



A NEW DAWN OVER KABUL
Nazes Afroz
Kabul, April 2013, Digital

PIX

www.pixquarterly.in

AFGHANISTAN

Renewal

Awakening, revival, mutation

This call for submissions is addressed to those who take photographs professionally, as amateurs or even enthusiasts and would like to contribute within the frame of the desired theme.

The following photography quarterly is the 12th in a series supported by the Goethe-Institut/Max Mueller Bhavan. The theme may be interpreted in any manner given there is a tangible framework or reasoning in the submission. The quarterly has directed circulation in India and select outposts in South Asia where the Goethe-Institut has a base. The quarterly will be photo-heavy, a space where approximately 10 contemporary photographers will be featured in each issue, with 7-8 images each.

While political events dominate the news, every day the individual enters into small battles with life, yearning for recognition. In this Special issue of PIX, titled RENEWAL, we seek a depiction of the search for one's own significance in the changing political landscape. These may be images of family life that never make it to newspapers or magazines – about personal victories and unavoidable defeats. It is about Afghanistan beyond the headlines.

In an attempt to generate a new language of cultural engagement within Afghanistan, this call for submissions seeks to focus on social norms, personal lives, family, migration and gender through documentary and conceptual art practices.

We would like also like to explore emerging strains of practice that could unravel how visual culture and local photo-traditions may have changed through social media interventions and other practice-driven initiatives, as an alternative glimpse at evolving histories of representation that run parallel to news media, in a country where documentary and evidence photography have more likely been the predominant forms.

Some of the larger questions the issue may address are: What emerging trends tell us about the country's new cultural agendas and visual trajectories? How will such images add to our understanding of realities on the ground? Can current visual developments shape the way we explore Afghanistan's changing social fabric?

NOTE: The call for submissions is open to photographers from any nationality, though the work must be related to Afghanistan as a geographical location. Special features may also include submissions from Afghani photographers residing outside the country.

Manner of Submission

A minimum of 12 and maximum of 25 images may be sent in the form of a coherent body of work.

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 to: pixels2011@gmail.com
(for submissions and queries)

A Dropbox link to photos and introductory text is preferred. 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

March 31, 2015

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** 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 and curated exhibitions on photography as an artform and documentary practice.

Editorial: **Nandita Jaishankar** 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.

Photo Editorial:

Philippe Calia is an artist-photographer based in Mumbai. After completing a Research Master's programme in Comparative Politics (Asian Studies) at Sciences-Po Paris, Calia subsequently graduated with an MA in Photographic Studies from University of Westminster, London. He has executed several workshops and commissions for *Cochenko*, a collective based out of Paris and is involved in photography through teaching, curating and writing.

Akshay Mahajan is a photographic practitioner based in New Delhi. He restricts his practice to his immediate experience. His work has been published in *The Wall Street Journal*, *Le Monde Diplomatique*, *Bloomberg Business Week* & *The Paris Review*. He is also the co-publisher of *blindboys.org*, a community-driven space which uses simple yet effective ways to reach out to photographers and audiences alike. blindboys.org

Tanvi Mishra is a freelance documentary photographer based in New Delhi, India. Trained as an economist, her background in the social sciences impacts her choices as a visual storyteller. Her publications include *Der Spiegel*, *Le Figaro*, *The Sunday Guardian* and *Tehelka* to name a few. She curated 'Postcards from the Interior' (2012), a group show of six photographers from India and Singapore, and was also part of the team for the Delhi Photo Festival (2013).

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