

# camerawork delhi

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Seated 1 from the series 'The Definitive Reincarnate' © Nandini Muthiah

"I'm content that a lot of these pictures are going to be interesting for other photographers of talent and ambition, and that's all you want."

**John Szarkowski (b. 1925—d. 2007)** *Director of Photography, Museum of Modern Art, New York 1962—1991*

# Selling the Photograph as art: some clarifications

By Radhika Singh  
Founder of Fotomedia, Delhi

The last 75 years of burgeoning advertising budgets and instant journalism has brought photography into the centre-stage of communication technology. The heady expansion of the corporate sector and the steady increase in expendable income has given birth to the concept of the artist as icon. Affluent society invests in assets that offer a good rate of return on capital - property has always been one such asset, art has now become another. Photography is finding a niche within a market unable to support the increasing demand for paintings as investable art. This brings us to the fundamental ambiguity of selling re-printable photo prints as artworks, compared to the one-off piece painted by the artist. Predictably the greater the supply, the lower the price. And so on to the question of proofs, editions, contracts and pricing of pictures. Unfortunately there seems to be no fixed rule of procedure followed in this regard.

There are two routes to the print - 1) the film, and 2) the digital medium. Going through either medium, the photographer fixes and finalises the first satisfactory 'proof'. This is referred to as the artist's proof. Being the first print, this has a special position in the hierarchy of editions to follow. However it is not part of the edition, which is seen as a formal commitment to a set number of prints at that time, printed on archival paper. Editions are determined by photographers, agencies or galleries, to be able to peg the price right. The photographer authenticates the print by signing on it, and noting the print no/edition, eg. 1/5. The smaller the edition the greater the worth of each print in that edition, since  $1/5 > 1/12$ . But here another principle operates. As you get to the end of the print run of that edition, eg. 4/5, the price goes up. So 5/5 could cost 50% more than 1/5. Once one edition is over, some photographers tend to start another, but the pricing has to take into account the brand equity of the photographer/artist in the world community at that time. Otherwise, prices could come crashing down of all the pre-existing prints in the market, and of those to follow. Photographers should get into contractual relationships with buyers to ensure fair commercial transactions and respect committed editions.

Prices are typically dependent on individual style, and content. Obviously, the better known the photographer, the higher the price. As in all forms of art, the equity of the artist is the ultimate hallmark of a good investment. It cannot be denied that promotion and publicity determine the value of the artist's work, to some extent. With galleries and agencies competing to sell their artists/photographers, a balance has to be maintained between excessive exposure and limited access, to keep the price line moving up. The ideal scenario for an artist/photographer operating in a global market is to strictly limit saleable editions and keep price levels consistent within the editions.

India is still lagging behind the western world with respect to investment in photography. But judging from the recent spate of galleries joining the photo bandwagon, it will not take long to catch up. On the other hand, mobility is hardly an issue any more. Many photo fests, worldwide, have focused on India and photographers are being invited to participate in shows from Mexico to Arles, from Madrid to Japan. Buyers are also traveling around the globe, collecting art at source, hoping to catch it for less and sell it for more. So photographers selling worldwide should keep their prices fairly constant from one continent to the other.

There is still debate regarding the worth of the digital versus the silver print, digital pictures versus film. But there is little choice. Technology is determining that issue already. With fewer photo labs processing film, film has to be specially ordered, and non-digital photo paper has already disappeared from the Indian market. In a strange and even unhappy reversal, the digital era has heralded in the age of the photographer while eradicating film, the



© Radhika Singh

There is a growing awareness that the world is entering an era of a water crisis of global dimensions. From a "war for water" over the corporate commodification of local water resources in Bolivia, to issues of water quality in Tasmania, to fighting the displacement of tribal people by large dams in India, local water issues are beginning to have global implications. The inspiration for this proposal came during the summer of 2001 when Robert Dawson traveled with writer Jacques Leslie to follow Medha Patkar in her effort to stop the construction of the Sardar Sarovar dam on the Narmada River in western India. Ten years after receiving a Goldman Prize, Medha is still struggling to improve the lives of thousands of tribal villagers who may be displaced by the dam. It became clear to Dawson that this epic battle over water was symbolic of other struggles being played

## BACKGROUND

# GLOBAL WATER ISSUES

By Robert Dawson

out throughout much of the world. What these issues represent help define the critical water issues that will be important throughout the 21st century. By documenting these people and issues, Dawson plans to describe the global struggle over water and provide inspiration for others to follow.

Robert Dawson has been studying and photographing water issues throughout the American West for over twenty-five years. His early work at Mono Lake developed for him the strong link between activism, photography and the environment. Later, he founded and co-directed, with his wife, Ellen Manchester, a large collaborative effort called the Water in the West Project.



Man drying out, Narmada River

# Indian photography met at Arles

François Hébel ▫ Artistic Director RENCONTRES d'ARLES

Something special happened in December at Devika Daulet Singh's\* family place. It could have been just an excellent evening between photographers around some good wine and food. It could also have been a diplomatic meeting between people that are usually competing with or ignoring one another, and us foreigners - Alain Willaume \*, Bénédicte Alliot \* and myself. But something very special was floating around us.

It turned out that there weren't many occasions for meetings between the photographic community in Delhi. And dinner was a rare one. The sense of hospitality and the unusual curiosity was something that I rarely felt in a community meeting before. This was the real beginning of Arles' Indian affair. It was like the corner of the famous café area of the Forum Square in Arles, where talks around photography go on till late at night.

This dinner marked the finale of an exploratory mission which led to the main event at Arles in 2007. Devika had made an exceptional pre-selection of photographers and she and Alain, who has been for months trying to convince me of the new wave of Indian photographers, made an exceptional twosome. I left Delhi, thinking that my trip wouldn't be futile as I hoped that Raghu Rai would accept showcasing a retrospective of his work. Not only did Raghu Rai happen, but we landed up inviting a selection of seven GenNext photographers who were eager to express the interrogations India was facing, an India torn between tradition and transformation.

The mood created by the dinner lingered as the artists arrived in Arles. Everyone, journalists, curators, collectors and art directors from many countries enjoyed their contact, their enthusiasm and evidently, the diversity of their talents. The message sent out by the photographers seemed to prove that they shared in this feeling and enjoyed the success.

Some artists and curators were fearing the "Indian Pavillion" effect, to the extent that I had to confront Olivier Etcheverry, Arles set designer, as we always put coloured walls at Arles to challenge regular museums. Finally everyone having had a solo show and a specially designed setting, it turned out that the visitors didn't come out with a global notion, but remembered the name of their favourite photographers in the selection.

The retrospective of Raghu Rai in the 18th century office of the archbishop was a big success, as expected. This retrospective was also in sync with the 60th anniversary of Magnum Photos, Rai's agency, celebrated at Arles. Many were moved by the artists' affiliations that one could read through the glamorous and creative stories, from Umrao and Amrita to Vivan Sher Gill, or the magnificence, the poetry and great sense of humour of Dayanita and Nony Singh.

It is difficult to position the main event of this Indian selection at Arles since so many things happened at an artistic and human plane. But if we bring up a comparison with the history of the 38 editions of this festival, several of us see the presence of Ebrahim Alkazi and his collection as one of the greatest events in our history.



Photo courtesy Les Rencontres d'Arles, 2007



## India Now

### New Visions in Photography

Edited by Alain Willaume & Devika Daulet-Singh,  
Foreword by Pavan K. Varma Éditions Textuel/Thames & Hudson 2007

This book presents images by thirty Indian and European photographers who focus their gaze on today's urban India. In a series of intimate images of new city settings the burgeoning middle class of a new India is revealed in this landmark photographic anthology of the country today.

The quality of the selection that was made by the foundation team, among hundreds of albums and painted photographs, the sharpness of the choices, and the vision that led to the selection and preservation is amazing. We will always regret not to have recorded Mr Alkazi's communication in a debate about "vernacular" photography and how to select what should be collected in the genre. The clarity of his thought, the links with his personal life experiences and the concern for mankind, were indeed fascinating and rare. The Minister of Culture, the President of the Rencontres, and my entire team were moved by such sharpness and modesty of the man, and by his generous gesture in

having accepted to present at Arles.

The Rencontres (meetings in English) have seldom felt their role as an important community seminar as it did this year with all the Indian representatives. Nothing can be more rewarding for us, and I hope this magazine will be the place for more dialogue and creative stimulation.

I would like to thank all the photographers who decided to trust us in our outlandish manner of doing exhibitions, curators, collectors, friends, sponsors, labs, that along with the French Embassy in India, made this event possible. I especially thank Alain Willaume and Devika Daulet-Singh, the curators, and Bénédicte Alliot, the Cultural Attaché at the French Embassy, for their amazing energy.

Over all thank you for this great moment of photography and sharing.



Photo courtesy Les Rencontres d'Arles, 2007

"INDIAPHOTONOW'08 is a federative initiative that aims to promote photography in India. The idea behind this event grew from the remarkable range of recent trends in Indian photography. Following the success of the Indian programme at Rencontres d'Arles 2007 (France) and the publication of the book India Now (Textuel/Thames and Hudson), the Embassy of France in India wishes to set up in 2008 a platform meant to encourage new initiatives in this domain. Born from the enthusiasm and common interests of various Indian and European partners (institutions, galleries, associations, artists, etc.) around vintage and contemporary photography this series of events with a challenging scope (exhibitions, projections, meets, workshops involving artists, curators, publishers, scholars from India and abroad, etc.) aim to demonstrate, in numerous cities of the country, the vitality of photography".

# African Photography Encounters in Bamako

November 24th - December 23rd 2007  
By Simon Njami and Samuel Sidibé



## 7TH AFRICAN PHOTOGRAPHY FESTIVAL IN BAMAKO

"In the city and beyond" will focus on the mechanisms which differentiate a city from the rest of the country. The different categories; the city center, the business areas, the residential zones, constitute obvious elements which give a city its coherence. But what of its peripheries, e.g. slums and those in-between zones, that cannot be integrated within the city or the countryside? What are the relationships between a megalopolis and its suburbs, or its inner cities? These are some of the questions posed to photographers who will address this dialogue between the city and its surrounding.

For further info [www.culturesfrance.com](http://www.culturesfrance.com) / [www.fotoafrica.org](http://www.fotoafrica.org)

Lolo Veleko, Kepi in Bree Street, 2004  
© DR / Courtesy Afronova & Goodman Gallery.



This exhibition at the Newark Museum explores the interior and exterior realities of India by way of its contemporary photography and video art practice. The exhibition was co-curated by Gayatri Sinha (Independent Curator and Art Critic) and Paul Sternberger (Associate Professor of Art History, Rutgers University, Newark).

P3S is in many ways a seminal show, bringing together lens based practice of the last 25 years. Investigating the last quarter century of photography in India reveals a complex mix of voices from India's past and present. Deeply embedded religious and social traditions grapple with rapidly shifting social, political, and technological forces. Indian photographers have used their medium to reveal, interpret, and influence the multifaceted nature of Indian identity. Building on a strong tradition in photojournalism, recent Indian photographers have explored subjective modes of photography that range from socially and politically engaged street photography, to self-conscious investigations of identity as a social construct, to the creation of deeply personal, often enigmatic narrative histories. Thus the movement is from Raghu Rai's powerful document of Indira Gandhi, her assassination and its volatile aftermath to the engaging document of the energies of the

street captured by Raghubir Singh and Ram Rahman to issues of diaspora, addressed by Sunil Gupta, Gauri Gill and Pablo Bartholomew. There is an interesting interface here between the medium as a tool of mediatic communication and how it is used in studio practice. A number of artists in the show, notably Vivan Sundaram, Pushpamala N, Anita Dube, Subodh Gupta, use the media of photography and video for their performative value. The body of the artist then serves as the body politic, to comment on contemporary India. The shift from photography to video, from the single to the multiple frame, marks an emerging and dynamic practice that is now engaging some of India's most committed artists.

This exhibition includes approximately 100 photographs and video works by a variety of artists, some well known with international reputations, others still emerging. The work in the exhibition will represent a range from a straightforward documentary approach, to posed photographs, digitally manipulated images, and video as facets of artistic activities that freely migrate between media.

For further details, please visit [http://www.newarkmuseum.org/museum\\_default\\_page.aspx?id=2280](http://www.newarkmuseum.org/museum_default_page.aspx?id=2280)



© Jitesh Kallat

© Navjot Altaf



## Private Spaces Public Places

By Gayatri Sinha

**Contemporary Photography and Video Art in India**

September 19th 2007 - January 6th 2008

**Q Can you tell us a bit about your lab? When and how did you get into this business? How did you learn digital photography?**

I have been in this field since 1992 and in 2001 I started out on my own. In the first few years of Digital Image Solutions we concentrated on scanning, digital retouching and colour correction for photographers and fashion designers.

I first began my career as a clerk in an office. I was interested in the visual medium and enrolled in courses to study Multimedia. There were few opportunities in animation in Delhi then, so I started work in a digital photo studio. I worked with several well known studios and photographers before starting out on my own.

Ranbir Singh, © Gauri Gill, Delhi 2007



## An Interview with Ranbir Singh

of Digital Image Solutions,  
New Delhi

By Gauri Gill

**Q You are one of the best digital labs in Delhi. What makes you so, in your opinion?**

At Digital Image Solutions, we try and offer the best in quality and service. I am keen to provide a digital printing facility comparable to the best in the world. We have invested in state of the art equipment including an Imacon virtual drum scanner, G5 Power Macs and Mac Pro, calibrated monitors like the Eizo and Lacie which are very accurate, Epson 9800's and the Epson 9600. We are now importing the Hahnemuhle line of digital fine art papers for photography and fine art prints. They have wide range of digital papers like Fine Art Pearl/ Photo Rag Pearl for silver gelatin lovers and many more. This is a first in Delhi and we are also distributing Hahnemuhle paper to labs and photographers across India.

**Q How would you like to improve?**

Working with photographers and artists the learning curve has been steady and I am keen to participate in workshops for master printers to develop my skills and technical expertise.

**Q Should museums collect digital prints? How do we know they're archival, since they haven't yet stood up to the test of time?**

I strongly believe that museums and serious collectors of photography should buy archival digital prints. People should be a little more discerning about the prints that they buy. As far as tests to determine the archival quality of digital prints are concerned, papers and inks are subjected to many tests before being introduced in the market. Details for some of the tests on papers, printers and inks can be found on [www.wilhelm-research.com](http://www.wilhelm-research.com)

The site also carries information on printing techniques and new developments in the field.

**Q So many fine photographers get their prints made here - do you think their work is in danger of looking similar?**

No, every photographer has their own view. The way they compose images and the subject matter they choose to shoot, all differs from one person to the other. These differences are also seen in the way they print. As a master printer I try my best to understand their needs and print according to their taste, guiding them when necessary regarding the technical aspects of printing. Now they have more control on their images as compare to the conventional printing.

**Q What is the relationship you share with photographers?**

One of mutual respect. Photographers often ask questions regarding printing and share their research on printing techniques, papers etc with me and vice versa. It is interesting to interact with photographers from across the world; the studio is slowly growing into a meeting place for photographers to discuss and share their work over a cup of chai.

# Robert Adams

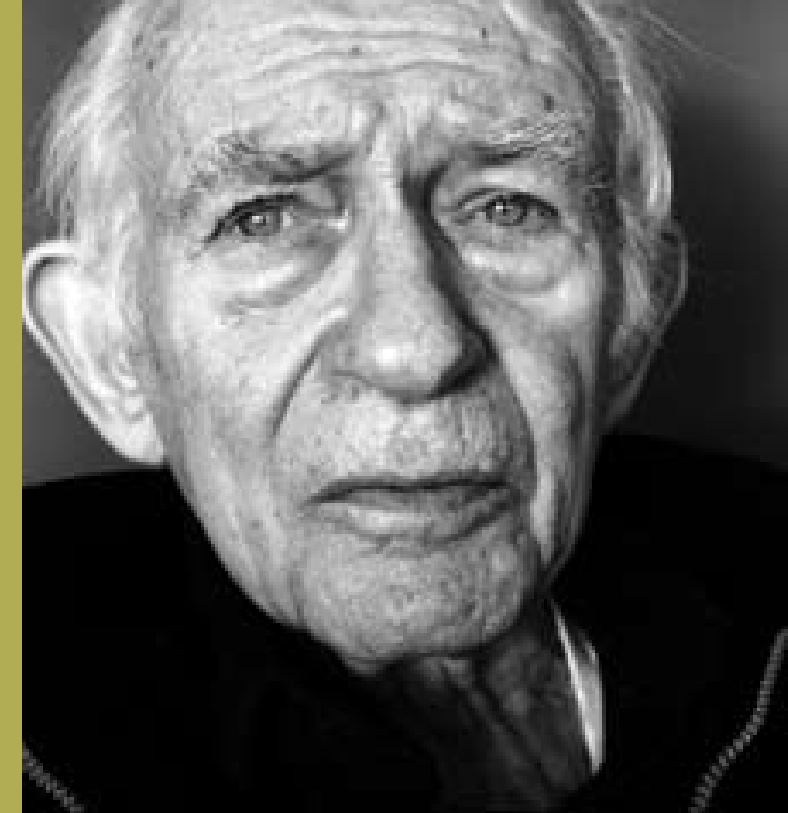
**From 'Why People Photograph: Selected Essays and Reviews', New York Aperture 1994**

Money is important. It allows you the power over yourself – your time, your energy, the place you live, the tools you have – to be yourself, to get the job done.

Part of the difficulty in trying to be both an artist and a businessperson is this: You make a picture because you have seen something beyond price; then you are to turn and assign to your record of it a cash value. If the selling is not necessarily a contradiction of the truth in the picture, it is so close to being a contradiction – and the truth is always in shades of gray – that you are worn down by the threat.

When a photographer dies, his or her negatives are usually of little interest because prints depend for much of their "value" on the photographer's signature. We could assemble wonderful collections, however, if we freed ourselves from this marketplace tyranny. Yes, we would want to try to determine whether posthumous prints fulfill the artists' intent, but it is the pictures we love (as distinguished from the possibility that they might be appreciated as investments, or serve as curatorial trophies) then the adequacy of posthumous restrikes can often be determined by common sense and the testimony of our eyes. In the 1970s Kerstin bought for me from the Oakland Museum for thirty-five dollars a print made from the original negative of Dorothea Lange's *Woman of the High Plains*. It is among the most beautiful photographs I own. And given that Lange was not, by her own admission, an enthusiastic or confident darkroom worker, my guess is that this rendition, made by an exceptionally skilled employee of the museum, is as good or better than any she made herself. I am rich to have it.

Auctions held to benefit photographic institutions rely substantially on work solicited as gifts from photographers, many of whom cannot themselves earn a living wage from their pictures. The health of some of the organizations contributes to that of photography in general, and thus to that of the photographers individually, but one cannot help thinking how much more charitable it would be if those who could afford to do so would first buy the prints from the photographers, perhaps at wholesale, and then themselves donate the work for auction. Isn't it a little questionable to



Norman Mailer © Steve Pyke, New York 2007

beg the prints for nothing, attract people to the auction by listing estimated bids below gallery prices, and then relish bargains? Because afterwards the cut-rate prices are a matter of public record, and erode the photographers' attempts to maintain regular prices - so much so that it would probably be more in the photographers' interests sometimes just to contribute money rather than pictures.

When I talk with young photographers there is often a moment when I know what is on their minds, something about which they are too polite to ask – how have Kerstin and I survived financially? I tell them that Kerstin has had the steady work, that I have sold prints when the times have allowed it, and that there have been some grants. And then I try to tell them that it has been good to work hard, that work has been one of the best and perhaps most saving things in life. Although I also have to admit that they will become tired, and that if they have money, the money will never become tired. How much money would be enough? It's a theoretical but sobering question, so strong is the temptation to believe that one might buy one's way past the nature of life.





Nehru's funeral procession, Delhi May 27th 1964 @ Madan Mehta

### Mr Mahatta is a photographer and owner of one of the oldest Photolabs in New Delhi.

It all started around 1915, when my father, Mr Amar Nath Mehta took to photography. He used to pick up films for developing and printing from the British army people stationed in Dalhousie, and develop and print for them. For a short time he had a place in Sialkot, then Jammu and finally on to Srinagar, where he established Mahatta and Co with his two younger brothers. So I was born into a family of photographers.

The first camera I had was a Kodak Brownie 620 Box camera, after that a Kodak Baby Brownie Reflex 127 camera, and then a Zeiss 120 6 X 9 folding camera. I was fortunate enough to be sent to England at eighteen, in 1950, for professional training in photography at the Guildford School of Arts and Crafts in Surrey, England. In our classes we mainly used wooden Gandolfi cameras in both 1/4 plate and 1/2 plate sizes. In the beginning the negatives were on glass plates and later we used cut film. Outdoor work was mainly with a twin lens Rolleiflex camera 6 X 6 format. Very few students had 35 mm cameras, those that did used Leicas. In our classrooms the main source of lighting was large photo flood lamps and spot lights. These were mainly for table tops and portraiture work. Electronic flashes were just starting to come in and they were rather bulky and unwieldy. The other source of light for

indoor work was flash bulbs, clear at 3200 degrees K and blue coloured ones 5800 degree K giving day light temperature. These could be used only once and discarded.

One particular job I remember in Guildford was to shoot a series of shots on hitch hiking. This in fact was done for Motor magazine. I used four persons, two girls from my class and two chaps, one with a vintage car and one with a Posh Standard Triumph. It was quite interesting. In one sequence the girls are dressed up as tramps and in another as high society glamorous models. Finally six shots were submitted for publication.

It so happened that color printing - the negative/positive process - was introduced in Guildford in early 1953 and I was in the first batch of students to join that course. Color printing was still in its infancy around the world. It



Us at work, Guildford 1952 @ Madan Mehta

was yet to be introduced in India. Having done three years in Guildford I came back to Delhi and was able to get the new color printing process started for the first time in this country. In those early days it was a long tedious process. We had enlargers with drawers fixed into the lamp house for inserting 4" X 4" colour filters for color correction. This was a subtractive process, using yellow, magenta and cyan filters. They came in sets of eleven for each colour making a total of 33 filters. Life became a lot easier when the new colour heads came in and did away with glass filters. Processing was in dishes and hand done. It took more than one hour for a print to be completed.

In the the early 1970's new mini labs started coming in using rolls of paper instead of single sheets. The early printers and processors were separate. The prints were done on one machine and processing in another. Later in the 70s both printers and processors were integrated. The time involved was about 12 minutes. Today the complete process is just five minutes and instead of optical printing, that is using enlarging lamps, it is now digitized.

Professionally I have done architecture, industrial, fashion and products professionally. The cameras used were the Linhof 6 X 9 Technica, the Rolleiflex, the Hasselblad, and 35 mm Nikons. I have worked with most advertising agencies, industrial houses and government corporations. The early issues of India Today had my photographs on the cover. The magazine Inside Outside was quite regular in using my shots of interiors and exteriors, which they assigned me to cover. It is difficult to remember where my photographs have been used over the year. There are so many.

One of my most memorable shots was taken on 27th May 1964. I picked up my Rolleiflex and Nikon and somehow managed to get to India gate. It was a terribly hot day. I managed to get past the security guards and climbed to the top of India Gate. It was an awesome sight, lakhs and lakhs of people pushing and shoving as the funeral procession of Pandit Nehru came along Kingsway, now Rajpath. I used the Rolleiflex to take color negatives and the Nikon to shoot colour transparencies. The picture reproduced here is from my 35 mm transparency.

Photography has been both my profession and my passion. I've not limited myself to any particular subject. Most of what I have taken over fifty years has been of people from all walks of life. Village Melas are a very rich source of getting very interesting and exciting shots.

Before any formal training in photography I took some shots in class in my school up in Mussourie in 1948. Today I am quite amazed to see the results. Remember I had no exposure meter, no flash, no tripod. The shot shown here was taken on the spur of the moment using a a self timer and I am also in the photograph. The camera used was a Zeiss folding camera taking 120 films. The negative size was 6 x 9 cm.

As told to Gauri Gill



Alma Sturney, one of my classmates at Guildford, 1953 @ Madan Mehta

# Madan Mahatta

## on his Photographic Journey



Self portrait in my classroom at school, Mussourie 1948 @ Madan Mehta



# Invisible5:

## Traveling the invisible toxic landscape of California's I-5 freeway corridor

By Amy Balkin

Invisible-5 is a self-guided critical audio tour of the I-5 freeway in California, between Los Angeles and the San Francisco Bay area. Using the framework of the museum audio tour as a starting point, the project sites twenty-three audio 'stops' along the route, combining oral history, field recordings, found sound, recorded music, and archival audio documents.

The project presents the opportunity to consider the highway as an interface for understanding seemingly geographically isolated sites of conflict as spatially and historically networked. Each track narrates a site (often invisible or hidden), through the interwoven stories of people fighting for environmental justice in California along the I-5 corridor. The project also traces natural, social, and economic histories along the route.

The freeway runs north and south in California. Through much of the middle of the state, the I-5 follows along the West side of the San Joaquin Valley. The location of the I-5 is tied to the freeway's Cold War birth, and to a geographic proximity to oil production in the southern end of the San Joaquin Valley, and that local industry's residues, including asphalt for road surfacing.

The drive, which can take from six to nine hours, traverses a vast landscape. This landscape, both sublime and featureless, is

Effluent pumps into an open field near near Buttonwillow, CA. There are more than two million cows in California's great central air basin, the San Joaquin Valley. Dairy waste not used for fertilizer is stored in large open-air lagoons, which emit up to eight million pounds of ammonia and other smog-forming gases yearly, according to the San Joaquin Valley Air Pollution Control District. In August 2005, new information about emissions per head of dairy cattle has meant that dairies now surpass gas-powered vehicles as the number one air pollution source in the San Joaquin Valley.



Tire dump near the rural campesino towns of Westley, Newman, and Patterson. Dense black smoke and soot drifted into homes, and onto people working in the fields of this heavily agricultural area, causing nosebleeds, asthma, bronchitis, chronic headaches, and other health problems. The fire burned an estimated five million tires over thirty-four days. In response to a plan by local authorities plan to let the fire burn itself out – and tire fires can burn unattended for years - the community came together in a grassroots coalition to insist that the fire be put out, and succeeded.

Feedlot, Fresno-Coalinga Road, Coalinga, CA  
Cattle ruminant at the 800-acre Harris Ranch feedlot just off the I-5, which feeds and fattens up to 250,000 head annually. Through rumination, cows generate methane gas, which after carbon dioxide is the second most significant gas contributing to global warming. In the United States, cattle emit about 5.5 million metric tons of methane yearly into the atmosphere, accounting for nineteen percent of global human-related methane emissions.



difficult to parse. It only occasionally visually betrays the signs of current and historic conflicts over health hazards along the freeway. These include hazardous waste dumps, toxic waste incineration, oil extraction, and industrial agricultural practices.

The stories in Invisible-5 articulate what the land hides; that industries that create environmental health risks are often sited near or in communities with the least political power to resist these sites. California's burdens of toxic risk falls in a polarized manner on the state's most rural and inner-city inhabitants, where residents are far more likely to be migrants, people of color, and poor.

Along the I-5, these include the siting and attempted siting of hazardous waste incinerators in the towns of Kettleman City, already home to a toxic waste dump, Alpaugh, home to a liquid fertilizer plant, and Crows Landing, located on the West Site of Stanislaus County, which has multiple toxic sites, including Superfund sites and industrial brownfields. The stories of these burdens, unequally distributed by race and class, are told by residents along the I-5 corridor, whose homes often reside not only on current toxic sites, but also on sites of historic oppression in California. Invisible-5 articulates their struggles to close and clean current toxic sites, stop future sitings, and to fight for environmental justice.

Invisible-5 was created as a site-specific work to be experienced en route between Los Angeles and San Francisco (in either direction). The project is also available online at [www.invisible5.org](http://www.invisible5.org); where you can listen online, or download the entire project, including audio MP3 files, maps of the route, photography of sites along the route, background texts, and contact information for Environmental Justice organizations.

While working on Invisible-5, we shot as we traveled up and down the I-5, on roughly eight trips over the course of a year. We would rent a van and drive, record audio, and

shoot as a group, with two to five of us on a trip. The audio recording was more structured than the photography, which was process-oriented - a combination of field recording and travelogue. But I think I can say that as a group, we were wary of tropes around representation of toxic landscapes, and of the people impacted by living in them.

As we were shooting industrial infrastructures after 9/11, we weren't sure if we would be harassed and stopped, while for example, taking pictures of the California Aqueduct, an enormous and imposingly public infrastructure. While we weren't stopped, we were aware of the harassment of other photographers in public places in the United States since 9/11.

With the images we have chosen to represent the project, we were conscious of the risks of being reductive, of mapping one iconic image to an elusive and complex site or issue, of the urge to create visual drama from an antidramatic landscape, or of the valorization of one view, one member of a community struggle or coalition, or image, where many might be a more appropriate representation.

The images we took of protests, of rural and urban toxic sites, interviewees and passers-by, and the highway and its attendant infrastructural landscapes have been presented in multiple formats; in print, installation, audiovisual projection, and on the project's website.

The project was created by three artists; Amy Balkin, Kim Stringfellow, and Tim Halbur, and two non-profit organizations. These organizations are Greenaction for Health and Environmental Justice, whose mission is to mobilize community power to win victories, and stop pollution threats at their source, and Pond: Art, Activism & Ideas, a nonprofit grassroots organization dedicated to showcasing experimental, interdisciplinary art in a non-competitive and accessible environment.





untitled - 12



untitled - 3

'Tsampa on my Shoulder', Vidura Jang Bahadur's photography exhibition at the Bodhi Art Gallery had 32 black and white 'Untitled' works on show for almost one month, from the 13th August to the 8th September 2008.

The images chronicle Vidura's experience of two journeys made to Tibet in 2004 to shoot stills for some films. Prior to this Vidura had spent three years in China, teaching English to students in Beijing. During those years Vidura learnt to speak the language and involved himself closely with the Chinese. The result was an astonishingly colourful, brilliantly detailed photography exhibition held at the India International Centre Basement Gallery in 2003. Since China has been so closely monitored by the Indian media for its obvious competitive comparison to India, the exhibition drew a lot of attention for a first time show by a young photographer. The familiarity with the Chinese was unmistakable, as was the talent in those vibrant images.

By his own admission, 'Tsampa on my Shoulder' has been in production for two years. Contact sheets and prints have been revisited and reviewed by Vidura, and his curator and designer, Tania Das Gupta, since 2005. Over 40 reject prints lying in Ranbir Singh's lab stand testimony to the fact that exhibitions are expensive affairs with each image on display carrying a basic print cost of 8-9 thousand rupees. The result is a tightly designed, technically perfect sweep of black and white photographs of a Tibetan landscape in

# TSAMPA on my shoulder

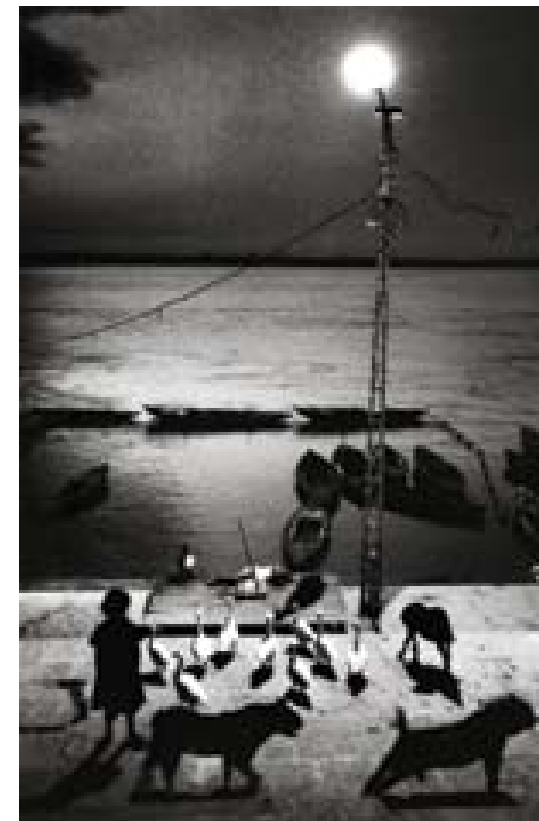
Vidura Jang Bahadur

cinemascope. The influence of Cartier-Bresson is apparent as one walks into the first print on display – a vertical rendering of nature, as minimalist in its treatment of landscape as to seem almost dismissive. The photographs are film constructs, sharply defined and almost too perfect, as in the cyclist driving out of the grey tones of the Tibetan plateau. Some of the images that have stayed with me are those of the three women standing for the camera in front of snow-swept peaks as a fourth walks past, the nomad with the rope and the jeep, the couple in the restaurant, and my personal favourite, the still life of the dining table with the light sheering off the chairs.

Unfortunately the neutral gaze of the photographer dealing with a subject so closely linked to 50 odd years of our lifetime leaves us with an uncomfortable feeling. There is something missing, surely, in the collection. Was it edited out, or did Vidura not notice that he was taking pictures in disputed, occupied territory? Whatever our other affiliations, Indians growing up in post-Independence India have a strong, sentimental attachment to the Dalai Lama and his country. Tibet belongs to the Tibetans, and none of us have been apolitical about that. Did the fact that he was working with a Chinese film crew determine his view of Tibet? The exhibition would have benefited from an artist's talk and discussion on this lack of history. We must incorporate debate into our exhibition structure now that photography has leapt into mainstream art.

The exhibition is very well presented, with the photographer – curator duo having finessed every detail, from the prints and the frames, to the wall colour and the lighting. The exhibition catalogue is elegant and superbly printed by Pragati. Bodhi Art seems to be one of the very few galleries where the walls are less important than the works on display. It is a pleasure to view photo work attached to the wall without dangling frames and threads. Obviously the gallery owner is sophisticated enough to understand the dynamics of investment in good space. Unfortunately the location of Bodhi Art in a Gurgaon Mall renders it almost inaccessible to office goers, since the gallery is closed on Sundays.

RADHIKA SINGH  
Founder, Fotomedia.Pvt Ltd.



Early morning in Benaras 2005



Traditional Holi being played in Mathura Vrindavan district 2007



Two brothers till the land for subsistence, where nothing grows Jharkand 2005



Langoti flutters in the wind, left to dry Benaras 2005

**Sohrab Hura**  
DELHI  
portfolio



Foss - Gandhi and Tasveer present  
**“An Indian From India” &  
 “Memories of India”**

An exhibition of photographs by  
 Annu Palakunnathu Mathew.  
 C&L Gallery, Mumbai  
 On view: from August 22 to September 4, 2007.



© Anna Fox



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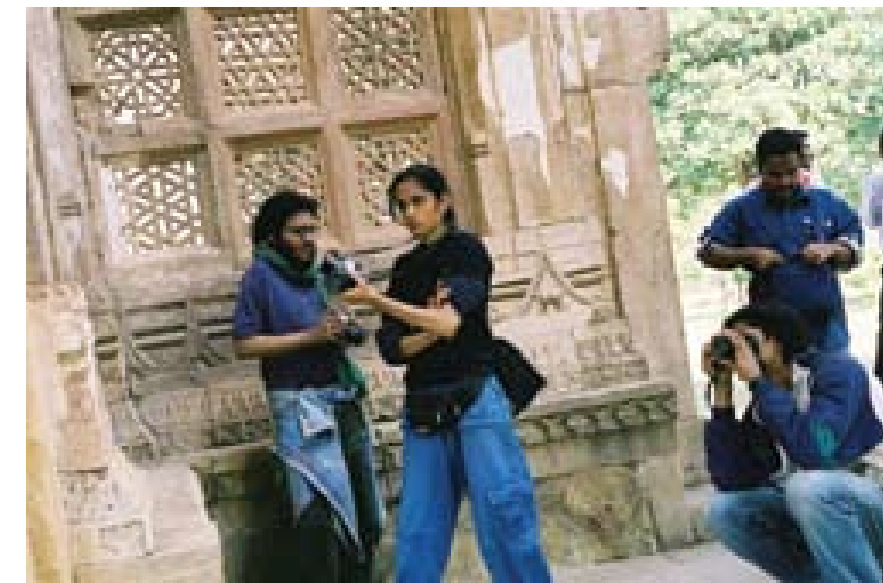
**Education** Anna Fox  
 INTERNATIONAL M.A IN PHOTOGRAPHY

The University College for the Creative Arts at Farnham and the National Institute of Design in Ahmedabad are announcing the start of an exciting new course to study the art of photography at Masters level with the added benefit of the chance for international exchange as well as the possibility of gaining a dual award from both

exchange study location opening doors to new opportunities for professional development and expanded knowledge in their field. Students will be shown how to explore a wide range of photographic disciplines and embrace the exciting world of photography that is a rapidly growing field in both India and the UK. NID has a long and significant

history in the teaching of design subjects at Masters level; it is renowned throughout the world for its brilliant students. UCCA too has this history and in particular has been teaching photography since the late 1960's. Photography at UCCA, Farnham is internationally acclaimed and teachers such as Martin Parr, Paul Graham, Karen Knorr and Anna Fox have all taught here. Distinguished alumni include Stuart Franklin, Sunil Gupta, Jane Bown and Paul Seawright have all studied on the Farnham course. Through the exchange programme it is also expected that staff will be able to visit both locations and undertake teaching in both countries. Photography is a magical way of seeing and right now is a great time to study. NID and UCCA invite applications from graduates of any discipline with a

passion and an aptitude for photography. Entrants will be expected to demonstrate their skills through the normal entry requirements that they can find out more about from the individual colleges.



© Anna Fox

India and the UK. (Both courses are subject to validation). The International Master of Arts in Photography (at both UCCA and NID) is a two-year course encouraging students to develop knowledge and experience of the practices, histories and theories of photography. Students will be encouraged to explore the medium of photography in an experimental manner and with an open mind. The course will foster excellence in technical skills, creative vision and academic understanding, students will learn to practice photography within the widest possible context as well as developing the ability to write intelligently about their subject. Uniquely students from each course will have a chance to



For National Institute of Design please contact: Dr Deepak John Mathews, deepakj@nid.edu  
 For University College for the Creative Arts at Farnham please contact: Anna Fox, afox@ucreative.ac.uk

**Beyond the Ramp**

Sumeet Inder Singh  
 Winner of the Habitat Center  
 Photography Grant  
 Visual Arts Gallery, Habitat Center  
 May 19th-24th 2007



Men's changing room,  
 India Fashion Week 2005

**Gill and Gupta**

Nizamuddin at Night/ Tales of a City  
 Exhibition curated by Radhika Singh  
 India International Centre  
 September 6th - 19th 2007



© Sunil Gupta



© Gauri Gill

## Info

Camerawork Delhi is supported by the French Embassy in India and the Alliance Francaise Network



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in INDIA



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## Grants

- [www.sarai.net](http://www.sarai.net)
- [www.indiahabitat.org/vag/ihf-fellowship-photography-award/ihc\\_fellowship\\_photography-criteria.htm](http://www.indiahabitat.org/vag/ihf-fellowship-photography-award/ihc_fellowship_photography-criteria.htm)
- [www.majlisbombay.org/culture-fellowship.htm](http://www.majlisbombay.org/culture-fellowship.htm)
- [www.friezeartfair.com/carteraward](http://www.friezeartfair.com/carteraward)



### FAMILY AT SUNDIAL GATE

Muharram, Dongri, 1989 . KETAKI SHETH : BOMBAY MIX

September 8 - October 20, 2007 . SEPIA | The Alkazi Collection . New York, NY 10011

Book Information: Bombay Mix - Street Photographs by Ketaki Sheth

Introduction by Suketu Mehta . Dewi Lewis Publishing | Sepia International, 2007

# Shows

© Ketaki Sheth

VIVEK SAHNI DESIGN

### "KING COMMONER CITIZEN"

Prashant Panjiar

Exhibition and release of monograph by India Picture Prashant Panjiar  
Academy Of Fine Art And Literature gallery, New Delhi  
15th -24th October 2007.

© Prashant Panjiar



### PARIS - A LOVE AFFAIR

Amit Mehra

Roland Gallerie, Alliance Francaise, New Delhi

24th -30th September 2007.

### RAFEEQ ELLIAS

Selected works, 1976 – 2007

On this occasion a large format 148-page hard cover book with an essay by Ranjit Hoskote 'The Serai-stops of the Wandering Fakir' will also be released. Museum Gallery, Mumbai . November 6-20 2007



© Rafeeq Ellias.

### WHO AM WE

Vikram Sundarji

Mousonturm Gallerie, Frankfurt . October 24 - November 25 2007.



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