

**For Immediate Release****PHOTOINK at INDIA ART FAIR 2017**  
**February 2 – 5, 2017****Booth B3**Roger Ballen  
Pablo Bartholomew  
Richard Bartholomew  
Farrokh Chothia  
Prabuddha Dasgupta  
Srinath Iswaran  
Dileep Prakash  
Ketaki Sheth  
Sooni Taraporevala**Art Project Booth P4**

Kanu Gandhi

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It gives us great pleasure to share PHOTOINK's presence at two booths at the upcoming India Art Fair: **Booth B3** and **Booth P4**.

**Booth B3** celebrates black & white photography and offers an eclectic view of both contemporary practices and the modernist period in photography. Through Roger Ballen and Srinath Iswaran's works, one can experience camera-less photographs while the late Prabuddha Dasgupta's exquisite botanical gelatin silver prints explore the sensual in his inimitable way. Dileep Prakash's explorations of the night skies, high up in the mountains, with the North Star as his only companion are haunting. It's impossible to think of photography without the presence of the portrait. Farrokh Chothia's photographs of international Jazz legends are a treat for Jazz lovers. Ketaki Sheth, Sooni Taraporevala and the father-son duo, Pablo and Richard Bartholomew's portraits are an evocative mosaic of artists they admired, many of whom have since passed on.

**Booth P4** is dedicated to a personal view of Mahatma Gandhi's life photographed by his grand-nephew, Kanu Gandhi (1917-1986). Two years after his birth, his family moved to Gandhi's Sabarmati Ashram, where his father, Narandas worked as a manager. In 1934 Gandhi came to Wardha, in Central India, and founded Sevagram, which soon became a bustling ashram. Though Kanu wanted to be a doctor, in 1936 he was persuaded by his father to join Gandhi's personal staff at Sevagram where he came to be known as 'Bapu's Hanuman'. It was during this time Kanu developed an interest in photography and persuaded Gandhi to allow him to photograph him. Edited from a long forgotten archive, these painstakingly restored 55 gelatin silver sepia toned prints offer an extraordinary and rare account of the Mahatma's life and his interactions with political leaders of the freedom movement.

## ROGER BALLEEN

Roger Ballen is one of the most influential and important photographic artists of the 21st century whose work spans almost fifty years. His strange and extreme works confront the viewer and challenge them to come with him on a journey into their own minds as he explores the deeper recesses of his own. Often blurring the line between reality and fiction, Ballen's B&W, square format photograph evolved from a stark documentary style to what he now describes as 'documentary fiction'.

Roger Ballen was born in New York in 1950 and has been based in Johannesburg, South Africa since the early 1980s. His work as a geologist took him into its countryside and those experiences led him to photograph the hidden world of small South African towns. At first, he photographed its streets and soon found himself knocking on people's doors and entering a world of people and objects, which had a profound effect on his work. After 2000, Ballen found his subject closer to home in Johannesburg — mostly marginalized white people who collaborated with him in the series *Outland* and *Shadow Chamber* to create powerful psychodramas. This line between fantasy and reality became even more blurred in his series, *Asylum of the Birds* where Ballen created elaborate sets using drawings, paintings and sculptural objects to heighten the bizarre and complex narrative. The human characters receded into the backdrop as their disembodied body parts interacted with creatures of the animal kingdom, dolls etc. With this series, Ballen managed to integrate drawing and photography in a highly original way. Ballen's latest project, *Theatre of the Mind*, work from the past two decades, is a short psychological thriller that explores the dark space between sanity and insanity, dream and reality.

Roger Ballen's books include: *Dorps: Small Towns of South Africa* (1986), *Platteland: Images from Rural South Africa* (1994), *Outland* (2000), *Shadow Chamber* (2005), *Boarding House* (2009), *Asylum of the Birds* (2014) and *Theatre of Apparitions* (2016).

In addition, Ballen has directed the hugely acclaimed video *I Fink U Freeky*, made with pop group Die Antwoord in 2012 that, to date, has garnered 80-million hits on YouTube. Ballen's more recent videos include *Theatre of the Mind* (2016), *Asylum of the Birds* (2014) and *Outland* (2015).

One of the most widely exhibited art photographers in the world, Roger Ballen's photographs reside in major museum collections including *Museum of Modern Art*, New York; *Centre Georges Pompidou*, Paris; *Musee de l'Elysee*, Lausanne; *Museum Folkwang*, Essen; *Tate Britain*, London; *Rijksmuseum*, Amsterdam; *Johannesburg Art Museum*, Johannesburg; *Fotomuseum*, Munchen; *Art Gallery of Western Australia*, Perth and *Berkeley Art Museum*, California to name a few.

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## PABLO BARTHOLOMEW

Pablo Bartholomew (b.1955, Delhi, India) is a self-taught documentary photographer. World Press Photo awarded him the first prize in 1975 for his series on morphine addicts. In 1984 he won the World Press Photo 'Picture of the Year' award for his iconic image of the Bhopal gas tragedy. As a photojournalist he has documented societies in conflict and transition for over 30 years and has been widely published in international magazines.

Pablo Bartholomew's photographs have been exhibited at several international photography festivals: Chobimela, Dhaka, Bangladesh (2006), Angkor Photo Festival, Siem Reap, Cambodia (2006), Nooderlicht Photo Festival, Netherlands (2006, 2007), Month of Photography, Tokyo, Japan (2007) and Les Rencontres d'Arles, Arles, France (2007). Select group exhibitions include: *Private Spaces Public Spaces* at Newark Museum, USA (2007), *Where Three Dreams Cross*, Whitechapel Gallery, London (2010) and Fotomuseum Winterthur, Winterthur, Switzerland (2010). His publications include *Outside In*, 2008, (Bodhi Art) and *The Calcutta Diaries*, 2012 (Art Heritage Gallery).

He lives in New Delhi.

## RICHARD BARTHOLOMEW

Richard Bartholomew (1926–1985) was born in Tavoy, Burma. He fled his homeland as a teenager during the Japanese occupation and made India his home in 1942 like many refugees of that time. He finished his schooling and received a Bachelor's (1948) and Master's degree in English (1950) from St. Stephen's College, Delhi. He married Rati Batra, a theatre personality and fathered two sons, Pablo and Robin Bartholomew.

Richard Bartholomew pursued a career not only as an art critic but also as a writer, poet, painter and curator. He was a pioneering art critic in that he was one of the first who initiated a serious dialogue with the painters of his time, fostering a sense of community within the artists and communicating their ideals to the larger public who were not necessarily receptive or convinced of the daring, artistic exploration of India's Progressive Art Movement. Seen in retrospect, his sophisticated body of work during the formative years of modern Indian art offers contemporary readers a rare, intimate glimpse into the beginnings of Modernism in India.

His major literary works include articles on Indian and Tibetan art, contemporary Indian art and the Indian experience, as well as poems, monographs, short stories, a co-authored book on M.F. Husain, published in 1971 by Harry Abrams, New York, and a monograph on Krishna Reddy in 1974 by Lalit Kala Akademi, New Delhi.

Richard Bartholomew's posthumous publications include *The Art Critic*, 2012 (BART Publishing) and *A Critic's Eye*, 2009 (Chatterjee & Lal, PHOTOINK and Sepia International). His photographs have been exhibited widely in India and abroad.

## **FARROKH CHOTHIA**

Farrokh Chothia is without a doubt one of India's leading fashion and advertising photographers. His experience dates back over 30 years to the mid-80's when Farrokh began his career as assistant to Denzil Sequeira. Farrokh quickly developed his own unique style of photographing people in their most creative, intimate and passionate moments.

Over the past three decades, Farrokh has worked on some of India's best recognized advertising campaigns. He has photographed for a diverse range of global clients such as Swatch, Breguet, Lakme, Unilever, L'Oreal, Evian, DeBeers, Maybelline, Longines, Rado and Chopard, launching many of the same in India. His editorial work has been published across every major publication in India including Vogue, Harpers Bazaar, Elle Magazine, Cosmopolitan, Playboy, Grazia, GQ. Farrokh has also shot the publicity campaigns for over 75 films.

He currently lives in Mumbai.

## **PRABUDDHA DASGUPTA**

Prabuddha Dasgupta was born to a family of artists in Calcutta in 1956 and grew up in a period of cultural turmoil in newly independent India. Prabuddha was immersed in an atmosphere of creativity from a young age — surrounded by sculptures, paintings, books, and the company of artists, musicians, dancers, writers, and filmmakers. He spent several years living on the grounds of the National Gallery of Modern Art in New Delhi, where his father was the director.

Pursuing a deep love for the subject, he completed a Master's degree in history at Delhi University, but became disheartened by the state of academia and abandoned his plans for a future in academic research. Prabuddha began his career as a copywriter at an advertising agency, and came by his first photography assignment in the late 1980s.

In the decades that followed, he pursued a variety of commercial and self-commissioned projects, bringing to both a bold individualistic sensibility that very quickly established him as one of the most distinguished photographers in the country. Prabuddha's work has been exhibited worldwide, in group and solo exhibitions, and published in various books and magazines, including the *Paris Review*, *Nudi* (Motta Editore, Milan) and *India Now — New Photographic Visions* (Textuel, Paris). He has received several awards and grants including the Yves Saint-Laurent grant for photography, and his work is in the collections of many individuals and institutions like the Museo Ken Damy, Brescia, Italy and Galleria Carla

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Sozzani, Milan, Italy.

His publications include: *Women* (Penguin India), 1996, *Ladakh* (Penguin India), 2000, *Work* (Bodhi Art) 2006, *Longing*, Bodhi Art, 2007, *Edge of Faith*, Seagull Books, 2009, *Prabuddha Dasgupta (1956-2012)*, 2015.

Prabuddha was in the process of publishing his last work, *Longing*, when he unexpectedly passed away in August 2012.

## SRINATH ISWARAN

Srinath Iswaran (b.1989) grew up in Madras, India. He graduated with a BA (Hons) in Photography from Camberwell College of Arts, London in 2013. Initially using film, and printing his negatives in a colour darkroom, he formed a sound understanding of how light passes through a negative to form an image on photographic paper. He soon decided to give up the camera and work with light as a medium by itself.

During his time in London, Iswaran developed a fascination for sculpture and painting from his visits to the many galleries and museums the city had to offer. The forms and concepts of artists working with abstraction attracted him.

Working in complete darkness requires working with structure and having pre-determined steps. He began exposing a series of handmade paper stencils that enabled him to disperse light in desired areas. The stencils were manifestations of his line drawings. He soon began to expose different combinations of lines, colours and intensity of light onto a rectangular shaped paper.

His first solo show *Open Systems* was at the Public House Projects, London in 2013. His works are also a response to the writings of Umberto Eco, in particular

the *Poetics of The Open Work*, where Eco suggests that no matter how much control a composer may have in creating music, it's ultimately the audience who composes it, through different levels of understanding and interpretation.

## DILEEP PRAKASH

Dileep Prakash (b.1965) has been photographing since 1988. He has worked as a photo editor at leading magazines and his photographs have been published widely in India and internationally. A large part of his work navigates memory, history and the passage of time. Prakash's fascination for steam locomotives began when he travelled between his

boarding school and home. By the 1990s most steam engines had been phased out and he photographed some of India's last steam trains (1999-2003). His project on the Anglo-Indian community (*The Anglo-Indians* 2004-2006) led him to the far corners of India, making portraits of a community in twilight and was exhibited and published by Photoink in 2008. From

2007 to 2010, Prakash photographed eighteen boarding schools built by the British in colonial India. In 2011, *What Was Home* was exhibited and published by Photoink. His recent projects include photographing forests at night and making portraits of honeymoon couples across honeymoon destinations in India. Dileep lives in New Delhi.

## KANU GANDHI

Kanu Gandhi was born to Narandas Gandhi, a nephew of Mahatma Gandhi, and Jamuna Gandhi in 1917. Two years later the family moved to Mahatma Gandhi's Sabarmati Ashram, where Narandas worked as a manager. Kanu's early years were spent here. He became a follower of Gandhi and was arrested for his participation in the Civil Disobedience Movement when he was only 15.

After the Salt Satyagraha in 1930, Gandhi decided not to return to Sabarmati till India achieved independence. After his release from prison Gandhi spent some time travelling around India. In 1934, at the invitation of his follower and industrialist, Jamnalal Bajaj, Gandhi came to Wardha, in Central India, and decided to take up residence in Segaon, a small village on its outskirts. He renamed his residence Sevagram and soon it was a bustling ashram. Though Kanu wanted to be a doctor, in 1936 he was persuaded by his father to join Gandhi's personal staff at Sevagram supervising clerical, correspondence and accounting functions, becoming known as 'Bapu's Hanuman'. In 1944, on Kasturba's wishes and Gandhi's blessings, Kanu married Abhaben Chatterjee, who had been living at Sevagram with the Gandhis since she was 12. Abha came to be known as 'one of Gandhi's walking sticks' along with Manu Gandhi, as Gandhi leaned on them while walking.

Kanu developed an interest in photography, perhaps due to his interaction with photographers and journalists who visited Gandhi and by looking at the photos they gifted him. Vinobha Bhave's brother, Shivaji, while on a visit to Sevagram, was the first one to encourage Kanu to take up photography to capture events at the Ashram. At first Gandhi turned down Kanu, saying there were not enough funds, but later relented and requested his associate, the industrialist Ghanshyam Das Birla, to help Kanu. GD Birla made a gift of Rs. 100 to Kanu, enough to buy a Rolliflex camera and a roll of film.

Gandhi imposed three conditions on Kanu for taking photographs of him: that he would never use a flash; that he would never ask him to pose; and that the Ashram would not fund his photography.

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At the time of Gandhi's assassination in 1948, Kanu was in Noakhali in East Bengal where he had been ordered by the Mahatma to stay back and continue his work. Abha was in Delhi with Gandhi and in fact he breathed his last in her arms. Gandhi's death had a profound effect on Kanu and Abha's lives. For Kanu, photography was no longer as important as the need to convey the Gandhian message. They continued to travel around India promoting and teaching Khadi, spinning and handicrafts. In between Kanu Gandhi continued with his photography, though sporadically. In 1956 Kanu and Abha moved to Rajkot where they ran the Kasturbadham and Rashtriyashala institutes. Kanu Gandhi died of a heart attack on 20 February 1986 while on a pilgrimage in Madhya Pradesh.

What Kanu Gandhi has left behind is a very private account of one of history's most public figures.