



Arunima Singh/Lucida | *Diptych 1* from the series Under-Construction

The call for submissions is addressed to those who take photographs for pleasure or professionally and would like to contribute within the frame of the desired theme.

The following photography quarterly is the fourth in the series supported by Goethe Institut/Max Mueller Bhawan, New Delhi. The theme may be interpreted in any manner given there is a tangible framework or reasoning in the submission. The quarterly assures circulation in India and select outposts in S.Asia where the Goethe-Institut has a base. The quarterly will be photo-heavy, a space where 8-10 contemporary photographers will be featured in each issue, with 7-8 images each.

### **TRESPASS**

Breach, defy, scandalize, intervene and break free....

We witness, experience and are privy to barriers of identity and geography being crossed every day. The visualization of 'Trespass' can be of people whose lives have drastically transformed, of a moment that might have altered their lives or indeed of spaces as they are encroached, as they change and at times break away from a phase into another. In today's context it can be about interpreting or understanding the self, as new frontiers of identity are challenged and forged. Which are those moments that allow us to perceive a

change in the way we capture the world? What has been a life-changing image or moment in time? Do people shy away from the camera and how does the photograph investigate a sense of intimacy? These are only some of the ways in which the theme may be interpreted. It is open to your own understanding of the title as well.

### **Manner of submission**

The work submitted should be from India. A minimum of 12 and maximum of 25 images may be sent in the form of individual works, inter-related works or even abstract narratives.

The works should be accompanied by a brief text. This may be in the form of the photographer's statement, a fictional piece or a contextual one.

Professionals, enthusiasts and amateurs are free to apply.

Please send, via e-mail, low-res jpeg images within the range of 4 x 6 inches@200dpi. Hi-res will be requested if the body of work is selected. Please **DO NOT** send links to a website (even your own).

Email pixels2011@gmail.com

The photographer should send a few lines (50-100 words) introducing himself/herself and the images. The quarterly reserves the right to make the final selection but all photographers who make submissions will be responded to in due course. There is no fee provided for the images, however when published, the quarterly will be circulated widely. Contributors will receive 2 copies each. All images and works will be duly accredited.

### **LAST DATE FOR SUBMISSIONS:**

**10th December, 2011**

# PIX

A Photography Quarterly

www.pixquarterly.in

# PIX

## A Photography Quarterly

PIX is about investigating and engaging with broad and expansive fields of contemporary photographic practice in India, ranging from the application, conceptual standing and adaptability of photography to its subjects: its movement, transmission, appropriation and distinct relation to the allied arts. PIX, the title and thematic for a photography quarterly, is a premise for how photography, as an evolving medium, has revealed the world in tangible as well as incongruous terms, allowing viewers and practitioners to question the photographer's subjectivity together with the camera's 'framing' of time and space (its ability to reveal, censor, alter and re-orient). The quarterly will seek not only to present photography in temporal, spatial or historical terms, but also in personal, self-conscious and aesthetic ways.

The structure for PIX will be consciously based on practices, technologies, curating and circulations of photography in India today. It seeks to contemplate photography in the present and the predicament of a generation influenced by the digital medium. Photography has come to be viewed as a means of the everyday, in possessing the power to influence us and even lead us astray. Images are now animated beings, with desires of their own and have started being cast into contemporary notions of picture theory associated with the visual arts, literature

and mass media. This quarterly therefore is about opening new vistas in iconology and the emergent field of visual culture. For example, the 'city' as geographic and abstract space plays an important role by being the subject of reportage or the motivation behind commissioned work. The city is itself a living being, and a gallery space. How do photographers use it?

Alternately, how/why do photographers seek their subjects? What are their inclinations and is it dependent on a vast consumption of images for mass media? The use of various format cameras such as the mobile phone camera are also being utilised for alternative reasons, personal and political. How does this alter the realness of representation? How have exhibitions in the last 10 years altered ways of viewing the domain of photography? Do young photographers provide an alternative to the mainstream? Who are these photographers?

By often seeking non-professional, amateur but legible photographers one would question the mainstream, and also the role of photography today: art-media, documentary, digital, virtual, etc. The writers for this may be scholars, theorists, researchers and practitioners working in the areas of art history, visual anthropology, philosophy, culture and technology studies as well as artists, curators, media practitioners, critics and students to provide material that is original, on the varied practices of young, emerging photographers in India.

**Editor:** Rahaab Allana has been associated with the field of photography through writing, curating and exhibiting over the years. He completed his MA in Art History/Archaeology from the School of Oriental and African Studies, London University. He has published works in journals/catalogues and edited/authored publications on photography and art. He is currently editing a Photography Reader entitled 'Movements' with Yoda Press, Delhi.

### Photo-editorial:

**LUCIDA** is a photographers' collective. They aim to develop and support a range of independent and critical photographic practices that focus on research and education. Lucida endeavors to influence photographic thinking through a design-oriented approach in photography services. The founders include, Arunima Singh, Suruchi Dumpawar, Mridul Batra, Pradeep Menon. For further information, please visit: [www.lucida.in](http://www.lucida.in)

**Akshay Mahajan:** Akshay is best known for his portraits of India's new urban youth - their lives, of stories told, of deception, of misplaced love, of lust, of wanting and of loneliness. He explores another side of India; the place that he belongs to and understands. His recent work has concentrated on another form of portraiture, that of personal histories. For further information, please visit: [www.askshayphoto.com](http://www.askshayphoto.com)

**Kaushik Ramaswamy:** Kaushik is a freelance photojournalist and a printmaker, and lately he has been digitally restoring 19th Century photographs.

Kaushik also worked at the Hindustan Times, New Delhi and the Indian Express, Bangalore between 1997 and 2008. He also runs a digital restoration and printing company called Printer's Devil. [kaushik.ramaswamy@gmail.com](mailto:kaushik.ramaswamy@gmail.com)

### Editorial:

**Nandita Jaishankar:** Nandita studied Anthropology at McGill University (Montreal) and Asia Pacific Studies at the University of British Columbia (Vancouver). She has been living in New Delhi since 2003, where she works as an editor. Her first book of poems, *The Memory Bird*, was self published in 2009. Her poems have been published in an anthology of poetry, *Writing Love* (Rupa & Co), in 2010, as well as in the Fall issue of *Pyrta: A Journal of Poetry and Things*, *Asia Writes* and *Ceriph*.

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