



SENSORIUM  
SUNAPARANTA, GOA





**SENSORIUM**  
SUNAPARANTA, GOA

FESTIVAL OF ARTS, LITERATURE & IDEAS

DECEMBER 6, 2014 - MARCH 15, 2015

Creative Director PRASHANT PANJIAR

Honorary Director SIDDHARTH DHANVANT SHANGHVI

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EXHIBITIONS

## A PEOPLE'S HISTORY



Facing page: *Chameli Devi Jain and Phool Chand Jain, Delhi. Circa 1923; extracted from journalist Sreenivasan Jain's story about his grandparents documented by the Indian Memory Project.*

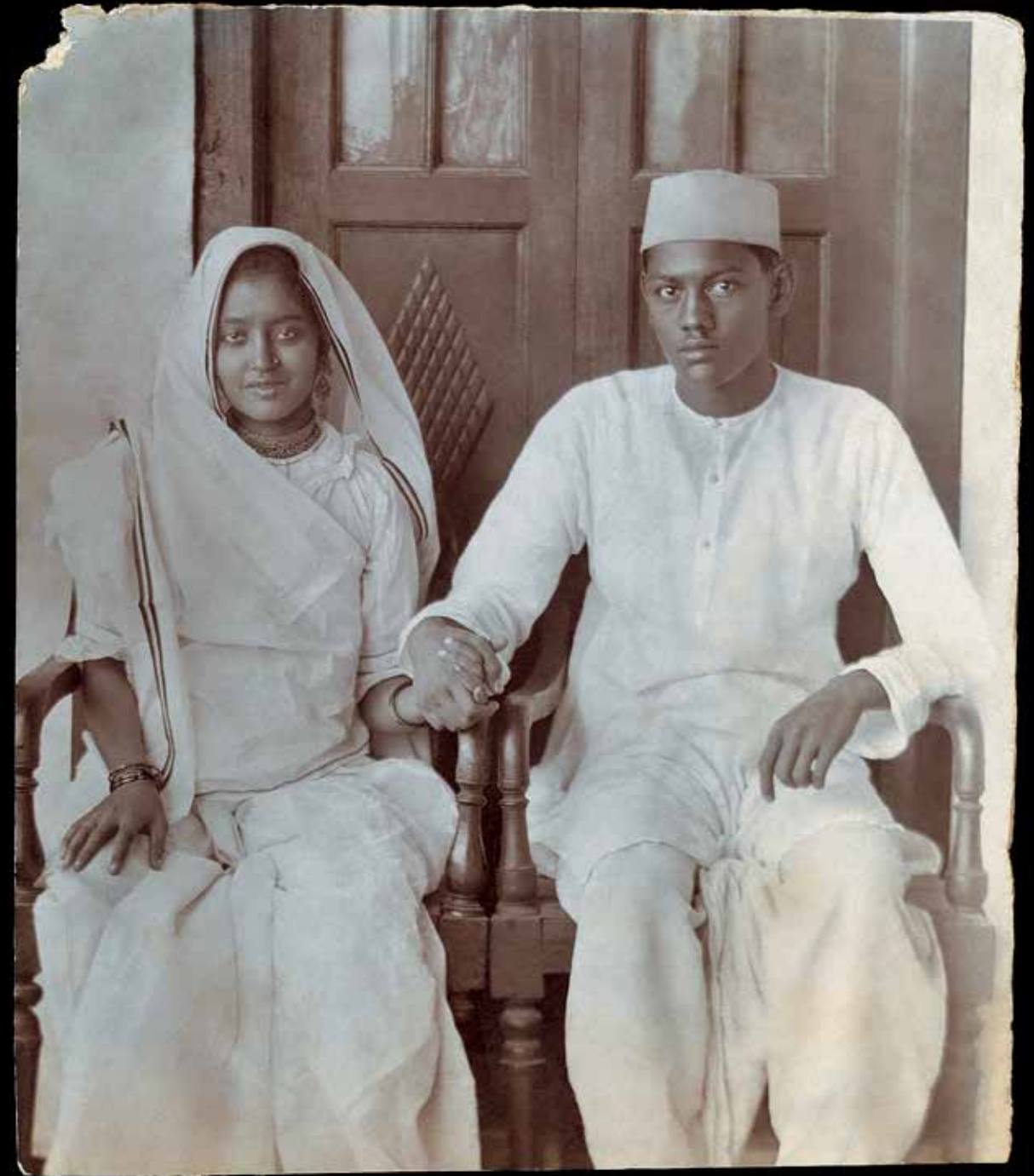
Based on an insight that personal pictures and stories also serve as social documentation of a subcontinent, Indian Memory Project was founded in 2010. The online project is a curated and accessible archive that celebrates and connects the dots of a subcontinent's history via images and stories sent by and collected from people from across the world.

Indian Memory Project reveals a country and a subcontinent that is far more diverse, curious and surprising than we think. These images hold astonishing secrets of historically valuable information and are the missing links to a subcontinent's largely undocumented history; a past that we can understand with renewed eyes.

Indian Memory Project is a project in continuation. To visit the site and contribute your own image and story please visit [www.indianmemoryproject.com](http://www.indianmemoryproject.com)

This exhibition is dedicated to all the incredible contributors, friends and patrons of Indian Memory Project.

*Anusha Yadav is the founder of Indian Memory Project - the World's first online visual & personal narratives based archive - a photographer & a communication designer. She graduated from NID, Ahmedabad in 1997. Her works have been featured in India, UK, USA, Austria, China, Germany, Pakistan, France, Singapore and South Africa to name a few . Anusha is an INK fellow, TEDxGateway Speaker, a 2013 L'Oreal Paris Femina Women Achiever, recipient of the 'Honorary' award - Prix Ars Electronica Austria 2013, and Innovator of the Year 2014 - India Today Women's summit. In 2013, Anusha founded The Memory Company, a curatorial and design consultancy with a focus on visual histories.*



DAYANITA SINGH

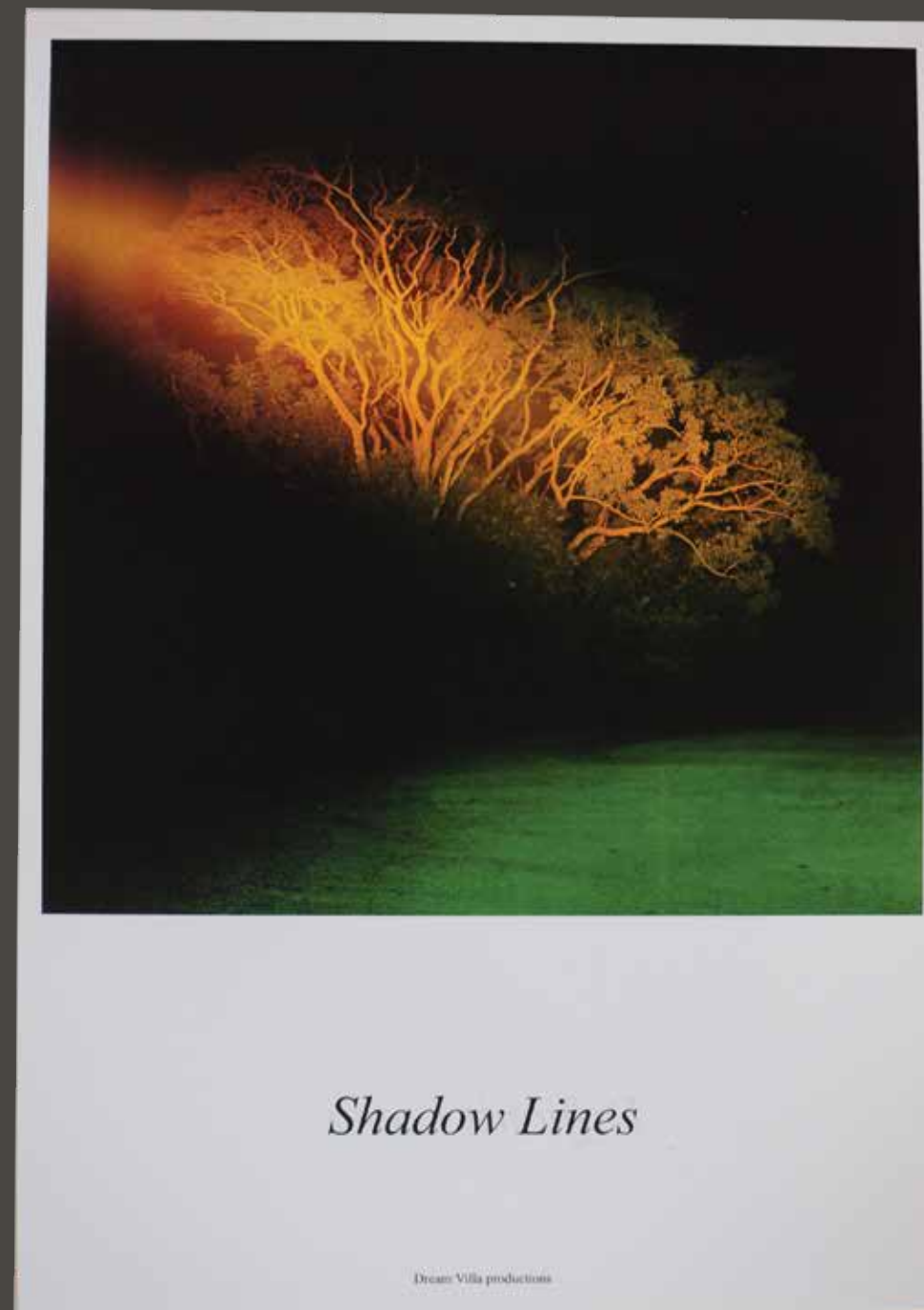
OFFSET



Facing page: *The Shadow Lines* by Amitav Ghosh is a part of the reading list that the artist has created for her show, *Offset*.

Dayanita Singh (1961) is an artist, whose medium is photography and the form is often the Book. She has authored eleven books- Zakir Hussain (1986), *Myself*, Mona Ahmed (2001), *Privacy* (2003), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2008) *Blue Book* (2009) *Dream Villa* (2010), *House of Love* (2011), *FILEROOM* (2013) *Museum of Chance* 2014.

In 2014 her *Museum Bhavan* was on display at the MMK Frankfurt, after it was shown as part of her retrospective at the Hayward Gallery London. She represented Germany in the Venice Biennale 2013 and showed her *FILEROOM* at the same in 2011. *Museum of Chance* was shown at the Chicago Art Institute, earlier in 2014.



## JAZZ



Facing page: American singer-songwriter, record producer, activist, and actress Erykah Badu photographed by Farrokh Chothia.

Jazz is the closest Western music comes to the Indian musical tradition, blurring the distinction between composer and performer as the raag does, improvising within a formal framework, allowing for passages of virtuosic brilliance amid moments of sadder, deeper restraint.

Farrokh Chothia, renowned for his fashion photography, here demonstrates his mastery of a sort of visual version of that blended Eastern-Western tradition. The photographer too is both composer and performer, capable of virtuoso flashes, seeking darker, more sombre truths.

In these photographs we see the range of Farrokh Chothia's visual music. Erykah Badu is seen both classically and as an abstract blur of movement. Dave Holland's is a still and inward portrait; BB King is full of mischief, Elvin Jones all naked emotion.

This is a fine portfolio that captures the spirit of a new Jazz age, one centred not on glamour but on work. Above all these are pictures of men and women at work, masters of their craft. Joe Henderson calm, absorbed, seemingly effortless. Charlie Haden - famous for his association with Ornette Coleman - whom we lost a few months ago. Omara Portuondo looking like Chaplin in old age, singing from a lifetime of experience. Chuck Berry watching his audience watching him. Miles Davis lost in music.

Don't look at these pictures in silence. They ask for music to be played.

SALMAN RUSHDIE

*Farrokh Chothia began his career under the mentorship of Denzil Sequeira in the eighties. Over the last three decades he has created a distinguished, singular voice for his work in fashion, and in documenting the female form, a body of work that harks to mind Edward Weston. His editorial work is featured in Vogue, Harpers Bazaar, Elle Magazine, Cosmopolitan, Playboy, Grazia, GQ among others. He has also shot publicity campaigns for over 75 films.*

*A limited edition book, Jazz to commemorate the exhibition was published by Sunaparanta.*



MACONDO The World Of Gabriel García Márquez



Facing page: A room in Gabriel García Márquez's house where he lived until he was eight years old. The photograph was taken in 2006 before it was turned into a museum. The portraits on the wall are of Márquez's mother, Luisa Santiaga.

Twenty-five years ago my job as a photojournalist took me to Colombia for the first time. To find a way for an access route to this country, I returned to Gabriel García Márquez, and I chose *One Hundred Years of Solitude* as a virtual guide. In that book, I found everything. Not only the best contemporary Colombian literature, but also its topography, its history, its traditions and its pain, its light and its shadows.

It was only after reading, *To Live To Tell It*, the volume of the author's memoirs, that I started to think seriously about the project which led to the book, *Macondo, The World of Gabriel García Márquez*. The reading of the autobiography confirmed my hypothesis that in fact every page of the writer, even the most seemingly imaginative, originated from a concrete reference to a fact, to a person, to a place. So I decided to try to travel through the places of his novels and his life. I knew from the beginning that I did not want to produce images of mere illustration, nor did I want to be the illustrator of his novels, instead I wished to let my eyes interpret freely what appeared before me in spaces and places that the work of Márquez had made accessible to me. And above all I wanted to be open to any surprise, even those seemingly "off topic". I went back to a medium format camera with black and white film. I went back to '60s gear, but to work without nostalgia in today's world.

Fausto Giaccone was born in Tuscany in 1943 and raised in Palermo. After twenty years in Rome he has lived in Milan since the early 80's. Though he holds a degree in Architecture, he has always worked as a freelance photographer since he began documenting the most important events of 1968 in Italy. He has reported from around the world for the most important Italian and international magazines, dealing with social issues, landscape and architecture. Since 1995 he has collaborated with the photo agency Anzenberger in Vienna. He has exhibited in many solo and group exhibitions, including *The Battle of Valle Giulia*, (American Academy, Rome 2008), *Macondo, The World of Gabriel García Márquez*, (Corigliano Calabro Fotografia 2013). His main monographs/photo books are, *Una storia portoghese*, (Focus / Randazzo 1987), on the agrarian reform in Portugal after the Carnation Revolution of 1974 and *Volti di Cavallino Treponti*, (Edifir, 2013), a portrait of a territory in the Venetian Lagoon.





FLESH



*Flesh consists of 12 backlit UV prints on film, 2 minute looped slide show, 4 minute looped video.*

A couple of years ago I was diagnosed with cancer and underwent surgery for the first time in my life. I started working on this project as a means to deal with, and a way to lighten what at the time seemed like an enormous personal calamity. Discussions about replacement and reconstruction surgery brought me closer to the flesh of my own body in particular and the ambiguity and interchangeability of flesh in general. Flesh, separated from the world and given defining shape only by the skin in which it is wrapped. Yet the perception of what is real and living is validated by the very materiality of this flesh.

In my exploration, the term 'flesh' becomes a non-specific entity. Blurring the lines between the real and the imagined, the images of flesh - human, animal and vegetable - are created to provoke a sensory and corporeal reaction. Photographs of fruit taken to exaggerate the luminous beauty of the texture and detail of the flesh making them appear almost human in their sexuality. Self-portraits where everyday objects replace lost flesh, like the echo of an inerasable memory. Animal flesh sliced into pieces in a practiced and repetitive motion that seems soothingly sensuous like that of a potter shaping clay. In this immersive installation, as I try to make these visceral connections, the physicality of flesh when separated from its context becomes beautiful in itself.



*Gopika Chowfla was born in Bombay in 1960 and lives and works in New Delhi and Goa. She received a degree from the Faculty of Fine Arts, M S University, Baroda in 1982 and spent the early years of her career in the advertising industry. She continues to pursue her graphic design practice as a principle partner at GCD Studio, based in New Delhi. Crossing over from the commercial space she has used her experience in visual communication to explore personal artistic projects. She works in a range of materials and forms. Her works have been exhibited in a number of shows including "About Turn" in 2007, "Ashtanayika" in 2009 at The Stainless Gallery, New Delhi and "Home Sweet Home" in 2010 at Religare Arts-I, New Delhi. Her work titled "Missing" was also on show at the United Art Fair, New Delhi in 2013.*

PHOTO-POETRY: OCTAVIO PAZ IN INDIA



Facing page: A photograph from Subrata Biswas's series, a free translation of Octavio Paz's poem, "The Balcony".

Photographs by **Subrata Biswas**, **Adil Hasan** and **Sudeep Sen** on Paz's poems. Poems by **Octavio Paz**, written when he was Ambassador of México in India (1962-68).

Poetry and photography are two art forms that invite the reader / observer to complete with their imagination what the author suggests. Looking at a photo you can listen to words and sounds printed on the paper, or reading a poem you can see colours, lights and images written as text. The photographic frame versus the stanza, the colours or the grey scale versus the adjectives, the light versus the rhythm.

Now we invite you to delve into the poems by Octavio Paz and the photos by Subrata Biswas, Adil Hasan and Sudeep Sen, and to imagine which word, which sound, which image comes to your mind.

*Photo-poetry is a series of dialogues between photography and poetry, in which Indian photographers do a free "translation" of poems written by Spanish or Latin American poets, or being inspired by them, take a photo or series of photos.*

*This exhibition is courtesy the Embassy of México in India and Instituto Cervantes, New Delhi.*

*Jesús Clavero-Rodríguez, an industrial engineer and music scholar born in Valladolid (Spain), has worked in the fields of quality and environment, telecommunications and paper production in several companies (CARTIF, Ericsson, Smurfit). Following an MA in cultural management at Complutense Institute of Musical Sciences (University of Madrid), he started his career in the field of culture as general director of the Bilbao opera house (ABAO), managing director of the National Orchestra and Chorus of Spain, and director of production at the National Auditorium of Spain. Since March 2011 he is the cultural manager at Instituto Cervantes in New Delhi.*



PRASAD PAWAR

## UNSEEN AJANTA

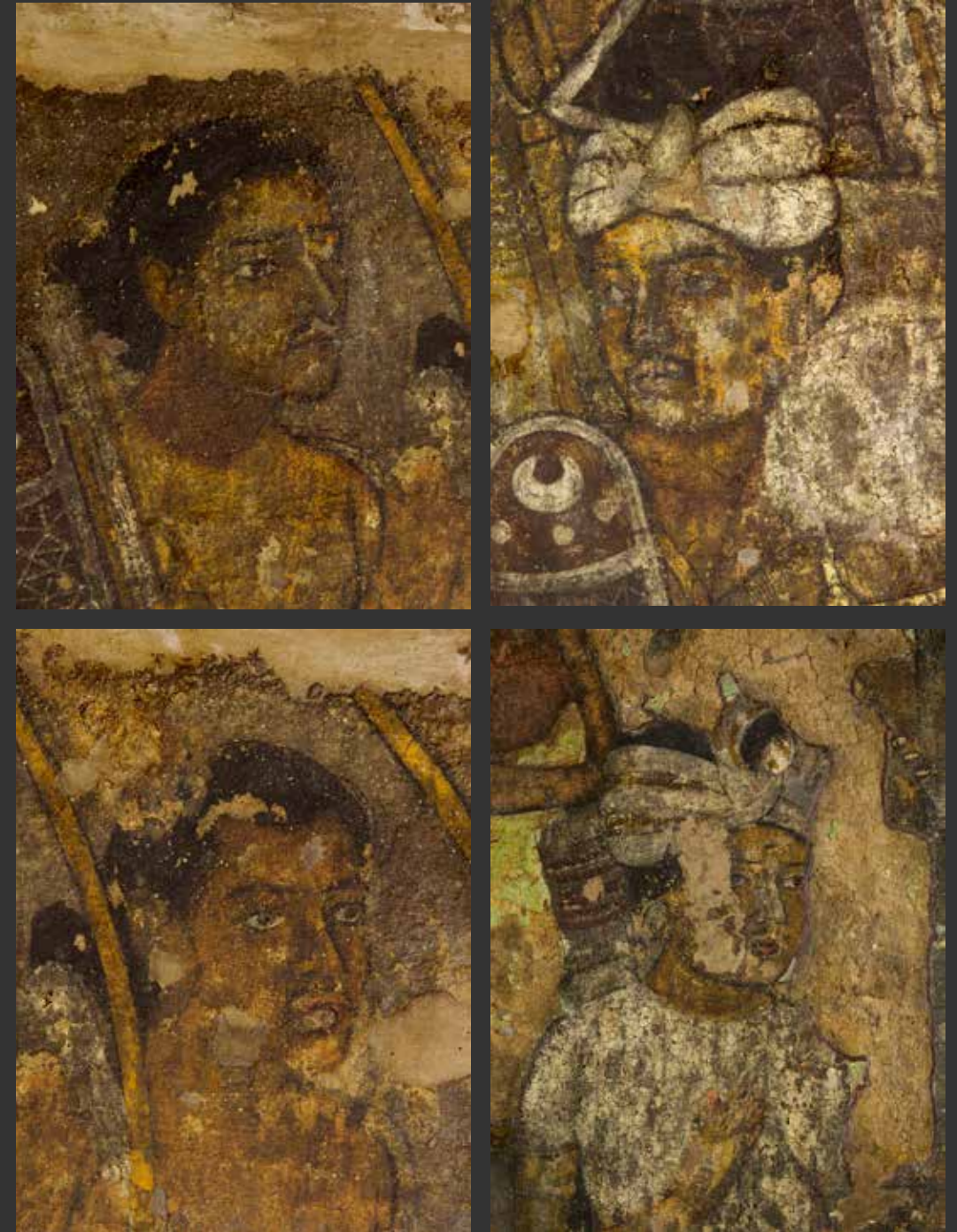


Facing page: Four out of the nine photographs from Cave no. 10 shown at Sensorium for the first time in their original splendour after restoration.

For Sensorium, Nashik-based photographer and conservationist Prasad Pawar shows nine photographs of carefully restored portions of the Ajanta cave murals. These nine photographs from Cave no 10 are being shown for the first time in their original splendour after restoration.

Prasad began photographing the Ajanta Caves in 2009 with the permission of the Archaeological Survey of India. An extremely difficult task, as Prasad worked without the use of strong halogen and flash lights. When Prasad began his task, he studied the light cycle in the caves for a year, making just one photograph in that time frame. While he continues to photograph the caves today, he is also preoccupied with the fine lines, the colours, stories, their presentation, dresses, hair styles, architecture, interior design, the music and dance forms that depict the essence of Buddhist philosophy in the Ajanta cave murals.

This exhibition is part of the Sunaparanta Annual Lecture delivered by historian William Dalrymple on the significance of the ancient Ajanta cave murals.



*Prasad Pawar has been photographing the Ajanta cave murals since 2009. In 2012, he formed the Prasad Pawar Foundation to raise awareness about the cultural legacy as seen in the Ajanta cave murals.*

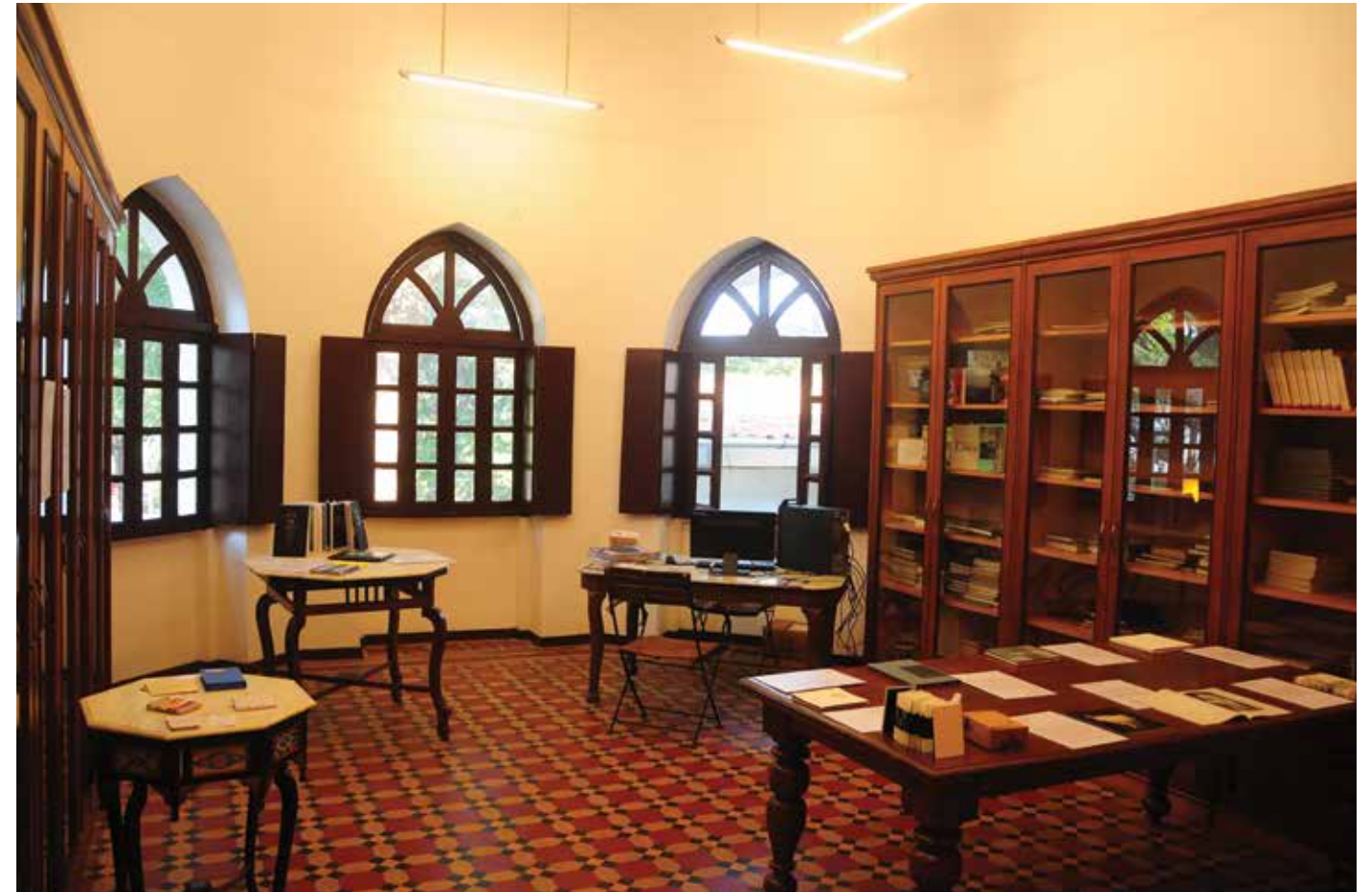
## HANDMADE PREFERRED

Is the photo book the future of the photograph? There is no clear answer, of course, it is like asking: is publishing dead? Yes, the print on the wall is an idea past its prime, people engage more regularly, and in larger numbers, with the immediacy of a photo made on their phone. And yet, the answer is also no, the printed image, solemn, ecstatic, beautiful, has running legs. Now this discussion veers us toward the photo book, handmade, limited edition, flawed and fabulous, made by gentle, determined hands, pinched eyes, a defiant act of originality in a world where something as tactile and personal might seem almost quaint.

Perhaps that's what a photo book is: a return to quaint. By quaint I don't mean something atavistic, idyllic in the way of a turnstile to the pasture or sheep crossing a macadam path. By quaint I mean something that has stood still in time, it has stilled with time, into time, and therefore, time will respond to it by enduring, with existence. Quaint is the opposite of the immediate and lies somewhere in the terrain of nostalgia and in the womb of considered or felt hours. This is the true meaning of what it is to be quaint: to live in honour of time, and also in spite of it. This is what makes photo books both the hot forecast and also a return to an original form, one that is casual and intimate, artisanal and tender, the great industry of one woman's hands, a thing made of love, by love, with love, to dazzle time and to still it.

SIDDHARTH DHANVANT SHANGHVI

*City of Brides* by Alena Zhandarova  
*Dalston Anatomy* by Lorenzo Venturi  
*Memorabilia* by Gabor Arion Kudas  
*Mühit* by Ilkin Huseynov  
*Shut Down* by Christoph Lingg  
*Black Sea of Concrete* by Rafal Milach  
*19.06\_26.08.1945* by Andrea Botto  
*Just the two of Us* by Klaus Pichler  
*SPBH BOOK CLUB VOL IV* by Mariah Robertson  
*Go there I don't know where,*  
*bring that I don't know what* by Alena Zhandarova  
*Stigma* by Adam Lach  
*The Disappeared* by Veronica Fieiras  
*Blumenstueck* by Irina Ruppert  
*Poem as an Object* by Wypke Janette Walen  
*Boiko* by Jan Brykczynski  
*Away from home* by Kursat Bayhan  
*One Third* by Klaus Pichler  
*Sonhos espontaneos* by Elisete Borim



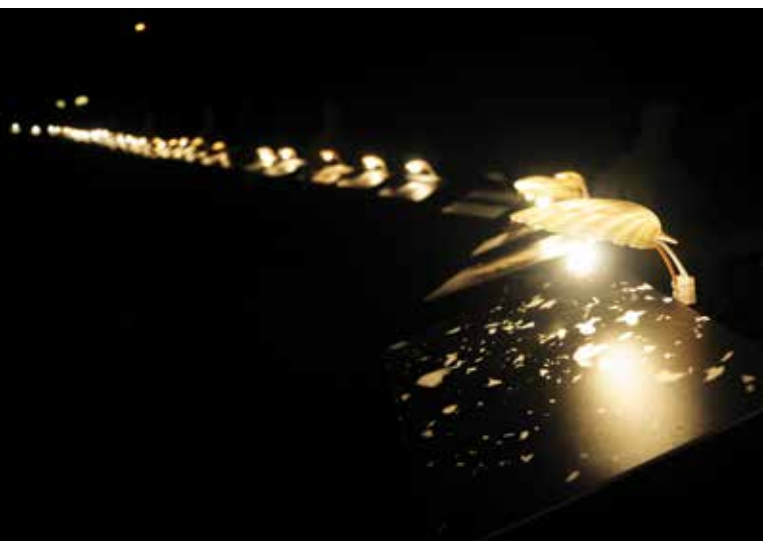
*The Sunaparanta library is converted into an exhibition for 18 handmade photobooks curated by Regina Anzenberger.*

*This exhibition is supported by Aisha de Sequeira and Roy de Souza.*

*Regina Maria Anzenberger was born and lives in Vienna, Austria. She is an artist, curator, founder and director of AnzenbergerAgency [www.anzenberger.com](http://www.anzenberger.com) (since 1989) and owner of the AnzenbergerGallery and bookshop, [www.anzenbergergallery.com](http://www.anzenbergergallery.com) (since 2002) & [www.anzenbergergallery-bookshop.com](http://www.anzenbergergallery-bookshop.com) (since 2011). She is also Director of the Vienna PhotoBook Festival [www.viennaphotobookfestival.com](http://www.viennaphotobookfestival.com) and member of the Nominating Committee of the Joop Swart Masterclass and the Prix Pictet.*

SOHRAB HURA

## LIFE IS ELSEWHERE



Facing page: A double page spread from *Life is Elsewhere*.

*Life is Elsewhere* is the first of the two books from the work *Sweet Life*.

From 2006-2012, the artist in his mid to late twenties made the photos in response to his coming to terms with his mother's prolonged illness. She had been diagnosed with schizophrenia when he was nineteen.

While in the initial years the artist focused on just the photographs, over time the work shifted shape to one of a journal which include letters and notes written over the years along with the photographs to create a completely new narrative leading up to the second and final part of *Sweet Life*.

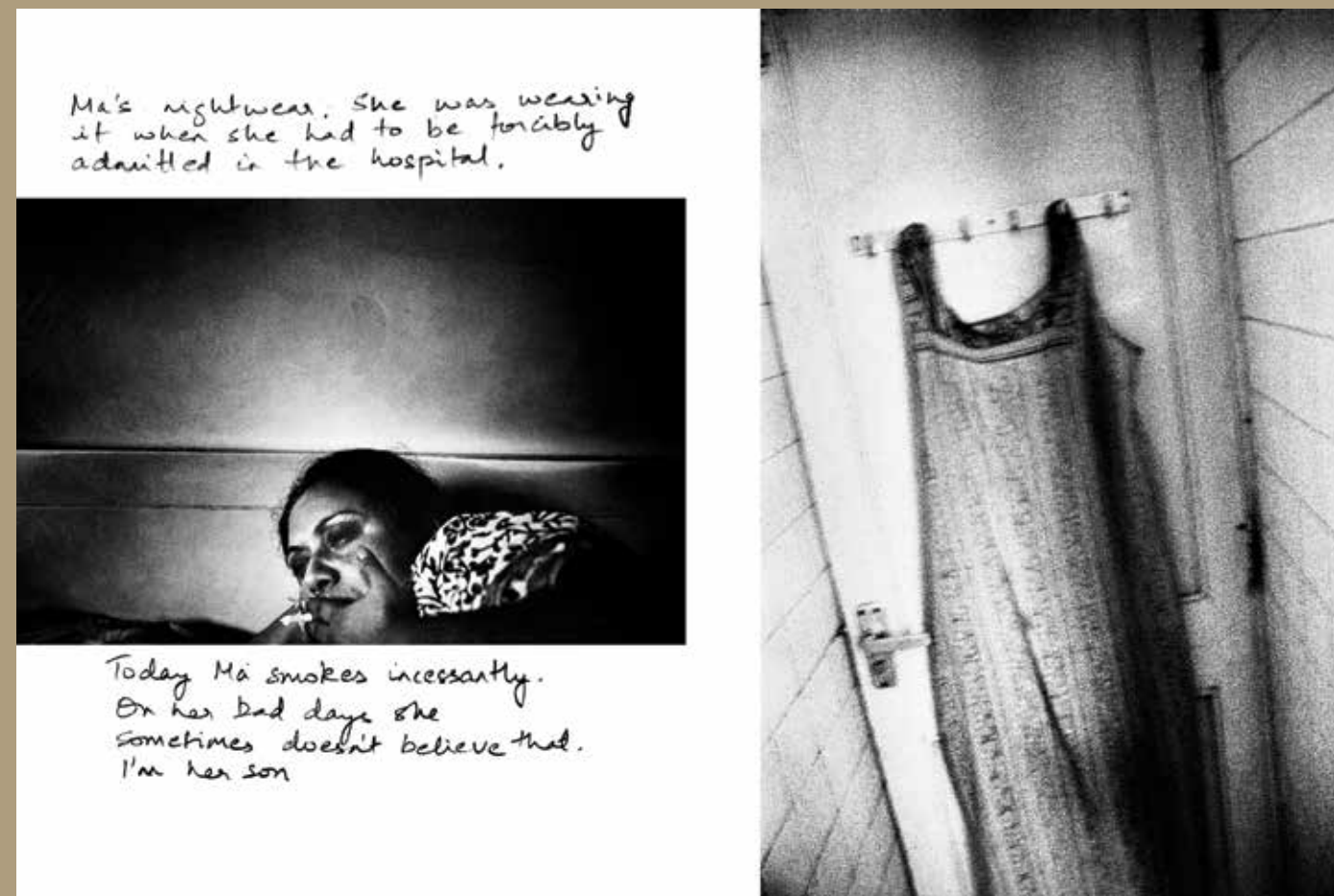
*Life is Elsewhere* is the first book by Sohrab Hura.

165mm x 220mm

144pp

Edition of 600

*Sohrab Hura was born on 17 October 1981, in a small town called Chinsurah in West Bengal, India and he grew up changing his ambitions from one exciting thing to another. He started with dreams of growing up and becoming a dog, which later turned to becoming a superhero and then to a veterinarian to a herpetologist to becoming a wild life film-maker. Today he is a photographer, after having completed his Masters in Economics. He is currently the coordinator of the Anjali House children's photography workshop that takes place during the Angkor Photo Festival, Cambodia every year and his home base is New Delhi, India.*



## FROM SCREENPLAY TO SCREEN: SALAAM BOMBAY!

We celebrated the 25th anniversary of *Salaam Bombay!* in 2013. The film-that-never-dies changed all our lives and the lives of 125,000 street children who have passed through the portals of the Salaam Balak Trust begun by Mira Nair from the proceeds of the film.

In 1986 when Mira and I started working on it together I was a documentary still photographer and she was a documentary filmmaker. We came up with the story together after much research, I wrote my first-ever

screenplay, many versions of it, Mira raised the money to make it (she was raising it till the nth hour even as we were shooting). I was both screenwriter and still photographer, a unique credit I've never repeated again.

A screenplay is fluid till even after the film is shot. The pages on this wall represent scenes that were shot as written, that were changed on the spot with improvisation, that were changed for practical reasons while shooting.

The photographs on the wall are stills from the film. While writing the screenplay I imagined the characters and scenes, which were then given a visual life by a host of people starting with Mira and Sandi Sissel the DOP, and the cast, who I then photographed in a wonderful circle. The photos hanging in the centre are behind-the-scenes at the workshop and at the shoot.

I will always be indebted to *Salaam Bombay!* the film that gave me a screenwriting career and a creative collaboration with Mira that continues to this day.

I like to think that when Mira and I first met in 1976 on a fall day in Cambridge, Mass, some kind of grace touched our lives.



A still from *Salaam Bombay!* by Sooni Taraporevala.

*Photographer, screenwriter, filmmaker Sooni Taraporevala has written the films Salaam Bombay! Mississippi Masala, My Own Country, Dr Babasaheb Ambedkar, Such A Long Journey and The Namesake. She directed her debut film, Little Zizou in 2009 and is at work on her second film 3 1/2, a futuristic love story/thriller. She published the book, Parsis: The Zoroastrians of India; A Photographic Journey in 2000 and 2004. Photographs from Parsis were included in Tate Modern's exhibition Century City: Art and Culture in the Modern Metropolis, and solo shows at Harvard University's Sert Gallery, Chemould Prescott Road, Mumbai, and the National Gallery of Modern Art, Delhi where they are part of the permanent collection. In 2014 she was conferred a Padma Shri by the President of India.*

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PROGRAMME

### Performance by JEET THAYIL

On December 5, 2014 the night of the inauguration of Sensorium the strains of the electric guitar reverberated around the courtyard at Sunaparanta. The performance by writer Jeet Thayil was a tribute to the poets of another era from Mumbai. Jeet, a renaissance man, poet, novelist, librettist and all round rock star performed with guitarist Rakshit Tiwari alongside a slideshow of photographs taken by Madhu Kapparath.

Jeet's lyrics were taken from the poems of Arun Kolatkar, Dom Moraes and Nissim Ezekiel:



**“For this weather I think I see things clearer.  
All spring I drank until my money went,  
Weeping for the horizon. Now I'm nearer.  
Things happen without my full consent.  
And I accept them all. What is my choice?  
I have few muscles, I must trust my voice.”**

From the poem, Another Weather  
~ Dom Moraes

*Jeet Thayil is an Indian poet, novelist, and musician. He is best known as a poet and is the author of four collections: These Errors Are Correct (Tranquebar, 2008), English (2004, Penguin India, Rattapallax Press, New York, 2004), Apocalypse (Ark, 1997) and Gemini (Viking Penguin, 1992). His first novel, Narcopolis, (Faber & Faber, 2012), won the DSC Prize for South Asian Literature, was also shortlisted for the 2012 Man Booker Prize and the Hindu Literary Prize.*

### Lecture by WILLIAM DALRYMPLE

On December 19, 2014 writer and historian William Dalrymple gave the Annual Sunaparanta Lecture. Introduced by art historian Vidya Dehejia to a standing room audience, William's talk focused on the, “finest surviving picture galleries from the ancient world” – the Ajanta cave murals more specifically on the oldest murals in two of the caves – hidden for decades – that have been painstakingly restored to reveal their true beauty. William's talk highlighted the work by the Archaeological Survey of India and its trusted lieutenant Manager Singh who have painstakingly restored the murals to their former glory.

The event also saw the addition of the tenth exhibition to Sensorium – Unseen Ajanta, nine photographs by Nashik-based photographer Prasad Pawar.



**“The murals of Ajanta are now recognised as some of the greatest art produced by humankind in any century, as well as the finest picture gallery to survive from any ancient civilisation. Even today, the colours glow with a brilliant intensity: topaz-dark, lizard green, lotus-blue.”**

*William Dalrymple is a British historian, and writer, art historian and curator, as well as a prominent broadcaster and critic. His books have won numerous awards including the Duff Cooper and the Wolfson Prize. He is also one of the co-founders and co-directors of the annual Jaipur Literature Festival. He is married to the artist Olivia Fraser and they live on a farm outside Delhi with their three children.*



## CURATING THE KOCHI BIENNALE

### JITISH KALLAT at Sensorium

The new year began on a promising note for Sensorium and Sunaparanta. On January 11, 2015 artist Jitish Kallat made a stopover in Goa to invite the audience on a trip to the second edition of the Kochi-Muziris Biennale, *Whorled Explorations*. First up there was a short, invigorating talk with writer and Honorary Director of the festival, Siddharth Dhanvant Shanghvi about the making of the Biennale, its deeper intention and its social impact. Post which, the audience was taken on a photographic journey of the artworks at Kochi. Jitish skilfully built a narrative that explained how curating this Biennale was about creating two chronologically overlapping, but perhaps directly unrelated, historical episodes in Kerala during the 14th to 17th centuries that became parallel points of departure for the Biennale.



“Whorled Explorations is conceived as a temporary observation deck hoisted at Kochi. The exhibition draws upon a wide glossary of signs from this legendary maritime gateway to bring together sensory and conceptual propositions that map our world referencing history, geography, cosmology, time, space, dreams and myths.”

*Jitish Kallat was born in 1974 in Mumbai, India. In 1996 he received his Bachelor of Fine Arts degree in painting from the Sir J. J. School of Art in Mumbai. He is married to fellow artist Reena Saini Kallat. In 2013, Jitish was announced as the Artistic Director for the second edition of the Kochi-Muziris Biennale which was launched in December 2014.*

## ON MAKING THE LUNCHBOX

### RITESH BATRA at Sensorium

The director of the critically acclaimed and commercially successful film, *The Lunchbox*, Ritesh Batra was part of Sensorium on January 17, 2015. Most of the audience was familiar with the film having seen it at the centre's film club three days prior to the event.

Through eight carefully chosen scenes, Ritesh deconstructed the film and highlighted words, colour, character, the city and most of all the import of nuance while scripting.

“As a reader you actually get into the character's head, a visceral process. And when you are working with a great actor like Irrfan you learn to move with the beat of the actor within the scene. I learnt by watching Irrfan and that was very revealing for me.”



*Ritesh Batra, born in 1979 is a BAFTA awards nominated writer and director. His debut feature film, The Lunchbox starring Irrfan Khan, Nawazuddin Siddiqui and Nimrat Kaur premiered at the Cannes Film Festival in 2013 and won the Rail d'Or. Ritesh has also won Toronto Film Critics Association Award for best First Feature Film in 2014.*

### Book launch and interaction with SOHRAB HURA

On February 3, 2015 photographer Sohrab Hura's book, *Life is Elsewhere* was launched at Sensorium. From 2006-2012, the artist in his mid to late twenties made the photos in response to his coming to terms with his mother's prolonged illness. She had been diagnosed with schizophrenia when he was nineteen.

The book a part of Sensorium's ten photo exhibitions was formally released after a presentation by Sohrab. Through slideshows, short films and music Sohrab talked about his personal narrative. *Life is Elsewhere* is the first of the two books from the work *Sweet Life*.



**“Around 2005-06 when I had just about begun my journey as a photographer, I had started feeling uncomfortable with the idea of going out and photographing someone else’s problems (unemployment and livelihood struggles in rural India). It felt a bit hypocritical to be doing that while I had my own problems at home.”**

*Sohrab Hura was born in 1981 in a small town called Chinsurah in West Bengal, India and he grew up changing his ambitions from one exciting thing to another. Today he is a photographer, after having completed his Masters in Economics. He is currently the coordinator of the Anjali House children’s photography workshop that takes place during the Angkor Photo Festival, Cambodia every year and his home base is New Delhi.*

### A performance at Sunaparanta by KYUNGWOO CHUN

On February 22, 2015 South Korean photographer and performance artist, Kyungwoo Chun invited 30 strangers to break bread together. The guests were divided into two rows of 15 at either end. The table was laid out, with tiny bowls filled with various Goan delicacies. Each participant sat before someone they have never met before. And each of them selected his/her own combination of gravy, bread, pickle and offered it to the person in front. All in silence. The feeding became a symbolic action as the artist tapped into childlike sensibilities of nurturing, trust, giving.

Human exchange forms the basis of South Korean artist Kyungwoo Chun's oeuvre. He strips us bare of all our defences, taps into our innermost sensibilities and forces us into situations where we confront not just our own nature, but that of others. In his work the body plays an integral role as he invites people to perform gestures like a hug, handshake, to share food with an unknown person. Strangers bound together, completely exposed, identities discarded through these intimate acts.

**“The act of eating is one of the most ordinary activities in our daily lives and necessary for existence. But we easily forget that eating and food is not the same thing. If we think seriously it is really amazing that the food we choose becomes a part of us. Eating thus becomes a dialogue with oneself.”**



*Born in 1969 Kyungwoo Chun is from South Korea. His work has been shown at Changwon Sculpture Biennale, S.Korea (2014), Haein Art Project, Haeinsa - S.Korea, MODEM Centre for Modern and Contemporary Arts, Debrecen - Hungary (2013), Kunsthalle Göppingen, Germany (2012), Kunsthalle Erfurt, Germany (2011), Museum of Photography, Seoul (2010).*

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AFTERWORD

## A CHORAL OF VOICES



Sensorium was born organically -- over a conversation with the writer Siddharth Dhanvant Shanghvi, a dear friend and a board member of my arts centre, Sunaparanta. He asked me: "What do you believe is the intersection of photography with the other forms, cinema, literature, music?" I thought about my response but I felt the question was more important for what it did not say openly: that no art form was any longer pure, or singular; it was a result of hybrid forces, a choral of voices emerging from one chamber, sometimes uniting, sometimes separating. Therefore, photography as I had known it -- as the print on the wall -- was no longer the same thing. It was a digital blast on a wall. It was a book in a frame. It was a giant installation on flex hoisted in a field. It was a series of images, rendered to jazz, with handwritten text by the photographer, shown as a 'film of pictures'. What Siddharth was saying

was something I had begun to suspect myself: that it was not purity in form that would endure but how form would find new ways of manifesting itself. It is this intersection between photography and the other mediums that became the guiding force for Sensorium, the festival that Sunaparanta sponsored and hosted in winter of 2014-2015 in Goa. Prashant Panjiar, who became the festival's Creative Director, was an invaluable force, steering its shape with his insight and brilliance.

Reflecting the intersections, where photography was an instrument used by artists to create larger more complex bodies of work, were various shows. Sooni Taraporevala showed her oldest archive -- fine photographs from Salaam Bombay, along with sections of her original screenplay, giving audiences an insight into how film stills are created and how scripts come to life. Farrokh Chothia's Jazz was a distill of his love and scholarship for music, and as Salman Rushdie said in his introduction to the limited edition book we made to honour this superb body of work, the photographs demand to be heard to music (and at Sensorium they were). Regina Anzenberger, director of the Vienna Photo Book Festival, curated a selection of handmade photo books, which foreshadow how photo books are taking a fresh, artisanal, unique direction that the photograph as a print was sometimes denied (on account of the ease of digital replication). Italian master Fausto Giaccone paid a tribute to Gabriel García Márquez, recreating a love-haunted and loss soaked world out of South America. Subrata Biswas, Adil Hasan and Sudeep Sen paid ode to Octavio Paz's poetry, images that both employed



the concision of verse and its deeply felt atmospheric voltage. Dayanita Singh responded with a collection of images that echoed her love for literature -- in effect, she created a reading list for her followers, illuminating this guide with photographs along the way. (Other artists contributed in profound, powerful ways and their work finds detailed mention, honor and record in this book).

At Sensorium we also launched Sohrub Hura's magnificent book, *Life is Elsewhere*, documenting how we grow up, what we lose, and what remains at the end. We were lucky to have William Dalrymple curate a show for us -- on the hitherto unseen images of the restored murals at the Ajanta Caves while on opening night Jeet Thayil performed a concert that electrified the courtyard at Sunaparanta. Most importantly all the activities emergent at Sensorium were free: anyone could walk in and hear a genius speak or see a show of peerless brilliance. This tied in beautifully with my

original vision when I founded Sunaparanta: as a public arts space that would dialogue directly and freely with the community. Sensorium is a celebration of creativity and all our senses.

Sensorium would not have been possible without the original and guiding vision of the Honorary Director, Siddharth Dhanvant Shanghvi, the untiring, outstanding industry of Creative Director, Prashant Panjiar, and the professional distinction of executive producer Isheta Salgaocar. My own team at Sunaparanta -- Nilima Menezes, Justina Costa, Gauri Vij and Anurag Banerjee -- were unsurpassed in their excellence.

DATTARAJ V. SALGAOCAR

*Patron*

*Sunaparanta, Goa Centre for the Arts.*

As a student, I studied photography. On graduation, however, I turned to writing books. A decade later, I went from novels back to photography. Subsequently, I was drawn to design, to narrative architecture. Just as my books built on photographs that went on to inform my sense of spatial awareness, form found renewal in form, a sense of one thing shedding for another to come into being, bud to blossom to fruit. When I came to conceptualize and direct Sensorium in winter 2014, a festival generously supported entirely by two dear friends, Raj and Dipti Salgaocar, I knew I wanted to reflect on how forms intersect and where one practice leads into the next.

Therefore, in the curatorial process, I was engaged more with the novels a photographer had read to make the images she had found, the lovers a musician had lost to arrive at his poetry, the travels a film-maker had enjoyed to come to a moment in a script where it was entirely possible to go ahead of the work and glimpse the dusty, circuitous road before its destination. To accomplish this, I was lucky for the peerless creative partnership of Prashant Panjiar and Isheta Salgaocar. Most crucially, the work of all our artists and speakers was so illuminating of my original idea for Sensorium that the only way to do it some justice was a book to record their excellent, enduring work.

And you, dear reader, are holding this book.

SIDDHARTH DHANVANT SHANGHVI  
*Honorary Director, Sensorium*



Raj Salgaocar



Prashant Panjiar



Siddharth Dhanvant Shanghvi



Isheta Salgaocar

### Team Sensorium

*Patrons:* Raj and Dipti Salgaocar

*Creative Director:* Prashant Panjiar

*Honorary Director:* Siddharth Dhanvant Shanghvi

*Executive Producer:* Isheta Salgaocar

*Project Managers:* Nilima Kamat Menezes | Gauri Vij

*Production Assistant:* Anurag Banerjee

*Design Consultant:* Gopika Chowfla

*Sunaparanta Team:* Justina Costa, Amanda Fernandes, Uttam Korgaonkar

*Event Photography:* Anagha Mayekar, Chetan Morajkar, Satyansh Singh, Sunny Pariani, Sushil Pariani, Andrew Pegado

*Installation Photography:* Anurag Banerjee

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Partners



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