

GOAPHOTO

25 February - 07 March 2015

Panaji & Reis Magos Heritage Centre



PRESS RELEASE – 17/01/2015

Goa Photo is an open-air photography festival to be held each year in the streets of Panaji, the capital of Goa.

1. Introduction

Over the course of eleven days (25/02/15 – 07/03/15), and in partnership with the **Corporation of the City of Panaji (CCP)** and the **Reis Magos Heritage Centre**, *Goa Photo* will offer 19 exhibitions by distinguished international and Indian photographers in order to showcase cutting-edge contemporary photography.

The exhibitions will consist of photographs printed in large formats and displayed on building façades and light boxes which shall be installed in public spaces. The festival venues will be spread across the city, at key locations and neighbourhoods, so as to facilitate a walking discovery of Panaji's unique architectural heritage. Exhibitions will also be staged across the Mandovi River, in the historic Reis Magos Heritage Centre, located in the village of Verem. By synergising with the urban landscape and heritage sites of the city and its near surroundings, the festival will bolster initiatives to valorise the patrimony of Panaji and the Reis Magos Fort.

Goa Photo is a public art photography festival that proposes a celebration of photography outside the gallery, the studio, the museum, and the archive, and aims to emphasize the democratic qualities of the medium.

During the initial days of the festival (25th-28th February, 2015), in addition to the exhibitions, a series of events shall be held, including photographer's talks, curator's walks and round table discussions, in which the public can participate freely.

Goa Photo is also proud to announce a partnership with *Magnum Photos* -one of the world's most important and prestigious photography agencies- to organize two workshops for professional photographers.



Goa Photo aspires to become the leading public photography event in the region.

GOAPHOTO
25/02/15 - 07/03/15

2. Theme for 2015: The Other

Goa Photo is a curated event: each edition is based on a theme that, in turn, determines the selection of participating exhibitions and photographers.

For the festival's inaugural edition, the selected theme is "The Other", which refers to the sense of otherness that both the photographer and sitter feel when confronted with each other at the moment a portrait is taken.

The Other sums up the attitude of strangeness with which, since the invention of photography, the photographer has related to the other, the portrayed. Indeed, a portrait is never neutral: it is a set of choices and a personal background that the photographer projects onto the sitter. In other words, theme specifically refers to the manifold expressions and interpretations of portraiture.

In addition, we believe *The Other* is a fitting theme as a first edition for a photo festival, as it is open, universal in practice and easy for the public to engage with.

3. Curator

For the first edition of Goa Photo, **Frank Kalero**, who is a curator from Spain of international repute, has been selected to curate the festival.

With a Media Communication degree from *Pompeu Fabra University* of Barcelona and a degree in Documentary Photography from the *International Center of Photography* (New York), Frank Kalero has been involved in many international photography-related projects: founder and director of the *OjodePez magazine* (Spain), co-founder (with Lola Mac Dougall) of *Punctum* magazine (India). He was the director of the *Ojodepez Photo Meeting* in Barcelona and contributed to *Paraty em Foco* photography festival (Brazil). He has been the artistic director of *Getxo Photo* (Spain) and *Photoquai*, the photography biennale of the Musée du Quai de Branly (Paris).

For the press, Frank Kalero will offer a guided tour of the exhibitions on the 25th of February 2015, the day of the official inauguration of the festival. The tour will start at the rear garden of the Kala Academy at 16:00.

4. Key Festival Partners

Building partnerships and engaging stakeholders at local, national and international levels is a fundamental aspect of Goa Photo's strategy to ensure its success as a public arts festival.

Its principal partners include:

- The Corporation of the City of Panaji
- Reis Magos Heritage Centre
- The Directorate of Arts & Culture, Government of Goa
- The Entertainment Society of Goa
- The Kala Academy Goa
- The Charles Correa Foundation
- The Alkazi Foundation for the Arts
- The Fundação Oriente
- The Consulate of Belgium in Mumbai
- The Goethe Institut / Max Mueller Bhavan
- Pro Helvetia Swiss Council for the Arts
- The Embassy of Spain to India
- The Embassy of Argentina to India
- The Embassy of Mexico to India
- The Consulate of Portugal to Goa
- Goa Doot
- FIND- Foundation for India-Europe Dialogues
- FORM Australia
- National Institute of Design
- Getxo Photo
- Oitenta Mundos
- Chameleon Art Projects

Goa Photo is also collaborating with other photography festivals and contemporary arts initiatives and spaces, as well as media organizations. The more extensive list of our partnerships is listed at the end of this document.

In addition, Goa Photo will partner *Magnum Photos* for the hosting of two workshops for professional photographers, which shall be imparted by two photographers -Stuart Franklin and Richard Kalvar- from the prestigious agency. Each of the Magnum photographers will also present a lecture as part of the festival's events.

5. Exhibitions/Photographers

At **Reis Magos Heritage Centre** (Upper level), Verem Village:

- Bharat Sikka (India)
- Ketaki Sheth (India)
- Joel Tettamanti (Switzerland)
- Sheetal Mallar (India)
- Andrés Figueroa (Chile)
- Nina Roeder (Germany)

At the **Kala Academy**, Panaji:

- Cristina de Middel (Spain)
- Shinya Arimoto (Japan)
- Soumya Sankar Bose (India)
- Alejandro Chaskielberg (Argentina)

Within precincts of the **Old Goa Medical College (ESG)**, Panaji:

- Max Pinckers (Belgium)
- Sophie Brasey (Switzerland)
- Alexia Webster (South Africa)
- Meeri Koutaniemi (Finland)

On the steps of **Our Lady of the Immaculate Conception Church**, Panaji:

- Alinka Echeverria (Mexico)

On the rear facade of the **Old Secretariat Building**, Panaji:

- Exhibition by the Alkazi Collection of Photography curated by Rahaab Allana

At the **Pousada Gallery**, Fontainhas, Panaji:

- Sebastian Cortés (Italy/USA)

On **San Sebastian Chapel Road** and the **Charles Correa Foundation**, Fontainhas, Panaji:

- Gauri Gill (India)

At the **Fundacao Oriente** (front garden), Fontainhas, Panaji:

- Eurico Lino do Vale (Portugal)

Collateral Events:

- **Gitanjali Gallery**, Fontainhas, Panaji: : Exhibition by Raghu Rai.
- **Old Quarters Café** (1st floor), Fontainhas, Panaji: Exhibition by Alex Fernandes.
- **Casa Xetio**, Panaji: Exhibition by Nishant Shukla. Curated by Blindboys.org
- **Heritage Hotel Arts Spaces**, Siolim Village: Exhibition by Corinne Elyse Adams & Shivani Gupta. Exhibition curated by Kanchi Mehta.

6. The Exhibitions

Nina Röder

Mutters Schuhe (2008)

In *Mutters Schuhe*, Nina Röder shows her mother's life from three distinct perspectives: from her grandmother's, from her mother's and from her own. Röder highlights self-reflective moments in her mother's life, like her prom and her education as a hairdresser, in order to explore how subjectivity and perspective affect the retelling of memories. The photos were shot in old rooms in Röder's mother's childhood home in the German province of Franconia. The clothes the three women are seen wearing belonged to Röder's mother.

<http://ninaroeder.de>



Max Pinckers

The Fourth Wall (2012)

The Fourth Wall is Max Pinckers's strategy for taking the viewer into the heart of Mumbai. A city of hardship for many, Mumbai has often been portrayed by photographers through depiction of precarious conditions: the lives of sex workers and child labourers for instance. Pinckers sets himself a very different challenge, perhaps one that is even more empathetic, which is to visualize how human beings creatively survive and escape such difficult realities. Pinckers acknowledges that The Fourth Wall book (which Pinckers considers the primary form of the project) works in its 'very fine balance' between the cinematic and the real in order that it can tell a story of magical realist power, of unexplained wonders and drama that are rendered from actual lives and experiences

www.maxpinckers.be



Gauri Gill

Balika Mela II (2010)

In 2003 a non-profit organization organized a *Balika Mela* -a fair for girls- in Rajasthan, attended by almost fifteen hundred adolescent girls. It had food stalls, performances, puppet shows, a ferris wheel, magicians, and games, similar to any other small town fair. “I created a photo-stall (...) with a few basic props and backdrops, whatever we could get from the local town studio and cloth shop (...). The light was the broad even light of a desert sky, filtered through the cloth roof of our tent. Girls came in, and decided how and with whom they would like to be photographed”.

In 2010, Gill returned to attend a Balika Mela after a gap of seven years, with an exhibition in a tent. Many of the girls portrayed in the pictures from 2003 were either at the fair or known to those who had attended. She ended up making more portraits, this time in colour.

www.gaurigill.com



Alinka Echeverria

The Road to Tepeyac (2010)

The six million strong annual pilgrimage to Tepeyac in Mexico City marks the anniversary of the apparitions of the Virgin of Guadalupe in 1531 to the indigenous man Juan Diego, and the miraculous appearance of her image on his cloak. This work not only explores the power of the icon from an anthropological perspective in the context of contemporary Mexico, but it is also an exploration of the power of imagery and its role in personal faith.

According to Christian Caujolle, “they become image because they carry an interpretation of the image they are going to venerate, and because the only thing photography retains of them is this echo image of another image. And it is obviously because belief, for want of generating visions for each person, has materialized in an image to become “the Image”, that this is possible.”

www.alinkaecheverria.com



Cristina de Middel

This is What Hatred Did (2014)

The internationally acclaimed creator of The Afronauts presents her new work in Goa Photo. The series *This is What Hatred Did* is inspired by the book *My Life in the Bush of Ghosts* written by Amos Tutuola in 1964, narrating escape of a child from war and subsequent thirty years lost in the *Bush* (this magical territory where no humans are allowed) trying to find his way back home amongst the spirits and the dead.

In this series, De Middel offers a contemporary illustrated version of this story, adapting the characters, space and the ambient to the actual situation of the country, with the conviction that present-day issues should be described in a way that includes the agent's traditions, perspectives, fears and hopes. The *Bush* is now the Lagosian neighborhood of Makoko, a floating slum with its own rules, commanded by kings and community leaders and it is documented here as an enhanced reality of one of the most iconic sites in Nigeria.

www.lademiddel.com



Alexia Webster

Street Portraits: A South African Family Album (2011-ongoing)

In her series *Street Portraits*, Alexia created free outdoor photo studios on street corners around South Africa. She invited passing families, individuals and groups of friends to pose at this temporary studio, and they received a free photograph on site to take home with them for their family album. As a means to confront South Africa's disturbed history, and counter her own feelings of despair, Alexia decided to focus not on how her society has fallen apart, but rather at what keeps it together, an exploration of its humanity. Part public, part private, these street studio portraits successfully manage to blend inside and outside worlds.

Alexia will attend *Goa Photo* and plans to develop a similar idea in the streets of Panaji, where she will also set up a traveling studio.

www.alexiawebster.com



Andrés Figueroa

Desert Dancers (2008-ongoing)

More than a century ago, in the territory that corresponds to the Atacama Desert at the very North of Chile, several religious celebrations were born as a result of the fusion of indigenous cultures and the Catholic religion. Dancing groups organized in community societies and family groups gather every year to celebrate their faith, dancing to the rhythm of imposing brass and *laquita* bands, creating a magnificent audio-visual display. The dancers seek to communicate with the divine as an act of empowerment within a society fraught with social injustice. The project *Bailarines del Desierto* (Desert Dancers) initiated by Andrés Figueroa in 2008 aims to create a dignified image archive of this popular religious culture through photographic portraits of a living heritage.

www.andresfigueroa.cl



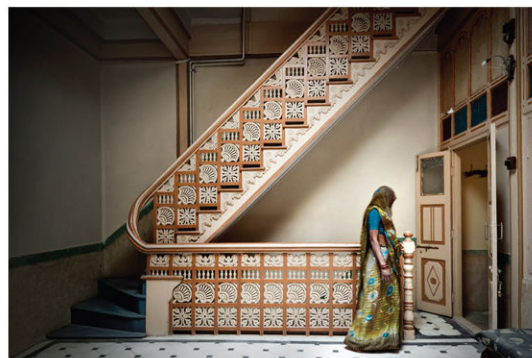
Sebastian Cortés

Sidhpur Series (2013)

Traders by tradition, the *Bohras* are an elusive and veiled Islamic community that is here represented by Sidhpur, a little-known small town in Gujarat. Cortés gained access to their domestic spaces and was able to capture an intimate portrait of the people but also, following his interest in architectural photography, of their unique houses that are an amalgamation of Hindu, Islamic, Persian, European and Colonial styles. This is a domesticity that resists decay and that is discerned in the residual memories, histories and traces of past lives that persist in the facades of buildings, in empty rooms, windows, doors, stairways, and other distinguishing features of *Bohra* architecture.

In her introductory text to the catalogue, art critic Rosalyn D’Mello aptly speaks of these spaces as dioramic rooms, and points out that “within this astute body of work, objects are testaments and the sitters, when framed, are firmly in attendance. Both categories of inhabitants allude to that which is present and that which has past”.

www.sebastiancortes.com



Shinya Arimoto

Ariphoto (2006-2014)

Shinya Arimoto is an indefatigable street photographer who has been documenting Tokyo since 2006, "seeking out an unrefined or rudimentary, even primitive, kind of life, always in transition." In order to do this, he puts to good use his special talent for finding the most picturesque and eccentric people, and embarks in a kind of face-hunt to create a dynamic portrait of the city.

Italo Calvino invented a city that was simultaneously celibate and promiscuous: "A voluptuous vibration constantly stirs Chloe, the most chaste of cities. If men and women began to live their ephemeral dreams, every phantom would become a person with whom to begin a story of pursuits, pretenses, misunderstandings, clashes, oppressions, and the carousel of fantasies would stop."

A voyeur in his adopted city, Arimoto's street portraits encapsulate Tokyo's ecosystem and its carousel of fantasies.

www.arimotoshinya.com

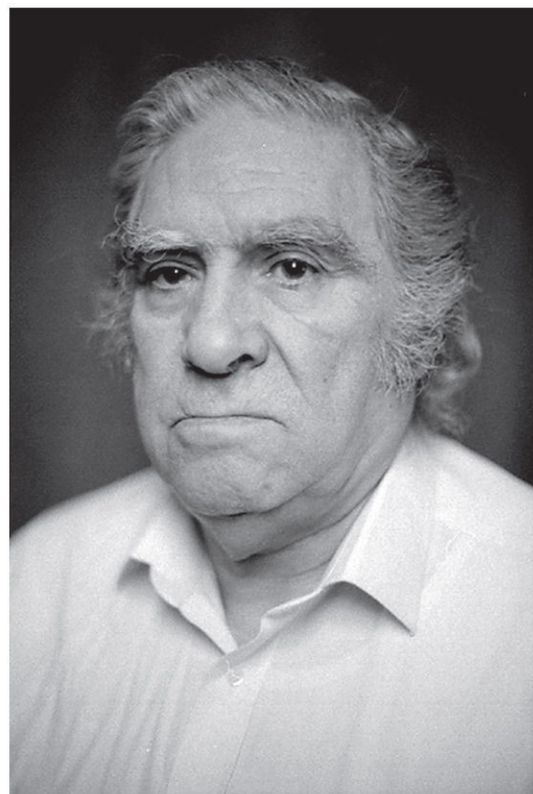


Eurico Lino do Vale

Portraits of Men (2003)

In *Portraits of Men*, photographer Lino do Vale traces a certain cartography of masculine Portuguese countenances. Using a simple array of aesthetic tools -slightly out-of-date white shirts, sitters avoiding a direct confrontation with the photographer's gaze- Lino do Vale propose a study of the physiognomy of his co-nationals that often results in portraits that are a mix of the old and the new.

linodovale.com.sapo.pt



Sophie Brasey

Made of Stone (2007)

The series *Made of Stone* presents a disquieting vision of childhood by profiling beings who, despite their young age, appear concerned, serious and accusatory. They look upon the past and the future – and upon us- with equal gravity. They are already adults, bearing life's burdens in an atmosphere that weighs on us. One may ask: are these children merely performing for the camera or has the photographer managed to catch a glimpse of their uncertain future?

www.sophiebrasey.ch



Joel Tettamanti

Kobo (2013)

In his recent series "Kobo", Joël Tettamanti, by focusing on a specific clothing, builds a portrait of the Basotho people who belong to the independent kingdom-enclave of Lesotho in South Africa. Photographer and traveler, Tettamanti traces the human imprint across the planet, especially of the architectural variety.

In "Kobo", the imprint of humanity lies at the heart of his images. Under colonial rule, the Basotho people replaced their traditional skins and furs with covers manufactured in Europe. These standing portraits suggest this historical legacy, while simultaneously inscribing them in a vast timeless landscape. Portraits assume an ever-greater importance in the works of the Swiss photographer who was born in Cameroon in 1977 and spent his childhood in Lesotho.

www.tettamanti.ch



Meeri Koutaniemi

Namibia: Re-customized, De-colonized (2011)

The Hereros are an ethnic tribe inhabiting mainly Namibia. At the turn of the 20th century, German colonizers took them to concentration camps where it is estimated that 80 percent of the population perished. This episode has not only been etched into the memory of the later generations, but has also found its way into the clothes of the tribe: influences from both Victorian attire era and the uniforms of German soldiers can be discerned in their costume today.

Ironically, by re-interpreting the style once associated with their conquerors, the Hereros have managed a de-colonization of sorts, which results in a photographic series of a rare aesthetic quality.

www.meeri.fi



Soumya Sankar Bose

Jatra (2013-ongoing)

Dating back to 16th century, the Jatra is a famous folk theatre form from Bengal where performances are held on wooden stages without any barriers between the actors and the audience, facilitating direct engagement between the two sides. The advent of cinema and TV in the 60s and 70s was a deathblow to this performative art. When Soumya's uncle, no longer able to earn a living from the Jatra, withdrew to become instead an employee of a railway factory, he realized it was also time to document what were once gigantic figures of the genre. Helped by his uncle, he has been peeping into the lives of these artists and offers a rare glimpse of a bygone cultural form.

www.soumyasankarbose.com



Sheetal Mallar

Dabolim (2014)

This series offers us a rare glimpse into the workings of the naval officers at the Dabolim Naval Base in Goa, which is a restricted military facility. The photographer invites us to pay attention to the rich of color, rank and ritual, constitutive of a social order in which the explicit recognition of command is of fundamental importance. The most apparent instance of this expression of authority lies in the uniform itself, the regimentation of the body. In a world where demeanour says much about training, the viewer may wonder whether these poses are intrinsic to military tradition or are struck merely for the camera.

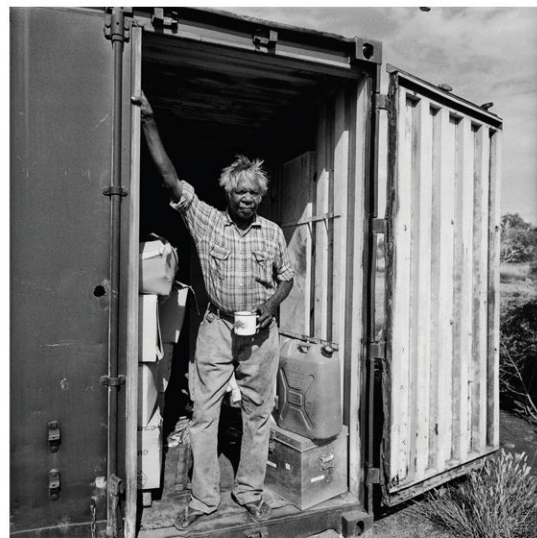
sheetalmallar.net



Ketaki Sheth

Pilbara Stories (2012)

The Pilbara is home to some of the world's oldest living cultures, rich with natural resources and new industry, a place of vast horizons, story and discovery, of people and prospect. In her Pilbara photographs, Ketaki Sheth was able to find moments of deep connection with the place and with the possibility that the subjects presented to her: her portraits are touching and intimate, yet, stealthily precise inviting further reading into the personalities of the sitters. Ketaki approached her Australian subjects as she usually does: with openness, curiosity and patience to hear their stories.



Bharat Sikka

Pilbara Stories (2012)

These portraits celebrate the diverse heritage and experiences of everyday life in the Pilbara, a region which is home to fifty two different nationalities. Evolving out of a road trip, Bharat pictures capture people in moments of contemplation and ennui who seem to hold secrets within, and asks the viewers to draw their own meanings to fully apprehend the scenes. Yet, each picture creates an individual context, a fragmentary clue to make sense of the persons and their story. Bharat evokes a reciprocal relationship between those portrayed and their environment in a way that helps to powerfully realize identity and place.

www.bharatsikka.com



Alejandro Chaskielberg

La Creciente (2008)

It took two years of visits to the Paraná River Delta for the Argentine photographer Alejandro Chaskielberg to produce his remarkable portrait of the communities that inhabit these subtropical islands and who live their lives according to the rhythmic pace of the tides.

The surreal effect he manages to achieve in *La Creciente* (The High Tide) is due to his use of moonlight as the principal source of illumination, achieving what his gallerist aptly describes as a dreamlike work where perceptions of colour, light and space are challenged.

Chaskielberg acknowledges the influence of Roland Pavia's body of work on the Paraná river, describing how one can almost smell the river by seeing his photographs. We could, in turn, say that in Chaskielberg's images one can almost touch the moon.

www.chaskielberg.com



7. Downloadable Media

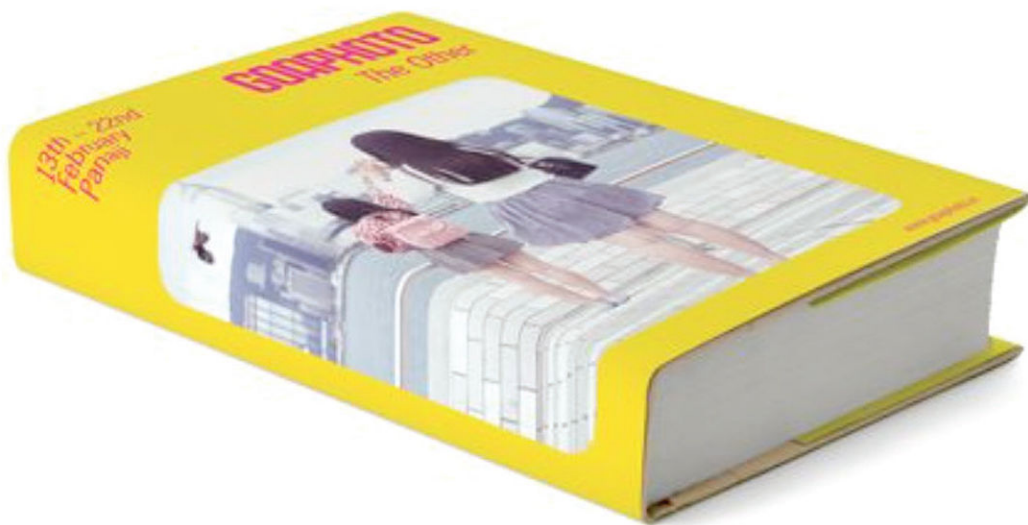
For purposes of media coverage, a selection of high-res images from the festival exhibitions will be made available. Should you require any and for terms of use, please contact: macdougall.lola@gmail.com

The festival brochure is presently available on our website and may be downloaded. We will also place our catalogue online for viewing.

Links to already published articles about the festival will be placed in the media section of our website.

8. Catalogue

The festival will publish a hard cover, full color catalogue along the lines of our previous publication, *Punctum* magazine: www.punctum.asia



9. Events

In addition to the exhibitions, an array of talks, lectures, round table discussions and presentations involving photographers, curators, critics and researchers are planned as follows:

25/02/2015

Curator's Walk with Frank Kalero starting at the Kala Academy. 16:00-18:30

26/02/2015

Portfolio reviews with Gauri Gill at Reis Magos Heritage Centre, by prior registration. 10:00 - 12:30

Guided tour of exhibitions at the Reis Magos Heritage Centre. 10:00 - 12:30

Presentation of 'Blind Boys Collective'. 1st floor, Institute Menezes-Braganza. 16:00 - 16:40

Talk by Magnum Photos photographer Stuart Franklin. 1st floor, Institute Menezes-Braganza. 16:45 - 17:45

Round-table meet: 'The Future of Photography Festivals'. 1st floor, Institute Menezes-Braganza. 18:00- 19:30

27/02/2015

Nikon workshop with Raghu Rai at the Entertainment Society of Goa. 10:00 - 12:00

In conversation: Rosalyn d'Mello and Sebastian Cortés. 1st floor, Institute Menezes-Braganza. 15:45 - 16:45

Round-table meet: 'Gender and documentary photography'. 1st floor, Institute Menezes-Braganza. 16:45 - 17:45

28/02/2015

Portfolio reviews with Gauri Gill at Reis Magos Heritage Centre, by prior registration. 10:00 - 12:30

Guided tour of exhibitions at the Reis Magos Heritage Centre. 10:00 - 12:30

Presentation of 'Katha' by Ritesh Uttamchandani. 1st floor, Institute Menezes-Braganza. 16:00 - 16:40

Presentation by Tamron. 1st floor, Institute Menezes-Braganza. 16:40 - 17:00

Talk by Magnum Photos photographer Richard Kalvar. 1st floor, Institute Menezes-Braganza. 17:00 - 18:00

Screening of the outcomes of the two Magnum Photos workshops. 1st floor, Institute Menezes-Braganza. 18:00- 18:30

Please note: the above is subject to changes. Please consult website for updated schedule.

10. Contacts

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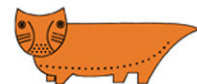
rosureta@gmail.com

11. Partners



Goa Photo is an initiative of **Orange Cat Productions** which holds the **Goa Photo** trademark.

www.goaphoto.in
www.facebook.com/goaphotofest



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12. Venues map

