



FRAMING THE LIVING TRADITIONS

A collaborative photography project under the aegis of Neel Dongre Awards/Grants
for Excellence in Photography (2017) by India Photo Archive Foundation

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Published under the

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by India Photo Archive Foundation**

Organized by India Photo Archive Foundation

Curated by Aditya Arya

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The images in the catalogue are only a representative selection of
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India Photo Archive Foundation
T 23/5 DLF Phase - 3, Gurgaon
Haryana - 122001, India
Ph - 0091 9810009099
indiaphotoarchive@gmail.com
www.indiaphotoarchive.org



India Photo Archive Foundation
presents

FRAMING THE LIVING TRADITIONS

**A collaborative photography project under the aegis of Neel Dongre Awards/Grants
for Excellence in Photography (2017) by India Photo Archive Foundation**

The Foundation presents a collaborative photographic project by five photographers presenting
different living traditions through distinctive artistic styles

Curated by ADITYA ARYA
PHOTOGRAPHER, HISTORIAN AND ARCHIVIST

Artists

ANKIT AGRAWAL, BHARAT TIWARI

MRIGANK KULSHRESTHA, TAHA AHMAD

VIKAS GUPTA



AshaRani Mathur

AshaRani Mathur is a freelance writer and editor who has edited and produced books on aspects of Indian life and culture as well as art catalogues for the Festivals of India – for which she was Director, Publications and Publicity – and also edited the inflight magazines of Air India and the former Indian Airlines. She has scripted documentaries for television and authored books on textiles, jewellery and shawls (among others) and written on subjects as far apart as restaurant food, travel and ancient India. She was a music producer for the label Music Today, and served for a year with INTACH as Director Cultural Affairs. Currently a Trustee on the Prem Bhatia Memorial Trust, a media-related Trust.

FRAMING THE LIVING TRADITIONS

Life as Beauty: Through the Eyes of the Everyday Artists

Craftspeople, it is said, are the “artists of the everyday”. In earlier times the hands of the craftsman determined every expression of our daily lives. They fashioned the clothes and jewellery we wore, the dishes we ate out of, the vessels we used for water; they created our homes and places of worship and all that was in them: in short, they touched each aspect of our lives as individuals and as communities. They worked in diverse materials with diverse tools. Wood, bronze, stone, terra cotta, cloth, palm leaves and bamboo were only a few among them.

For centuries textiles formed the supremely Indian art. Traditionally, the processing of yarn and weaving of textiles was the second largest occupation after agriculture; quite often the two were intertwined. Across the great textile areas in the country thousands of families spun and wove, dyed, painted, printed, embroidered. The craft of textiles, nurtured for thousands of years, encompassed a wide variety of types and usages, from the finest of cottons, silks and wools to cheaper and coarser textures for everyday use, from gossamer garments and delicate shawls to floor coverings and travelling tents.

Textiles remain perhaps the most major of the great Indian crafts tradition. But, as in other crafts areas, what was once intrinsic to our living has been overtaken by

industrial manufacture, synthetic materials and just plain obsolescence. Skill sets nourished by generations of teaching and absorption are fading away for lack of practice: are we then in an age of vanishing crafts?

It is difficult to pinpoint “dying” crafts, as some have proven to be cyclical and can spring back to life when revived by changing fashions, lifestyles or renewed interest. But not all craft forms are as fortunate. Some phase themselves out through a variety of processes.

For example, some craft objects are no longer functionally relevant, or else are very costly; in other cases, such as phulkari from Punjab, the social circumstances and milieu in which the craft flourished no longer exist. And there are materials – such as shahtoosh and ivory – which are banned for conservation reasons, wiping out any further production of crafts objects. Market forces, such as limited customer appeal in relation to the cost of production, discourage the continuance of yet other crafts. Despite circumstances, some crafts survive, even when they are hanging on in grim conditions as simply that, survivors.

The photographs in this exhibition bear witness to the skills that are fading away or are being rendered obscure: the art of mukaish wrought by its artisans, the badlas,

who perform this craft by inserting metallic wires of gold and silver into the fabric, eventually twisting it to create metallic embroidery. This was once a much sought after embellishment for garments and saris, its delicacy a testament to the badla's experienced hand. You can see despair in their ageing faces; still the pictures reflect an determination and refusal to give up.

Even more obsolete is the analogue photograph, irretrievably killed by the digital process. Here, Vikas Gupta has chosen to view the old external and internal processes of the analogue studio as a crafts area in and of itself: the artistic compositions, the darkroom experiments, what he terms as the "alchemy" of printing; in short, the "magic of making a photograph". This is an unusual tribute to the patience and intuitive creation of the practitioners of this craft.

But we also see more traditional crafts areas, where the photographers have captured images that take us through entire cycles of creation: in the silks of Assam and the making of the tanpura (or tambura) in Miraj where we view processes from start to finish. And somehow we get a sense of how geography filters through the artist's hand to leave an imprint of its own. The looms of Chanderi weave their own magic and the single colour picture in

this series is a burst that captures the painstaking intricacy of the craft.

Artistically we may mourn the loss of certain materials, techniques and traditions. But pragmatically we have to remember that all craft must perhaps reshape itself to what is current to retain a dynamic and sustaining power. How to adapt these skills while maintaining a core vocabulary – is this where the future lies?

AshaRani Mathur



Aditya Arya

An eminent commercial and travel photographer, Aditya Arya began professional photography in 1980 after graduating in History from the St. Stephen's College, Delhi University. After a brief stint in the Mumbai Film Industry where he did the stills for some of the leading directors, he shifted back to Delhi. In addition to his wide-ranging commercial and travel portfolio, his work has been published widely in travel magazines and books. He is known for his expertise in the field of advertising and corporate photography specialising in the field of Products, Interiors and Food.

Over the last few years, he has been completely immersed in the subject and practice of photographic conservation. He has honed his skills and knowledge on preservation, restoration and archiving particularly through the documentation of historic photographic works from the famous Kulwant Roy Collection. He has played a pivotal role in the formation of India Photo Archive Foundation.

At present, while also actively pursuing his professional advertising and commercial assignments, he divides his time between his photography archive and the only Photography and Camera Museum in India with more than 1000 rare and iconic cameras and other equipment tracing the history of photography from the 1870s to the Digital Era.

He has also been on the Jury of the National Art Exhibition 2014 organized by Lalit Kala Akademi besides many other national shows. He has curated several shows of archival and contemporary visual works, both nationally and internationally. These include the National Gallery of Modern Art, New Delhi and the National Museum, New Delhi.

He is a guest faculty at the Jamia Millia Islamia University's Institute of Mass Communication, and Sri Aurobindo Centre for Arts and Communication. He was a Director at the Academy for Photographic Excellence (APEX), one of the India's leading photography academies based in New Delhi, and was also a Guest Fellow and Curator at the Indian Institute of Advanced Study, Shimla.

CURATOR'S NOTE

This show marks the 5th year of our launch of the Neel Dongre Grants, as we continue to focus our gaze on the emerging talent and support them by providing a platform by showcasing and mentoring documentary photographic projects. At India photo Archive foundation we firmly believe that the young and emerging talent in the field of photography has to not only be showcased but also nurtured and mentored and in this regard we have played a very significant role.

The grant is driven by the idea of supporting young photographers interested in the genre of Documentary. It's a celebration of the communicative nature of this medium and a tool for creating visual narratives. A DOCUMENTARY PHOTOGRAPHER HAS A HUGE responsible ROLE IN THE SOCIETY; I firmly believe they create histories by documenting the traditions and the constantly evolving societies and their work has a great place in the archives being a witness to the process of change. In an age where new inventions and new technologies of mass production are being announced every minute, it is essential to document the great traditions and craft of the past for posterity. This project empowered five young emerging photographers to slow down and find and appreciate craftsmen working with their hands and producing exquisite unique works.

Documentary and visual narratives play an important role in raising the level of awareness and inspiring the

future generations. These visual narratives will help future generations to understand and interpret the society of today. In the present scenario there are many such grants being announced everyday, but I take great pride in mentioning that India Photo Archive Foundation recognized the need and took the initial steps in creating this unique space by launching the grants in 2012.

I am greatly indebted to Urmila Dongre who believed in this vision and the idea of the grant and supported it wholeheartedly. I am also thankful to Asharani Mathur and Premola Ghosh and very importantly Parthiv Shah for mentoring the grantees and helping me with the process of the grant. One of the most important aspects which has emerged in the process of mentoring the grantees in the last few years is the constant feedback and interactive critiquing of the submissions, as most of the grantees are on the threshold of entering this genre. This year I am specially grateful to Tanushree Singh for administrating and managing one of the most crucial stages of the process - selection for the exhibition and publishing of the catalog.

I hope that Ankit, Taha, Bharat, Vikas and Mrigank continue to document these processes and produce a substantial body of work for posterity.

Aditya Arya



Parthiv Shah

An alumnus of the National Institute of Design, India, he was invited as visiting scholar at the SOAS, London University and at the University of California, Davis. Parthiv is a photographer, film maker and a graphic designer. He has made several documentary films, curated exhibitions and has several photo-books to his credit. Growing up in a family of artists and through his own professional training, he brings an interesting intersection of art, photography and design to his work. He has been awarded a senior fellowship in Photography by the Ministry of Culture, Government of India, Charles Wallace Fellowship, UK and Fulbright Lectureship award to teach at the UCLA, USA. He has been teaching photography and film as a visiting faculty at the National Institute of Design and Jamia Milia Islmia University in India.

He is the Founder-Director of Centre for Media and Alternative Communication (CMAC). Lately Parthiv has been particularly interested and engaged in working on the issue of image perception and representation. His visual journeys have led him into working with communities which are finding a mainstream voice.

Photographs exhibited at

India, Australia, Bangladesh, Germany, Nepal, South Africa, Thailand, Netherlands, Japan, Spain, Russia, U.K. and U.S.A

Photographs in the collection of

National Gallery of Modern Art, India; Lalit Kala Akademi, India; Eames Design Office, USA; Philip and Phyllis Morrison, USA; Massachusetts Institute of Technology, USA; University of California, Davis, USA; Minge Kan, Tokyo, Japan; Australian Arts Council, Sydney, Australia; Smithsonian Institute, Washington, DC. USA; including some private collections such as Christo, USA; Issye Miyake, Japan.

JURY

When I was about 13 years old my father took me to see how wood blocks are made in a small town near Ahmedabad called Pethapur, he was documenting and researching on Saudagiri prints. When we reached the craftsmen's studio he gave me his camera and told me to shoot whatever intrigued me in the workshop where different craftsmen were working at different stages of the block making. This experience really helped me understand the way I should look at and document how things are made and how it's not just the process that is important but many other things, which takes place before and after that need to be looked at and understood as well. That was the first time I documented something different and not my family or friends on the camera. As a design student some years later this helped me a lot. Documenting crafts is not an easy journey, if one really wants to get a good in-depth documentation; one needs to spend lot of time understanding the craft and also its context.

The history of Indian handicrafts goes back to Indus valley civilization. India is one of the few countries in the world with an unbroken, living and vibrant tradition of crafts. It is estimated that there are about 20 million crafts persons across India. The tradition of crafts in India has grown around material culture, topography, cultural and religious values, needs of the common people and also the needs of the ruling elites. In addition to this, foreign and domestic trades have also played an important role in the evolution of different craft forms in India. The craft traditions of India have withstood the deprecation of time and several foreign invasions and continue to flourish till date. This is

mainly due to the open mindedness of the Indian handicraftsmen to accept, adapt and assimilate new ideas, technology and material into their crafts to keep them alive.

Inputs and interventions from artists, designers, and crafts cooperatives have helped craftsmen reinvent some crafts for the new generation but many of these have disappeared and some are on the verge of extinction. Many scholars with the help of organizations such as National Institute of Design, Indian Institute of Crafts and Design, Crafts Council of India, Dastakar etc. have done seminal work in documenting and reviving of crafts. We still need to do more in a vast country such as India.

Neel Dongre Awards for Excellence in Photography decided to give photography grants this year to photographers Ankit Agrawal, Taha Ahmad, Mrigank Kulshreshtha, Bharat Tiwari, Vikas Gupta on the theme of "Framing the Living Traditions". They documented the craft process they selected; within their theme they documented materials, processes, tools and techniques as well as the people/families/communities that practice these crafts. It is always difficult for an outsider to enter a craftsman's work place and start documenting with his/her camera without being an intruder or a voyeur. One has to be extremely sensitive to their cultural, social, historical background and get familiar with their entire family and community without which the documentation doesn't acquire a depth. Several visual anthropologists have raised the issue of approaching these communities as an outsider or how to compensate these people

for their craft that they (the grantees) are documenting for this time. All five grantees had already done some research in the area they were interested in documenting and that made it easier for them to achieve their goal. Each of the awardees has looked at the craft, which they were documenting in a unique way and this is the strength of their vision. For Ankit it was natural to get attracted to how the Tanpura is created, as he is a student of music. He had to make several visits as the ‘tumba’, used to make the Tanpura, is cultivated in certain season only and had to go back frequently to see how the instrument gets treated at various stages. He has painstakingly tried capturing the tumba from a farm to the finished tanpura being tuned in the hands of his guru. Taha documented a craft that is known as Mukeish. He belongs to Lucknow and although now he is a student in Delhi, his revisiting Lucknow with newfound eyes has helped him look at the craft and community with amazing results. Mrigank has documented the Seri-culture in northeast, which is a very difficult terrain to adapt to especially for a cameraperson. He has painstakingly tried capturing all stages of the craft and has also documented some interesting portraits. I have seen Bharat’s photographs being mostly of people and events and it must have been difficult for him to work on this relatively new territory of documentation. I really liked his close-ups in the final ensemble of selected images. I suppose we need to change definitions of art practice today in India. Many artists who used to practice as fine artists and painted with oil on canvas have started using mediums, techniques and services of craftspeople or mass production techniques and blurred the boundaries. Studio

photography is normally not seen as a “traditional craft” as there is a history of arguments about how crafts is not art, and for many years photography was not considered as an art form. Vikas has looked at old studio practices that have become obsolete now in our digital world. I feel this is an important documentation and a new beginning to how we look at the crafts today!

Parthiv Shah





VIKAS GUPTA

Vikas Gupta is a visual artist whose practice is broadly concerned with living culture of land, vision and social sciences. He engages widely with archives, both real and imagined, to explore the tensions between personal and systematic forms of knowledge. After completing MA in Painting, he worked as a freelance artist for a few years. He completed his Doctoral studies in Painting on research fellowship from Kurukshetra University. He has participated in various workshops including 'Long Term Project' at Photo Kathmandu 2016 and 'Photo Book Making Workshop with Yumi Goto & Mariela Sancari' at Jaipur Photo Festival 2017. Currently he is working on long term documentary projects.



An Aura of Analogue Age

‘An Aura of Analogue Age’ is a body of work through which I have tried to capture the last generation of analogue photographers residing in the small historical town of Kurukshetra. The praxis and technology of photography has seen dramatic transformations over the last century. The most obvious and notable transformation took place in the last decade of the 20th century, marking the shift from analogue to digital photography.

This research project has emerged over the year from my conversations with the photographers, who held on to the practice of analogue photography till the very end of its era. They shared stories and memories about their experiences

of working with photographic film, dark room experiments and all about the magic of making a photograph. They not only have expertise in areas of composition, equipment and the technical knowhow but also the alchemy of the printing process in the dark room. In the analogue context, the process of creating a photograph is as intuitive and important as the end result.

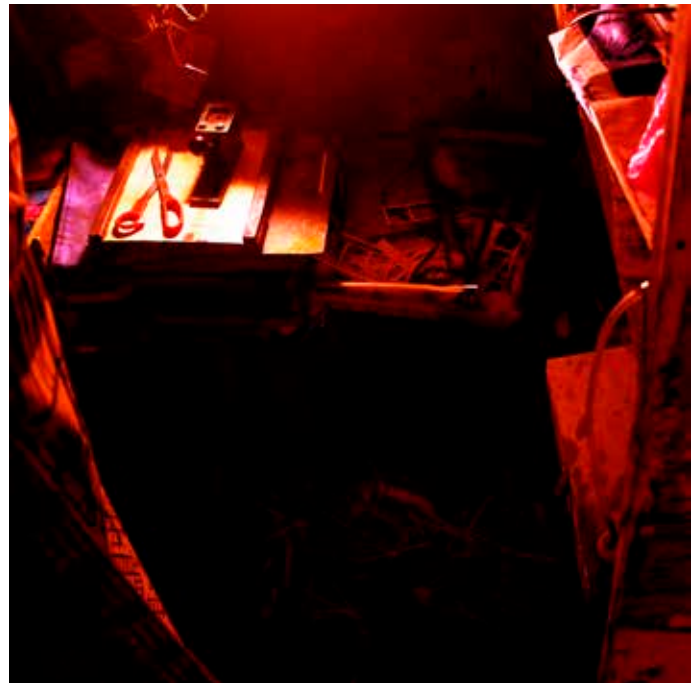
Most of these photographers have adapted themselves to the change in the technological advancement with digital photography. Although, they understand the fragility of the digital medium as they belong to the era of photography that dealt with the elements of patience, focus and

contemplation. In my interactions, I’ve tried to understand their relationship with their analogue accessories.

Through my photographs I’ve tried to create a lucid dialogue between images and their context. My aesthetic concerns as a photographer came to fore as a documenter and as a narrative composer, trying to frame his subjects beyond the conventional trope – ‘looking’ at them, but ‘seeing’ how they function. Photography, thus represents an ‘essence’ or ‘aura’ - pandering to a psychological domain in which the portraits of a space or a person are as much about the elements they portray, as they are about the relationship between them.















TAHA AHMAD

Taha Ahmad was born in Lucknow, in 1994. He developed an interest in Documentary photography while pursuing his bachelor's degree. He feels photography has a strong influence in creating and developing discourse for the future. His photographs are framed in a way that preserves their reality, which he feels is undergoing an everlasting change. Currently, Taha is pursuing his Masters in Fine Arts from Jamia Millia Islamia and is being mentored by Delhi based Photographer, Sandeep Biswas.

Acknowledgments:

I am immensely thankful to Mr. Aditya Arya for providing me with this platform and Mr. Parthiv Shah for his continuous guidance and support. I would also like to thank Shivani Aggarwal, Asad Rehman, Kanza Fatima, Tanushree Singh, Taqi Abbas, Hafeez Ahmad, Joseph Eid, my parents and all the Badlas without whom this project would not have been realized.



Swan Song of the Badlas

“Lucknow’s culture has always compelled me to dig into the roots of its rich civilization, which has always been a centre for arts and literature in the diverse landscape of India. The Gomti River, which flows through the city, always reminded me of the royal splendor of Lucknow. As I grew close to the city, I learnt of the city’s art and crafts which became an important moiety of my breath, explaining why the city was so highly praised for its textile culture. These art and crafts have been flourishing since time immemorial and are still a part of each and every family in Lucknow.

But with a shift in the city’s landscape, the craft form ‘Mukaish Badla’, is now wriggling in pain breathing its last breaths in eerie silence. The once

valued craft form which ruled the heart of Lucknow is now restricted to only a few narrow lanes of the city. ‘Badla’, here is referred to the artisans who perform this craft by inserting metallic wires of gold and silver into the fabric, eventually twisting it to create metallic embroidery. The Badlas, all of whom aged above 65, make a bare minimum of Rs 100-150 a day while working in extremely harsh conditions for 10 hours daily. The city once had more than 3000 artisans but now the number has come down to just 20-25. Badlas also complain about the practiced apathy of the government, which leads to further exploitation by their masters, who own the means of production. The craft and the craftsmen might soon die a painful death amidst the frenzy

which is driven by ‘development’ and ‘modernization’.

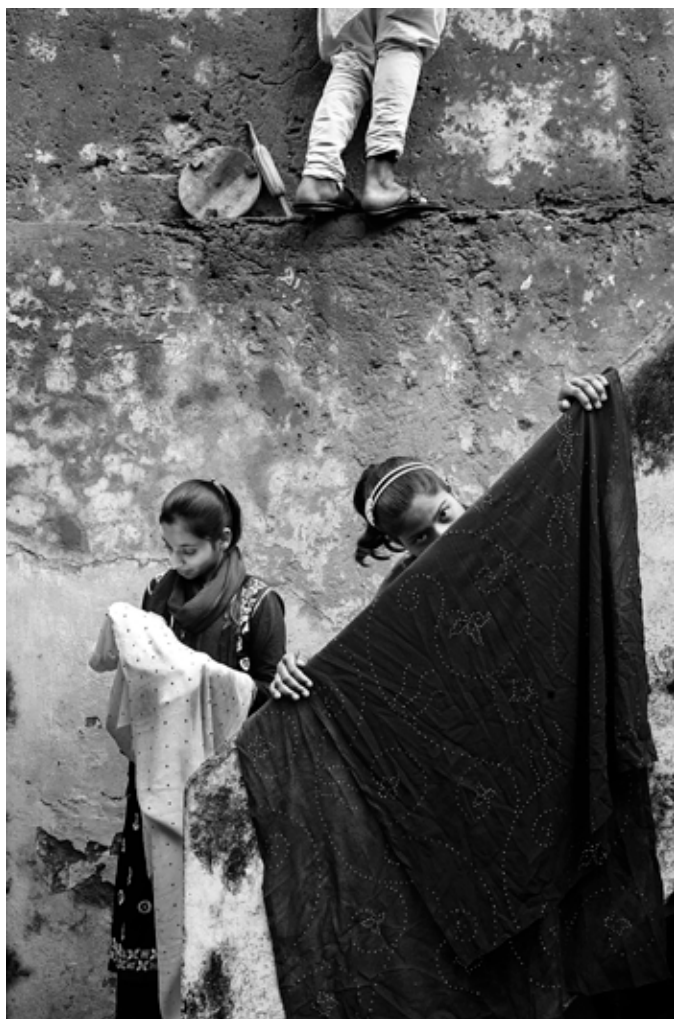
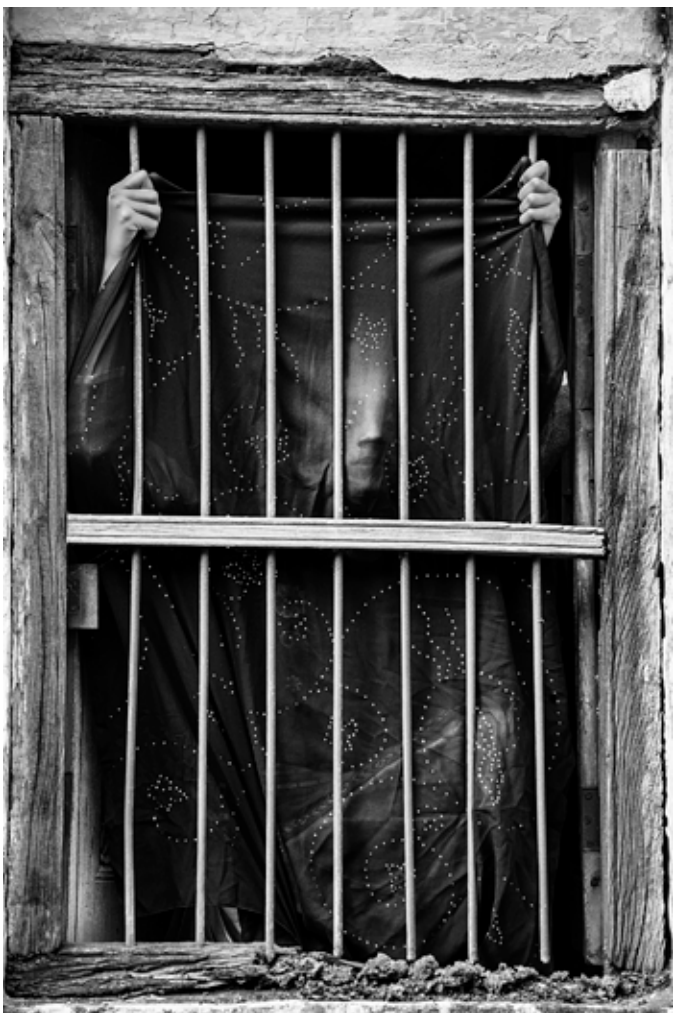
Wali Aasi, a modern poet from Lucknow, in a way articulates what I feel:

‘Mujhse subho-shaam shikwa kar raha hai Lakhnau, Dekh tujhme dheere dheere mar raha hai Lakhnau!’

These craftsmen are the real treasure of Indian crafts as their work is unparalleled and authentic. However, their plight is pitiable and their population is dwindling and soon they will become a part of history which we will recall in a poignant daydream or a visual imagery.

Art is not dying, the Artist is!”















BHARAT TIWARI

Bharat is an interior designer by profession, with a background in science and a PG in management. He is passionate about photography, music and writing. Bharat is also the Founder and Editor of 'Shabdankan dot com', which was awarded the 'Bhashadoot Samman' by the Hindi Academy for the reinforcement of Hindi through digital media.

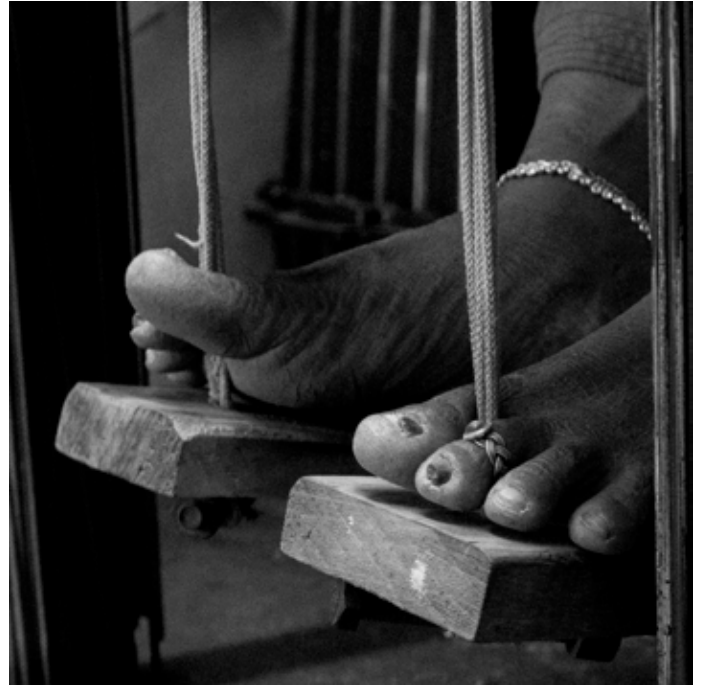


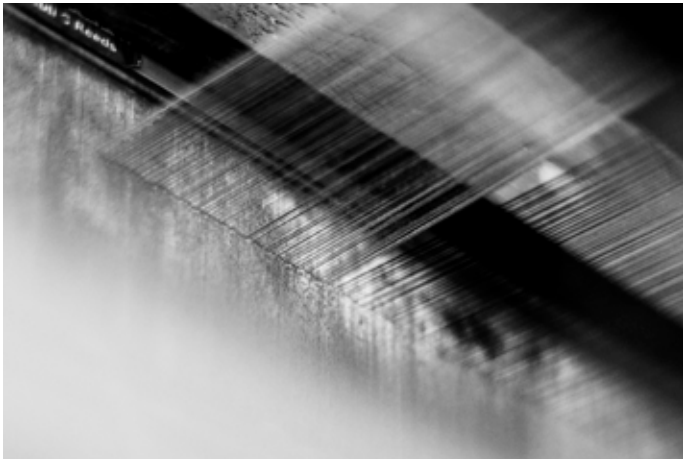
Chanderi is a small picturesque and historical town in the Bundelkhand region of Madhya Pradesh, just at the Uttar Pradesh border. 'Chanderi Silk' is world famous but to reach this beautiful place - the 30 odd kilometres from Lalitpur railway station - by road

leaves no bone unshaken. Surrounded by hills, this town is one of the few places left where hand looms, a tedious and dying sari-making technique, are still used to make silk fabric. This project, 'Silk routes via Chanderi', tries to cover the various

shades and intricacies that go into the making of Chanderi silk. I'm thankful to Mr. Parthiv Shah, who gave me this opportunity to do my first documentary photography project.















MRIGANK KULSHRESTHA

Mrigank Kulshrestha is a documentary photographer based out of New Delhi. Born and raised in Kota, Rajasthan, he studied photography from Jamia Millia Islamia after being under the aegis of the veteran photographer, Mr. O.P. Sharma. Excerpts from his project “Fresh from the shores” have been recently exhibited at the All India Contemporary Art Exhibition. So far, his projects have been varied and in a narrative form. His broad interests are issues highlighting social stigma and human behavior at a micro level.



Fading Whir of the Looms

“Good art is not what it looks like, but what it does to us.”

One of the exemplary traditional artworks of the country, the Assam silk is a one of a kind in the handloom culture that has mesmerized people across the globe. This picturesque state is a haven for silk fabrics ranging from the golden ‘Muga’ to the ivory white ‘Pat’ and the light beige ‘Eri’ or ‘Endi’ silks. Out of these, Muga & Eri, also known as Ahimsa Silk are native only to Assam. Amid the elegance and beauty of the fabric, what often

goes neglected is the struggle these weavers go through in the entire process. What we only see is stacks of silk fabric arranged in the stores but not ‘behind the scenes’ lives associated with the art - that of the weavers and the rarely seen silkworms.

This project, ‘Fading Whir of the Looms,’ has been bifurcated into colour prints and screen prints on ‘Pat’ silk. The color prints detail the journey of a silkworm from its existence to its transformation into fabric. Moreover, the portraits of handloom weavers on

the ‘Pat’ silk’ through the process of screen printing are a tribute to the indigenous and graceful Assam silk and the true hard work and dedication of the weavers. As the title goes, ‘Fading Whir of the Looms’, with every passing day, the new generation seems to step back from the dying art. For the photographer however, the rhythmic sounds made by the looms and the flying shuttles simultaneously amplified every time he walked through the narrow lanes of villages.

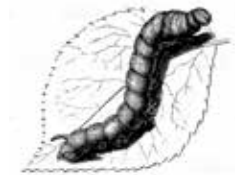












Photo credit: Ramesh Pathania



ANKIT AGRAWAL

Ankit Agrawal is a Delhi based journalist, photographer and communications consultant with broad interests in human rights, development, environment, and arts and culture. An alumnus of the Asian College of Journalism, he has worked with Mint and Tehelka, and contributed to BBC Hindi, The Hindu, The Hindu Centre for Politics and Public Policy among others. He is also receiving vocal training in Dhrupad from Ustad Wasifuddin Dagar.

Acknowledgements:

Aditya Arya, Harikrishna Kattragadda, Ishan Tankha, Mubarak Bedage Sitarmaker, Naem Naushad Sitarmaker, Neerja Dasani, Parthiv Shah, Pallavi Mishra, Sadanand Menon, Satpal Nirwal, Ustad Sayeeduddin Dagar, Ustad Wasifuddin Dagar, Veejay Sai



The Craft of Tanpura Making

Indian musical instruments are remarkable for their beauty and variety of forms which, as seen in the ancient sculptures and paintings at Ajanta, have remained mostly unchanged in the last two thousand years.

Among all the classical musical instruments, tanpura, or tambura as it is called in South India, being a drone instrument, is special as it crosses the divide between Hindustani and Carnatic, dhrupad and khayal, vocal and instrumental, and classical and folk music. It is considered as the foundation of Indian music, and vocalists and instrumentalists adjust their pitch according to it. In fact every student of Indian Classical Music is expected to learn to strum and tune it.

Going by the seminal texts on performing arts like Natya Sastra and Sangitaratnakara and various scholarly

commentaries down the centuries on these works, the concept of the drone has always remained integral to performance practices. Purandardasa, the 'Pitamaha' of the Carnatic music, highlighting the importance of tanpura in the 16th century, wrote 'Tamburi meetidawah bhavabdhi dhatidhawah', which means that the one who plays tambura has crossed the ocean of bhavsagar, and composed it in raag Sindhubhairavi. Tambura also finds mention in the Sangam era literature like Tolkappiyam, Shilappadikaram.

The present exhibition is a visual documentation of the farming of the gourds (tumba) in Pandharpur and making of tanpura in Miraj, Maharashtra. This is not a representation of the pan-Indic presence and various traditions of the drone instrument. Other popular centres of Tanpura making are Tanjavur, Rampur, and Banaras.

In the last century or so, Miraj overshadowed other centres of instrument-making due to the availability of good quality raw material and the city's proximity to music centres in the West and South India. Miraj's railway junction played an important role in the region which had no centre for instrument making and repairing. Later on, due to patronage, good climate, Khwaja Meersaheb's Dargah, and proximity to vibrant classical music scene, a lot of artists settled here.

The foundation of instrument making in Miraj was laid by accident in 1850s when Faridsaheb Shikalgar, upon the king's order, repaired an instrument of a visiting musician. Faridsaheb's success in this endeavor thrives till today.















ABOUT NEEL DONGRE AWARDS

Neel Dongre Awards for excellence in Photography
India Photo Archive Foundation

India Photo Archive Foundation

In an age when digital information is all around, it's easy to forget that great volumes of historical images of India—journalistic, political, personal, developmental and social—languish in neglect in institutions and homes. These photographic archives form an essential part of our cultural heritage and The India Photo Archive Foundation has been established with a view to identify, preserve and document such photographic legacies, highlighting the historical value of photographic archives and collections and to encourage their dissemination, access and use for academic, institutional and cultural purposes.

The Foundation also aims at encouraging a visual dialogue in the field of photography through various initiatives and to aid the development of a platform for amateur and professional photographers, over the ages.

With the coming of the digital age, we have witnessed the rise of a visual culture where photography as a

profession and art has evolved giving rise to a plethora of genres, attracting talented minds. However, many of these budding visual artists go unnoticed due to the lack of support in the form of institutes with adequate equipment, funds, scholarships, and relevant platforms to display and publish their work. The Neel Dongre Awards/Grants for Excellence in Photography is an initiative aimed at bridging this gap.

Neel Dongre Awards for Excellence in Photography Year of establishment: 1st January 2012

Neel Dongre (1944-2009) was one of the most successful entrepreneurs in the country who took a keen interest in mentoring young people, encouraged them to dream, and helped them fulfill their ambitions. These awards are aimed at recognizing young and emerging and active photo practitioners who demonstrate talent and the passion to communicate with visuals.

A Corpus Fund, Rs. 50 Lacs.

These Awards/Grants are meant for professional/non-

professional photographers who have produced an ongoing/ finished body of work in any genre of photography; Social Documentary, Photojournalism, Fine Art etc. The applicants are required to submit a written proposal for their project, accompanied by images that demonstrate their skill and visually translates the project.

Managing Committee for the Awards/Grants

The awards are administered by a Managing Committee consisting of Mrs. Urmilla Dongre, Parthiv Shah, Aditya Arya (Trustee), Premola Ghose, Asha Rani Mathur, Gopika Chowfla, and artists and designers invited to be on the committee for a period of two years.

The rules for submission are as follows:

1. The submission form (CV/Bio Data) to be filled should include a written proposal attached with any supporting visual material of low-resolution.
2. Awards/Grants are strictly for a body of work and not for individual images/photographs. More than one body of work can be submitted. A body of work is constituted by at least 20 images/photographs.
3. Photographer must hold the copyright and all required legal rights to submit, publish and exhibit the same.
4. The managing committee reserves the right to choose from the submissions or invite submissions for the Awards/ Grants.
5. The India Photo Archive Foundation reserves the right to five sets of such works and the usage rights in publications including the web auction sale etc. with all due credits to the photographer.

6. The copyright of this work shall remain with the photographer.

7. The prints for the above-mentioned exhibits will be paid for by the India Photo Archive Foundation.

8. The decision of the managing committee is irrevocable and final in all matters pertaining to the awards/grants.

9. The submissions are open to all Indian Nationals above 18 years of age.

10. The Submissions will not be returned so please do not send original material.

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Communication (CMAC)