PROJECTS / PROCESSES
VOLUME I

Research and Writing from SAF 2018
Projects / Processes is an initiative launched by Serendipity Arts Foundation in 2017 to publish commissioned research essays, longform writing, and in-depth criticism that explore the ideas and processes behind select curatorial projects at Serendipity Arts Festival. Over three years, the Festival has accumulated a rich database of creative energies and partnerships. As an eight-day long event, the Festival is a platform for multidisciplinary collaboration and cultural innovation, and has commissioned over 90 new works across the visual and performing arts since its inception in 2016. The Projects / Processes series offers an opportunity to give some of these works and the stories that they tell continued life, through a deeply engaged look at how they came together and their significance to the discourse of contemporary art in India moving forward. Each volume comprises essays covering distinct projects that stand in some dialogue with each other, through the questions they raise and the thematic landscape they cover.

For the online PDF version of previous essays, please visit www.serendipityartsfestival.com. For any enquires about obtaining a complete set of volumes, kindly write in to info@serendipityarts.org.
Serendipity Arts Festival (SAF) is one of the largest multi-disciplinary arts initiatives in the South Asian region. It spans the visual, performing and culinary arts, whilst exploring genres with film, live arts, literature and fashion. Besides the core content, which is conceptualised by an eminent curatorial panel, the Festival has various layers of programming, in the form of educational initiatives, workshops, special projects, and institutional engagements. Through active conversations between the artistic community and the urban, social landscape, the festival continues to evolve around the mandate of making art visible and accessible. The festival seeks collaborations at its core, inspiring new perspectives of seeing and experiencing. The Festival is a cultural experiment that also addresses issues such as arts education, patronage culture, interdisciplinary discourse, inclusivity and accessibility of the arts.

Serendipity Arts Foundation is an organisation that facilitates pluralistic cultural expressions, sparking conversations around the arts across the South Asian region. Committed to innovation and creativity, the aim of the Foundation is to support practice and research in the arts, as well as to promote sustainability and education in the field through a range of cultural and collaborative initiatives. The Foundation hosts projects through the year, which include institutional partnerships with artists and art organisations, educational initiatives, grants and outreach programmes across India.
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Reflecting on Still/Moving: The Folds within Photography and Cinema

Curated by Sabeena Gadihoke

Venue ESG Auditorium
Curatorial Note

*Still/Moving* is a curated package of non-fiction films that attempts to enable a dialogue between pre-existing material and images created by the filmmaker. Deploying archival images and found footage, the films in the package wrestle with questions of erasure, silence or loss. Memory is central to almost all the films. In some, memory collides with history while in others it explores the incertitude that lies between the two. Thematic preoccupations – about identity, race, migration, violence and displacement – run through the documentaries as each filmmaker grapples with the conundrum of image-making and truth claims. The selection includes iconic and celebrated films that have explored the dynamic relationship between still and moving images as well as others that have paid tribute to them. Looking for, and engaging with hidden, overlooked, excluded, discarded and found material, these films discover new ways of exploring the past and commenting on the present. In a moment marked by convergence, the documentaries in this package celebrate the hybrid form and the fluid boundaries between cinema and photography. As ruminations on ‘stillness’ and movement they pay homage to the photograph and its expanded role within the moving image.
LIST OF FILMS SCREENED

Sea in the Blood
By Richard Fung
Canada | 26 minutes | 2000 | English

A personal documentary about living with illness, the film traces the relationship of the artist to thalassemia in his sister Nan, and AIDS in his partner Tim. This narrative of love and loss is set against a background of colonialism in the Caribbean and the reverberations of migration.

Finding Vivian Maier
By John Maloof / Charlie Siskel
USA | 84 minutes | 2014 | English

A mysterious nanny, who secretly took over 100,000 photographs that were hidden in storage lockers and discovered decades later, is now considered among the twentieth century’s greatest photographers.

Post Screening discussion: Sabeena Gadihoke

Witkin & Witkin
By Trisha Ziff
Mexico / USA | 93 minutes | 2017
English / Spanish

Identical twins, photographer, Joel-Peter Witkin and painter Jerome Witkin have spent the majority of their 80 years apart. They seem to share little in common. Or do they share more than is apparent?

Post Screening discussion: Sabeena Gadihoke & Rahaab Allana

La Jetée
By Chris Marker
France | 27 minutes | French | 1963

Chris Marker’s famous ‘photo-novel’ about memory created almost entirely through still frames. After travelling through time, a prisoner comes to understand the significance of an incident that he witnessed as a child.

Between the Lines: India’s Third Gender
By Thomas Wartmann
Germany | 94 minutes | German & English | 2005

A photographer’s encounter with the lives of three transgenders in Mumbai. Exploring the lives of outcasts who live on the margins of society, the film discovers a vibrant social and erotic world.

Post Screening discussion: Sabeena Gadihoke & Shohini Ghosh

I for India
By Sandhya Suri
UK | 70 minutes | English | 2007

For over four decades, the filmmaker’s father, Dr Yash Pal Suri, recorded home movies and audio letters for his family in India in order to report about his new life in the UK. Sandhya Suri creates a poignant film about longing, alienation and reconciliation from this archive.

Post Screening discussion: Sabeena Gadihoke & Shohini Ghosh

Comparing Now and Then
By Nina Wiesnagrotzki
Germany | 6 mins | English | 2012
A short inspired by Santiago Álvarez’s film “Now” (1965) that juxtaposes images of the earlier film with stills of present day global conflict and repression. Wiesnagrotzki’s film seems to ask, how different is the world today?

**Now**  
*By Santiago Alvarez*  
USA | 5 minutes | 1965

Santiago Álvarez’s well known short documentary on the Civil Rights movement and Black Panther demonstrations against racial discrimination in U.S.A. The montage of photographs and actual footage is accompanied by the song “Now,” sung by Lena Horne.

**The Host**  
*By Miranda Pennell*  
UK | 60 minutes | English | 2015

A filmmaker turns forensic detective as she pieces together hundreds of photographs in search of what she believes to be a buried history of British Petroleum (BP) in Iran.

**200,000 Phantoms**  
*By Jean-Gabriel Périot*  
France | 10 minutes | 2007

In this experimental short film, the history of the twentieth century flies past, illustrated by 600 photographs of the Genbaku Dome in Hiroshima that survived the horrors of nuclear power.

**Photograph of Jesus**  
*By Laurie Hill*  
UK | 6 minutes 40 s | English | 2008

Looking for photographs of Jesus, The Yeti and Hitler in 1948? Help is at hand with this documentary-fantasy based on true stories of requests for impossible images in the Getty Archives.

**Recycled**  
*By Lei Lei*  
China | 5 minutes 32 S | 2014

A short animation made from abandoned 35mm color film negatives that were sourced from a recycling zone in the outskirts of Beijing.

**Cathode Garden**  
*By Jane Geiser*  
USA | 8 minutes | English | 2015

A young woman – a latter day Persephone – moves between the liminal spaces of light and dark, life and death using neglected negatives, abandoned envelopes, botanical and anatomical illustrations and found home-made recordings.

**Decasia**  
*By Bill Morrison*  
USA | 70 minutes | 2002

A poetic celebration of decay created entirely with abandoned old found footage, set to a score composed by Michael Gordon and performed by the 55 piece Basel Sinfonietta.

**Flying Inside My Body**  
*By Sushmit Ghosh, Rintu Thomas, Sumit Sharma and Ajita Chowhan*  
AJK MCRC, Jamia Millia Islamia Student Film  
India | 36 Min | English | 2008

A student film on photographer Sunil Gupta who uses his
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Art to challenge stereotypes that define the body, sexuality and identity.

**Mehta Mahatta**
*By Nabila Z. Zaidi, Suparka Sarkar, Sweta Chhahar, Rajashree Poddar & Ahmed Kamal Saifi*
AJK MCRC, Jamia Millia Islamia Student Film |
India | 23 Mins | English | 2012

A student film on the life and times of Madan Mehta, pioneer photographer and proprietor of the famous Mahatta Studios in Connaught Place, New Delhi shortly before his death in 2014.

**Raghu Rai: An Unframed Portrait**
*By Avani Rai*
India | 55 Mins | English & Hindi | 2017

A daughter’s film about her father, the famous photographer Raghu Rai. A portrait of a passionate photographer, but also of a father-daughter relationship in which the camera is a source of both connection and friction.

**City of Photos**
*By Nishtha Jain*
India | 60 Mins | 2005
English, Hindi, Bengali

Exploring neighbourhood photo studios in Indian cities, the film discovers imaginary worlds and playful fantasies. Yet beneath the fun and games runs an undercurrent of foreboding. Not everyone enjoys being photographed; not every backdrop is beautiful; not all photos are taken on happy occasions.

Discussants

**Shohini Ghosh**

is Sajjad Zaheer Professor at the AJK Mass Communication Centre, Jamia Millia Islamia, New Delhi. She is the director of *Tales of the Nightfairies* (2002) a documentary about the sex workers movement for rights in Calcutta and the author of *Fire: A Queer Classic* (2010) published by Arsenal Pulp Press, Vancouver/Orient Publishing (2011), New Delhi. Ghosh has been Visiting Professor in a number of universities within and outside India and has had a long association with CREA’s Sexuality, Gender and Rights Program. Ghosh writes on contemporary media, speech and censorship, popular cinema, documentary and issues of gender and sexuality. She is currently working on a book titled Violence and the Spectral Muslim: Action, Affect and Bombay Cinema at the Turn of the Twenty-first Century.

**Rahaab Allana**

is the curator/publisher of the Alkazi Foundation for the Arts in New Delhi, and a Fellow of the Royal Asiatic Society in London. He has curated several exhibits, edited and contributed to national and international publications, and worked closely in museums and galleries such as The Brunei Gallery (London), Rencontres d’Arles (Espace Van Gogh), and the Rubin Museum (NY), among others. He also teaches an annual diploma course on the history of photography at Bhau Daji Lad Museum in Mumbai. Rahaab is the Founding Editor of PIX, one of India’s first theme based photography quarterlies that has been publishing and exhibiting for 9 years. He is also a collector of photographic ephemera, a part of which was featured in a co-authored publication, *Filmi Jagat: Shared Universe of Early Hindi Cinema* (Niyogi, 2015).
In an interview about her fascinating documentary *The Host* (2015), Miranda Pennell discusses the contradictory logic of archives:

> Archives are only as interesting as the questions you bring to them. In practice it’s a mixture of confronting both the tedium of repetition, and the fascination of small and surprising revelations. The real discoveries occur in the process of making connections between seemingly disparate fragments.

Pennell’s film makes these unexpected connections as she navigates her way through an archive of photographs that document the presence of British Petroleum in Iran from the 1920s. In the process she discovers a personal history that is implicated within this larger narrative of colonialism and control. Documentary films have conventionally drawn from pre-existing moving and still images in the form of found footage, photographs, posters, sketches, paintings and advertisements.

This act of appropriation is explored in *Still/Moving: The Folds within Photography and Cinema*, a series of non-fiction film screenings for Serendipity Arts Festival in December, 2018. Through the curatorial selection, I attempted to enable a dialogue between the pre-existing and new images created by the filmmaker. Thematic preoccupations run through the documentaries as each filmmaker grapples with the conundrum of image-making and truth-claims while addressing...
questions of erasure, silence or loss.

REPLACING NOSTALGIA WITH MEMORY WORK

The central concern of Still/Moving is the idea of return, or the act of going back. Catherine Russell has referred to the reuse, recycling, appropriation and borrowing of archival sounds and images as “archiveology” and proposed that these practices could offer a unique way of imagining cultural history.2 The problem is that such a journey could well run the risk of slipping into nostalgia. Several writers have suggested possible ways of addressing this. Svetlana Boym notes that while nostalgia is often utopian in nature (as it seeks to return to the “past” as pristine and unchanging), a self-conscious and reflective form of nostalgia could enable a more critical engagement with historical texts and the passage of time.3 In an analysis of her own personal family snapshots, Annette Kuhn draws attention to a conscious and purposeful staging of memory.4 She refers to this as “memory work”—a rigorous interrogation of the past from the vantage point of the present.

Most of the filmmakers in Still/Moving could be seen to deploy a form of memory work as they critically reflect on the mediation of time. They take pre-existing material but change the way in which it had originally been presented by juxtaposing or layering it with self-created images, sounds, voice-overs or texts. The result is affective, edgy and ironic rather than nostalgic.

Given that the use of archival material or found footage is very common in documentary films, there was a vast and limitless universe to choose from. Which films does one pick and how could one justify leaving out others?5 For the most part therefore, this selection is predicated upon the relationship between the still and moving images, concentrating on films that pay homage to the photograph. The chosen texts stand out for not just what they are saying—about identity, race, migration, violence and displacement—but for their experimentation with form and their unique way of expressing this content. In this essay I will try and draw attention to the distinctive qualities of a few documentaries from the curated selection and their inter-medial dialogues.6

THE PENSIVENESS OF STILL IMAGES

Comprising of only still images, text and an extremely innovative sound track, The Host (2015), opens with the discovery of a notebook containing the hand-written letters of a young petroleum-geologist Christian O’Brien, who was sent to Iran as an employee of the Anglo-Iranian Oil Company (later British Petroleum or BP) in the 1930s. The book with a hand-written inscription was gifted by O’Brien’s wife Joy to the filmmaker’s mother. This leads Miranda Pennell to the official archives of the company where she rummages through photographs of the oil excavation in the Abadan refinery. Her search prompts her to meet the ninety-year-old Joy. The latter’s belief that the past, present, and future exists along the same plane is serendipitous. This constructs the central premise of Pennell’s archaeological approach in the film as she negotiates the present of still artefacts through a return to the past while referencing the future of the same. For instance, we see sketches of the layout of the O’Brien household in Tehran from 1936. Pennell’s father, a friend of the O’Briens and an employee of the company lived in this house as well, and the future would witness the birth of the filmmaker here. The film is narrated through a whimsical first-person voice-over that constantly moves between the present time featuring Pennell in the BP archives, her life to come as a baby who would grow up in the same house in Tehran and the violent past of a colonial encounter. Kuhn suggests that memory work could bridge the gap between inner and outer worlds, demonstrating that inner worlds can be political and outer worlds need not be examined at the cost of the psyche7—this is articulated powerfully in The Host. Looking through casual holiday photographs of her parents and their friends sightseeing, Pennell ironically comments: “Everyone loves a ruin. And everyone loves the ancient past instead of the recent past.”
Her words make reference to a formative event in the recent past that would have implications for the history of Iran: the coup d’état that removed popularly elected Prime Minister Mohammad Mosaddegh in 1953. This was initiated by British and American interests opposed to his bold initiative to nationalise oil. Interrogating the ethnographic gaze characteristic of other photographs of “natives” in the archive, Pennell constantly draws attention to ways in which their hosts—the Iranian people in this case—were marginalised and categorised as inferior. As employees of BP, her parents and their friends would participate in these discourses of colonisation.

Photographs have always been marked by the pensiveness and contemplation made possible by their stillness. Besides, they have a unique relationship with time, freezing a moment that is always in the past—the “here now” that immediately becomes the “has been”.

Pennell’s film, created entirely from still images uses these characteristics to create a fascinating rumination on the insidious experience of colonialism. She gazes at the photograph and its details in an attempt to read against the grain, “to glance sideways at what is presented in order to find another story.” On one of her many visits to the archive, Pennell’s inability to concentrate is ruptured by a sudden punctum as a small detail in one of the photographs of workers at the refinery leaps out and catches her attention: “All of a sudden, the tiny men re-group and look straight through the lens at me. I want to get them back into their box but they are holding me against my will.” Her unique form of travel through time re-appropriates this photograph and others to restore agency and power to those who were only the objects of the camera. Photographs, however, are mute artefacts and Pennell’s visual explorations are accompanied by a rich constructed soundscape. Recreating reassuring sounds of the everyday such as the clinks of crockery and cutlery, chirping and buzzing of birds and insects, the splash of the shower and ripples of moving water, she sets out to reveal how life in Tehran remained insulated for visitors to the host country. These sounds are juxtaposed with the sounds and technologies of the archive in the present: the mechanical noise made by the scanner, photocopy machine, and the sound of metal drawers. This interface of sound with the stillness and silence of historical photographs creates a powerful aural and visual sensorium.

In its innovative use of stills, The Host could be seen to draw from a historical legacy of films that have paid tribute to the photograph. Chris Marker’s iconic 1963 film about memory and time, La Jetée, is celebrated for its unparalleled deployment of still photographs and sound to narrate a futuristic science-fiction. Santiago Alvarez’s well-known short Now (1965), uses a montage of still photographs and the song “Now,” sung by Lena Horne, to draw attention to the Civil Rights Movement and Black Panther demonstrations in the United States. While La Jetée became the inspiration for several other films, Now motivated Nina Wiesnagrotzki to make Comparing Now and Then (2012). Juxtaposing images of the earlier film with stills and footage of contemporary movements against repression, Wiesnagrotzki reflects on how little has changed. Like The Host, all these films that foreground the expanded role of the photograph in the moving image were included in the selection.

A significant number of films in Still/Moving focused on photographers, artists and practices of photography. These included: Witkin and Witkin (Trisha Ziff, 2017), which is about identical and estranged twin brothers, the photographer Joel-Peter and painter Jerome Witkin, and Raghu Rai: An Unframed Portrait (Avani Rai, 2017), an intimate portrait of one of India’s most prominent photographers as seen through his daughter’s perspective. Gesturing towards other histories of photography in India, the selection includes a documentary on veteran photographer Madan Mehta called Mehta Mahatta (AJK MCRC/Nabila Zaidi, Suparna Sarkar, Shweta Chhahar, Rajashree Poddar, Ahmad Kamal Saifi, 2012). Sent to study at the Guilford School of Arts and Crafts in the U.K., Madan Mehta returned to India in 1954, and worked with two generations of architects to capture the building of modern New Delhi. Many of Mehta’s pictures,
using geometrical shapes, patterns of light, canted angles and aerial views are the only surviving record of Delhi’s iconic modernist structures like the Hall of Nations at Pragiti Maidan, which, like many other buildings, have since been demolished. More significantly, Mehta was known as the proprietor of Mahattas, a family-run photo studio in Central Delhi’s Connaught Place, which produced portraits for generations of middle-class families. Nishtha Jain’s City of Photos (2005) highlights the attraction of other popular and vernacular studio practices in India for those who could not afford studios like Mahattas.

HOME AND BELONGING

There were two films in particular at Still/Moving that use personal and public archives to interrogate histories of home and belonging. Richard Fung’s autobiographical Sea in the Blood (2000), for example, could be seen as pioneering for its creative use of pre-existing material, as he revisits the tragic and premature death of his younger sister Nan from thalassemia, a rare blood disease that finds its etymology in the Greek word meaning “sea blood”. Fung’s narrative of his sister’s death runs parallel to the story of his life-long romance with his partner Tim McGaskell, who was HIV positive. The film builds up to a confessional moment concerning Fung’s guilt for not having returned home in time from a holiday with Tim to meet his dying sister. As an artist, gay activist, writer and teacher, Fung’s large and prolific body of work has always been marked by the re-appropriation of archival material. In Sea in the Blood, he uses family photographs, sketches, home-movie footage as well as a medical film about thalassemia to build his story. The new footage shot by the filmmaker is highly stylised and the film is book-ended by a striking reconstructed sequence of Fung and McGaskell swimming under water in a “red sea.” The film further traces different kinds of journeys—the migration of Fung’s Trinidadian Chinese family to Ireland, a decisive holiday where Fung would fall in love with a man and an internal exploration to revisit the suppressed memory of his beloved sister’s death.

Like Sea in the Blood, Sandhya Suri’s I for India (2007) similarly deploys home-movie footage to acquaint the audience with a narrative of trans-migration. The filmmaker’s father, Yashpal Suri, was part of a brain drain in the 1960s, when a great number of trained doctors from India moved to the U.K. in search of white-collar jobs. In a pre-internet moment, the elder Suri, a keen amateur photographer and film buff, purchased two sets of Super 8mm cameras, reel-to-reel sound recorders and projectors. The film shows him giving one to his family in Meerut, Uttar Pradesh and keeping the other to stay connected with them. In the absence of instantaneous connectivity through email, mobile phones or Skype, the families keep abreast of events such as Yashpal’s purchase of a new home or his sister’s wedding in India. Sandhya uses this footage from both sides of the family to construct a film about identity and belonging. She also adds further interpretative layers to her father’s footage with her own work, filmed on both 16mm and analogue video. Yashpal’s love for music and film songs becomes a transition between his physical presence in England and his yearning for India. In one such moment, we watch the father look out of his Darlington window onto his garden, which the filmmaker dissolves to yellow mustard fields in India as one of Yashpal’s favourite Hindi film songs plays. After sixteen years in the UK, the family decides to re-locate to India, a short-lived move as they find it difficult to adjust. Their return back to England is represented through two train journeys, probably shot later by Sandhya on 16mm colour film. We watch an Indian landscape dissolve to Darlington. This scene too is overlaid by the lyrics of another popular song. Technology plays a key role in I for India; the Super 8mm footage and audio reels would have taken weeks to travel via mail in the ’60s and ’70s. Sandhya Suri’s film concludes with yet another journey away from “home” as the filmmaker’s sister, Vanita, migrates from the U.K. to Australia, much like her parents did nearly three decades ago. We now see the family having a conversation on Skype, this time Sandhya is seen holding an analogue video camera, filming this exchange between her sister and parents on the webcam.
Jaimie Baron describes how the appropriation of documents from the past—whether found in official or unofficial archives or online in new films—could create fresh meanings. This “archive effect” is however predicated on the perceptual experience of those who recognise this “other” meaning stemming from a different context. Both Sea in the Blood and I for India demonstrate this through the use of irony. Like Sea in the Blood, Sandhya Suri’s work draws on public artefacts in the form of TV documentaries that project the anxieties of immigration in Thatcher’s England, juxtaposed with the new images that she shoots. The film opens with a patronising clip from an early instruction film for new immigrants who may be unfamiliar with English. Speaking in a slow and deliberate manner, the instructor tells his assumed audience how to turn on the electricity. As he switches on the light while announcing: “now the light will come on,” the film playfully cuts to black with the title I for India. Both films are further marked by their self-conscious use of home-movie footage and photographs. Meant for private consumption, this material mostly stages ideal moments of leisure and domesticity from family life: holidays, birthday parties, weddings and births, the purchase of a new home, etc. Sandhya Suri and her siblings grew up as the subjects of their father’s films, and at times we hear her voice (prompted by her father) speaking to the family in India. It was during the process of making her own film that she found additional audio letters in her father’s voice and responses from their extended family in Meerut. These voices add conflicting emotional registers to the optimism of the visual footage. We hear the sorrow and guilt in the voice of Yashpal after the death of his mother and the reproachful tone in his brother’s voice at having to shoulder responsibility for their parents in Meerut. We also hear the anger and frustration sparked by Yashpal’s encounter with racism in Britain.

The daughter’s recovery of this found material in the form of her father’s voice adds affective layers, texture and complexity to the ideal tableaux of domesticity that she was familiar with as a child. Similarly, one of the most poignant sections in Sea in the Blood relates the helplessness of the immigrant family as Richard Fung’s sister is used for medical experimentation in England so that her treatment can be free. We see home-movie footage of a young Fung delighting in making a snowman in a landscape very different from Trinidad. We are told by Fung that as a child, he had to be left outside the hospital during these visits, and when his mother returned at the end of the day he would often be found crying in the dark. Footage of the young Fung is layered with the impersonal narration of the medical film and the filmmaker’s accompanying voice-over as an adult. The seemingly carefree nature of childhood now acquires ironic overtones for the viewer who is made aware of multiple meanings emerging from this juxtaposition. Like in I for India, this too could be seen as a form of memory work that interrogates home movies as a site of multiple registers—celebratory, playful as well as dark and troubled.

A MATERIAL TURN TO THE LIFE OF CELLULOID

While the films described above use subject matter that is linked to the filmmaker, I now move to two films that creatively re-work found footage to reflect on traces of an analogue past. Both could be seen as examples of the “material turn” in cinema, which is concerned with questions of deterioration, fragility and the afterlife of celluloid. Bill Morrison’s poetic work Decasia (2002), for instance, is created entirely from abandoned nitrate film footage from major archives and collections. Accompanied by an experimental score composed by Michael Gordon and performed by the 55-piece Basel Sinfonietta, the patterns created on the film as a result of fungus, solarisation, water marks, scratches, decolourisation, bubbling and warping are mesmerising to watch. We observe spectral figures appear and disappear as characters and settings—colonial-era footage of whirling dervishes, a fairground in India, a group of nuns in an orphanage, a Japanese woman in a kimono, a boxer, and even a film laboratory processing material—are subsumed by the marks of time. Mediated and inscribed with the visceral traces of decay and destruction, Decasia is not nostalgic as it points to the impossibility of a return to these pasts. Unlike Morrison’s film, where the footage is slowed down to create an immersive experience, the experimental short Recycled
(Lei Lei and Thomas Sauvin, 2012) digitally animates abandoned 35mm colour film negatives that were sourced from a recycling zone on the outskirts of Beijing. We see familiar holiday snapshots of Chinese families by the sea or posing before monuments. The accelerated speed at which these images, with their marks of deterioration, move, draws attention to the fleeting nature of lives and their mortality.

CONVERSATIONS AND NEW INSIGHTS

It seems pertinent here to make a brief reference to interactions with the audience on the first four days of Serendipity Arts Festival, which made evident new connections and insights about the films. For instance, Thomas Wartmann’s *Between the Lines: India’s Third Gender* (2005), a film on three transgender bar dancers, was screened along with *Sea in the Blood* because of their common focus on sexuality and belonging. There was a lively conversation about the contradictory style of filming of the former that was both intrusive as well as intimate. The film featured photographer Anita Khemka who seemed to have both curiosity as well as a strong empathy for her stigmatised but very charismatic subjects, and it was pointed out that it was her long association with the dancers that made it possible to gain access to this hidden sub-culture for the film. In its exploration of the non-normative and erotic body, *Between the Lines* could also be seen as a companion film to *Flying Inside My Body* (AJK MCRC/Sushmit Ghosh, Rintu Thomas, Sumit Sharma, Ajit Chowhan, 2008) that profiles the work of gay photographer Sunil Gupta. *Finding Vivian Maier* (John Maloof and Charlie Siskel, 2013), a documentary about the prolific body of work of a reclusive American nanny provoked one of the most interesting conversations about the inability of its interviewees to accept her unconventional persona. Could Maier be seen as a non-conforming woman who deliberately cultivated an air of mystery? There was a discussion about her currently unraveling archive, and about issues of consent since her work flourished posthumously. The audience noted the striking convergence in *Witkin & Witkin* of the dark but often deeply political themes of figurative painter Jerome and the painterly photographs of his estranged brother Joel-Peter. Many viewers further brought their own experiences of migration to conversations about *Sea in the Blood* and *I for India.*

I began this essay with a description of the tedium and allure of archives. It seems appropriate to conclude with a brief discussion of *Photograph of Jesus* (Laurie Hill, 2008) to observe the archive’s limitations and possibilities. Commissioned to make a film about the Hulton Collection at the Getty archives that houses over sixty million images, Hill decided to focus on the anecdotes of its archivist, Matthew Butson. This irreverent short fantasy is based on true stories about bizarre requests for impossible images; Butson is presented with demands for photographs of Jesus and the mythical Yeti, Hitler in the 1948 London Olympics (long after he had died) or the Dodo that became extinct almost a century before the invention of photography. Combining high-end techniques of stop frame animation with homespun paper doll-like cut-outs of these characters, Hill draws on some of these absurd requests to create risqué encounters across history. We see “an Edwardian lady” (but “from the Victorian era,” as requested) emerge from a drawer to have a flirtatious encounter with James Dean dressed as a cowboy from George Stevens’ 1956 Western *Giant.* We see the Yeti come to life in similar fashion, jumping out of drawers in the archive. Hitler, on the other hand, is reduced to a tiny cut-out that is crushed under the foot of a visitor. Gesturing towards the afterlives of photographs, Hill notes, “So much of archiving is categorising and ordering—that naturally sets up a delicious tension. What are you going to do? There’s a naughty thrill to be had in misbehaviour and those clandestine mix-ups among the shelves. Love affairs across the divide ...” With its ingenious use of moving stills, *Photograph of Jesus* seems to echo the themes of *Still/Moving* as it foregrounds the fluid boundaries between cinema and photography in a moment marked by convergence and intermediality.
Notes


5. The process of acquiring films was difficult given that we were dealing with smaller independent filmmakers as well as established producers. Errol Morris’s Standard Operating Procedure (2008) that interrogated the infamous digital snapshots taken by soldiers in Abu Gharib was quite central to this selection but despite many attempts we could not afford the screening costs asked for by the distributors. Other films that could not be included but deserve space in this essay are Social Animals (Jonathan Ignatius Green, 2018) on the obsessive world of Instagram and Continuous Journey (Ali Kazimi, 2004) that reconstructs the history of the voyage of the Komagata Maru to Vancouver in 1914.

6. This essay is structured through themes and discusses select films from the package that illustrate these.


9. Korossi, “Miranda Pennell on The Host”.

11 Kaifi Azmi (songwriter) and Geeta Dutt (singer), “Waqt ne kiya”, in Kaagaz ke Phool directed by Guru Dutt (1959), 2 hours 33 minutes.


14 Nitrate films had to be abandoned as they were highly inflammable.

15 Vivian Maier had five storage lockers and unknown to her, their contents were auctioned when she stopped paying the rent in 2007. Several buyers bid for these boxes without a sense of what they contained. These included two major collectors. Many of the other buyers sold parts of their purchase to others and the work continues to surface in different parts of the world.


Image Captions

P. 8 Detail of image from Decasia courtesy Bill Morrison

P. 18 Image from Decasia courtesy Bill Morrison

P. 24-25 Screening of Mehta Mahatta at Serendipity Arts Festival 2018

P. 28 (above) Image of Witkin & Witkin courtesy Trisha Ziff

P. 28 (below) Image of Photograph of Jesus courtesy Laurie Hill

P. 29 (above) Image of I for India courtesy Sandhya Suri

P. 29 (below) Image of Decasia courtesy Bill Morrison

P. 34 (above) Image of I for India courtesy Sandhya Suri

P. 34 (below) Image of The Host courtesy Miranda Pennell
As darkness fell it brought with it a sense of loneliness. I had been in Siem Reap in Cambodia for a few days when a friend felt people... in well, more... empty and the sleep grew.

It's different now. On at least it feels different. People from the street have been cleaned out to make the town more attractive for people who come to visit the glorious Angkor temples. Just as many new bars and lounges and night clubs have mushroomed as nightlife

What I feel at night is a stark contrast between the empty, strange, and eerie street where I'd go down to cross the streets of Siem Reap, or to buy some delicious street food. And on the other side, I'd feel the same sense of emptiness... the empty market stalls, the quiet shops, the deserted streets...
Curatorial Note

**Artists** Anoop Ray, Avani Tanya, Chandan Gomes, Chinar Shah, Indu Antony, Natalie Soysa & Sachini Perera and Sohrab Hura.

**Curator** Ravi Agarwal

It had been proclaimed that the photograph is dead. Yet it thrives, morphing to respond to an ever shifting contemporary. In many senses it is irreplaceable. As ‘truth’ becomes contested, photographic idioms and metaphors have evolved to speak to new ‘realities’. Technology appears to have changed everything. In the post-truth techno-sphere, the photograph too has been transformed - Not only how it sees, but also where and what it sees has changed.

How does one make sense of the world now? A turn to the personal and intimate proposes a way to comprehend the fuzzy horizons of an uncertain, increasingly uniform world. The personal and political merge like never before in a tighter bind, in an attempt to regain one’s agency. As a document of our times, the still image has been relocated within a multi-materiality of moving images, sounds and objects to create new meanings. The photograph re-emerges as a re-assertion of identity and uniqueness.

Intimate Documents showcased seven deeply engaged contemporary photography practices in South Asia, which are helping create its renewed language. Recognising the shifting registers both of the medium as well as of the personal,
The Pre-Emergent Image

MILA SAMDUB

What matters, finally, in understanding emergent culture, as distinct from both the dominant and the residual, is that it is never only a matter of immediate practice; indeed it depends crucially on finding new forms or adaptations of form. Again and again what we have to observe is in effect a pre-emergence, active and pressing but not yet fully articulated.

—Raymond Williams, “Dominant, Residual and Emergent,” in *Marxism and Literature*

Walking through *Intimate Documents*, the show curated by Ravi Agarwal at Serendipity Arts Festival 2018, was like stumbling upon a mind map in an artist’s diary: the works are in a constant state of becoming—processual, personal, and intensely alive. Agarwal has brought together a range of contemporary photographic practices from around South Asia. We may read the exhibition as a proposition for how to relate a set of intuitions and inclinations. We don’t know what the proposition is, but we can uncover what it may be for each of us. In the following notes, I navigate a possible route through the exhibition, and put forward some ideas about what it means to be dealing in images today in South Asia.

1. Sohrab Hura’s *Life Is Elsewhere* (2005-2011) explodes the book onto the gallery walls in the Adil Shah Palace. Hura does this by annotating the walls with directions to “fold here” or “cut here,” as if the whitewash were paper, and through the text that accompanies the photographs, scrawled on the walls in charcoal, full of half-followed
thoughts and reformulated sentences. Hura, who self-publishes under the imprint Ugly Dog, has experimented with the photo book in the past, pushing the limits of the form. If the book (and the exhibition) carries a sense of fixity of ink dried on paper that has traditionally been deeply associated with photography, here the subjection of architectural space to the diaristic enables a sense of flux that unravels many of our received wisdoms around photographic images.

Hura’s images are grainy, bright, with vignetting around the corners of the frame containing black-and-white faces and blurred shapes. There are images of his mother through various phases of her dementia. There are portraits, still lifes, snapshots, taking us on travels through Cambodia, into Hura’s home and elsewhere. They seem to owe equal parts to the aesthetics of film snapshots and early Instagram filters. Intimate and out-of-focus, these photos are emphatically not in high definition. We might argue, in fact, that they eschew definition altogether. Hura’s images are not definitional: he doesn’t treat photography as a form of capture that defines and delimits. This is photography as an explosion. Certain images have symbols beside them—a star or a circle or a square—that correspond to handwritten explanatory sentences in charcoal. There is text, paragraphs upon paragraphs of it, in Hura’s messy hand. Everything leads to something else: a snapshot of Hura’s mother appears next to an overexposed image of a spiderweb which appears next to a photo of Hura’s boxer, Elsa. The effect is like that of a half-explained mind map. We feel that we are working through puzzles that are both inaugurated and destroyed by images. This attitude is shared, in many voices and with different inflections, by the other photographers on display here.

2. In a conversation that took place a month before the exhibition was installed, Agarwal told me that he was exploring a new turn to the intimate in the practices of contemporary photographers around India, “a retreat back into the personal that in my generation of photographers wasn’t very prevalent.” These artists “are not travelling out to document the world but ... are looking to what connects them to the world they are in.”

Many recent exhibitions of contemporary photographic practices around the world have focussed broadly on conceptual moves and attempts to break with photography’s documentary background. Comparatively, the works in Agarwal’s show are in some ways quite traditional (he told me himself that he sees photography as a very modernist medium), pausing at the cusp of the documentary, turning its methods onto the personal rather than the public, bending it to their needs.

3. While making commissioned photographs of a hospital in Jaipur, Chandan Gomes finds a book with a child’s drawings of mountains on a shelf. His imagination captured, he takes a bus to these mountains, making photographs along the way. He tries to track the person who drew these pictures, and finds they were drawn by a dying girl named AH Bano. His search leads him to the girl’s inebriated father, in an industrial area on the outskirts of Delhi, and then onto the small village where a grave memorialises her—she was dead even before Gomes chanced upon her drawings.

Gomes narrates this journey through poetic texts that are interspersed between reproductions of the pencil drawings of mountains and of Gomes’ own photographs of mountains. The drawings and the images in this installation, This World of Dew (2011-2015), have many resonances; they appear to depict the same mountains. One of the texts reads: “Like a lost traveller I sat by the window and saw the drawings slowly come alive in the mountainscapes ... or maybe it was the other way around ... the mountainscapes were coming alive in the drawings.” Gomes is pushing us towards an almost mystical reading of the uncanny resonances between his photographs and Bano’s drawings: he has somehow photographed the mountains that she drew but had never seen.

Mountains, with their inhospitable verticality, are powerful embodiments of yearning. Yearning—both Gomes’ and the girl’s—inhabits a temporality that moves both backwards and forwards.
This throws into question the notion of photography as transport, a straightforward move from reality to representation. This is not only shocking conceptually: it challenges our elementary experience of time as one thing occurring after the other. All the more so because there is something deeply disturbing about Gomes’s pursuit of the girl—it is too relentless to seem entirely innocent. He continues to seek her out even after numerous setbacks. This too is a sort of transport, the relentlessness with which the documentary photographer pursues his subject. But by turning it towards the young girl, Gomes crosses unspoken boundaries of propriety—of class, gender, age, life and death—and in doing so, sets up a space in which the images emerge through a process of co-creation rather than extraction. This approaches what Bracha Ettinger has called the matrixial borderspace, a zone in which we can share the pain of others through a common projection into the unknown. For Ettinger, the matrixial borderspace is above all a space of deep intimacy, referring not only to the positive affects of closeness and familiarity, but also to darker aspects of human relationships.

4. Bring your eye to a peephole in one of the many wooden boxes in Indu Antony’s *Vincent Uncle* (2017). The boxes are at precise heights: if you’re tall you must stoop, if you’re short, tiptoe. They are small openings: you can’t see the whole of any image at once.

A little girl, maybe eight years old, kneels down in front of a little boy’s crotch, her arms holding open his zipper. There’s a sort of fleshy blur there: it’s not clear if it is his penis emerging or the cloth of his pants catching the light just so. A subsequent image, captured moments later: a moustached uncle, previously outside the frame, squats by the kids. His role in the play between the children is unclear. I am drawn to the shiny high heels on his shoes. Why am I drawn to them? The heels are a marker of the historical moment, but in their effeminateness also express the illicit sexuality that is at the root of Antony’s work.

In other peepholes there are uncles at parties, drinking, smoking, playing with each other’s moustaches. In the background of one image, behind a table full of liquor bottles, an uncle holds up a girl who seems a little too old to be carried this way. Her bare feet dangle. His arm claps her upper thigh.

Antony displayed segments of this installation in the exhibition *Mutations* in January 2018 in Delhi. Since then, she has added more non-photographic elements to the ensemble, in particular two delicate pieces in cloth and hair. In a piece of cloth embroidered with hair, she inverts a prayer from her childhood: “Let all the negativity remain in the heart.” On a set of upside down kites, all potentiality towards being airborne undone, the text reads: “hold me.” In adding these pieces to *Vincent Uncle*, Antony moves beyond the flatness of the photographic image into a world where we can imagine the touch of the textures we see—the fabric of the uncle’s lungi and the artist’s hair. The photographs here leak into lived space and take on new forms of embodiment: they are brought back into the world of the living.

5. The apparent flatness of the photographic image can be enabling. In Chinar Shah’s *The River* (2012), a group of objects recovered from the redeveloped Sabarmati River in Ahmedabad are displayed as lightboxes. The images themselves are photograms. The three-dimensional curves of the objects are rendered into gradients of white and inky photo-paper black, the effect similar to that of an X-ray. Some of the objects are recognisable even in this flattened form—plastic water bottle, with its ridges and sloped shoulders, is unmistakably itself. It contains organic shapes. The others are more ambiguous. A fine patchwork of cells could equally be a leaf or the wing of a butterfly. Everything has a form that could be called amoebic.

What does it mean to say that these photographs are documentary? In the most basic of senses they are traces of a reality, of a river in the process of degradation. Photograms are one of the earliest photographic processes: image-making without lenses or the mediation of light, an analogue process, unlike most works in this
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exhibition. A chemical reaction has taken place here, a one-to-one transferral of these objects onto silver gelatin. But the value of these flattened objects is not the value that we traditionally ascribe to the documentary; Shah’s work doesn’t make any representational attestations.

The transformation that she has wrought is forensic—an amplification, an uncovering—but also intimate. The images withhold meaning; the exercise is futile as a document but deeply affecting as an aesthetic gesture. Shah peels off a layer of the world and reveals something that has the appearance of the universal structure—on this plane the blobs in the plastic water bottle are not so different from cancer cells under a microscope. The altered photographic technique gives us access to a different order of experience and as a result, I feel greater affinity with these beings, and for the river, than I would otherwise have done. Within the context of ecological catastrophe and the anthropocene, this potential of images to re-enchant the ordinary is particularly crucial.

6. Yet we know too well that the enchantment that images offer us today has often been mobilised towards different types of violence. In The Snapped Rope and Other Stories from the New Bangalore (2018), Avani Tanya assembles an eclectic group of found objects that attempt to assemble a representation of the city. An image of a woman’s hand, a knife, an old Nokia mobile phone with an SMS on its screen: these and other images are pressed between panes of glass. A few objects—a square of plastic grass, a catapult painted in the colours of the state of Karnataka—are displayed without intervention. All are accompanied by a label that lists the object, its materials or place of origin, and a wry textual commentary by Tanya. Many of these representations of place, it emerges, have histories of racist, sexist or nationalistic violence. The woman’s hand is “surreptitiously grabbed and felt by unknown assailants,” the knife is “used by vegetable vendors, farmers as well as gangsters and petty criminals” and the SMS rumour on the mobile phone, which reads “four northeast people killed. Be careful,” caused over 30,000 people from Northeastern Indian states to flee the city in 2012.

This flattening of three-dimensional objects between panes of glass can be read as a hyper-dramatisation of the work of photography. In each case, a complicated life is sliced into a representation that can then become available as symbolic. Tanya here treads the line between peddling symbolic representation, of showing things that can stand for Bangalore, and laying bare the flatness inherent in this symbolisation.

And there is a double flattening at work here. Not only are the objects literally compressed, Tanya’s presentation of them with a very bare organisational schema is also resolutely horizontal. The images between glass appear side-by-side on a long shelf. On a shelf beneath them are their accompanying captions, along with a few of the found objects. This flatness of hierarchy is reminiscent of new contexts for the circulation of images, and of social media in particular, where the only organisational principle is the platform itself. Like images on social media, the display has a metonymic, intuitive logic. A significance that falls short of meaning emerges from the juxtaposition of all the elements. In the case of social media, what one sees is reflective of one’s own identity, one’s likes and dislikes passed through an algorithmic filter. In Tanya’s work, what we see is a selection, almost but not quite random, of objects from the city. These things are in some ways utterly representative of Bangalore and in some ways not at all.

7. As I wander through the galleries, I remember a conversation with Agarwal about the possible causes of this turn towards the intimate that we see here. We speculated that perhaps it arises in part from the new circuits for the circulation of images, in particular social media with its endless sharing of the personal.

Rebecca Coleman argues that the modality of image-consumption that we see in social media—in particular the endless scroll of visual material—capitalises on “pre-emergence,” a term she borrows from the theorist Raymond Williams.⁴ Pre-emergence, following
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Williams, is that state in which an affect is on the threshold of articulation. For him, it is precisely because of its unfinished quality that pre-emergence is a site of revolutionary potential. Today it is that potential, circuited through social media, targeted advertising and WhatsApp forwards, that fuels the next nationalistic panic or the latest trend in sneakers. It is an especially prevalent quality in contemporary media culture and as such central to defining present structures of feeling.

In this situation, individual images matter less and less. We are no longer enamoured by the spectacle; we are born into the platform.

“The relationship of the images in the show is very critical,” Agarwal told me, which is reflective of the larger situation. We have a sense that the nature of things lies not in the things but in the relation between them.

In other words, with technological shifts, we are witnessing a migration of the social and political into the psychic: this is another gloss on the rise of so-called cognitive capitalism, where many forms of labour are increasingly performed through the cognitive rather than physical capacities of workers. It is within this regime of images that we can best understand the turn towards the intimate in the photographs in this exhibition. Encountering the different works on display, I realise constantly how this psychic space is both saturated with and resistant to imaging.

8. It is when images traverse the boundary between the psychic and symbolic that politics as we know it occurs. This is the zone where Natalie Soysa and Sachini Pereira’s Projecting the Sri Lankan Woman (2013) unfolds. The project consists of a set of staged photographs in which texts about key issues such as rape, abortion and other political discourses are projected onto the nude bodies of Sri Lankan women. Of all the works in this show that integrate text with photographic image, this body of work does so most graphically. The nude women are both figures of desire and literally “screens” that receive the text. Yet, as elsewhere in the exhibition, it is increasingly impossible to separate out the textual from the imagistic—the photograph functions textually and the text itself is photographic. If this relation between image and text is indicative of shifting trends in contemporary photography, it is ultimately reflective of a changing world to which photography is responding, in which the two are no longer opposed but are instead dimensions of one another.

9. Photography has traditionally had a close association with death. This is a legacy from the early days of the medium, when post-mortem portraits were one of its earliest applications in Victorian England. But death has also become associated with the medium in general, which is exemplified in Barthes’s reflections on the photographs of his deceased mother in Camera Lucida. In the same moment, the photographic image can still the fleetingness of life and revivify the dead.

One section of Intimate Documents is made up of Anoop Ray’s snapshot-like photographs from a series titled Friends and their Friends (2006-2017). The candidness of these images belies the time that has gone into their creation—Ray has worked on this project for ten years. They are images of bodies that are not portraits but of faces kissing, staring into the camera, and of hands and legs. There are same-sex couples holding each other close in quiet moments of intimacy. Ray’s friends are caught in between gestures, comfortable enough to be unwieldy and fully embodied in front of the camera. They have a casualness that suggests they might appear on Instagram—or Grindr. Of the show in general, Agarwal told me that the works here elaborate “the way you produce the world more than how you show the world.” If “showing the world” implies a post-facto, forensic approach—that is, one that continues the association of photography with death—“producing the world” is a generative process that keeps it alive, intimate and flailing, as Ray’s images do.

10. Agarwal is himself an artist with an active practice. His approach to curating Intimate Documents fits uneasily into the traditional mould
Intimate Documents

It had been proclaimed that the photographer is dead. Yet, it thrives, morphing to respond to an ever-changing contemporary. In many senses it is unrecognizable. As people become more connected, photography, forms and perceptions have evolved to speak to new realities. Technology appears to have changed everything. In the post truth technologies, the photograph has been transformed: not say how it sees, but also what and what it says has changed.

How does one make sense of the world now? A return to the personal and intimate proposes a way to comprehend the fuzzy horizons of an uncertain, increasingly digital world.

The personal and political merge like never before in a tighter bind, as a way to regain our agency. As a document of our times, the still image has been relocated within a multi-materiality of moving images, sound and everyday objects to create new meanings. The photograph emerges as an assertion of identity and uniqueness.

Intimate Documents showcases seven deeply engaged contemporary photography practices in South Asia, which are helping create its renewed language. Recognizing the shifting registers both of the medium as well as the personal, they seek to carve out precise ways in which the photograph continues to produce a world in flux.

CURATOR
Ratul Aswani

ARTISTS
Anirudh Ray
Avani Tankh
Chandan Borbse
Chinar Suh
Indu Anthony
Natalie Saha & Suchita Pieterse
Sahilah House
of curation. He did not first write a concept note and then elaborate it by selecting artworks. Rather, after a phase of research, he approached certain South Asian photographers whose work he enjoyed, and collaborated with them to come up with this exhibition. In his words, his attempt has been to “figure out what the thread is within practices that he is interested in.” This sense of puzzling through is palpable everywhere: in the final form of the works on display, and in the relationships that emerge between them. This is the tension between the two words in the title of the show. Meaning emerges, if at all, only in relation, through an intimate self-questioning, through the articulation of forms that are as yet unsettled.

11. I wonder what would have happened if AH Bano had still been alive when Chandan Gomes found her. How would Gomes have responded not to death but to life? In the final instance, not so differently, I think. The girl’s death contains both a tragic resolution—it allows Gomes a neat ending—and an irresolution that leaves the resonances between Gomes and Bano open. His project both falls short and seems excessive, as any intimate document must.

**Notes**

1 For example, the Museum of Modern Art’s biennial New Photography exhibitions.

2 For more on photography as transport, see: Jacques Rancière, *The Future of the Image* (London: Verso, 2007). About Roland Barthes, he remarks: “he makes photography into transport: transport of the unique sensible quality of the thing or the being photographed to the viewing subject.”


Sabeena Gadihoke is a professor at the A.J.K. Mass Communications Research Centre at Jamia Millia Islamia, where she teaches Digital Media Arts. She started her career as an independent documentary filmmaker and cameraperson and was a member of Mediastorm, India’s first women’s video collective. Gadihoke was a Fulbright Fellow at Syracuse University during 1995-6 and has published widely, including a book on India’s first woman press photographer Homai Vyarawalla titled *Camera Chronicles of Homai Vyarawalla* (Mapin/Parzor Foundation, 2006). She has curated several shows on photography including a retrospective of Homai Vyarawalla at the National Gallery of Modern Art in three cities during 2010-11, and more recently a retrospective of Jitendra Arya at the NGMA Mumbai and Bangalore titled *Light Works*. Her research interests focus on the intersection of the still and moving image and she has written on contemporary documentary films, photo history, popular visual culture and female stardom in Bombay cinema.

Mila Samdub studied creative writing at Bard College in upstate New York. He has interests like trees, food, borderlands, and typography. He lives in New Delhi, the city of his adolescence, where he now works as a curator at Khoj International Artists’ Association. He spends his free time rediscovering iconic modernist structures of the city.
Projects / Processes: Volume I
Reflecting on Still/Moving: The Folds within Photography and Cinema
by Sabeena Gadihoke

The Pre-Emergent Image
by Mila Samdub

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