

Snapshot ENTRIES

A VIEW INTO THE WORLD OF PHOTOGRAPHY FROM THE LENS OF THE PHOTOGRAPHERS GUILD OF INDIA.

TEXT: HEER PARESH KOTHARI

Around 150 years ago, paintings began to be substituted by images that were a manifestation of reality. In olden days the art of photography was deemed as exhilarating, similar to unveiling goodies from a Pandora's box. The birth of photography pretty much paralleled the collection of stunning photographic images. Documentation of events and archiving became effortless.





FROM THE 19TH CENTURY ERA, PICTURE MAKING HAS COME A LONG WAY. DIGITISATION HAS CAST ITS SPELL OVER PHOTOGRAPHERS, MAKING ROOM FOR UNIMAGINABLE EFFECTS.

KUSHAL RUIA

In spite of the growing popularity of photography, traditional canvas painting, or sculpting did not take a backseat. Art schools of repute mushroomed the world over, and artists continued to receive patronage.

PHOTOGRAPHY IN ASIA

India was introduced to photography during the late

19th century, by the British. Back then, Lala Deen Dayal became a much celebrated Indian photographer, both in India and across other continents.

It has only been a decade since traditional art penetrated through portfolios of Asian investors. In Europe and America, art was just about witnessing a facelift as photography plunged in. This kindled the anticipation of many commercial photographers who for long nursed the notion that photography was unfairly reduced to viable gains and lost out as an art form.

DIGITAL SETS IN

From the 19th century era, picture making has come a long way. Digitisation has cast its spell over photographers, making room for unimaginable effects. The mounting convulsion in technology has not deterred photographers to strive hard in making the art form a more adequate, investment option.

THE PHOTOGRAPHERS GUILD OF INDIA

In India, a prestigious body has been panelled to articulate the grievances of photographers. The Photographers Guild of India (PGI) promotes the interest of professionals, assistants and student



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| 1. Hersh Acharya | 9. Riddhi Parekh |
| 2. Sagar Pasad | 10. Rohan Pingle |
| 3. Sameer Parekh | 11. Sameer Parekh |
| 4. Riddhi Parekh | 12. Rohan Pingle |
| 5. Jaideep Oberoi | 13. Hersh Acharya |
| 6. Kushal Ruia | 14. Sagar Pasad |
| 7. Kushal Ruia | 15. Bhairavi Parikh |
| 8. Nrupen Madhvani | 16. Parag Savla |



ROHAN PINGLE



JAIDEEP OBEROI



KUSHAL RUIA

photographers. It unanimously aims at promoting business and creativity in the photographic fraternity. The body serves as a platform to analyse the experiences of other photographers, and educate the members on new technology. They even provide highlights on copyright issues at intervals. "From time to time, PGI organises workshops for photographers where discussions on various subjects related to photography and copyrights are held. These discussions help both students and professionals," says Sameer Parekh, a senior fashion photographer and member of PGI.

STUDENTS SPEAK

"PGI Exhibits serve as an implausible opening for us students. We are on the brink of our career, and the exhibit steps up our zeal," notes Sagar Pasad, a student member of PGI. Rohan Pingle says, "As an assistant photographer, PGI provides me with many options. It inspires me to produce an independent body of work, and start off as a professional."

EXQUISITE 'EXHIBIT A'!

For the past seven years, PGI has been hosting an

event titled 'Exhibit A' whereby members showcase their personal works. Usually, the exposition serves as a focal point for creative directors and advertising professionals, to be able to vitalise new talent. But things changed for the better this time. "Generally 'Exhibit A' was hosted at a hall in Kamala Mills, Mumbai, but this time around we decided to go with TAO art gallery, Mumbai. This means, we are now adhering to another interest group, who buys art. Quite a few collectors have brought photographs too. Obviously considering it to be a fine art form," says Jimit Shah, a commercial photographer committee member and convener of Exhibit A at PGI.

THE RULE IS 'NO RULES'

The artists here are not bound by severe guidelines of commercial photography and fabricate works incorporating unique techniques or medium. "I wanted to do something very different this time, that's why I experimented with Palladium Printing. This was widely practised during the 1960's. I'm enthused by the works of legendary photographer Irving Penn," says Jaideep Oberoi, Honorary Secretary of PGI and

senior photographer. He also adds that it has taken him a couple of months to figure the technique. By reviving an old technique, Jaideep has not only brought freshness but also added another feather in his cap.

“Fine art photography has emergent potentials as an Indian investment promote. The acceptance of this form of art is unhurried, but steady all the same,” states Bahiravi Parikh, a professional fine art photographer and member of PGI. “As a photographer I have to push that extra mile to endorse my work, but it is worth the effort.” Bharavi is very happy about learning that people are becoming mindful about

what they are buying. They look into several aspects before picking up photographs.

THE CHECK LIST

Choosing a photograph could be as dicey as choosing an ideal investment option. There are several dynamics one looks into. Starting with content, it should be appealing to the buyer at any given point in time. This also includes the perspective from which the image could be shot — the physical angle and location. For example, the Taj Mahal when pictured back in the 1800’s from a certain angle cannot be acquired today due to growing infrastructure around the monument. The value of such images does go up.



NRUPEN MADHAVANI

THE MEDIUM ADOPTED TO PRODUCE AN EXACTING PRINT IS EQUALLY IMPORTANT. THE MEDIUM USED DETERMINES THE CONDITION OF THE PRINT.



HERSHI ACHARYA

Signature and date come as the second factor. This includes the name of the artist, the year when it was printed, and most importantly, whether it is a part of a certain series. Vintage images fetch a higher price.

The medium adopted to produce an exacting print is equally important. The medium used determines the condition of the print. Usually, the 19th century prints that are found in museums are faded. “Today, most photographers use archival paper whereby the print remains fade-proof, dust-proof, and is not affected by humidity,” says Jaideep Oberoi.

The size of the print plays an imperative role. The smaller the print the lesser the value fetched, again that could depend upon the market value that a photographer fetches.

END NOTE

Photography as an art form is taking prominence. The mindset that people have for this art form is limited, but it is up to a gallerist to broaden horizons for investors, and make it a more acceptable form of art. 🌟