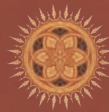


*re-imagining*  
THE PEOPLE  
OF INDIA



1850-2013

## RE-IMAGING THE PEOPLE OF INDIA 1850-2013

Published under the Aegis of Neel Dongre Awards/Grants for Excellence in  
Photography by India Photo Archive Foundation

Organized by India Photo Archive Foundation.

Curated by Aditya Arya

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India Photo Archive Foundation

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Dileep Prakash ( Page - 60 to 69 )

Working stills

India Photo Archive Foundation

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& Aditya Arya, 2013

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India Photo Archive Foundation

Presents

*re-imagining*  
THE PEOPLE  
OF INDIA



1850-2013

Under the Aegis of  
Neel Dongre Awards/Grants  
for Excellence in Photography in 2012

A collaborative Photographic Project

**Mahesh Bhat**  
**Sandeep Biswas**  
**Dinesh Khanna**  
**Dileep Prakash**

Curated By  
**Aditya Arya**

The project aims at providing a visual comparative interpretation of an enormously multicultural nation from widely contrasting standpoints in terms of space and time; the ones who ruled us and their observation and now post-independence, our own self-reflection.

**The People of India** was an 8-volume publication compiled by **John Forbes Watson and John William Kaye** between 1868 and 1875. Originally conceived by **Lord and Lady Charles Canning**, it was an early experiment with photography as a documentary medium.

This exhibition showcases rare albumin prints from 1850s and the contemporary work on similar communities and professions.



# Re-Imaging the People of India 1868–2013

‘The People of India’ is an 8 volume publication compiled by John Forbes Watson and John William Kaye between 1868 and 1875. The books contained 468 annotated albumen prints and the publication was issued in 200 sets. This was the first photographic documentation of the ethnography of India and one of the first early experiments with photography as a documentary medium.

## THE PHOTOGRAPHERS AND THEIR CONTRIBUTION

The photographs were taken in the 1850s and 1860s by civilian and military British Photographers which included J.C.A. Dannenberg, R.H. DeMontmorency, E. Godfrey, H.C. McDonald, J. Mulheran, G. Richter, Shepherd & Robertson (later as Bourne & Shepherd), B. Simpson, B.W. Switzer and C.C. Taylor. The books also included the works of many amateur photographers such as W.W. Hooper, Henry Charles Baskerville Tanner and James Waterhouse.

These photographs portray the people of many castes, culture groups, and occupations in India, posed individually and in groups. Indian culture groups portrayed include Bhogta, Bhoti, Chero, Dombo, Gond, Gujarati, Ho, Kachari, Kishangarh, Kota, Lepcha, Mishmi, Munda, Naga, Pahari, Paithan, Rajput, Saora, Singpho, Thakur, Tharu, and Toda. People portrayed are from parts of India and surrounding

areas, now in Afghanistan, Burma, Iran and Pakistan, such as Assam, Bareli, Behat, Cachar, Chittagong, Delhi, Hazara, Hisar, Kohat, Lahore, Madras, Munjpur, Mysore, Palamau, Shahabad, Shahjahanpur, Sikkim, and Sind.

Occupations illustrated include barbers, blacksmiths, carpenters, charcoal carriers, farmers, fish vendors, horse dealers, interpreters, landlords, mendicants, merchants, officials, priests, warriors, and water carriers. Activities shown include dancing and knitting. Artifacts and material culture documented include books, buildings, devotional objects, tools, and weapons such as bows, clubs, shields, guns and spears.

## THE CREATORS

A graduate of Aberdeen University in England, John Forbes Watson (1827-1892) served as an assistant surgeon in the Bombay Medical Services from 1850 to 1853. While in India, Watson began to research Indian agricultural resources. In 1858, he became reporter on the products of India for the India Office in England. A year later, he became director of the India Office’s India Museum, devoted to promoting trade in the British Empire. While there, he published several monographs on Indian plants and textiles. In 1867, he was appointed keeper of the museum, and served in that capacity until he retired in 1879.

John William Kaye (1814-1876) was a graduate of Eton College and the Royal Military College, Addiscombe. From 1832 to 1841 he served as an officer in the Bengal Artillery. In 1856 he joined the civil service of the the East India Company and in 1858 when the government of India was transferred to the British Crown, he succeeded John Stuart Mill as the secretary of the political and secret department of India office.

#### **ABOUT THE PUBLICATION**

The ‘People of India’ project had begun with Governor General Lord Canning’s desire to possess photographs of native Indians as a personal souvenir collection, but in the course of time, ‘People of India’ became an official British government publication. The book offers an insight into how people from various castes, culture groups, and occupations in India were perceived by the British, during a period which marked the beginning of the British Raj, as an outcome of the Indian Rebellion of 1857. The officials, then serving the Indian Civil Service, believed it to be imperative to understand their colonial subjects better.

This effort was definitely not the first made in this form to understand the subjects (Indians) but was the first with a definite framework and organisation. The idea was to

characterise the Indians and get a good sense of their physical and mental attributes.

The collection, thus, served as an attempt to visually document various cultures, castes and occupations and their physical and social traits to complement future written studies. The photographs were accompanied by brief annotations, which were largely ‘dispassionate’ when it came to depicting the people:.

*“The Sonthal women are fat and short, and though not pretty according to the European idea of beauty, have a very pleasing expression of countenance.”*

*“These men (Hill Porter) eat anything except the flesh of the ox and its kind, and are filthy in their habits, often not washing or changing their clothes for weeks together. As a class, they are as poor as they are ignorant.”*

Even when it came to more affluent groups, for example with the Sonar:

*“.....They invest their gains and saving into gold and silver ornaments which can be converted into money or pledged at low interest rates, as occasion may require.....and the enormous amounts of precious metals which India has absorbed during the last few years, and which which is still*

*there, hidden among the people in form of ornaments is a proof of great prosperity and wealth.....”*

A little later in the same description of the Sonar:

*“It was stated of the Berar, one of the great cotton provinces, that there were not Sonars enough to make up the gold and silver which flowed in a continuous stream into it during the English cotton famine; and it is very certain that none has flowed out again”*

These passages from the collection and many other such ethnographic studies largely governed the method of interaction of the English with the Indians. It also provided justification for many of the actions the British took post the 1857 Mutiny. In the case of the Sonar, one sees the jealousy and hence possible justification to take control. Even with the two preceding examples, one sees a utility-based approach. At the same time, the description being from a British standpoint (‘European Idea of Beauty’)

upheld their own hierarchy and it combined seamlessly with the utility approach.

The whole thing is summarised in the works of Denzil Ibbetson in his 1883 report of 1881 census in Punjab

*“Our ignorance of the customs and beliefs of the people among whom we dwell is surely in some respects a reproach to us; for not only does that ignorance deprive European science of material which it greatly needs, but it also involves a distinct loss of administrative power to ourselves.”*

These 8-Volumes facilitated the British in their dealings with India post 1857 when they almost lost control.

It is more than a century since the original ‘The People of India’ was published. This collaborative project aims to recreate some selected visuals from two widely contrasting standpoints in terms of space and time, of ‘The People of India’ by the people of India.



*Jat ♦ Hindoo ♦ Delhi*



*Jat cultivator ♦ Hindoo ♦ Meerut*





*Bunnea ♦ Hindoo Trademan ♦ Delhi*

# Exploring the Visual Representation and Identity of the People of India

The project 'Re-Imaging The People of India' has been inspired by my passion for studying and collecting images from the early years of photography, especially in the context of the Indian subcontinent. It also relates to my study of the evolution of the visual space with the advent of new technologies, from cameras with no shutter to high-speed electronic devices.

Photographic activity in India started soon after its public and commercial announcement in Europe in the 1840s. It was led by early British professional photographers and hobbyists, before the first large grand studios opened in the 1850s & 60s.

The original 'People of India' project in 1850 was very significant as it was the first photography project combining street with studio.

Four leading contemporary photographers contributed to 'Re-Imaging The People of India' under the aegis of the Neel Dongre Awards/Grants for Excellence in Photography. The project was conceived with the idea of looking at the visual interpretation of and analogies within similar communities and in some cases between matching characters.

Even though in the past this original work has been under scrutiny and heavy criticism for its biases, these images, unlike the descriptive texts which accompanied them, are left open to interpretation. The project was an exercise of the re-interpretation of aesthetics in the context of the original work. It was an exploration into the ideological origins of the early photographic work.

The theme of castes and tribes visually explored in the context of the earlier work is extremely interesting. While the contemporary artists have given it another brilliant twist, the subject raises the question of ideologies of the past and the present context of the execution of this work. It is also critical to understand the role of technology used then and now. In this regard John Waterhouse one of the original photographers, made a telling observation of the photographer's mindset then, complaining of how his subjects were "often uncooperative or uncomprehending subjects, who did not appreciate the necessity to remain still for the duration of the exposure".

Conversely the technology and processes used by the contemporary artists were mostly high end digital, but for Dilip Prakash who photographed using large format 4x5 sheet film. This process forced him to use a tripod and slow speed film.



The limitations posed by technology in the early works probably produced only one usable image in a day, whereas the limitless capacities of today's cameras only suffer from the paucity of time for the subjects.

I am extremely grateful to my colleagues Dilip, Dinesh, Sandeep and Mahesh for taking time out of their hectic schedules and documenting these characters in contemporary space and time. They have produced remarkable and brilliant images that force us to take another look at the redundant idea of caste, tribes and social identities in today's context.

### **Aditya Arya**

Aditya Arya, an eminent commercial and travel photographer, began professional photography in 1980 after graduating in History from the St. Stephen's College, Delhi University. After a brief stint in the Bombay 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 300 rare and iconic cameras and other equipment tracing the history of photography from the 1870s to the Digital Era.

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



*Jat Zemindars ♦ Hindoo ♦ Rajpootana*



*Marwarrees ♦ Hindoo Merchants, Originally from Marwar ♦ Delhi*

# Caste and Camera: 163 Years Later

Watson and Kaye's *The People of India* was part of a vast body of work produced by the British to document and understand the inhabitants they had come to rule. The caste system, alien to them, occupied an important place in this documentation, and was perhaps overemphasised as the key social determinant in Indian society. On examination of the photographs and accompanying descriptions in the volumes, their purpose becomes clear: to aid those unfamiliar with the people of the subcontinent, conveying not merely abstract but also practical knowledge; such as the loyalty, usefulness, or untrustworthiness of the members of a particular caste. The foundation for this thinking lay in the idea that the identity of an Indian was determined by their caste; hence different members of the same caste could be assumed to be highly similar.

Over a century has elapsed since the first *People of India*, and much has changed. Without excessively generalising any of the photographers (both colonial and contemporary), one can agree that a photographer's approach to the subject today must necessarily be very different, and that not only have photographic traditions changed over time but the camera itself is no longer an alien novelty to the subjects. The four photographers part of this exhibition are not engaging in ethnographic and administrative documentation for

the benefit of a foreign population but bringing their own concerns and explorations to an audience familiar with the social context.

Our understanding of caste, both in its historic and contemporary avatars, has deepened. The nature of caste itself has changed through time, in some cases loosening its association with costume or occupation, but in others becoming more marked and politicised. And indeed, we have stopped thinking of identity as something that can be neatly summarised by one's caste or any other social tag.

The colonial photographs are in general marked by a lack of focus on the facial expressions of their subjects as well as on larger environmental elements not relevant to their social identity. Thus, dress and occupation (and in later colonial projects, bone structure), become important for the photographer. In contrast, each of the contemporary photographers has attempted to approach the subjects in a more intimate, and at the same time, a more holistic, manner. This is perhaps borne out most clearly in the photographs of Mahesh Bhat and Dinesh Khanna, each of whom uses diptychs in order to better engage with both the individual and the environment, though in slightly different ways. Khanna's works give us a balanced yet intimate

combination of the faces of the subjects and their places of work, the wealth of visual information conveying their environments powerfully and unambiguously. Bhat's use of black and white for his portraits allows the viewer to perhaps focus more closely on their expression and demeanor, and several of his coloured photographs give us only succinct hints as to the environ. These concerns are combined in the photography of Sandeep Biswas, where subject and environment merge, sometimes seeming to constitute a self-contained world, while at other times being stressed as part of a larger and more diverse socio-economic milieu. Dileep Prakash's work is perhaps the closest to the portraits in *The People of India*, but even here there is an engagement with the environmental not found in the majority of the colonial photographs: The subjects sit or stand almost as guardians to their homes, localities, and workplaces, and give the sense of ordering and negotiating these spaces.

This project is not, of course, intended to be an exhaustive statement on caste today. Rather, it invites participants and viewers alike to not only reflect on the changes and continuities of caste, but also to think about ways of conceiving of and depicting identity, both in the past and the present.

**Madhav Tankha**



*Dyers ♦ Mahomedans ♦ Delhi*





*Scarf Maker ♦ Mussulman ♦ Delhi*

# Mahesh Bhat

Mahesh Bhat is a Bangalore based photographer and India is his canvas. He has been photographing the life and times of India and parts of the sub continent for the last 25 years. In these years he has been commissioned by publications as varied as new York Times to Newsweek of Japan – from over 20 countries. Assignments have included coffee addas of Kolkata to the profile of a female suicide bomber of LTTE (that took nearly 6 months to set up) for Marie Claire. UNSUNG – about people who have made extraordinary contributions to society against personal odds began in 2004 It was published by him in 2004. It helped raise over Rs.8.5 million for the causes of the heroes featured in the book. The second book will be published this year. The project is ongoing now for eight years. (<http://www.unsung.in>.)

From 2007, Mahesh worked on a book project on Bangalore. It's a collection of the projections from his conscious and subconscious mind. Through his photographs, he has explored how the city has changed in the last 25 years. It is also an impassioned plea to support the arts and creativity to drive the true growth of Bangalore/Bengaluru – In First Person Singular is on the stands since February 2012. (<http://www.maheshbhat.com/bangalore-book/>)

A book-app version for iPad will be launched in March 2013. Mahesh's corporate clients include Accenture, Brigade Group, Bosch, BP, HP, Mckinsey, Mindtree, Project Management Institute and Shell. He is an assignment photographer with Getty Images and represented by Global Photo Associates, New York. He has worked with Polaris Images and Agence Vu.

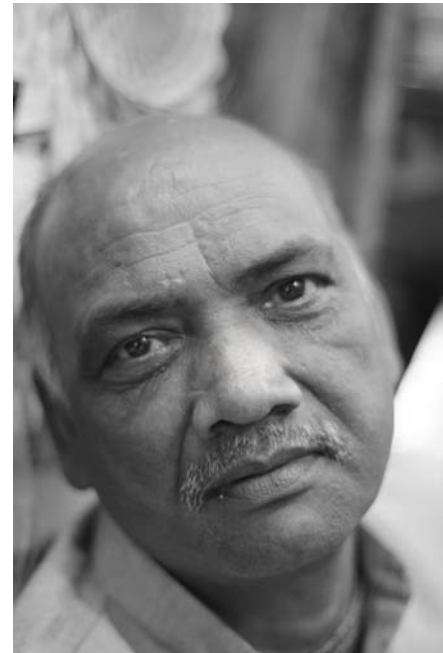
*“ I love doing portraits, it’s like conversing with the sitter’s soul! Revisiting People of India was a wonderful project to do some slow photography and formal environmental portraiture. It also gave me the privilege of meeting some wonderful people of old Delhi and soak in the village square of Sadar Bazar where the life is still un-hurried and people have all the time to ask everything about you in total genuineness. I took on the role of an observer and didn’t make a comment with my photography, I Just saw them as they were in that place and in that time, like the images from the 1850s.”*



Radhey Shyam Pandey • Brahamin



Dinesh Kumar Bansal • Baniya





Taj Mohammed • Mussalman



Ram Jatan Chauhan • Rajput

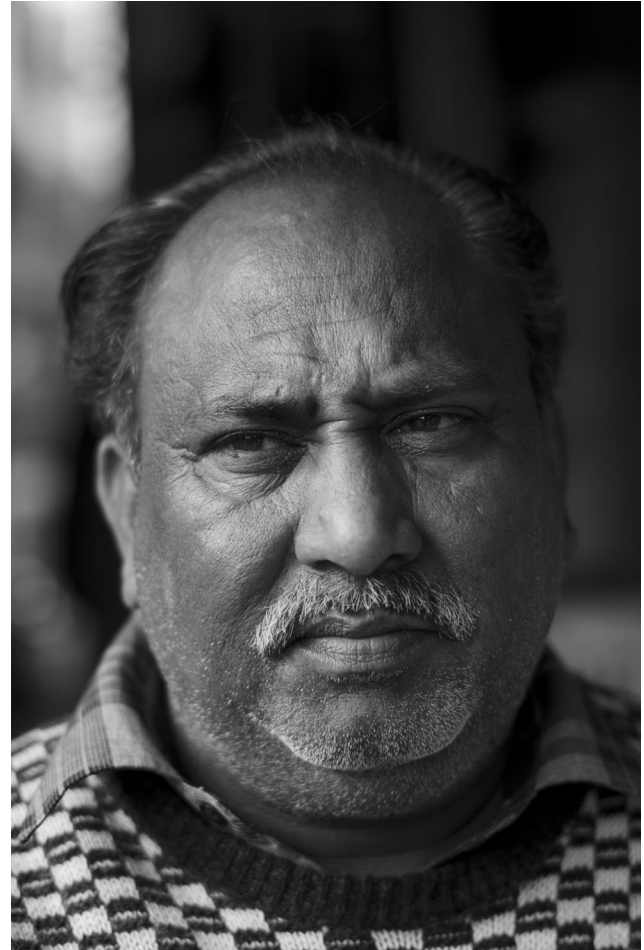


Sangita • Nut





Prem Chand • Sonar



Suraj Prakash • Khatri



Dinesh Kumar • Dyer



Mira • Shoodra



Banarasi • Gujjar





*Khatri's ♦ Hindoo Traders ♦ Lahore*

*"...one of the most intelligent and useful classes of Upper India. As a class they cannot be said to possess and high degree of education; but they are excellent accountants...they are very charitable and hospitable according to their means... Indeed, the sect has the general character of being improvident and reckless with money, which is perhaps not without foundation."*



Sonar ♦ Goldsmith ♦ Hindoo ♦ Delhi

*“The Sonar is...an indispensable member of the Indian social condition of life; and he is to be found in every village, almost in every hamlet, as well as in towns and cities.... From their fair complexions in these localities (The Deccan and Guzerat) the Sonars would seem to be pure Aryans; and it is most probably they, as one of the most ancient order of artizans in India, are of nearly unmixed descent.”*



*“ It has been an overwhelming experience to be part of such an important history in Indian photography. It has been a fantastic experience as a process of creating the images. It is a brilliant concept by the curator of the project, and has been a great learning experience to work under his curatorship. I would like to thank Aditya Arya for giving me the opportunity of being part of this project, which has given me a new dimension towards my work, which would have been something I would have really missed otherwise.”*



# Sandeep Biswas

Sandeep Biswas finished Art College in 1993 and took to working with an Advertising Agency for 2 years before realizing he wanted to pursue photography as a career, which had been his love as a medium of expression since his school days.

He was awarded by AIFACS ( All India Fine Art and Craft Society) twice in 1997 and 1999 among a few others, Japan Foundation Fellowship to Kyoto University of Art & Design as visiting fellow (Dept. of Photography) in 2001-2002, India Habitat Center , Visual Art Gallery fellowship for photography 2005.

Sandeep has been a part of over 40 group shows in India, France, Germany, UK and Sri Lanka, South Korea with renowned art galleries.

He has had 5 solo shows in New Delhi with Gallery Studio Art (2005 and 2010), Abadi Art Space (2012) and Lahore at Nairang Art gallery organized by Gallery Rohtas 2 in (2006). His works are exhibited as a part of FOTOSEPTIEMBRE USA SAFOTO 2007, Texas, USA and the ARTSINGAPORE 2007 and INDIA ART FAIR 2008, 2009, 2011 and 2013, HOTEL ART FAIR, Seoul, Korea- 2010 and India's first ever online art fair <http://www.indiaartcollective.com/> in 2011. His works are a part of various public and private collections in India and abroad and were published as special features in Magazines in India, Sweden, USA and Japan.

He has curated 3 Photography and Lens based exhibitions for Art Indus and Wonderwall gallery in Delhi and Jamia Millia Islamia Fine Art Department.

Sandeep lives and works as a freelance photographer in Delhi. He spends his time between doing commercial and documentary photography, teaching photography as well as creating his own work that he exhibits with art galleries. His clientele includes Advertising Agencies, magazines, UNICEF and various other private clients.

He recently finished working over a year for a book on Culture and Festivals of Rajasthan for a private publisher and a book on Polio Eradication in India for UNICEF which are to be released in 2013.



Pandit Shravan Jha • Brahmin



Sapera • Jogis

Manav Aggarwal • Marwari







Dinesh Kumar Shukla • Brahamin



Madhav Singh • Gujjar

Meera Devi • Shoodra







Ramavtar Singh • Rajput



Lalu Ram • Gujjar



Rajeev Kapoor • Khatri



*Jogis ♦ Snake Charmers ♦ Hindoo of Low Caste ♦ Delhi*



*Nuts ♦ Jugglers and Acrobats ♦ Low Caste Hindoos ♦ Delhi*

# Dinesh Khanna

Dinesh Khanna has been a professional photographer for over 21 years during which he has been involved in creating images for Advertising, Editorial and Corporate clients, specifically in the area of Food, Still-life, People and Interiors. His personal work has been shown in Solo and Group Exhibitions, in India and around the world.

Besides this he has done 2 Pictorial Books - *Bazaar* and *Living Faith* - which were a result of over a decade of traveling through the traditional markets and religious centres of India. 21 years into the journey, Photography is not just a profession and a passion but his means of understanding and feeling the world and life around him. Besides continuing to do commercial assignments for International Magazines, Advertising Agencies and Corporates, He is also currently working on various personal projects like: “Benaras - Everyday in Eternity”, “Earning Dignity - from Art, Craft and Trade”, Mothers & Daughters and Doubletake and Urban Trivia Monthly magazine columns.

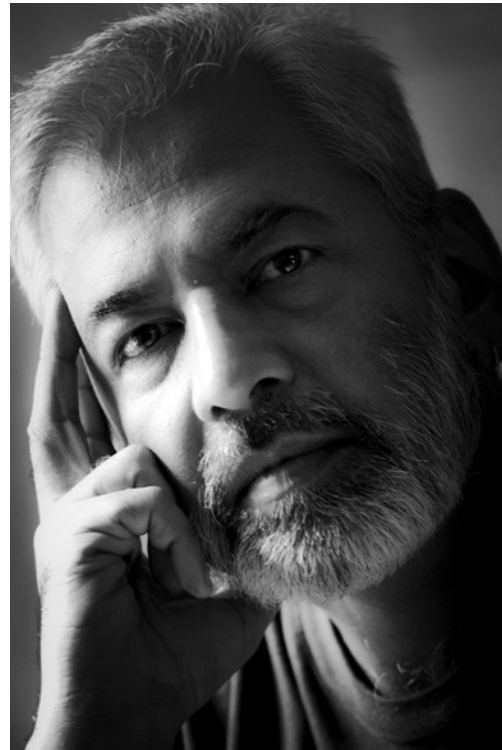
Dinesh is also a Co-Founder and Managing Trustee of Nazar Foundation, which has been set up to promote Photography as an art-form. He is also a Co-Founder and one of the Creative Directors of the Biennale ‘Delhi Photo Festival’, the first chapter of which was held very successfully in Oct. 2011.

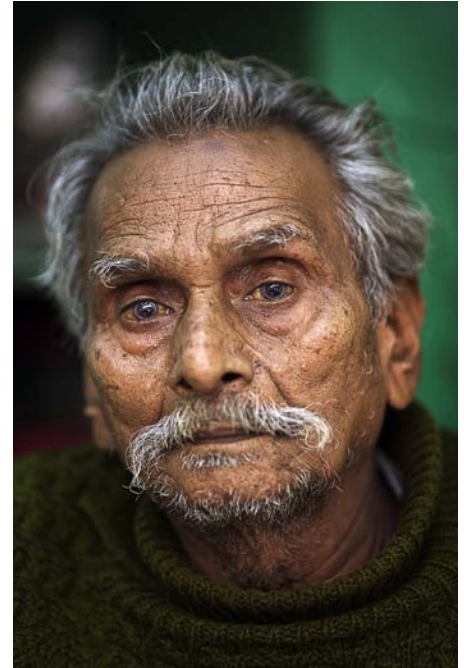
He is also a Director of APEX (Academy for Photographic Excellence) in Delhi and conducts regular Photography workshops. Details of these, and his personal work, can be found at:

[www.dineshkhanna.com](http://www.dineshkhanna.com),  
[www.nazarfoundation.org](http://www.nazarfoundation.org),  
[www.delhiphotofestival.com](http://www.delhiphotofestival.com).

*I have, personally, had rather confusing thoughts about the caste system. The fact that it defines people as per their professions and vocations seems fine, but that these became shackles, which didn't just imprison people but also caused social discrimination, is abhorrent.*

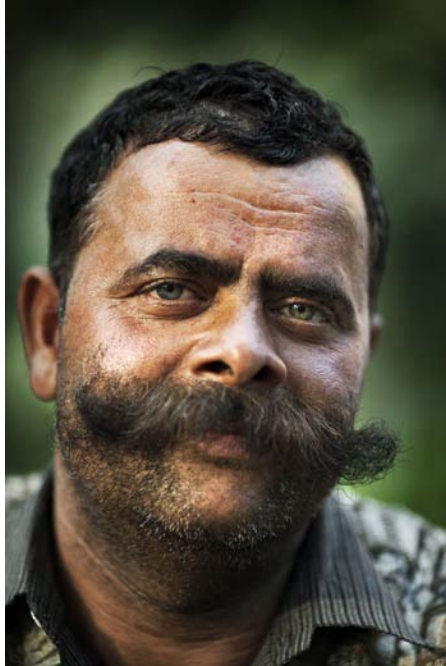
*Caste should not dictate a person's destiny and I wanted to make portraits of my subjects that showed them as individuals, recorded their professions and, most importantly, gave them respect and dignity.*





Prem Chandu Lal • Sonar(Jeweller)





Madhav Singh • Gujjar



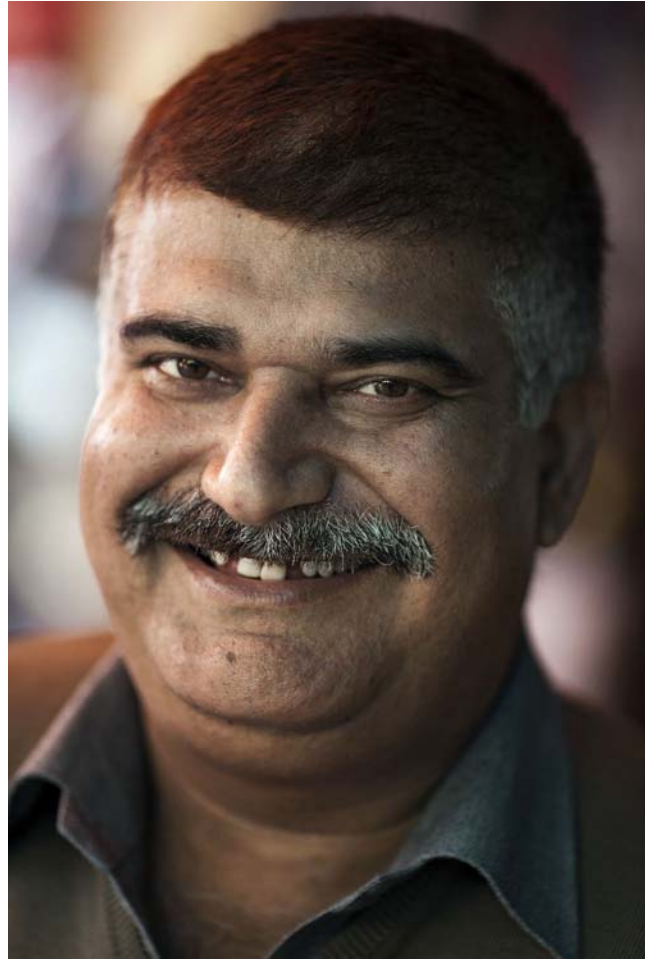
Surendra Larba • Rajput



Dinesh Shukla • Brahamin



Ram Prakash Agarwal • Baniya



Kushi Ram • Khatri



Meera Devi



Murari Lal • Dyer



Vivek Jain • Trader



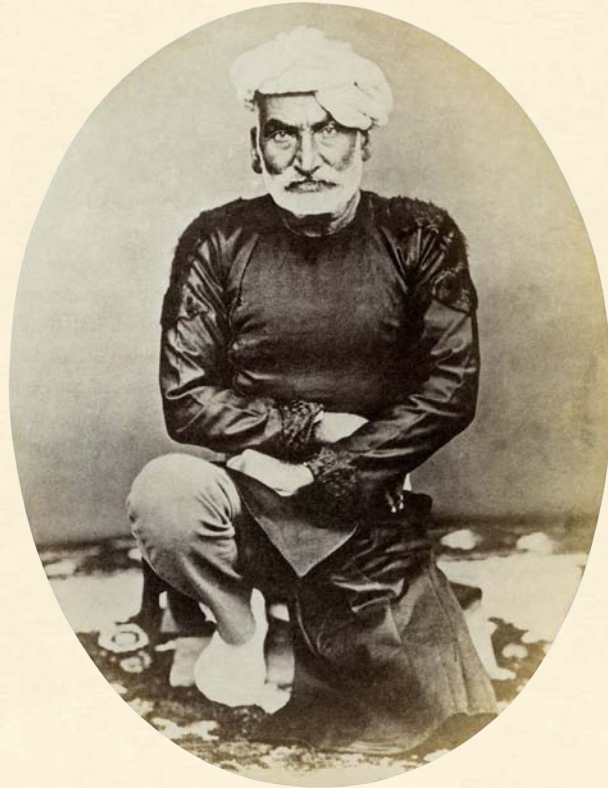


*Rajpoots ♦ Hindoos ♦ Delhi*



Hoona Mull ♦ Uggurwalla Bunnea ♦ Hindoo ♦ Hissar

*“They (the Uggurwallas) are, in short, a steady, money getting class of people, given to hard bargains and usury; but they are at the same time, men of their word, strict in their transactions, not speculative, and rarely becoming bankrupt. No matter how small their beginnings, they persevere in a wonderful degree till they attain wealth... the Uggurwallas are remarkably plain and homely. They affect no state or grandeur... One curious ambition of the wealthy Uggurwallas is to become fat...”*



Pundit Aftab Rae ♦ Hindoo Priest-Brahmin ♦ Allyghur

*“Aftab Rae...is a Brahmin of Cashmerian origin... Persons of this class are rarely to be met with in this part of Hindoostan. They are for the most part shrewd, clever, and designing. Their habits are migratory, generally seeking employment in the civil department under Government. They go to any distance to obtain it. They are Brahmins by caste, and a keen-eyed, crafty race. They generally live to the age of seventy or eighty years”*



*'My initial leaning to the project of re-looking at the People of India was to photograph the people in a contemporary and modern Indian context.*

*After meeting them, sharing their stories and their environments, I realised that transposing them from their own reality would be to give them a forced identity. For me they are not characters or models or 'types' - they are people who have their own identity. Their castes are not relevant to me.*

*The aesthetic treatment I decided was similar to the 19th century photographers. A wood-field large format camera, black & white sheet film, slow shutter speeds and warm tone prints.'*

# Dileep Prakash

Dileep Prakash (b. 1965) has been photographing for 20 years.

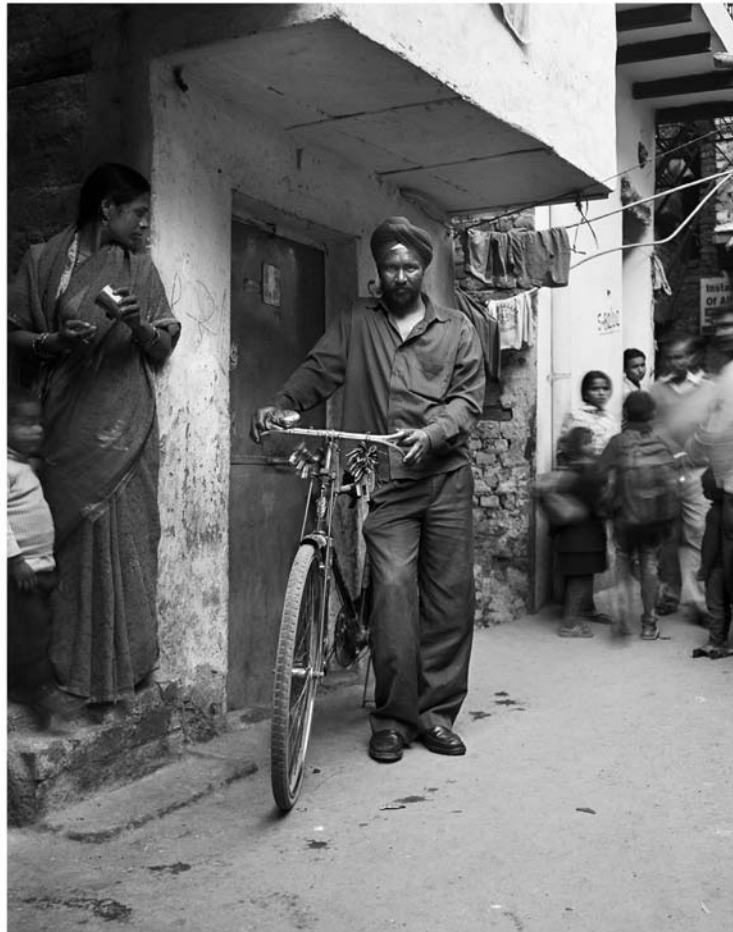
A considerable part of Dileep's work navigates memory, history and the passage of time. His fascination for steam locomotives began early when he travelled between his boarding school and home. By mid-1990's most steam engines had been phased out and he photographed some of the last steam trains. This work was exhibited at the India International Centre, New Delhi in 2001 and published as a book in 2003 – *Whistling Steam – Romance of Indian Rail* by Roli Books, Lustre Press.

His project on the Anglo-Indian community led him to the far corners of India, making portraits of a community in twilight. In 2006, *The Anglo- Indians* was exhibited at the Goethe Institut, Frankfurt. The portraits were included in the *Photoquai Biennale of Contemporary Non-Western Photography* at the Musée du Quai Branly, Paris in 2007. In 2008, *The Anglo-Indians* was published as a book and exhibited at Photoink, New Delhi. In 2009, the work was included in a group exhibition, *The Self and The Other – Portraiture in Contemporary Indian Photography* at the Palau de la Virreina, Barcelona and in Artium, Vitoria, Spain. In 2010, *The Anglo- Indians* was part of *Where Three Dreams Cross – 150 years of Photography from India, Pakistan and Bangladesh* at the Whitechapel Gallery, London and at Fotomuseum, Winterthur, Switzerland. In 2012, *The Anglo-Indians* was included in *The Portrait: Contemporary Indian Photography*, FOTOFREO, The City of Freemantle Festival of Photography, Australia.

From 2007 to 2010, Dileep photographed boarding schools built by the British in colonial India. He began this project at his alma mater Mayo College, a school built in 1875. This body of work was exhibited and published as a book titled *What Was Home* at Photoink, New Delhi in 2011.

He continues to engage and explore human neglect and attachment.

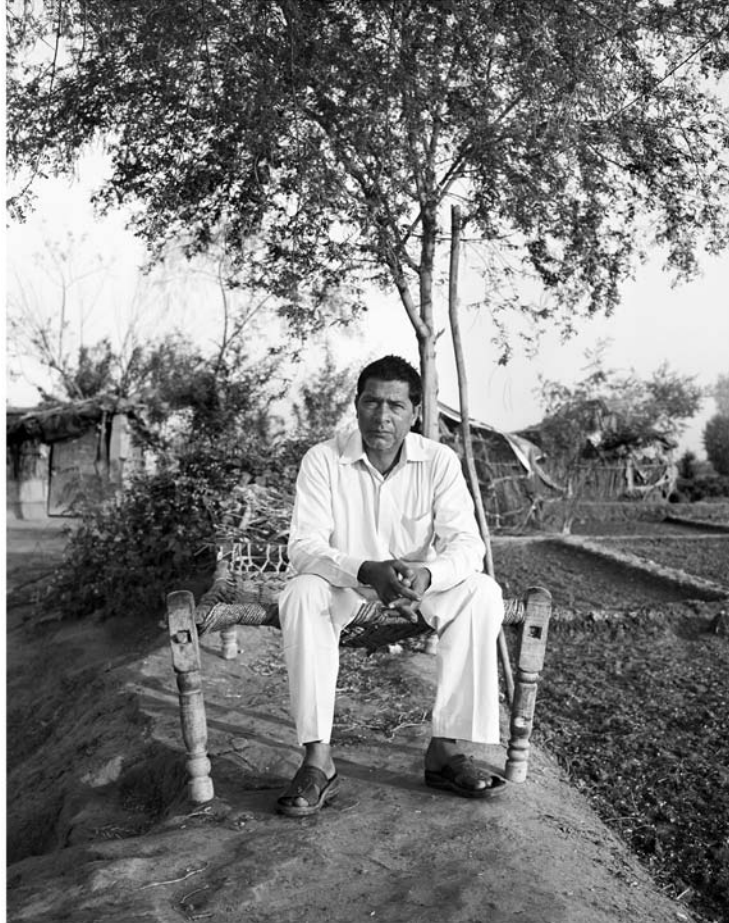
Dileep Prakash lives in New Delhi and is represented by Photoink.



Dharam Singh

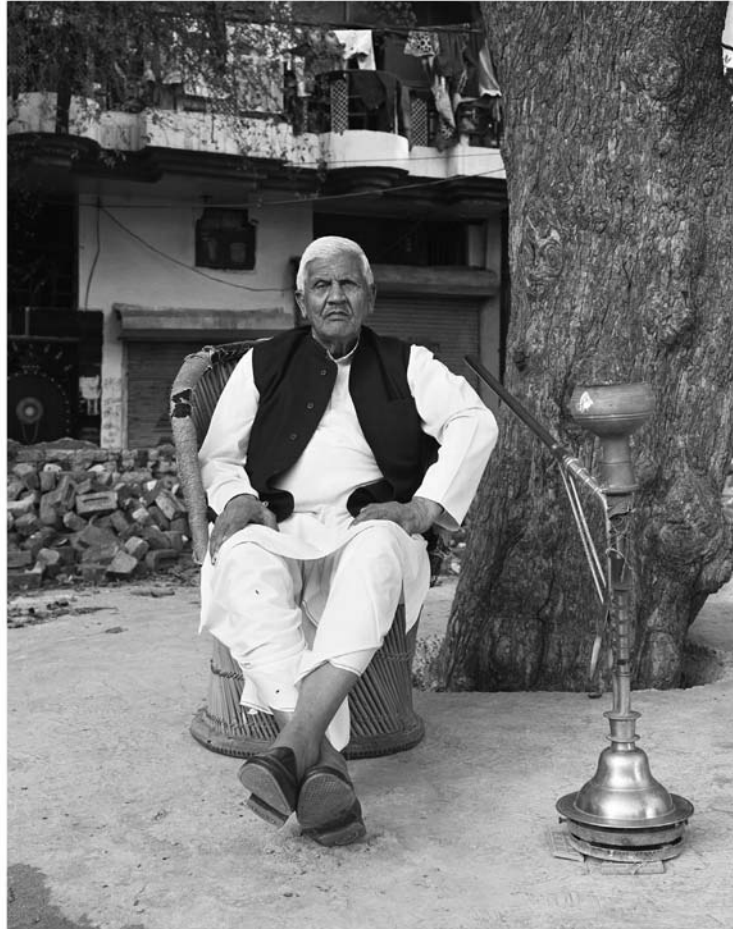


Lallu Ram

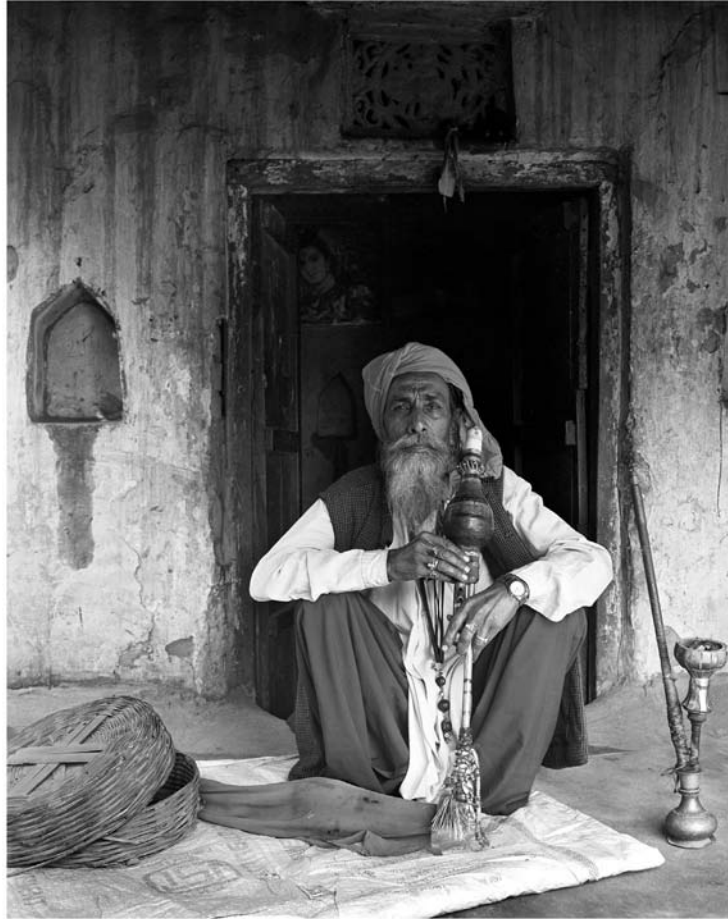


Ramavtar

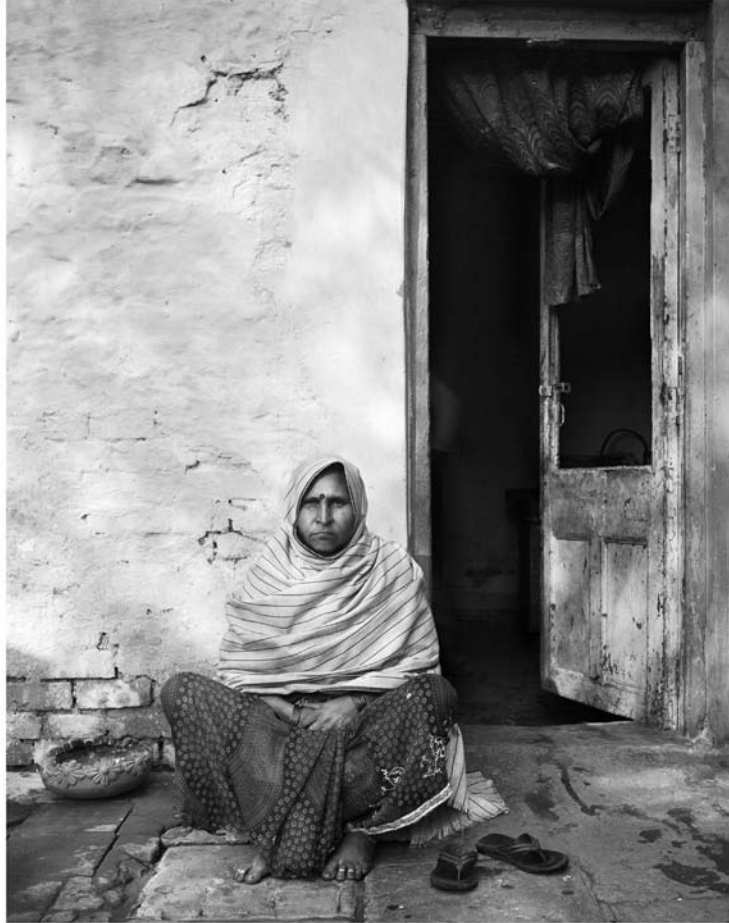




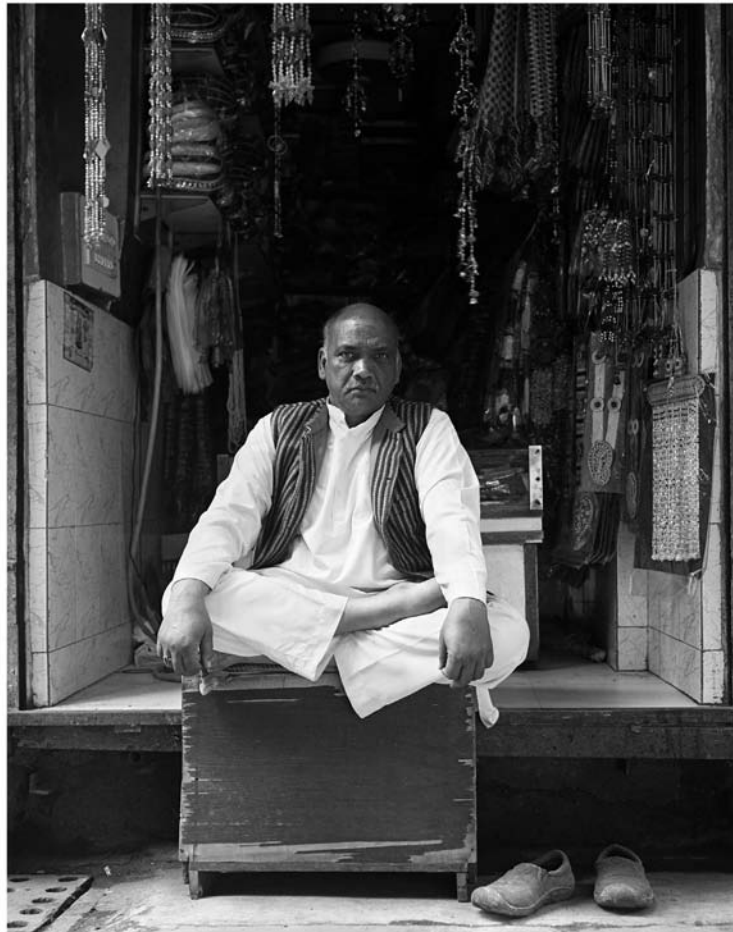
Kishan Chand



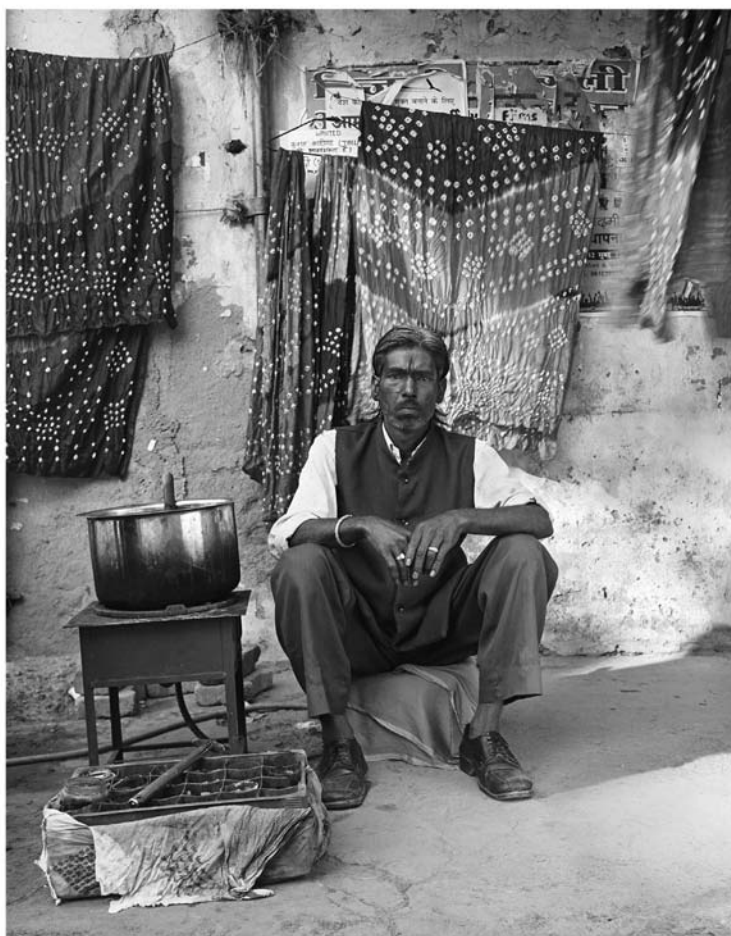
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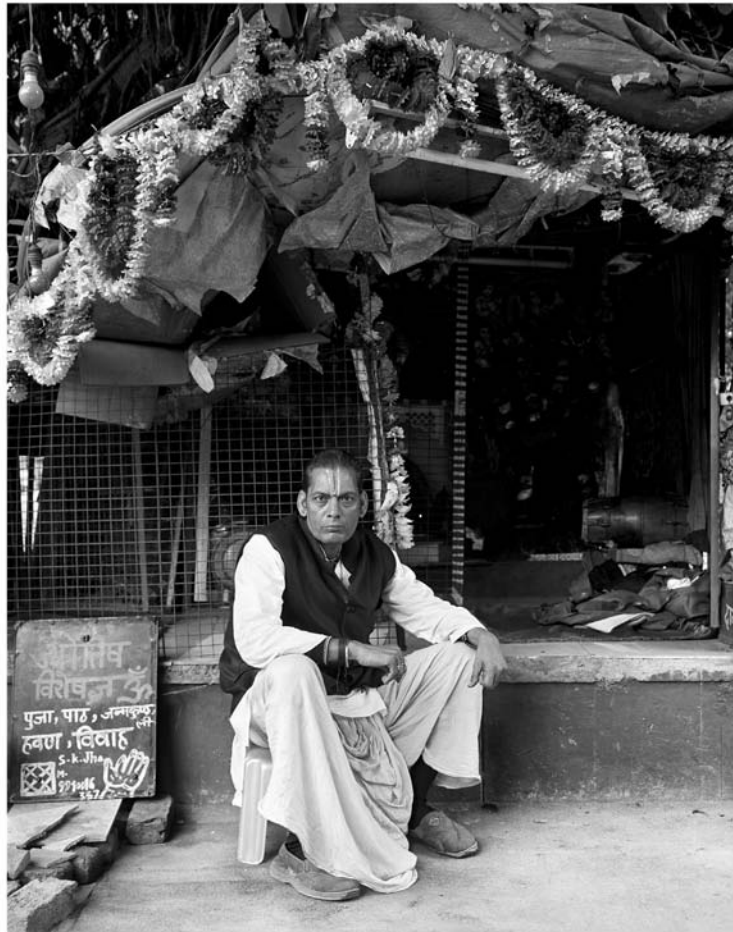
Meera Devi



Dinesh Kumar Bansal



Ram Sagar



Shravan Jha



Ajit Bhatt

# About Neel Dongre Awards

## NEEL DONGRE AWARDS/GRANTS 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 emerging and active photo practitioners who demonstrate talent and the passion to communicate with visuals.

**Corpus Fund,** Rs. 50 Lacs.

3 Awards/Grant total Rs, 4 Lac every year.



- a) 1 Award/Grant Rs. 2 Lac
- b) 2 Awards/Grant Rs. 1 Lac each

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 will be administered by a Managing Committee consisting of Urmila Dongre, Aditya Arya (Trustee), Premola Ghosh, Asha Rani Mathur, Gopika Chowfla, and eminent artists and designers will be invited to be on the committee.

### **The rules & guidelines 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 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.
11. Last Day for 2014 submission of Proposal is 1st July 2013



*Goojurs ♦ Hindoo ♦ Delhi*