2010, when he left the organization to pursue long term and freelance projects. In free time he pursues his passion for hiking and traveling.



## Aunty

Mansi Thapliyal b. 1988, India

I started this project during my stay with Aunty. She was my landlady from 2009 to 2013 when I was in Delhi. Moving into that house with her, I was scared. She talked to herself, hallucinated and walked around in the night. It was a scattered place, stale, crumbling unpredictably. There was a part of me that was nervous being around this woman but at the same time I was curious because her personality was so distinct, her madness was so intimate and yet so detached from the world.

Mansi Thapliyal worked with Reuters as a photojournalist covering important news events and also on stories highlighting gender-related issues. Mansi's long-term projects tend to explore the nuance of intimate spaces.

www.mansithapliyal.com



## Culture of the Confrontation

Maxim Dondyuk b. 1983, Ukraine

Winter 2013 changed Ukraine. Three months of bloody clashes, tears, fear, Molotov cocktails, burning car tires and deaths. It already wasn't just a protest in the support of EU. The Ukrainian revolution brought new spirit and changed people and their minds; they became one organism that fought with a great passion and intensity for a happy future. Euromaidan became one of the most beautiful revolutions, like scenes from a Hollywood film. In my photos I have tried to show the scale of all that happened in the centre of the country. Very often I lost the line between reality and fiction. I forgot the place, time and the cause of what was happening.

Maxim Dondyuk is a documentary photographer. Since 2010 he has been working on several photographic projects. After winter 2014, he has documented the historical events that happen in his country; Euromaidan in Kyiv, annexation of the Crimea by Russia, cruel war in the East of Ukraine. He collaborates with many international magazines, and his works are in private and museum collections.

www.maximdondyuk.com



After the clashes with the protesters, riot police protected APC which takes away burned buses from the carriageway in the center of Kiev on January 22, 2014.

## Rehguzar

Monica Tiwari b. 1988, India

Most experiences of my life vaporize after their occurrence, while I am still in the process of untangling them in an attempt to remember better. Often, by the time I am through with the sorting, much is lost.

Life is in the little things for me, at the macro level. A strand of hair fluttering on the forehead, an unconscious fidgeting with the hands in a conversation, light falling precisely on an eyebrow arch, toes tapping to a musical rhythm, a joke shared with a dear friend, the gestures of couples, an inconsolable grief, an absolute love. This is all I remember. This is all I see.

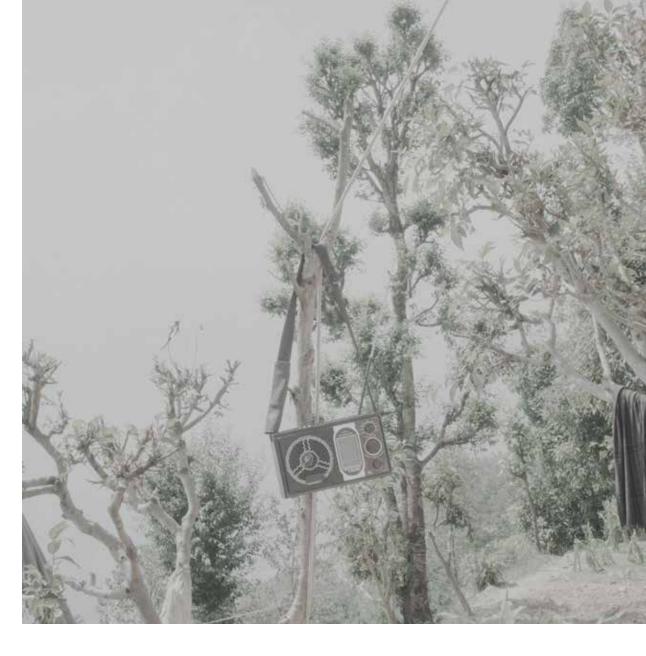
Monica Tiwari is a freelance documentary and wedding photographer based in New Delhi. Previously she worked at The Hindu as a Press Photographer. She has received formal training in Photography and Visual Arts from MCRC, Jamia Millia Islamia and is mentored by documentary and commercial photographer, Amit Mehra.



## Nepal Photo Project

Nepal Photo Project is an aggregated stream of critical and functional visuals covering the aftermath of the earthquake that devastated Nepal on April 25, 2015 killing thousands and displacing millions. It is primarily powered by Instagram and has a corresponding Facebook page, twitter account and a website that links to various resources like credible online fundraising campaigns, volunteering opportunities, news updates, crisis reporting platforms like quakemap.org, etc. What started as a team of 6 friends and colleagues resulted in a stream of content contributed by over 70 Instagrammers professional photographers, volunteers and citizens of Nepal who picked up their phones, and gave the world a real time window into what was actually going on on the ground. Rather than giving a macro and editorialized view, Nepal Photo Project aims to look inwards, and through the stories and personal accounts of its contributors, piece together a very crucial moment in the narrative of Nepal.





"...with a total population of 43,300 and the official death toll set at 596 (and possibly much more) Rasuwa should be declared as the most affected district after the earthquake by percentage", argued the man inside the radio. Do we even need to have such a discussion?

Prasiit Sthapit

## Seeking Moksha

Nishant Shukla b. 1982, England

In 2011, I walked to the source of the Ganges, the Gomukh Glacier in Uttarakhand, to collect water for my grandfather. I arrived at the landscape where the holy river flows through the mountains with a mesmerizing force. I was a spiritual tourist and a pilgrim who couldn't escape fantasizing about a life as a hermit. Since 2011, I have been revisiting the river source every year. Seeking Moksha has evolved as a consequence of my journeys and reflects on the encounters I had with hermits, pilgrims, spiritual seekers and tourists.

Nishant Shukla completed his Bachelor's Degree in Photography & Digital Imaging in 2008. He received the "Vice Chancellors Award" from The University of West London to pursue an MA in Photography. In 2009, he exhibited his work at The Photographer's Gallery, London. Nishant is currently based in Delhi.



## Slums and Supernovas

AJNA by Shadman Shahid | LINGERING SCARS by
Farzana Hossen | LOST AND FOUND by Arfun Ahmed |
PRECIOUS by Mahtab Nafis | BAGAN by Farhad Rahman
| SUPERSONIC by AJ Ghani | ON ABOVE by Homayra
Adiba | HERE, FOR NOW by Hadi Uddin | STARDUST by
Debashish Chakrabarty.

#### CURATED BY SARKER PROTICK - PATHSHALA

From the slums of Dhaka to the alien planets and celestial life form Pathshala students/alumni are exploring stories that they care for and are fascinated by. This selection of works have been produced over the last three years by nine Pathshala students. Stories from within the country and outside, dealing with both the physical realm and the psychological state of subject matter. These are indications of routes, which these young photographers may take in their artistic exploration, thus presenting a wider perspective of the school's photographic envisions.

Pathshala has emerged as a world-leader amongst schools of documentary photography. The institute was started in 1998 by Shahidul Alam in conjunction with a World Press Photo educational initiative in Bangladesh. Using the language of images as a tool to challenge the western hegemony and to address social inequality, it began to put in place the building blocks to make it happen. Fueled by a revolution against social injustice, the whirlwind around that vortex, has taken on not only a tired education system steeped in bureaucracy, but also the global seemingly impenetrable photographic industry.

Indolent and unaware of how special the environment was, Pathshala students soon became infected by the passion of their marvelous tutors. The number of Pathshala students that have joined the World Press Photo Masterclass is unusually high for any photography institution in the world.

www.pathshala.net



Where blue birds fly. Homayra Adiba

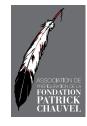
## Ceux Du Nord "Those of the North"

Fondation Patrick Chauvel

AVI | Chu Chi Thanh | Doan Cong Tinh | Hua Kiem | Luong Nghia Dung | Maï Nam | Vù Ba

40 years ago, the Vietnam War was drawing to an end. It was one of the most publicized conflicts. On the American side, the press had total freedom, so much so that it influenced, in part, the withdrawal of the US military, which resulted in the collapse of the South Vietnamese army.

Those of the North, brings out the shadow on the archives of Vietnamese photographers who had covered the Vietnam War. Not much has been seen or heard about these photographers who worked under the carpet-bombing of B52s along the Ho Chi Minh trail - those who documented the conflicts.





Maï Nam

# The Nomads of Changthang

Rahul Dhankani b. 1987, India

This land is known as The Changthang – a high altitude plateau stretching from north-western Tibet into south-eastern Ladakh. The people of Changthang, known as Changpa or Drukpa, are nomadic shepherds. They migrate along an established route year after year, staying in the same encampments each time. The Changpa live in tents made from yak wool and their lives are centred around their livestock. The harsh, inhospitable and unforgiving terrain and lack of finance, has made them give up the traditional way of life and their communities are becoming smaller every year. This may be the last generation of nomads.

Rahul Dhankani has been working on projects that are focused on understanding the contrast between traditional and modern lifestyle. He is exploring the fringes of civilization and comparing it with mainstream modern living, using photography to understand his own existence, and the evolution of humanity. His works have been published internationally.



### The End

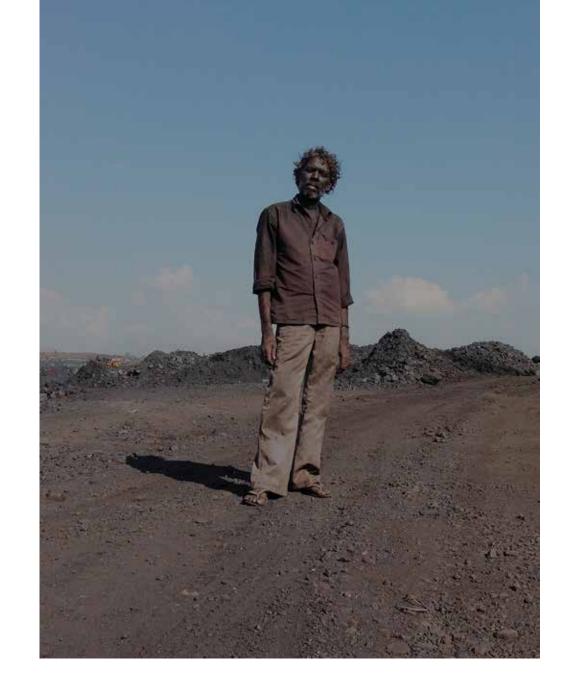
Ronny Sen

b. 1986, India

What does the end of time look like? Jharia was once a green forest. Coal was discovered here in the late 18th century and by the beginning of the 19th century most of India's mineral resource was mined here. As the Imperial Government, mercenaries and princely families wrestled for control on distribution, Jharia withstood their greed although eventually it became a successor to its own suffering. A fire underground has been burning since. The end of time is manifested with shards and fragments; random, scattered elements of human existence, and a community without a future – plunderers of coal who move from site to site with blasting mines. It is a survival in an apocalyptic landscape.

Ronny Sen moved to Salt Lake City in Calcutta in the early 90's with his family where he still lives and works. He represented India at the World Young Artists Event in Nottingham in 2012. The same year he was invited on an artist residency programme in Japan by the Japan Foundation.

He made his first artist book *Khmer Din* in 2013. Some of his early photographic works were acquired for the permanent collection of Alkazi Collection of Photography. He is showing *Khmer Din* in a print exhibition at the Noorderlicht Festival this year.



# In the Footsteps / Ballet

Sahil Vasudeva India

I wish to explore the relationship between classical music and photography, in particular the synergy between their emotive tonality and textures. Since the intention is to make this collaborative in nature, there are some thoughts from Igor Posner:

"I could share a few thoughts in my general approach to photography, film, and the role of music within the medium. I feel that the role of music is not to reinforce or emphasize an already existing emotion within the image, but rather add to ambiguity and mysteriousness of what is shown, which for me somehow is more reminiscent of real life. This way I think the music and images help to uncover a new set of visual and existential connections that are not on the surface."

Piece 1: Igor Posner - *In the Footsteps*Composed to Igor Posner's *On second thoughts*.

Piece 2: Alexey Brodovitch - *Ballet*Exploring the book through the music of Ravel and Chopin.

Sahil Vasudeva is a classically trained pianist based in New Delhi. He studied piano under Dr. Nelson Harper at Denison University, Ohio (2004-2008). In December 2014, he received a grade 8-performance certification from the prestigious Trinity College of London Examinations, securing a Distinction.

His solo live project *Opus* engages in classical piano, photography, film, composition, film score and sound design.

His current repertoire includes composers such as Bach, Mozart, Beethoven, Chopin, Schubert, Schumann, Tchaikovsky, Ravel, Clementi, and Scarlatti, in addition to his own compositions.

Sahil is one of the few musicians in India who perform western classical music. He wishes to revive the art of solo piano performances, share the depth and his passion for classical composition.



Igor Posner

## Of River and Lost Lands

Sarker Protick b. 1986, Bangladesh

The relationship between man and river; intimate and ruthless. For generations people live by it. We find dependency and destruction at the same time.

It's a contradictory affair. The river gives so much to its people and at times it takes away everything.

In the winter of 2011, I travelled to the villages near Ishurdi district. Padma, the largest waterway of Bangladesh flows right beside. At first the place seems abandoned. Drowned and broken houses, floating trees are all that remains. These are traces of life that was once here. Slowly I discover life in the villages. People who are still living here, many as refugee in others land. They have lost their house, farmlands almost everything. Some has left the places as they ran out of all other options. Over the years the river changed its course. While doing so, it has taken so much. When the monsoon arrives and the river runs fast, the lands get washed away and disappear.

The places I have photographed do not exist any more. But these people are still living around the river. Often they go out and stand or rest by the riverbank. They look far away. Its not clear what they look at.

Sarker Protick came to photography when one day during his graduate studies at University, he decided to take a picture of the sun with a camera phone. The bright sun immediately crashed his phone, the light proving too intense for his camera, but it did ignite his desire to make pictures.

In 2014, he was named in British Journal Of Photography's annual 'Ones to Watch'. The same year, Sarker was selected for the World Press Photo Joop Swart Masterclass. In 2015, he went on to win a World Press Photo award for his story *What Remains* and was listed in PDN's 30 emerging photographers of the year.

His photographs have been published in several magazines and his work has been featured in numerous exhibitions. Sarker is a member of VII Photo Agency and currently teaching at Pathshala South Asian Media Academy.

www.sarkerprotick.com

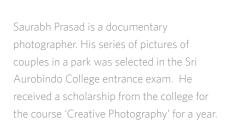


## Delhi 6

Saurabh Prasad

b. 1990, India

I worked in Darya Ganj (Old Delhi) for a year in a Vodafone Store as a Sales person. On my very first day in Old Delhi or Delhi 6, as it is popularly known, I was charmed by it as it reminded me of Srinagar, the city where I was born. I have left that job, but have been photographing this part of Delhi ever since. This body of work brings forth the intersection of the two cities, Old Delhi and Srinagar, and the similarities in terms of its people, public and private spaces.



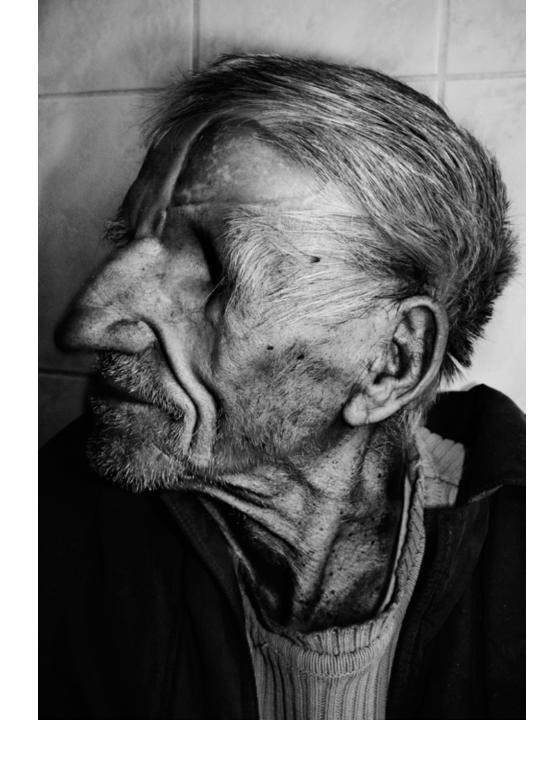


### Butterflies

Scott Typaldos b. 1977, Switzerland

To this day, I have extensively photographed the conditions of mentally afflicted people. My long term goal is to create a project focusing on the inequalities present in its therapies. I have developed a relationship with the local associations in many eastern European countries like Serbia, Moldavia, Albania, and Macedonia attempting to improve the local treatment of mental sufferers. The treatment of mental patients is not easy and is something even the western societies struggle with. However, simple education sometimes can raise awareness, fund raising and can contribute to structural changes and medical development.

Scott Typaldos is a member of TheProspekt photo agency. Since 2010, he has been extensively photographing and researching the topic of mental illness through his long term project called *Butterflies* and has won several awards for the same. His work has been a part of many international photography festivals and has been published in numerous magazines.



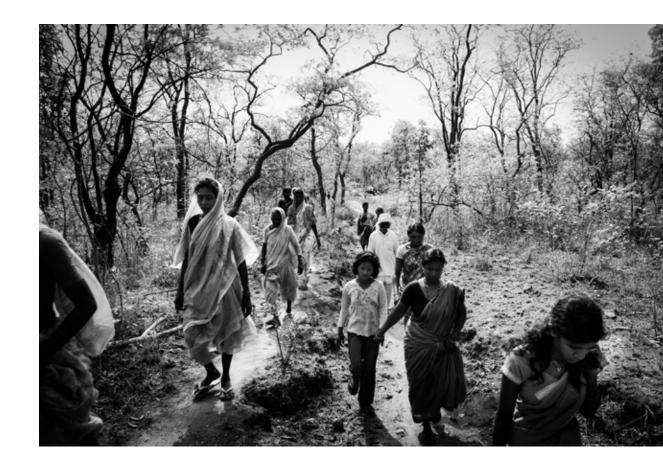
## Human and Tiger Conflict

Senthil Kumaran b. 1977, India

India is home to an estimated 1,700 last surviving wild tigers on the planet. The country has 55 tiger sanctuaries but very often the animals have to share space with humans. This poses a serious threat at both ends. It has created a major human-tiger co-existence crisis. In order to mitigate the human-tiger conflict, the Government has strategized the approach of human relocation, however, this again has many practical hurdles.

Senthil Kumaran is an engineer turned photographer. He is interested in documenting social, environmental and wildlife issues. He focuses on the humananimal conflicts in India. He is represented by Trikaya Photos in India. He received the Geographical Photographer of the year award from Geographical Magazine, London, and Hope Françoise Demulder Grant in Angkor Photo workshop, Cambodia.

www.senthilphotographer.com



### Arunika

Simon Wheatley b. 1970, U.K.

In 2008 Simon Wheatley, seeking his Bengali ancestry, and with an interest in yogic philosophies, met a girl in Calcutta. Eighteen months later they married in a simple ceremony conducted by a monk. When their daughter was born in 2011, he found himself in the north-eastern town of Dimapur and began photographing with real enthusiasm for the first time in India. In Dimapur, he wandered randomly with the Taoist ideal of flowing like water, avoiding any resistance, chasing the light to wherever it seemed he was meant to be. *Arunika* is a combination of tenderness at home and a reflection of concern at the world he has brought a daughter into.

Simon Wheatley was educated in England and became a photographer wandering around Budapest. His book: *Don't Call Me Urban! The Time of Grime* - an account of London's inner-city youth crisis and their music - went to no. 1 in the pop-cultural charts on amazon.com upon its 2011 release. He was Leica's ambassador for the launch of the digital M-series camera in 2006.

www.simonwheatley.tv



### Tabor

Sohei Yasui b. 1983, Japan

The word *tabor* means 'camp of nomads' in Russian, but now the word has taken on the meaning of a gypsy community. After moving to Russia, I was feeling isolated and was somehow drawn to ethnic minorities, especially the Roma people. Now, I often go to the Tabor and this project has become more intimate as my relationship with them has grown stronger. These pictures are closer to fiction rather than pure documentary. My involvement with the Tabor has helped me realize the freedom inherent in all human beings. Perhaps they instinctively preserve their own lifestyle in order to retain this freedom of their spirit.

Sohei Yasui is a freelance photographer.

After graduating from Nippon Photography
Institute Tokyo, he moved to Russia to
research contemporary Russian photography
at Kazan Federal University. He is currently
based in Kanagawa, Japan where he is
working on some personal projects.



## Hang On

Sophal Neak b. 1989, Cambodia

Sophal Neak is pursuing her exploration of contemporary Cambodian society. After a series of pictures in the countryside, she is now working in the city. Always putting the question of identity at the centre of her work, she asked men and women to pose for her in the street, hiding their faces behind the objects that characterize them. Each one loses their identity behind that which ultimately characterizes all their work. Choosing each time the perfect distance, without effect, the photographer builds a strange documentary series, an inventory of functions behind which the individual disappears. We get a sense of a rigid society, stress and no real possibility of escape.

Sophal Neak graduated from the Royal University of Fine Arts. She has been actively involved in workshops and group exhibitions, locally and internationally, over the last five years, including Jorng Jam II (Brisbane, Australia, 2015), Photo Phnom Penh Festival (Phnom Penh, 2015), Angkor Photo Festival and many more.

sophalneak.wordpress.com



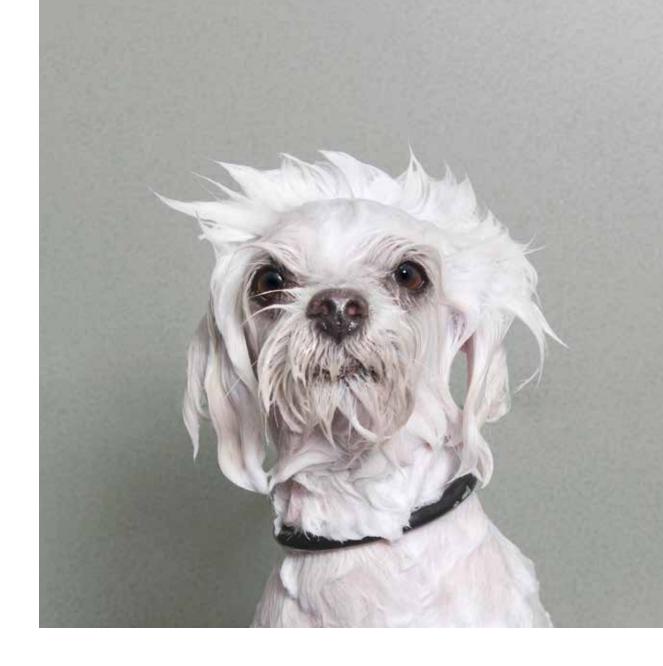
## Wet Dog

Sophie Gamand b. 1980, France

Wet Dog is a series of photos of dogs captured at the groomer during their least favourite activity — bath time. Exposing the dogs at a vulnerable moment enabled me to capture their wide range of expressions, poignant looks, despair, anger and even judgment. Dogs have become more than animals and have acquired a status of persona, especially in big cities like New York. Throughout the past millennia dogs have been subdued, manipulated genetically, trained and modified into perfect companions.

Are the wet dogs beckoning us the same way humanity reaches out to her own gods, asking the Almighty the reason behind their suffering? The urban dog has become a mirror to our own condition and our solitude.

Sophie Gamand is an award-winning photographer living and working in New York. Since 2010, her work focuses on dogs and our relationship with them. Sophie is an animal advocate who volunteers her photography time and expertise in animal shelters. She has developed major awareness campaigns to promote animal adoption and wellness. Her first book, *Wet Dog* is scheduled for October 2015. She is represented by the Adrien / Kavachnina gallery in Paris.



#### Jatra

Soumya Sankar Bose

b. 1990, India

My uncle joined a railway factory after his retirement from Jatra with the hope to earn a better living. And that's when I started documenting the artists who were once a gigantic figure of the Jatra. Jatra is a popular folk-theatre form of Bengal where dialogue, monologue, songs and instrumental music are used to tell stories. Jatra pala as the plays are called, are enacted on wooden stages without any barriers between the actors and the audience, facilitating direct communication. The plots vary from Indian mythology and history to something more contemporary, and based on social issues. After the partition, artists in the newly formed East-Pakistan (now Bangladesh), discontinued to enact Hindu religious folktales while, on the other hand, artists in West Bengal stopped enacting Muslim characters.

Soumya Shankar Bose is an engineer turned photographer, brought up in Midnapur, India. His area of interest revolves around his own place and people. His work on Jatra has been funded by IFA under its Arts Practice programme.



## A Woman With Two Names

Vittoria Mentasi b. 1986, Italy

A Woman With Two Names explores Native Inuits' modern way of life and social challenges in Nunavut, a large region in the Canadian Arctic. At the beginning of the 20th century the Inuit in Nunavut were still nomads, hunting and fishing, living off their land. The Canadian Government and the Church began a process of forced assimilation, through permanent settlements and residential schools. This deprived the Inuits of their social and spiritual customs. The transition away from their nomadic roots to modernized living has led to alcoholism, domestic violence and unemployment. The tension between old values and Western Civilization makes it difficult for the Inuit, especially the youth, to assert their own identity and find a place in the world.

Vittoria Mentasti studied photojournalism and documentary photography at the International Center of Photography in New York City, after earning a BFA in New Media Studies. Beginning in 2012, she began to document life in Inuit communities in the North of Canada. Her work has been published in the New Yorker, Courier International, CNN, amongst others.

www.vittoriamentasti.com





#### The Forgotten Frames

A Photographic Voyage with the People of Bastar

Manoj Kumar Jain

b. 1970, India

In the old days, people say, they could look their gods in the eye and speak. These days, the gods are curiously absent and only the raw courage in their eyes remains, as each of the faces in this exhibition. In the heart of central India, in the light of the sun as it is filtered by forest leaves, the villagers of Bastar have fashioned a society that is both precious and fragile. The photos in this exhibition and book are a testimony to the things that matter, to a lifestyle that connects nature and humans, to a world that is being shattered under the staccato of gun fire, the drone of helicopters, the greed of prospectors for the minerals that lie underneath, and the avarice of political organisations and missionaries like the Vishwa Hindu Parishad and Christian evangelicals for the souls that flit above. Often described as the 'last tribal frontier' of India or more materialistically, as 'an Eldorado of modern times', the forests are being cleared and the society transformed. These photos capture this world in transformation, in both what appears to be timeless beauty as well as a beauty that has little time left to it.

Text By Nandini Sundar

#### OCT 29 - NOV 3, 2015 | 11 AM - 7 PM

All India Fine Arts & Crafts Society

1, Rafi Marg, New Delhi
Ph: +91-11 23711315, +91-11 23322651

www.aifacs.org.in

Manoj Kumar Jain graduated from Delhi College of Art in 1992. He has had several group and solo exhibitions in India and abroad. His works, too, are in Indian and international collections.

www.manojjainphotography.com



#### Imaging the Isle Across Vintage Photography from Ceylon

NATIONAL MUSEUM IN COLLABORATION WITH THE ALKAZI FOUNDATION FOR THE ARTS

The history of photography in South Asia is a story of itinerant practitioners, seeking to expand the eye of the lens by exposure to the farthest corners of the world. Though Ceylon came under British rule only in 1815, it followed the maritime expansion of the Portuguese, the Dutch, Danes and the French.

The documentation of the cities of Kandy and Colombo, the architecture of Anuradhapura, and the portraiture of a predominantly Buddhist community mark a preliminary survey of the hinterland. However, upon keener review of the images, the passageway of traders, troops and priests fuses Ceylon with a composite identity, which enabled commercial photo firms to resounding success.

Featuring vintage photographs drawn primarily from the Alkazi Collection of Photography, this publication takes its viewers through a visual mapping of sites as well as visual tropes and themes emerging from early photography via diverse mediums of production such as albums, illustrated books and postcards. These traces remain foundational in generating a visual canon that etched the life of a swiftly transforming country. Hence this initiative is a tribute to the assorted histories of visualization predominant in the isle across, further reframing India's own relationship to the frontiers through surviving visual archives.













#### SEPT 25 - NOV 10, 2015 | 10 AM - 5 PM

National Museum, Janpath, New Delhi Ph: +91-11 23019272/273 (Closed on Mondays and National Holidays)

www.nationalmuseumindia.gov.in The Alkazi Foundation for the Arts M-141, Greater Kailash II, New Delhi Ph: +91-11 41437427 www.acparchives.com



Scowen & Co. A Young Tamil Hindu Girl Albumen Print, 1890, 261 x 250 mm ACP: 94.16.0016

#### Behind the Veil

The Other Afghanistan

Nazes Afroz

b. 1958, India

#### ALLIANCE FRANÇAISE

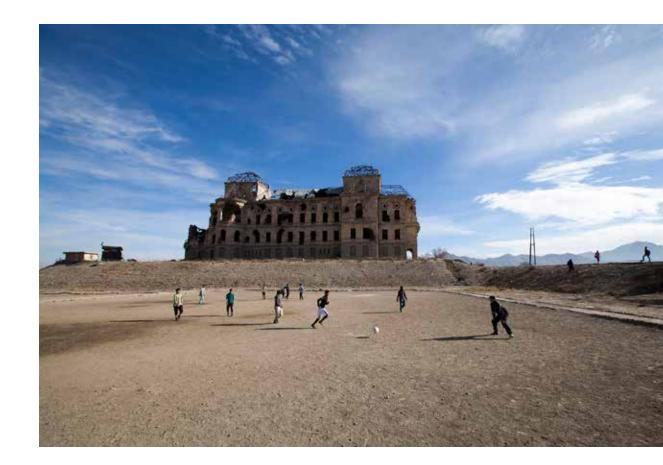
Recent reporting as well as photography from post-Taliban Afghanistan focuses mostly on the continued instability and the conflict arising out of it. During my repeated visits to the country since 2002, I have been trying to go behind the veil of war reporting and capture how lives of ordinary people are going on despite the instability and insurgency. These photos capture a country that has largely rebuilt itself from ashes and total ruins. Its citizens have normal aspirations like having a picnic on a weekend, eating ice cream, flying kites, going to schools, playing soccer, decorating classrooms, making music, taking part in festivities in new clothes, riding a merry-go-round, taking part in democracy or social activism or even a dance in public. These images portray the beautiful and resilient people of a country that has hit the headlines around the world for many decades for the wrong reasons. The photographs span a period of 2001 and 2014.



#### OCT 29 - NOV 3, 2015 | 10 AM - 8 PM

Gallery Romain Rolland Alliance Française de Delhi 72, Lodi Estate, New Delhi Ph: +91-11 43500217/218/222 www.delhi.afindia.org

Nazes Afroz has worked as a journalist for more than 34 years covering news, features and current affairs spanning South, Central and West Asia for the BBC World Service. Photography has always been his passion and now he's doing it full time apart from writing, after leaving the BBC in 2013. He held his first photography exhibition, From Kabul to Kolkata, with Moska Najib, in four cities across South Asia earlier this year.



## Aspire

#### Alan Rubin | Amber Kidner | Timothy Steadman

#### AMERICAN CENTER

The word aspire can suggest themes of ambition, hope, and struggle. In this exhibit, three American photographers living in Delhi explore their interpretation of the term 'aspire', each with their own unique perspective.



#### OCT 30 – NOV 8 | 11 AM – 6 PM

American Center New Delhi 24 Kasturba Gandhi Marg, New Delhi Ph: +91-11 23472000 https://www.facebook.com/ americancenternewdelhi



Timothy Steadman

#### Transitions and Trajectories

Bhupendra Karia

b. 1936-1994, India

SEPIAEYE AND APPARAO GALLERIES

sepiaEYE is delighted to present *Transitions and Trajectories: The Photographs of Bhupendra Karia*. The 18 photographs, taken in the 1960s and 70s, are steeped in both cultural awareness and personal vision, reflecting Karia's ethereal yet formal eye.

Bhupendra Karia (1936-1994) was a photographer, artist, teacher, theorist and curator. After graduating from Sir J.J. College of Art in Bombay concentrating on painting, graphics, and history, he studied history and aesthetics at Tokyo University of Fine Arts, Japan. He returned to India with an interest in traditional craft and village culture, speaking of 'listening to India with one's eyes'. As he spent more time in villages, Karia broadened the context of his work, weaving together observations of small-town Indian life with larger concerns about socio-political and environmental challenges facing contemporary India.





#### OCT 27 - DEC 15 | 11 AM - 8 PM

Apparao Gallery - The Lodhi Lodhi Road, New Delhi 110003 Ph: 08802001617 / 08802001220 (24/7 sales info at the front desk) Delhi Admin Office: C-64, Nizamuddin East, New Delhi -110 013

Bhupendra Karia (1936-1994) was known not just as a photographer, but also as an artist, teacher, theorist and curator. Karia's photographs show he was a savvy observer of artistic, cultural and social forces of his time. This portfolio of 18 masterfully - crafted prints, taken in the 1960s and 1970s, document his interest in villages, creative traditions, and his unique view of India.



Bhupendra Karia, Birdcage and Saris on Porch, Sankheda, 1967 Courtesy Bhupendra Karia Estate, sepiaEYE

#### Interventions

A Reflective Moment / Art Life

Madhavan Palanisamy b. 1975, India George K b. 1950, India

#### APPARAO GALLERIES

Madhavan deals with the idea of love in *A Reflective Moment*, a series of portraits he has done in diffrent projects he worked on capturing his subject in their own space he enhances their histories with the setting as well as a collection of still lives that give clues to the story.

George K. on the other hand in *Art Life* used the dramatic interior images of the central jail in Chennai that was built by the British in 1837. He explores the idea of hope in those behind bars be it politicians or petty thieves, civil offenders or misjudged simple folk. The stories stem from the signs that are left behind and the poems, some found, some his own, on the concept of freedom.

#### APPARAO GALLERIES

#### OCT 27 – DEC 15 | 11 AM – 8 PM

Apparao Gallery - The Lodhi Lodhi Road, New Delhi 110003 Ph: 08802001617 / 08802001220 (24/7 sales info at the front desk) Delhi Admin Office: C-64, Nizamuddin East, New Delhi -110 013

Madhavan Palanisamy is a portrait and conceptual photographer living and working in Chennai.

George K is a self-taught artist who turned an interest in photography into a profession.



Madhavan Palanisamy

## Le Corbusier in Chandigarh and Ahmedabad

A Journey through Time, 1975 - 2014

Antonio Martinelli

b. 1953, Italy

This exhibition showcases photographs taken by me in Chandigarh and Ahemdabad over 40 years.

Le Corbusier, the most influential master of modern architecture, was commissioned to design Chandigarh, the first planned city in India by Pandit Jawaharlal Nehru. He has been an inspiration to contemporary Indian architects providing a module that could perhaps suit a nation in transition.

It was during my second trip to India in 1975, almost at the beginning of my photography career, with very little equipment and limited amount of time, that I shot the first images in black and white of Chandigarh with 35mm Pentax Spotmatic II.

Then in 1984, I returned, and using only 35 mm Kodakchrome colour slides film with a Nikon and most recently, in 2014, I have shot only with 35 mm digital Nikon and Canon cameras.

Photographing in the cities of Chandigarh and Ahemdabad was a fascinating experience as it made me discover how eclectic India as a country can be: a country of huge contrasts, a land of co existing eras, vanishing cultures, ancient traditions and contemporary culture.



#### OCT 30 - NOV16, 2015 | 11 AM TO 7PM

(except Sundays and Bank Holidays) Art Heritage Gallery, Triveni Kala Sangam, 205, Tansen Marg, New Delhi

T:+91-1123719470 M:09818696193

www.artheritagegallery.com

A graduate in architecture, Antonio Martinelli is a Venetian photographer of international repute who has worked extensively in India since 1970's. He has mounted a number of exhibitions and published books of his works. In 2014, The Metropolitan Museum of Art, New York commissioned him to photograph for the exhibition and the catalog of *Sultans of Deccan. India, 1500-1700: Opulence and Fantasy.* 



Palace of Assembly(Vidhan Sabha) 1951-64, Chandigarh, Interior view with columns and skylight, Digital Print.

### PHOTOUKINDIA: Origins

CURATED BY RAHAAB ALLANA

PHOTOUKINDIA is an umbrella initiative of the British Council to promote the works of emerging and established photographers from both countries as a part of an exhibition and publication, the first of which is to be realized in New Delhi in October 2015.

Given the shared history of photography between the countries, we now seek an encounter with practitioners highlighting sociocultural practices and exchanges through image-making means driven as much by mass media as by inter-personal connections.

Ties between UK and India have morphed and grown over time. Given the extensive and at times fraught histories, it has influenced what we see, what we want, and even who we are.

By re-imagining communities, geographies and situations, the thematic for this event titled *Origins* proposes that location and race are not the only prevailing facets of identity and tradition, as we seek a broader, trans-national understanding about where we come from and where we belong. We therefore invited narrative led photo-submissions on family formations, migrations, demonstrations, histories, travel, metropolitanism, journalism and art practice as forms of visual communication and social commentary.







OCTOBER 16, 2015 – JANUARY 3, 2016 8 AM – 8 PM (MONDAY TO SATURDAY) 9 AM – 6 PM (SUNDAY)

Closed on National Holidays

The Gallery, British Council New Delhi 17, Kasturba Gandhi Marg, New Delhi, Ph: 91-11 42199000 www.britishcouncil.in/photoukindia



Alan Knox | Alexandra Lethbridge | Alexandra Vacaroiu | Jocelyn Allen | Liz Orton | Signe Emma | Bharat Choudhary | Devansh Jhaveri | Dougie Wallace | Karan Kapoor | Laura Pannack | Philipp Ebeling | Srinivas Kuruganti | Arpita Shah | John Glenday | Kotryna Ula Kiliulyte | Wendy McMurdo | Craig Gibson | Sarah Amy Fishlock | Evan Thomas | Nupur Nanal | Pallavi Gaur | Ravikumar Kashi | Ryan Lobo | Caroline Douglas | Blazej Marczak | James W. Norton | Nikhil Roshan | Rachel Cunningham | Robert Ormerod | Patrick Sutherland

Caulside – Scottish Border, Kapciamiestis – Hungary Alan Knox, Schengland (2014)

## Young German Photographers

Ostkreuz School of Photography, Berlin

After the fall of the Wall, Werner Mahler and six other East German photographers founded Ostkreuz, named after a Berlin S-Bahn station. The Ostkreuz School of Photography is part of the photographers' agency Ostkreuz, one of Germany's most important internationally renowned photography agencies.

The exhibition aims to provide an insight into the works of five young photographers from Germany and to increase appreciation of photography as an art form. The exhibition showcases a variety of themes to motivate intercultural discourses and provide opportunities for young photographers from India and Germany to exchange ideas and techniques.

The exhibition will be on view at the India International Centre (IIC) Annexe.

Aras Gökten | Katarzyna Mazur | Katharina Ira Allenberg | Torben Geeck | Yana Wernicke





#### OCT 31 - NOV 4, 2015 | 11 AM - 7 PM

(including Saturday/Sunday and holidays)

IIC Annexe, Lodi Estate, New Delhi T: +91-11 2461 9431 http://www.iicdelhi.nic.in/

Goethe-Institut / Max Mueller Bhavan 3 Kasturba Gandhi Marg, New Delhi T: +91-11 23471100 http://www.goethe.de/ins/in/en/ned.html



From the series *Irrlicht*Yana Wernicke.

## Renewal PIX Vol. 12: Special Issue on Afghanistan

The Afghanistan issue of the PIX initiative, titled *Renewal*, aims to take a closer look at photographic interventions that have been made in the country. The quarterly does not restrict its submissions by the nationality of the photographer, but the geographical boundaries within which the work is produced. After a research trip and a workshop in Kabul, which included discussions with various photo-practitioners, editors and visual culture scholars, the theme was meant as a springboard for photographers to engage with personal narratives and social situations.

The exhibition, another form of display than the publication, is a step towards understanding the motivations and working practices of emerging practitioners in Afghanistan. Efforts have been made to situate stories and histories within the country that go beyond the headlines. These are the private narratives that usually do not find resonance outside the country - with a focus on family, society and community in the post-Taliban era. The collection of work varies ranging from archival collections of the box camera or *kamra-e-faoree* practice to a documentation of the burgeoning middle class, anecdotal as well as documentary portrayals of daily life within the country; as well as an Afghan artist's interpretation of public art/graffiti in a country where open expression and free speech are being constantly wrestled for by an emerging generation.



#### OCT 23 - NOV 13, 2015 | 11 AM - 7 PM

Goethe-Institut / Max Mueller Bhavan 3 Kasturba Gandhi Marg New Delhi-110001, India Phone: +91-11 23471100 http://www.goethe.de/ins/in/en/ned.html



Asad Hussain | Hamid Soltanabadian | Lorenzo Tugnoli | Lukas Birk | Majid Saeedi | Morteza Nikoubazl | Mujaheda Khowajazada | Mustafa Quraishi | Sandra Calligaro | Sean Foley | Shamsia Hassani | Sumit Dayal

From the series *Life in War*Majid Saeedi

#### India 50/50

Alejandro Gómez de Tuddo b. 1962, Mexico

India 50/50 is a travel art project comprised of 50 photographs taken over 50 days. "Every time I would feel I had the photograph of the day, I would take the first means of transportation available to whichever destination it would take me to. Once there, I would start all over again up until the following day." In doing so, a metaphorical map of contemporary India was generated. This iconographic and spatial journey was constantly at the threshold of the ancestral India we traditionally visualize, and of the newly-born world order continent which we will know.

These 50 photographs are about many more journeys. First, we can follow Gomez de Tuddo's wandering into the space of India. Then we can look at the artistic journey produced by each photograph which brings us into their very own technical trajectory. Finally, we are entering into the journey of the meaning of place. This explains why these photos are about India and also not about India, insofar as they transcend the normal boundaries of the everyday by moving the activity of viewing from a transparent relationship of meaning and expression to a level in which meaning seems to be there without the presence of subjectivity.

Jean-Philippe Imert, Dublin City University















#### OCT 09 - NOV 02, 2015 | 11 AM - 7 PM

Instituto Cervantes de Nueva Delhi
48, Hanuman Road (Connaught Place)
New Delhi - 110001
Phone: +91-11 43681900
www.nuevadelhi.cervantes.es
https://www.facebook.com/
InstitutoCervantesNuevaDelhi
https://twitter.com/icnuevadelhi
http://www.youtube.com/user/
InstitutoCervantesND

Born in Mexico, Alejandro divides his time between Rome and Mexico City. He has studied photography at the École Nationale de Photographie (Arles) and at the International Center of Photography (NY). His work has been exhibited worldwide in museums, galleries, art fairs and festivals and now belongs to several private and public collections across the globe: Museum of Modern Art (Mexico City), Galleria d'Arte Moderna (Rome) and Getty Museum (LA), among others.

http://www.gomezdetuddo.com/



#### Mi Veracruz

Ana Dominguez Lombard b. 1974, Mexico

For five centuries, the city of Veracruz has been a place crossed by many people, many routes, merchandises, stories and legends. Located in the Gulf of Mexico, on the Atlantic coast of the American continent, it has always been a lively entry and transit port, an ever-changing city since its foundation by the Spanish in the 15th century until today's constant transformations. Each epoch has had its migrants who, by chance or by choice, have built their home in Veracruz. This strong desire for roots is the other side of each wave hitting endlessly at every port.

The migrants and their descendants who have put down their roots in Veracruz fascinate Ana D. Lombard. Her photographs don't try to capture today's lights but are a work on memory. She extracts images from the remembrances of a vanishing world, a disappearance tainted with nostalgia and the pain of something that never returns. Her own quest for roots springs from distance to emotions: an ocean separates her from her country and this remoteness urges her to keep her reminiscences alive. During her childhood, the photographer was surrounded by a society that at the same time relates to her origins and to which the pictures bring her back: ancient and contemporary lives coexist between the walls and buildings of Veracruz.







#### NOV 07 - DEC 06, 2015 | 11 AM - 7 PM

Instituto Cervantes de Nueva Delhi

48, Hanuman Road (Connaught Place) New Delhi - 110001 Phone: +91-11 43681900 www.nuevadelhi.cervantes.es https://www.facebook.com/ *InstitutoCervantesNuevaDelhi* https://twitter.com/icnuevadelhi http://www.youtube.com/user/ *InstitutoCervantesND* Photographer and graphic designer, Ana Dominguez Lombard was born in Veracruz, Mexico, in 1974. In 2005, Ana moved to London where she broaded her experience and got professionally involved in photography. After having participated in several projects, she moved to Geneva and pursued studies in Visual Communication and Photography at ECAL (Lausanne). Since 2011, Ana successfully participated in collective exhibitions in Mexico City, Bern, Brussels and Berlin. In 2014, she had her first individual exhibition at Flux laboratory

www.anadlombard.com http://analombard.prosite.com www.behance.net/analombard



# Con la boca abierta

Cristina García Rodero b. 1949, Spain

This comprises a theme in retrospective of her works right from the first of her photographic endeavors through the end of the seventies till today. The exhibition studies the diversities in the behaviours that are expressed through the mouth, right from the first cries to the pain in death, talking about smiles, screams, singing, prayers, tenderness, love, happiness, anguish, fear, surprise, boredom, sensuality, sexuality, joy... In a nutshell, sentiments which reveal the life of human beings. These have been revived from a project which Cristina García Rodero had conserved for about forty years to leave us "Open-Mouthed" today.



#### NOV 07 - JAN 31, 2015 | 11 AM - 7 PM

Instituto Cervantes de Nueva Delhi

New Delhi - 110001

Phone:+91-11 43681900

www.nuevadelhi.cervantes.es

48, Hanuman Road (Connaught Place)

https://www.facebook.com/ InstitutoCervantesNuevaDelhi https://twitter.com/icnuevadelhi http://www.youtube.com/user/ InstitutoCervantesND Cristina Garcia Rodero is a graduate in painting from the Complutense University and is a professor of photography there. Her works demonstrate her profound interest in human behavior, studying the practices and traditions that have survived through centuries and the new beliefs and social behaviors. She has won many awards such as World Press Photo. She is a member of Magnum. She has exhibited among others at MoMA, Biennale di Venezia, Prado Museum, Museum of Contemporary Photography, George Pompidou.

http://www.magnumphotos.com/C. aspx?VP3=CMS3&VF=MAGO31\_10\_ VForm&ERID=24KL53Z0AE



### Macondo

### The World of Gabriel García Márquez

Fausto Giacconé b. 1943, Italy

Twenty-five years ago, my job as a photojournalist took me to Colombia for the first time. To find a way for an access route to this country, I returned to Gabriel García Márquez, and I chose *One Hundred Years of Solitude* as a virtual guide. In that book, I found everything. Not only the best contemporary Colombian literature, but also its topography, its history, its traditions and its pain, its light and its shadows. Since then, several photographic assignments for various magazines gave me the opportunity to investigate the close relationship between the country itself and the literary world of the Colombian Nobel winner.

In 2002, after reading *To Live To Tell It*, the volume of the author's memoirs, I started to think seriously about the project which led to the book *Macondo*, *The World of Gabriel García Márquez*. I decided to try to travel through the places of his novels and his life, to let my eyes interpret freely what appeared before me. Giving up the tools I was used to for many years as a photojournalist, the color and 35mm, I went back to a medium format camera with black and white film.

This exhibition was curated by Prashant Panjiar for Sensorium, a festival of arts, literature & ideas at Sunaparanta, the Goa Centre for the Arts, in 2014-15.





#### OCT 09 - NOV 02, 2015 | 11 AM - 7 PM

Instituto Cervantes de Nueva Delhi

48, Hanuman Road (Connaught Place)

New Delhi - 110001 Phone: +91-11 43681900 www.nuevadelhi.cervantes.es https://www.facebook.com/ InstitutoCervantesNuevaDelhi https://twitter.com/icnuevadelhi http://www.youtube.com/user/ InstitutoCervantesND Fausto Giacconé holds a degree in Architecture but has always worked as a freelance photographer since he began documenting the most important events of 1968 in Italy. He has reported from around the world for the most important Italian and international magazines, dealing with social issues, landscape and architecture. Since 1995 he collaborates with the Anzenberger photo agency. His main monographs are *Una storia portoghese (*Focus/Randazzo)

http://www.faustogiaccone.com

and Volti di Cavallino Treporti (Edifir).



# On the set with Pier Paolo Pasolini

CRAF, Centro di Ricerca e Archiviazione della Fotografia

#### CURATED BY WALTER LIVA

The year 2015 marks the fortieth death anniversary of the writer and director Pier Paolo Pasolini. To commemorate this great cultural Italian personality, the Italian Embassy Cultural Centre New Delhi and the Center for Research and Archiving of Photography Spilimbergo, present a series of photographs, which were taken during the production of his films, with actors such as Orson Welles, Silvana Mangano, Toto, Ninetto Davoli and Franco Citti.







OCT 29 - NOV 27, 2015 | 9.30 AM - 5.30 PM (Monday to Friday)

Italian Embassy Cultural Centre 50-E Chandragupta Marg, Chankyapuri, New Delhi +91-11 26871901/03/04 www.iicnewdelhi.esteri.it

(CRAF) Piazza Castello 4 - 33097 Spilimbergo (Pn) - Tel./fax: 0427 91453 www.craf-fvg.it



# Tales & Fables from India & Japan Animation, Film & Photography

JAPAN FOUNDATION

TALES & FABLES from India & Japan: Animation, Film & Photography consists of selected works by 19 emerging & mid-career Indian & Japanese artists and collectives working in media arts, and is intended to function as an anthology of tales and contemporary approaches in storytelling from the two countries.



# NOMURA 野村財団 SONY

राष्ट्रीय डिज़ाइन संस्थान र्• NATIONAL INSTITUTE OF DESIGN

OCT 14 - NOV 9, 2015 | 10AM - 6PM

Monday - Saturday (Closed on Sundays & Thu 22 OCT)

The Japan Foundation
5A, Ring Road, Lajpat Nagar 4, Near
Moolchand Metro Station, New Delhi
Ph: +91-11 2644 2967
www.jfindia.org.in
www.talesandfables.nid.edu/index.html



Adira Thekkuveettil | ALIMO | Anoodha Kunnath | Avani Tanya | Haruka Komori + Natsumi Seo | Hoji Tsuchiya | Mansi Shah + Vishal Mehta | Meghana Bisineer | Miyo Sato | Mustaqueem Khan | Nandita Jain | Nandita Kumar | Prachi Mokashi | Ryotaro Miyajima | Saigo no Shudan | Saurabh Vyas | Shiho Kito | Sukanya Ghosh | Uzma Mohsin

# Roger Ballen: Works 1995 - 2015

Roger Ballen b. 1950, South Africa

One of the most important photographic artists of the 21st century, Roger Ballen's works span over forty years. His first exhibition in India draws upon three series — *Outland, Shadow Chamber* and his most recent, *Asylum of the Birds*. A Ballen photograph is instantly recognizable — the b&w, square format photograph that evolved from the stark documentary style to what he now describes as 'documentary fiction'. The exhibition also includes a film directed by Ballen, *I Fink U Freeky*, which has over 72 million hits on You Tube.

Ballen began his career photographing marginalized people living on the fringes of South African society in villages where he once worked as a geologist. After 2000, Ballen found his subjects closer to home in Johannesburg — again mostly marginalized white people who collaborated with him in *Outland* and Shadow Chamber to create powerful psychodramas. This line between fantasy and reality becomes even more blurred in his most recent series, Asylum of the Birds where Ballen creates elaborate sets using drawings, paintings and sculptural objects to heighten the bizarre and complex narrative. The human characters recede as their disembodied parts interact with creatures of the animal kingdom, dolls etc. In this series, Ballen manages to integrate drawing and photography in a highly original and inimitable way.

### **PHOTOINK**

#### OCT 29 - JAN 9, 2016 | 11AM - 7PM

Closed on Mondays and National Holidays

#### PHOTOINK

A-4 Green Avenue Street

Off Green Avenue, Church / Mall Road

Vasant Kunj, New Delhi - 110070, India

www.photoink.net mail.photoink.net

+91-11 26897722 / 7733

Roger Ballen was born in New York and has been living in Johannesburg, South Africa since the early 1980s. One of the most widely exhibited art photographers in the world, Ballen's photographs reside in major museum collections including Museum of Modern Art, New York; Centre Georges Pompidou, Paris; Musee de l'Elysee , Lausanne; Museum Folkwang, Essen; Tate, London and Rijksmuseum, Amsterdam.



# Nuptial

Martushka Fromeast, b. 1977, Poland Mukesh Khugsal, b. 1978, India

CURATED BY ULA KAHUL

The water and incense are in my hand, The golden platter is in my hand. Tell me, who is her groom? To whom should I give this dust-water dower? The one who stands with the writhing snakes, He is the one; your daughter's groom. I shan't give my daughter, your snakes will bite her. The welcoming light is in my hand; To whom shall I give this dust-water dower? The one who is wearing leopard skin, He is the one; your daughter's groom. My girl will be frightened; I shan't give my daughter. The golden platter is still in my hand; To whom shall I give this dust-water dower? The one who is wearing a garment of snakes; To him you must give the dust-water dower. (traditional song from Uttarakhand written down and translated into English by William Sax)

The documentary pictures commemorate rituals on Nanda Devi - Bliss-giving Goddess of Uttarakhand believed to be consort of Lord Shiva.



By appointment only

#### OCT 29 TO NOV 12, 2015 | 9 AM - 5 PM

67, Jor Bagh, New Delhi, Delhi 110003, India T: +91-11 43521815

www.polishinstitute.in

email: delhi@instytutpolski.org

Facebook: www.facebook.com/
polishinstitutenewdelhi

Twitter: www.twitter.com/PLCultureDelhi

People and their stories fascinate

Martushka Fromeast. She has a background in cultural anthropology, photography and design In 2004, she founded the Click

Academy, an art group using pinhole photography as a means of social change through empowering communities to address the issues they face.

Mukesh Khugsal has a passion and deep knowledge of Uttarkhandi culture and tradition. He was a head of photography in *Rajula*, the first full time movie set in Uttarkhand Himalayas which got to mainstream cinemas across India as well as Head of Production of the film, *Aas*, awarded with Best Audience Choice Award during Delhi International film Festival 2013.

www.StoriesFromHimalayas.com



Martushka Fromeast

# New World Chronicles of an Old World Colour

Ronny Sen b.1986, India

Last winter, I spent three weeks in Poland in an old city called Gdańsk at the mouth of the Motlawa River.

I often thought of how it shared with my home city and state the many burdens of a communist past. This serendipitous connection became the locus of my attempts to connect to a place I was otherwise a stranger to.

I was deeply inspired by Polish filmmaker Krzysztof Kieślowski's seminal work Three Colors Trilogy. Inspired by his film, I wanted to react to everything around me, through individual shades. I failed terribly, the colours in my memory were different from what I was encountering here. I sought out every glimpse of the accidental flare of hues, looking in and out, unnoticed and unseen. Capturing colours and seeking them out in order to reveal meaning. But what I ended up photographing were mundane things, which only furthered the obscurity I had meant to resolve. In the strange and melancholic Polish winter, I grappled anew with the fading of the left and of red – the colour which had been its most enduring symbol in the past. Desolate, I looked for its chance traces and eventually moved to other things, left behind unnoticed in crevices, there in the streets where Solidarity had once emerged.





#### OCT 24 TO NOV 8, 2015 | 11 AM - 7 PM

LATITUDE 28

F 208 G/F Lado Sarai, New Delhi

Ph: +91-11 46791111 www.latitude28.com

www.facebook.com/latitude28

The Polish Institute

67 Jor Bagh. New Delhi

Ph: (+91) 1143521815

www.polishinstitute.in

www.facebook.com/polishinstitutenewdelhi

Ronny Sen moved to Salt lake City in Calcutta in the early 90's with his

family where he still lives and works. He represented India at the World Young

Artists Event in Nottingham in 2012. The same year he was invited on an artist residency programme in Japan by the

Japan Foundation.

He made his first artist book *Khmer Din* in 2013. Some of his early photographic works were acquired for the permanent collection of Alkazi Collection of Photography. He is showing *Khmer Din* in a print exhibition at the Noorderlicht Festival this year.



# Aspirations SACAC Graduate Photography Exhibition 2015

CURATED BY BHARAT CHOUDHARY AND CHANDAN GOMES

Aspirations is a portrayal of human desires, endless struggles and persistent endeavors. It showcases the encounters of young photographers with the socioeconomic and cultural realities of our country. Many stories here demonstrate a quest to understand a new India and its communities.

Aspirations investigates and reveals some intimate ideas, private stories and personal dilemmas. Some stories do not use photography as a window to the outside world but employ it as a mirror to reflect the inner self. With many such intellectually and aesthetically unique works, the exhibition allows its viewers to experience a rich mix of narratives, emotions, opinions and perspectives. But most importantly, it is an invitation to discover several individual journeys of self-realizations. These photographs and stories not only share what their creators have felt or seen; they also share how the external world enables photographers to transform their internal life-experiences into works of art.

The idea of this collection of images is to provoke the audience to engage and discuss the various issues brought forward by the photographers and also encourages everyone to understand them and the kind of work and world they so passionately aspire for.



www.sac.ac.in

#### NOV 02 - 08, 2015 | 11AM - 8PM

Sri Aurobindo Centre for Arts and Communication Shaheed Jeet Singh Marg, Adhchini, New Delhi Ph:: 09953755245, +91-11-26561987



Ridhima Gupta | Arjun Chhabra | Lokesh Dang | Ahmad Shaqulain | Arpith Vedhanayagam | Nitin Joshi | Nikkita Patro | Ishaan Bhardwaj

Arpith Vedhanayagam

# Looking Askance

GALLERYSKE, THE UNIVERSITY OF CHICAGO CENTER IN DELHI AND LOGAN CENTER EXHIBITIONS.

Drawing on India's long tradition of documentary photography, *Looking Askance* considers contemporary photographic works from the University of Chicago that respond to current events and media imagery. These works complicate what it means to "bear witness" by proposing a problematic relationship to the utopic premise that photographs can shift the social and political conditions they picture. Casting suspicion on the possibility of an absolute historical narrative, these artists examine our shifting understanding of documentary photography.

Marco G. Ferrari | Anna Elise Johnson | Matthew Connors | Valerie Snobeck | Daniel Traub | Danielle Rosen | Jayson M. Kellogg



#### GALLERYSKE

OCT 16 - 29, 2015

GALLERYSKE

Shivam House, 14-F Middle Circle Connaught Place, New Delhi Ph: +91-11- 65652724 www.galleryske.com

#### OCT 16 - NOV 10, 2015

UChicago Center in Delhi DLF Capitol Point, Baba Kharak Singh Marg, New Delhi Ph: 011-6619 0210, 9810 582 052 www.uchicago.in



Two Boys, North 26th Street near West Fletcher Street, Philadelphia, PA, 2008, 40x50 inches, Archival Pigment Print.

Daniel Traub

# Le Cobusier – Mastering the Image

### Embassy Of Switzerland in India

This exhibition was curated by the Museum of Fine Arts of La Chaux-de-Fonds (Le Corbusier's birthplace in Switzerland). It is a partial adaption of parts of the exhibition *Construire l'image. Le Corbusier et la photographie* and especially parts of the sections curated by Timothy Benton, Jean-Christophe Blaser et Klaus Spechtenhauser, with the assistance and support of the Fondation Le Corbusier, Paris and especially its director, Michel Richard and the head of exhibitions, Isabelle Godineau .

On the occasion of the 50th death anniversary of Le Corbusier, the Embassy of Switzerland in India is organizing a tour of an exhibition called *Le Corbusier – Mastering the Image*.

Le Corbusier (1887-1965) was one of the major figures of the twentieth century: His architectural practice and thought have profoundly influenced several generations of architects and urban planners, and his legacy still contributes in shaping contemporary environment. Many exhibitions have already been devoted to the multiple facets of Le Corbusier's work, but his relationship to photography, is a theme that has so far received little attention. This exhibition is not limited to the photographic representation of his achievements; rather, photography becomes both a tool for promoting or disseminating and a means of artistic and visual research.

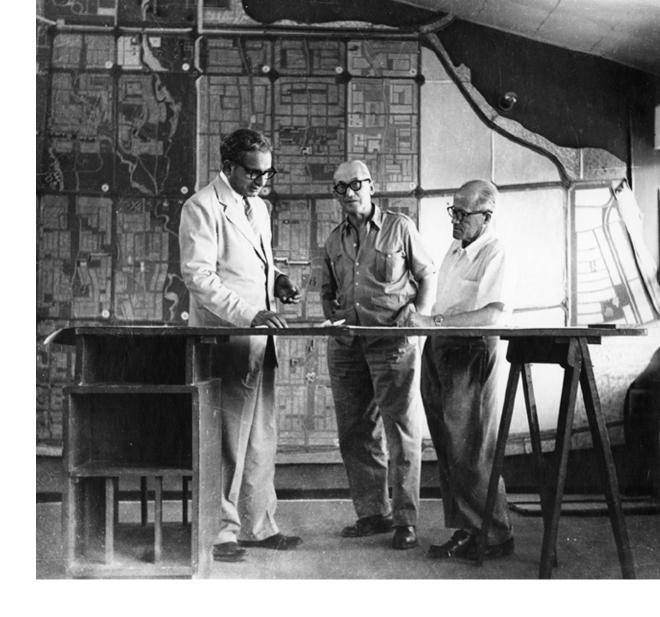


Schweizerische Eidgenossenschaft Confédération suisse Confederazione Svizzera Confederaziun svizra

**Embassy of Switzerland in India** 

#### NOV 07 - 20, 2015 | 10 AM TO 5 PM

10 am to 8 pm (On weekends) Embassy of Switzerland in India Nyaya Marg, Chanakyapuri, New Delhi Phl: +91-11 49959500 www.eda.admin.ch/newdelhi



P.L Varma, Chief Engineer, Le Corbusier and Pierre Jeanneret, undated.
Photograph contemporary print
Bibliothèque de la Ville, Le Corbusier collection,
La Chaux-de-Fond, Switzerland
Unknown

# Legacy of Photojournalism

### The Deepak Puri Collection

With a selection of works from over 30 photographers, including some of the best practitioners of the documentary aesthetic, this exhibition is enabled by Deepak Puri's generous donation to MAP (Museum of Art and Photography), of one of the most important archives of 20th century journalism in the country.

Of the virtuoso, tales of whose exploits leave one astounded, Pico Iyer writes, '...the only person on the planet who can make mountains move—and, in the process, bring them to Mohammed: the general manager of the Time-Life News Service's South Asia bureau for more than 30 years and its iconic photo editor, Deepak Puri.'

Representing the heart of Time Asia to most people, Deepak Puri was a wizard who made the impossible real and ensured that the world saw the work of many photographic geniuses; his collection of photographs is a sign of both friendship and gratitude to a true legend who enabled their work and touched their lives.

This exhibit culled from the larger collection, now bequeathed to MAP, showcases a range of photographs made significantly momentous by both their content and style, and highlights the wealth of the world that the best of photojournalism brings to us.

# TASVEER [EXHIBIT 320]

#### OCT 28 - NOV 15, 2015 | 10:30 AM - 6:30 PM

Exhibit 320, F-320, Old Mehrauli Badarpur Road, Lado Sarai, New Delhi TASVEER, Bangalore, Delhi Sua House, 26/1 Kasturba Cross Road, Bangalore

Ph: +91 8040 535 200 www.tasveerarts.com



Americo Mariano | Ami Vitale | Christopher Morris | Dieter Ludwig | Dominic Sansoni | Eric Meola | James Nachtwey | Jay Colton | John Stanmeyer | Karen Davies | Kenro Izu | Namas Bhojani | Diane Barker | Nancy Jo Johnson | Pamela Singh | Philip Gostelow | Prashant Panjiar | Raghu Rai | Raghubir Singh | Robert Nickelsberg | Rose Magno | Santosh Verma | Sebastião Salgado | Sondeep Shankar | Stéphane Sednaoui | Stephen Dupont | Stuart Freedman | Swapan Parekh | T. S. Satyan | Tanwar Tekee

Dharamshala, 1993 John Stanmeyer

## The Tasveer Journal

As part of its 10th anniversary, Tasveer presents a special print version of a selection of photo-essays previously featured in the Tasveer Journal. This publication includes new texts and interviews to supplement the features as previously presented online, and will also be produced as an exhibition through the display of its unbound folios.

Exploring the ways in which we respond to photography in the varying contexts of print, screen and gallery spaces, this selection features the works of 21 artists, and brings together many exciting projects that showcase the versatility of the medium.

Although there is a focus on newer talent, the exhibit also ropes in older bodies of work, that together reshape our understanding of photography, especially in the context of South Asia. The assortment of works seen in this selection, swing from straight documentary photographs to narrative retellings and highly conceptualised image practices, all evoking ultimately an idea of transformation — whether aesthetic, political, social or cultural in nature.

Established in 2011, the Tasveer Journal is an online publication devoted to encouraging discussion and developing debate around the medium of photography. To read more, you can visit the Tasveer Journal at www.tasveerjournal.com

# TASVEER [EXHIBIT 320]

#### OCT 28 - NOV 15, 2015 | 10:30 AM - 6:30 PM

Exhibit 320, F-320, Old Mehrauli Badarpur Road, Lado Sarai, New Delhi TASVEER, Bangalore, Delhi Sua House, 26/1 Kasturba Cross Road, Bangalore

Ph: +91 8040 535 200 www.tasveerarts.com



Amirtharaj Stephen | Anna Fox | Aparna Jayakumar | Avani Tanya | Cop Shiva | Fabien Charuau & Nikhil D | François Daireaux | Jannatul Mawa | Julia Knop | Karan Kapoor | Krishna Tumalapalli | Mahesh Shantaram | Manjari Sharma | Max Pinckers | Nayantara Gurung Kakshapati | Nishant Shukla | Pooja Jain | Ryan Lobo | Soumya Sankar Bose | Vasantha Yogananthan | Verena Hanschke & Floriana Gavriel

From the series *Anglo-Indians*Karan Kapoor

## I See You See Me

#### CURATED BY KANIKA ANAND

"Everyone sees what you appear to be... few really know what you are."

- Niccolò Machiavelli

I See You See Me explores the performative nature of the artist's self-portrait and the smartphone captured selfie, in order to open parallel dialogues around artistic license and authorship as well as identity politics of the self vs. the other.

The exhibition gathers a range of photo-performance works where the frame of the photograph serves as the stage for the artist to act out an issue or record a certain concern. It questions the role of the photographic medium in affording the artist a document of truth and re-evaluates if the artist's performances reflect the fictions we play out everyday in order to be heard.

At one level, the exhibition reinforces the artist's authorship and at another level it reveals the effectual nature of the socially mediated self. It explores the means by which artists inhabit spaces and narrate the realities they experience through the lens of photography, but with the eyes of the world.

The exhibition extends itself into the digital realm by way of a call on social media asking for submissions of staged self-portraits that are then presented as a crowd-sourced work within the exhibition.





#### OCT 24 - NOV15, 2015 | 11 AM- 7 PM

Parked @ Gallery Threshold C-221 Sarvodya Enclave, New Delhi Ph: +91-11 41829181, 09810183427 parked-at.com | gallerythreshold.com



Rhine Bernardino | Mansi Bhatt | Manmeet Devgun | Wilfred Lim | Khvay Samnang | Melati Suryodarmo | Surekha | Waswo X. Waswo

Air, 2011 Khhvay Samnang

# Off the Record

### Meditations on the Photographic Image

CURATED BY VIDYA SHIVADAS

The presence of photography, both latent and manifested, has been a condition of artistic production since the early 20th century. And few artists would argue that the photographic is not an undercurrent in their work. Since the 1970s, the post medium era of conceptual art, artists have worked with an extended notion of art to incorporate various technologies and media.

The exhibition engages with the photographic paradigm – it presents a series of images about images, that speak of the relationship between photography and painting as much as photography and ephemeral art forms like performance art, and installation or even video.

The two senior artists M F Husain and Krishen Khanna, represented in this exhibition bring in formalist and materialist antecedents with the medium. They set the tone for the other artists, who foreground their explorations with photography via the eccentric lens of the individual practitioner and his/her points of enquiry.



OCT 30 - NOV 25, 2015

Vadehra Art Gallery D 53, Defence Colony, New Delhi Ph: +91-11 46103551/0 www.vadehraart.com



M F Husain | Krishen Khanna | Atul Bhalla | Susanta Mandal | Babu Eshwar Prasad | Anju Dodiya | Juul Kraijer | Charmi Gada Shah | Showkat Katju

To Dvaipayana Photo series, 2015. Atul Bhalla

### Big Wonderwall

#### CURATED BY AJAY RAJGARHIA

The one thing that struck me during the last India Art Fair is the size of the photography works that we show. We generally stick to 16x24, 20x30 and 24x36.

However, as far as paintings are concerned, there is no such size restrictions. In fact, this is a self imposed constraint and there is no reason that we cannot go bigger. Also in the mind of the consumer, photographs are perceived as only being an option when they are looking for small works. This way we completely lose out on the buyer looking for large works.

The current show only shows large works from 12 different photogaphers, and hopes to change the perception of the viewer that there are size constraints in photography



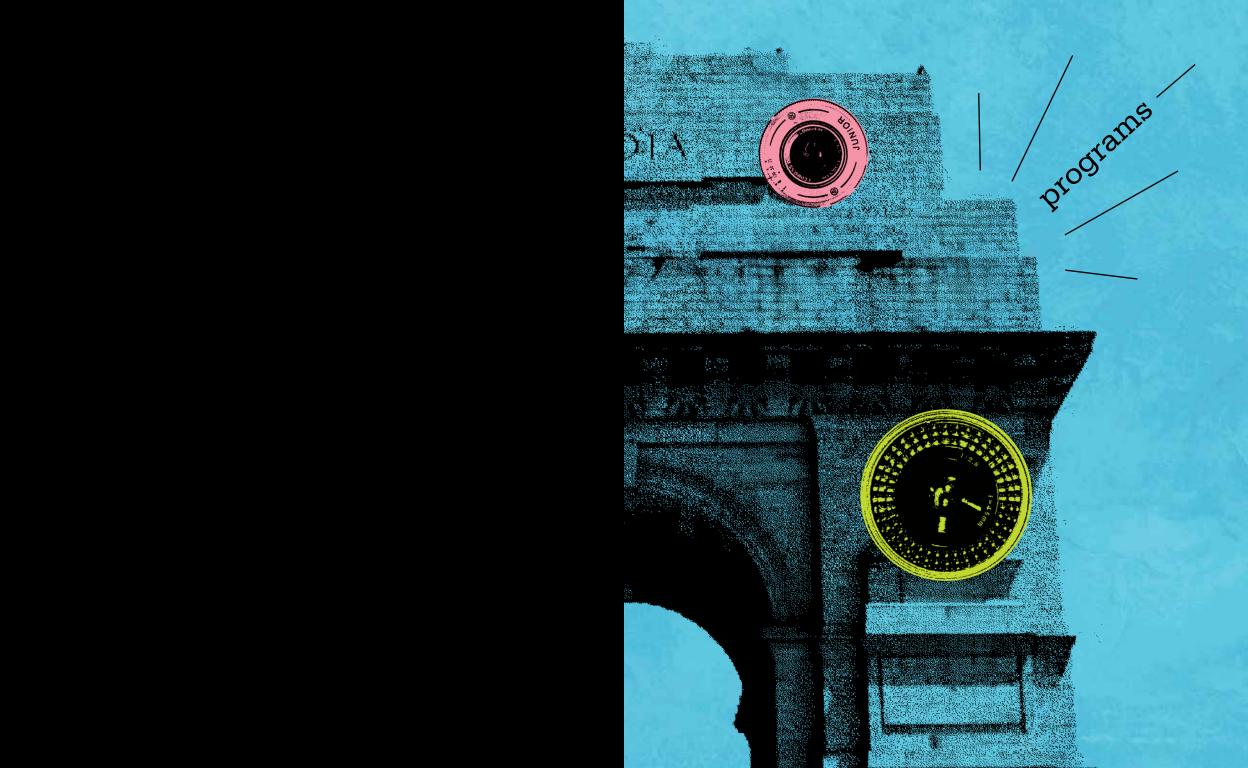
#### SEPT 30 - NOV 15, 2015 | 11AM - 7 PM

(Sundays by appointments only)
Wonderwall
F213B Lado sarai, New Delhi
Ph: +91 11 4651-2768
www.wonderwall.co.in



Ajay Rajgarhia | Amber Hammad | B. Ajay Sharma | Karan Khanna | Kishore Thukral | Mala Mukerjee | Morvarid K | Oh Chulman | Reg Fallah | Saadiya Kochar | Udit Kulshrestha | Vikas Malhotra

Six hours on the water from the series *Srinagar*Karan Khanna



# programme

#### KEYNOTE ADDRESS

Affection & Suspicion by David Campany Courtesy: British Council

#### **SYMPOSIUM**

The Importance of Community-based Projects
Lecture by P Sainath

Engaging Communities: Taking Photography
Beyond Photographers
Panel discussion with Tara Bedi (Nepal Photo
Project and India Photo Project), Stalin K (Video
Volunteer), and Samar Jodha
Moderator: Alisha Sett (Kashmir Photo Collective).

#### **PRESENTATIONS**

Lost but found in the Internet Age
A quarter century after his Burmese father's death,
his son Pablo stumbles upon his lost family.

Pablo Bartholomew

Barthes: Vision

To celebrate the centennial birth date of Roland Barthes, renowned philosopher, semiotician and literary theorists, the Institut Français en Inde invites photographers to see reality through his eyes by contributing to a major image collection.

#### Dr. Divya Dwivedi

Assistant Professor, Deptt. of Humanities & Social Sciences. Indian Institute of Technology New Delhi

### Jean-Yves Coquelin

Deputy Director and Deputy Cultural Counsellor Institut Français en Inde – Embassy of France in India

#### PANEL DISCUSSION

What is photography in the 21st Century?

Panelists: David Campany, Devika Daulet-Singh,

Regina Anzenberger & Rob Hornstra

Moderator: Rahaab Allana

#### ARTIST TALKS

Altaf Oadri is a Kashmir born photojournalist working with Associated Press.

**Anay Mann** is an Indian photographer, artist and curator currently based in New Delhi.

Anne Golaz is a Swiss photographer whose work often deals with the representation of rural communities.

Courtesy: Pro Helvetia Swiss Arts Council

Aradhana Seth is an Indian filmmaker, production and set designer as well as an artist and photographer.

248

Chien-Chi Chang is a documentary photographer and member of Magnum Photos since 2001.

Mahendra Sinh is a photographer based in Mumbai.

Nandan Ghiya is a Jaipur-based artist whose practice uses vintage photography to make comments about our contemporary digital age.

Naoya Hatakeyama is a Japanese photographer whose work deals largely with the relationship between nature, the city and photography.

Courtesy: The Japan Foundation, New Delhi.

Olivia Arthur is a British documentary photographer, member of Magnum Photos and co-founder of Fishbar, a photobook publisher and gallery in London.

Courtesy: British Council

Olivier Culmann is a French photographer and member of the collective Tendance Floue whose work often explores the dual notions of free will and social conditioning.

Courtesy: Institut Français en Inde

Philipp Ebeling is a German photographer, curator and co-founder of Fishbar, a photobook publisher and gallery in London.

Courtesy: British Council

Ram Rahman is a noted contemporary Indian photographer and award-winning curator based in New Delhi.

Roger Ballen is a highly influential American artist living in South Africa where he has evolved a unique monochromatic style of documentary fiction of the country and its inhabitants.

Courtesy: Photoink

Rob Hornstra is a renowned Dutch documentary photographer and Head of the Photography Department at The Royal Academy of Art in The Hague.

Sarker Protick is a documentary photographer and lecturer with Pathshala South Asian Media Institute in Bangladesh.

Vivan Sundaram is a pioneering Indian artist who works in many different media including painting, sculpture, printmaking, photography and video art.

Yoshikatsu Fujii is a Tokyo-based photographer whose work often explores the intimate and personal relationships within his family.

#### **BOOK LAUNCHES**

Kanu's Gandhi – Nazar Photography Monographs 03

*Roznaama* by Amit Mehra is a self-published photobook, New Delhi 2015.

The Middle of Somewhere by Sam Harris with text by Alasdair Foster, artwork by Uma Harris and diary by Yael Harris. Published by Ceiba Photo, 2015.

Jet Lag by Chien-Chi Chang edited by Anna-Patricia Kahn with text by Chien-Chi Chang. Published by Hatje Cantz, Berlin 2015.

250

*Stranger* by Olivia Arthur, published by Fishbar 2015. Courtesy: British Council

Land Without Past, by Philipp Ebeling, published by Fishbar 2014.

#### **MASTERCLASS**

The aim of the Master Class is to offer hands-on advanced learning experiences hosted by some of the most talented photography professionals today.

Master Tutors: Olivia Arthur & Philipp Ebeling Masters: David Campany, Regina Anzenberger, Rob Hornstra, Roger Ballen, Naoya Hatakeyama, Walter Astrada and Raghu Rai

#### PORTFOLIO REVIEWS

Portfolio Review P01 for advanced professional photographers.

Reviewers: Angela Ferreira, Chien-Chi Chang, Devika Daulet Singh, Laura Letinsky, Mahendra Sinh, Naoya Hatakeyama, Olivia Arthur, Olivier Culmann, Philipp Ebeling, Raghu Rai, Regina Anzenberger, Rob Hornstra, Soren Pagter & Walter Estrada

Portfolio Review P02 for emerging professional photographers, students of photography & art schools and serious amateurs.

Reviewers: Amit Mehra, Laura Letinsky, Rishi Singhal, Gurinder Osan, Neeraj Priyadarshi, Bernat Armangué, Sarker Protick, Sam Harris, Swapan Parekh, K Madhavan Pillai, Soren Pagter, Roberto Schmidt & Anne Golaz Portfolio Review P03

Reviewers: Adil Hasan, Anshika Varma, Dhruv Malhotra, Kaushik Ramaswamy, Ruhani Kaur, Chandan Gomes, Anna Elise Johnson, Ishan Tankha, Aneev Rao, Ronny Sen & Poulomi Basu

#### PHOTO MELA

#### Vintage Photographic Processes

A workshop conducted by India Photo Archive Foundation in collaboration with MUSEO CAMERA

#### Camera Obscura

A workshop by Click Academy and Polish Institute in New Delhi Conducted by Martushka Fromeast

#### Portray Yourself

With Little Black Book x The Portret Project

#### The Awesome Race!

Treasure Hunt with Little Black Book & Delhigram

#### Large Format Photography

A photography demonstration by Varun Gupta

### APF Photo Walk, gallery walk and lecture

Conducted by Rohit and Vineet Vohra

#### **EVENTS AT PARTNER GALLERIES**

#### National Museum

Guided walks for Imaging the Isle Across: Vintage Photography from Ceylon  $\,$ 

#### Goethe Institute/IIC/Ostkreuz

Guided walk-through by participating artist Yana Wernicke

### Goethe/Pix Afghanistan

Screening of film "Frame by Frame" and discussion with Afghan photographer Farzana Wahidy.

#### Italian Cultural Center

Talk by Walter Liva, Italian Photography in XX Century. Nico Psaltidis, will introduce and present *Appunti per un film sull, India, 1968*, short documentary film by Pier Paolo Pasolini Film Screenings: 3 movies directed by Pier Pasolini

#### Japan Foundation

Special Screening and Artist Talks

#### Polish Institut

Polish-Indian Photography Encounters : Talk by Martushka Fromeast and Ronny Sen

#### Sri Aurobindo Center for Arts & Communication

Get Loose and Unleash Your Creative Potential : Workshop by Sam Harris.

#### GALLERYSKE & UChicago

Gallery walk at GALLERYSKE

Artist Talk by Laura Letinsky, Marco G. Ferrari, and Anna Elise

Johnson at UChicago Center

UChicago MFA Program Talk at Ashoka University

Participants: Laura Letinsky, Marco G. Ferrari, Anna Elise

Johnson and Autumn Elizabeth Clark

UChicago Presentation at Shiv Nadar University

Participants : Laura Letinsky, Marco G. Ferrari, Anna Elise

Johnson and Autumn Elizabeth Clark

### Swiss Embassy

Panel discussion with Ariel Huber (Switzerland), Ram Rahman (India) and Lada Umstätter (Director the Musée des Beaux-Arts)

### Threshold Gallery

Live performance by Mansi Bhatt

# dpf2015 team

#### FESTIVAL DIRECTORS

Dinesh Khanna Prashant Panjiar

#### PRINT EXHIBITIONS

Sumit Dayal, Anurag Banerjee, Asmita Parelkar, Karan Vaid, Kuldeep Rohilla, Tanvi Mishra, Shiv Kiran, Sujatro Ghosh, Bhagyashri Patki & Prachi Seksharia

#### **PROJECTIONS**

Sohrab Hura, Adil Hasan, Aditi Sharma & Poornima Marh

#### PROGRAMS AND EDUCATION

Vidura Jang Bahadur, Iona Fergusson, Manpreet Romana, Anshika Varma, Arunima Rajkumar, Nikita Seth, Shlagha Sharma, Shikha Mahipal & Sonia Kapoor

#### PARTNER GALLERY PROGRAM

Tanvi Mishra

#### SUBMISSIONS

Navneet Kaur Ahuja & Suvina Singal

#### MEDIA RELATIONS

Gauri Vij, Anurag Banerjee, Asmita Parelkar & Lipi Mehta

#### **ADMINISTRATION**

Navneet Kaur Ahuja, Abhinav Sanghi & Neha Sharma

#### **PUBLICATIONS**

Hajra Ahmad, Tanvi Mishra & Enakshi Sharma

#### DOCUMENTATION

Mansi Midha, Aditya Kapoor, Hajra Ahmad, Mustafa Quraishi & Sayan Dutta

#### **PHOTOMELA**

Anshika Varma

#### GRAPHIC DESIGN

Gopika Chowfla with Anjali Nair / Gopika Chowfla Design

#### **EXHIBITION DESIGN**

Jeyanthi Nadesalingam Rath with Aditi Gupta, Saswata Debnath & Vibhor Yaday

#### **EXHIBITION LIGHTING**

Amit Gupta / Vis a Vis

#### **ADVISORS**

Neeraj Priyadarshi, Tara Bedi, Sanjeev Monga

254

### main sponsors

Powered by







partners















supporters

