

## HAPPENINGS

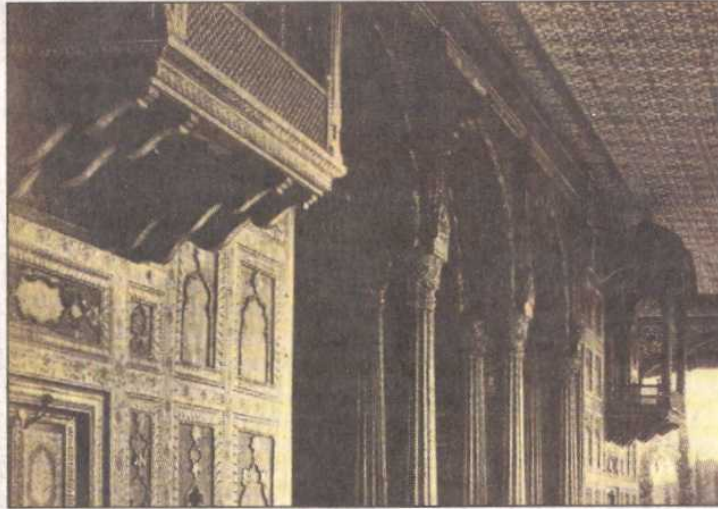
# Freeze frame: Hundred years of history

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DC | BENGALURU

**Aug. 5:** That Indian cities have changed inexorably over the centuries is known to everyone. But what is not as well known is that these changes have been documented by a bunch of predominantly English photographers, who date back to our colonial past.

Bernard J Shapero Rare Books and Tasveer in association with Ganjam have this week put together a collection of rare, early photographic prints that showcase early views of the great cities of Delhi, Mumbai and Kolkata, of the India that once was; its rich cultural heritage as seen in the earliest photographs of Mughal and Hindu archeological sites. Says Kajal Gupta, creative head at Tasveer, "The photos of Taj Mahal from 150 years ago sharply illus-



A photograph of the Summer Palace of Tipu Sultan in Karnataka. (Right) The Golden Temple in Amritsar.



trate the point we are trying to make about the effect of time on India. It was surreal to see the difference between the Taj Mahal now and then."

Abhishek Poddar of Tasveer, who picked the photographs because he wanted "to look into our past with new eyes" says

"I've always worked with contemporary photography so I leapt at the chance to do something different. What I discovered about our photographic history blew me away."mf his criteria when choosing the photos, he says, "The quality of the photos - both in terms of content and condition was

paramount."

The photos, that range in value from Rs 22,000 to Rs 11 lakhs are mostly by English photographers for a Western audience. "Looking at the photos gives one a good idea about the colonial gaze. These were taken at a time when Orientalism was at its peak and India was an

exotic land to most Europeans. But they are now invaluable to Indian history," says Poddar.

**What:** One Hundred Vintage Views of India

**When:** Aug 9 - 28 2010

**Where:** TASVEER Gallery, Sua House, 26/1, Kasturba cross road, Bangalore.

## Albumen prints

**photos** Nearly all of these photographs are albumen prints, a process most commonly used in the latter part of the nineteenth century. A sheet of paper was floated in a bath of egg white containing salt, which had been whisked, allowed to subside and filtered. This produced a smooth surface on the paper, the pores having been filled with this mixture. After drying, the albumenized paper was sensitized by floating it on a bath of silver nitrate solution and again dried. This doubly coated paper was finally put into a wooden frame in contact with the negative, normally glass but occasionally paper.