

"For Immediate Release

Avid Learning in association with Chemould Prescott Road and Focus Photography Festival present Access Time: Photography and its Many Archives, a panel discussion on the myriad ways in which art, photography and archives intersect. Senior Researcher at Asia Art Archive, Sabih Ahmed, Photographer, Filmmaker, Screenwriter and Author, Sooni Taraporevala, and Designer and Photo-Archivist, Anusha Yadav will be in conversation with Gallerist and Co-Founder of Chatterjee and Lal, Mortimer Chatterjee.

The description of the panel is as below:

Every serious photographer creates and maintains an archive to leave behind which subsequently becomes an important repository for their work and serves as a visual library for our collective visual culture. These archives come into use later for both historical record and public consumption.

What is the place of the document in contemporary art? Has a new archive-centered subgenre of contemporary art evolved from our obsession to record? What is the new role of art institutions as resources for this new creative material? This complicated yet intensely contemporary genre easily elides from the hyper-researched to the surreal and blurs the lines between creative thought and objectivity.

This discussion will coincide with the Exhibition Access Time (9th March- 25th April 2017) which is part of the FOCUS Photography Festival in Mumbai. This year, FOCUS will explore the theme of 'Memory'. This panel will explore the premise that Photography and Memory have always shared an irreducible bond. From art institution archives and photographers' portraiture archives to historical Crime Scene Investigation archives in India, this panel will elucidate on the various intersections between documentation, creativity and historical record through the panelist's works from the exhibit.

At the venue, expect to be seated amidst outstanding works on display which embody the intersections between photography, archiving and memory. Mumbai-based artist Shilpa Gupta and Asia Art Archive (AAA) present 'That photo we never got', a research-based project that explores friendship, associations, love, and incongruities in the field of art. Anusha Yadav of The Memory Company presents 'The Photograph is Proof', a Visual History of select crime investigations from the Indian Subcontinent. 19th-20th century. 'Some Portraits', curated by Devika Daulat Singh, presents black and white photographs drawn from the archives of prominent photographers. Spanning over forty years, it is an evocative mosaic of portraits of painters, writers, poets, architects, dancers, designers and photographers.

AVID has had many successful collaborations with Chemould in the past where we presented the likes of Vivan Sundaram, Reena Saini Kallat, Jitish Kallat, Desmond Lazaro. We have also collaborated with FOCUS as a knowledge partner presenting 2 photography workshops and 1 panel discussion in order to give a well-rounded perspective to the festival from learning basic photography to experiencing the finest work within India & abroad. Sooni Taraporevala in conversation with Mira Nair, discussed her photo exhibition on Parsis- on display at Chemould at the time.

Where: Chemould Prescott Road, 3rd Floor, Queens Mansion, G. Talwatkar Marg, Fort, Mumbai

When: Wednesday, 22nd March 2017, 6:00 - 6:30 PM - Registration and Refreshments | 6:30 - 8:00 PM
– Discussion

RSVP Email / Call: avidlearning@essar.com / +919769937710; prior registration required

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**PHOTOINK**

 Chemould Prescott Road **AVID**
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That photo we never got
A research-based project that explores friendship, associations, love, and incongruities in the field of art.
Shilpa Gupta *in collaboration with Asia Art Archive*

The Photograph is Proof
Visual history of criminal investigations from the Indian Subcontinent [19th - 20th century]
Anusha Yadav, The Memory Company

Some Portraits
An exhibition, spanning over forty years, is an evocative mosaic of portraits of painters, writers, poets, architects, dancers, designers and photographers.

curated by Devika Daulet Singh, Photoink

Photography and its Many Archives

Avid Learning in association with **Chemould Prescott Road** and **Focus Photography Festival** present **Access Time: Photography and its Many Archives**, a panel discussion on the myriad ways in which art, photography and archives intersect. *Senior Researcher at Asia Art Archive, Sabih Ahmed, Photographer, Filmmaker, Screenwriter and Author, Sooni Taraporevala and Designer and Photo-Archivist, Anusha Yadav* will be in conversation with *Gallerist and Co-Founder of Chatterjee and Lal, Mortimer Chatterjee*. This panel will elucidate on the various intersections between documentation, creativity and historical record through works from the exhibit.

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Bios of the Panelists:

Sabih Ahmed is a Senior Researcher at AAA, and has been a member of Asia Art Archive's Research+ team since 2009. Stationed in New Delhi, he has overseen the Archive's digitization projects in the country alongside other research initiatives. Ahmed completed the interdisciplinary MA program at the School of Arts & Aesthetics, Jawaharlal Nehru University in New Delhi in 2009, and has organized and participated in numerous conferences and workshops internationally.

Mortimer Chatterjee received his postgraduate art history degree from SOAS, London. Having worked in the UK with an important collection of Indian photography, he moved to India to pursue his interest in modern and contemporary Indian art. In 2003, he and his wife, Tara, began Chatterjee & Lal. Today based in Mumbai's art district, the gallery program is focused both on the work of emerging artists and historical material. Over the last thirteen years, the gallery program has formed an important node in the city's maturing art scene. Chatterjee has been published widely in art publications and lectures frequently.

Sooni Taraporevala is an Indian photographer, screenwriter and filmmaker who is best known for her screenplays of *Mississippi Masala*, *The Namesake*, the Oscar-nominated *Salaam Bombay!* & the national award winning *Little Zizou*. In 2000 and 2004 she authored and published a book of her photographs *Parsis: The Zoroastrians of India; A Photographic Journey*, which was a critical and popular success. Sooni's photographs have been exhibited around the world and are in the permanent collections of NGMA, New Delhi and the Metropolitan Museum of Art, New York. She has won numerous national and international awards for her screenplays and film. She was awarded the Padma Shri by the Government of India in 2014.

Anusha Yadav is a Portrait Photographer, Design consultant and a curator of visual based archives and histories. She graduated in Communication Design from National Institute of Design, Ahmedabad in 1997. Anusha also began working as an independent photographer in 2006. With a 20 year career in graphic design and advertising in tow, her images and related works have been published and exhibited in India, Austria, Spain, France, Germany, China, UK, Singapore, South Africa & USA. In 2010, Anusha founded Indian Memory Project – The world's first online visual & narrative based archive, to trace a personal history of the Indian Subcontinent through images found in family and personal archives. The project has been cited as exemplary around the world, and has pioneered an alternate method in which narratives of the world are curated, told and understood. In 2013, she founded The Memory Company, a creative consultancy that works on international and national cultural & contemporary design and curatorial projects, online archives and offline exhibitions related to history, and popular culture. In 2015, the company curated its first narrative and image based exhibit on historical criminal investigations from India – 'The Photograph is Proof' at the Format International Photography Festival, 2015 – United Kingdom. In August of 2015, she was invited by The New Yorker to showcase Indian Memory Project on Instagram. In addition to being a speaker on several esteemed panels around the world, Anusha has been awarded the 'Honorary mention' at the Prix Ars Electronica 2013 awards, an international award for excellence in Cyber Arts & online Media, the L'oreal Paris Femina Women Achievers' Award 2013 and the Innovator of the Year – India Today Women's Summit, 2014.

About Partners:

About Avid Learning: Avid Learning, a public programming platform and cultural arm of the Essar Group, has conducted over 600 programs and connected with more than 55,000 individuals since its inception in 2009. Driven by the belief that Learning Never Stops, AVID's multiple formats like Workshops, Panel

Discussions, Gallery Walkthroughs, and Festival Platforms create a dynamic and interactive atmosphere that stimulates intellectual and creative growth across the fields of Culture & Heritage, Literature, Art and Innovation.

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Gallery Chemould, founded in 1963 by late Kekoo and Khorshed Gandhi, was one of the oldest established commercial art galleries. It has the distinction of having represented major artists, such as M.F. Husain, Tyeb Mehta, S.H. Raza, emerging from the first waves of India's modernist and contemporary art movements. Chemould was also the first gallery to host the first solo exhibition of the internationally acclaimed artist, the late Bhupen Khakhar (1934 - 2004). The Gandhys began their long association with contemporary art during the late 1940s, in the early years of the modernist art movement in post-Independence India. Their role and involvement as facilitators and promoters in this cultural climate has come to be seen as integral to the existing scene around the visual arts in the country. The Chemould story started in 1941 with the establishment of Chemould Frames, Kekoo Gandhi's frame manufacturing business, through which he came to know the then young K. H. Ara, S. H. Raza, K. K. Hebbar and M. F. Husain. At a time when there were practically no venues for showing modern art in the city, Gandhi began to use his show room window to exhibit their works in specially designed frames while also promoting them to prospective clients. The show room thus became a site for small, informal solo shows such as that of M. F. Husain's in 1951. Today Chemould Frames continues to operate as an independent company from the gallery, situated in the same premise as over 60 years ago. Shireen Gandhi joined her parents in 1988 and added a new dynamism to its programme by spearheading a particular focus on young emerging artists with an experimental and interdisciplinary approach to practice and media. The artists represented within the stable of the gallery represent the very contemporary nature of the nation as it stands today, addressing issues of the national and the global as seen in the works of Atul Dodiya, Jitish Kallat, Shilpa Gupta (to name a few); as also being interested in artists who work with references to tradition and materiality as in the case of Nilima Sheikh and Desmond Lazaro and Lavanya Mani. The gallery's special interest in artists who work in installations and new media is represented through the works of L.N. Tallur and Vivan Sundaram and Pushpamala N. (to name a few.) In 2003, the Gallery Chemould commemorated its fortieth anniversary with an exhibition spanning four generations of Indian artists, curated by Geeta Kapur and Chaitanya Sambrani, titled, *Crossing Generations: diVERGE*, Forty years of Gallery Chemould held at the National Gallery of Modern Art in Bombay. On 2 February 2007 Chemould Prescott Road opened an expansive space in the centre of the city and branch concern of Gallery Chemould. (The latter subsequently closed down in the Jehangir Art Gallery in the same year.) In 2013, Chemould Prescott Road celebrated its 50th year, for which Geeta Kapur curated a series of 5 simultaneous exhibitions under the over-arching title: *Aesthetic Bind*. The 5 exhibitions attempted to look at the gallery's role as a space that creates conversations through prevalent contemporary practices in contemporary Indian art. In its 52nd year and counting, the gallery remains to be relevant with a robust contemporary programme - and a roster of artists who's work is in the forefront of both the national and international art scene.

FOCUS Photography Festival Mumbai takes place every two years, in the month of March. FOCUS was launched in 2013. Modelled on the democratic nature of photography, the premise of the festival revolves around making its rich history freely accessible to all. FOCUS extends out of the gallery space and onto the walls, shops and cafes of Mumbai as well into the very streets of the city. Working with a

cross-section of different spaces, we aim to not only celebrate the art form through an eclectic choice of artists and new cultural collaborations, but also to reach and engage with a diverse array of visitors. Since the inaugural edition, the FOCUS community has grown extensively and the sheer scope and range of exhibitions and workshops in 2015 paid testimony to the adventurous and collaborative ethos of the festival. For its third edition, the festival theme is Memory. In March 2017, this theme will explore how photographs and photographers have used the medium to construct and shape history, underpinning socio-political narratives and building geographies as well as retelling our very own personal stories. Since the birth of the medium we have used photography and its archives to revisit the past and talk about the present, to challenge what we think we remember, to deconstruct the grand pillars of history and extract new stories from the margins."