

VISUALIZATION FOR PROJECT
BY P.ATHULLYEA

***DOCUMENTARY PHOTOGRAPHY
AND PHOTOJOURNALISM***

SUMMARY ABOUT THE SPECIALIZATION

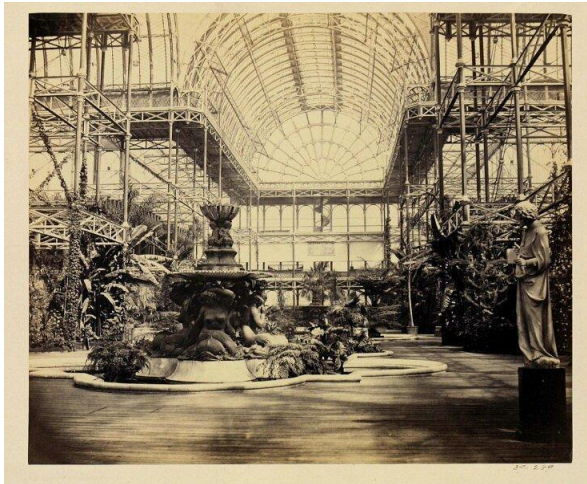
Documentary photography is a style of photography that provides a straightforward and accurate representation of people, places, objects and events. It usually refers to a popular form of photography used to chronicle events or environments both significant and relevant to history and historical events as well as everyday life. Documentary photography has been one of the leading drivers of social change for over a century. Documentary photographers capture images that truthfully portray people and also connect well with the general audience.

Documentary photography is generally related to longer term projects with a more complex storyline, while photojournalism concerns more breaking news stories. The two approaches often overlap.

The simple beginnings of documentary photography can be found in the work of the British photographer Philip Delamotte (1821-1889), who was

among the first artists to use photography as a means of recording important events- such as the disassembly of Crystal Palace.

In the United states, photographs tracing the process of the American Civil War by photographers for at least three consortia of photographic publisher- distributors, most notably Matthew Brady and Alexander Gardner, resulted in a major archive of photographs ranging from dry records of battle sites harrowing images of the dead by Timothy O'Sullivan and evocative images by George.N.Barnard.



Philip Delamotte, Crystal Palace



Matthew Brady, Civil War



Alexander Gardener, Civil War

WHY I CHOSE THE SPECIFIC GENRE?

My approach to photography has always been to capture images of common people on the streets. How an ordinary man or woman on the street can emerge as the most gorgeous subject has always astounded me.

A picture is worth a thousand words. One image can be interpreted in a million different ways. The ultimate objective is to give individuals an opportunity to deduce several meanings from a single image and to solicit their feedback and ideas. I get the greatest satisfaction from being able to explain what I am doing or what my goal is through a photograph. My goal is to inform the public about various issues while providing them with the most accurate news available.

Hence, for these reasons, I chose to specialize in documentary photography and photojournalism.

WHAT IT AIMS TO ACHIEVE?

My goal is to have my work published in various newspapers and magazines so that it can reach a larger audience and educate readers about the reasons behind why certain things happen as well as what they can personally do to change the situation. The Pulitzer Prize and being a well-known photographer are my ultimate objectives.

FELLOW PRACTITIONERS

ANUSHREE FADNAVIS



SUMMARY ABOUT THEM

Anushree Fadnavis is a female Indian photojournalist. She is based in Mumbai. Fadnavis has a particular interest in women and gender based stories. She has done several photo projects and the most famous of her works was the series "Train Diaries". It was a 5 year long project, documenting the lives of people who use the Mumbai public transport system. She currently works for Reuters, an International news organization and in 2020 she won Pulitzer Prize for Breaking News Photography among ten other photographers.

REASON BEHIND CHOOSING THEM

I chose Anushree Fadnavis as one of the fellow practitioners because of her selection of subjects. Her choice of subjects are more of women and less of men. Her projects are mostly gender based. I like how she portrays each and every woman in their own, simple and subtle way. The way she balances the subject and the background is absolutely mesmerizing. She wants to see and show the world from a woman's perspective and I like that about her works.

WHAT I HAVE LEARNT FROM THEM

Anushree Fadnavis famous project "Travel Diaries" was completely shot with a smartphone. She did not use any digital camera. And her location was completely on moving trains. I learnt that no high end camera is needed to cover or document your dream project. It can be done in a simple android camera with no settings of shutter speed, aperture and ISO.

Any local train can make us claustrophobic because of the rush and crowd. But Fadnavis did her entire series on a moving train. In some pictures, we can see the people she captured among the crowd and in some pictures we can see that she waited for the crowd to settle down and then captured her subject. These are the simple things that I learned from Anushree Fadnavis.

WORK REFERENCES





DANISH SIDDIQUI



SUMMARY ABOUT THEM

Danish Siddiqui was an Indian photojournalist based in Delhi, who used to lead the national Reuters multimedia team. He has a masters in mass communication. Siddiqui started his career as a correspondent for the Hindustan times. He switched to photojournalism and joined Reuters as an intern in 2010. Siddiqui has covered the Afghanistan War (2012), Battle of Mosul (2016-2017), the April 2015 Nepal Earthquake, the 2015 Rohingya refugee crisis, the 2020 Delhi riots and the Covid 19 pandemic. He has won several awards over his lifetime like the Pulitzer Award in the year 2018 and 2022, Reuters photojournalist of the year award, Reuters photo of the year award, NPPA Best of Photojournalism Awards, Atlanta photojournalism awards, etc.. His most significant works were the pandemic series captured during covid 19 pandemic and a photo of a teenage right wing activist brandishing a pistol at protestors while police

looked on. This photograph became evidence of “the emboldening of Hindu nationalists” in the wake of the Citizenship Act, 2019.

In July 2021, Danish Siddiqui was serving as an embedded journalist with the Afghan Special Forces to document the Taliban offensive, in what would be his last assignment. In 2021, he was killed while covering a clash between Afghan security forces and Taliban forces near a border crossing with Pakistan.

REASON BEHIND CHOOSING THEM

I chose Danish Siddiqui as one of my fellow practitioners because of the emotions his photos convey. Every photo of his has a different story to convey. Every subject he frames has a story and that story is captured through their emotions. I chose him because I want to create some meaningful and truthful images like his by taking inspiration from his work. I aim to document scenes that even the average person can relate to and understand.

WHAT I HAVE LEARNT FROM THEM

I learnt from him the courage to enter into an active protest or war scene and take images which will show the world the truth. 'I shoot for the common man who wants to see and feel a story from a place where he can't be present himself". These were the words of Danish Siddiqui and I want to create images for the common people who deserve the truth. I observed how he conveys the emotion in his works and I want to try and incorporate it in my works too.

WORK REFERENCES





ATUL LOKE



SUMMARY ABOUT THEM

Atul Loke is a second generation photographer; his father has been a senior photojournalist for almost 40 years. Loke learnt his basic photography skills from his father and helped in the dark room for the first five years by developing and printing black and white film. Atul Loke has made transitions from Black and White film to color film and shifting to digital photography as well as working with video and audio. His work has been published in major international and national magazines and newspapers. He worked as a staff photographer for a longer period and then gradually worked up as a photo editor before he became an independent photographer.

He is the recipient of Japan's Young Portfolio Award (2002) and a photography fellowship for three months

in Europe in 2002. With World Press Photo, he took part in a series of seminars over three years in India and worked on their books and projects.

He has won awards for his photo series and documentary. He has exhibited his works in several countries and part of his works are in collections of Museums in Japan and Paris.

He has been covering major national issues and documentary projects across India and is currently representing Panos Pictures.

REASON BEHIND CHOOSING THEM

I chose Atul Loke as one of my fellow practitioners because he is one of the considerable storytellers and renowned photojournalists. He has covered one of India's biggest tragedies - Tsunami, 2004. I chose him because I wanted to gain experience and observe his work keenly to develop an insight about photojournalism.

WHAT I HAVE LEARNT FROM THEM

I learned how to get close with your subjects without invading their privacy. Photojournalism is all about working with the common public who are unpredictable and sometimes don't feel comfortable. Taking their pictures can be a tough job. Atul Loke's works are more intimate with his subjects. He has captured photos by being close to them, interacted with them and made them comfortable. I also like his play with compositions and how he thought at the moment and implemented it.

WORK REFERENCES





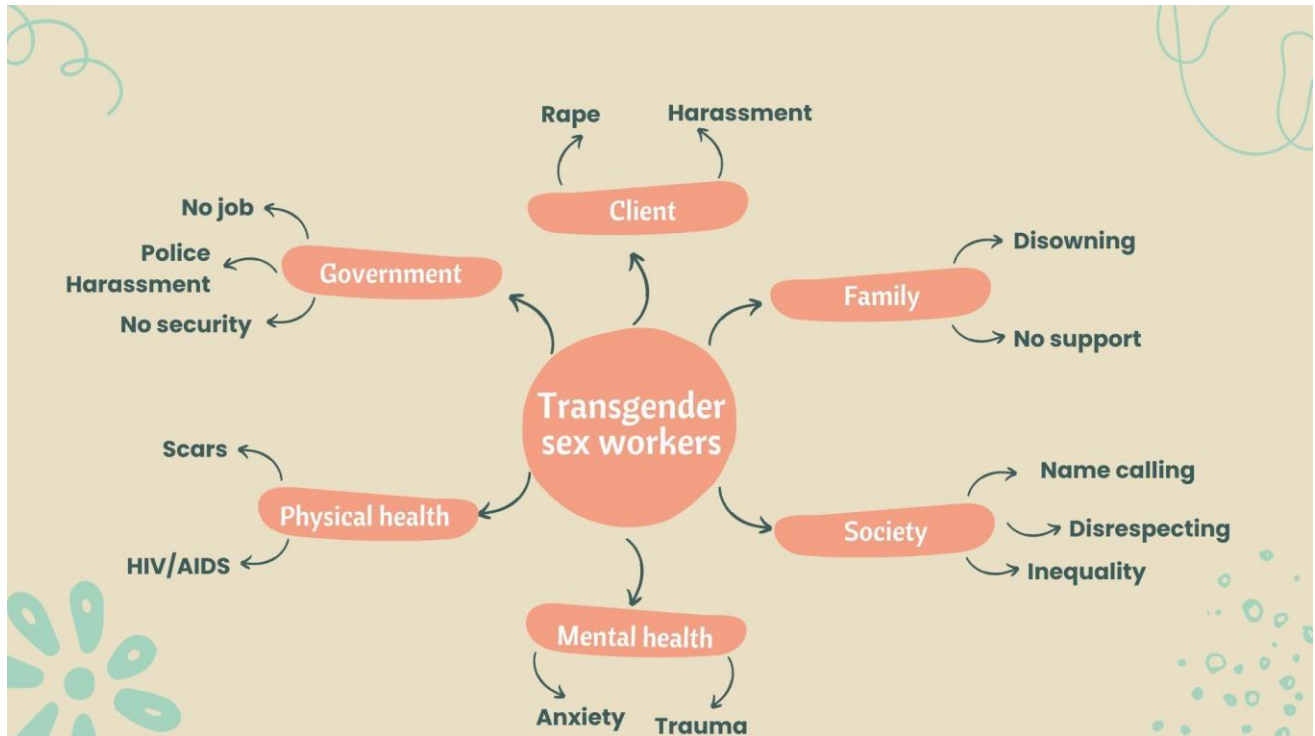
CONCEPTS
FOR MAJOR PROJECT

CONCEPTS

- Salt pan workers of Tamilnadu
- Transgender sex workers
- Skin color and Body positivity

CONCEPT-1

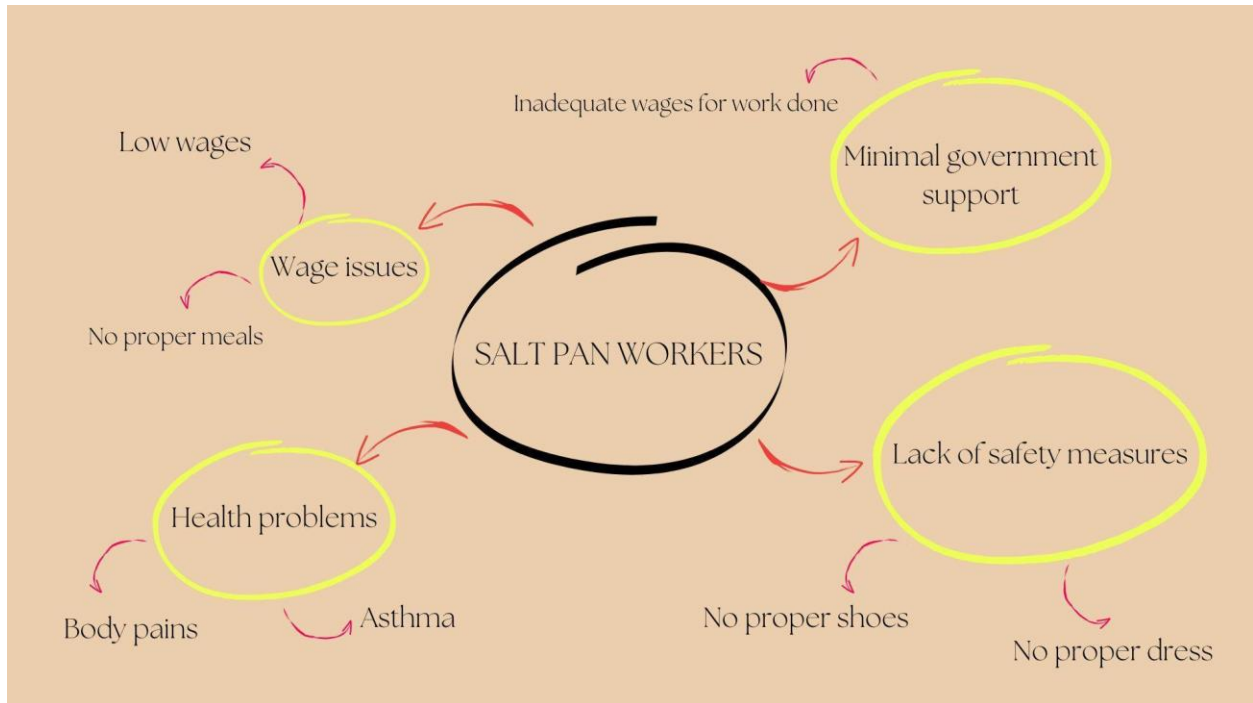
TRANSGENDER SEX WORKERS



One of the topics that I chose for my major project is about transgender sex workers. I've been aiming to complete this project for approximately two years. I want to highlight all of the challenges they are dealing with, how they are dealing with the abuse from customers and the public, and what their living circumstances are. I want to convey to the world the true battle that transgender people are going through.

CONCEPT-2

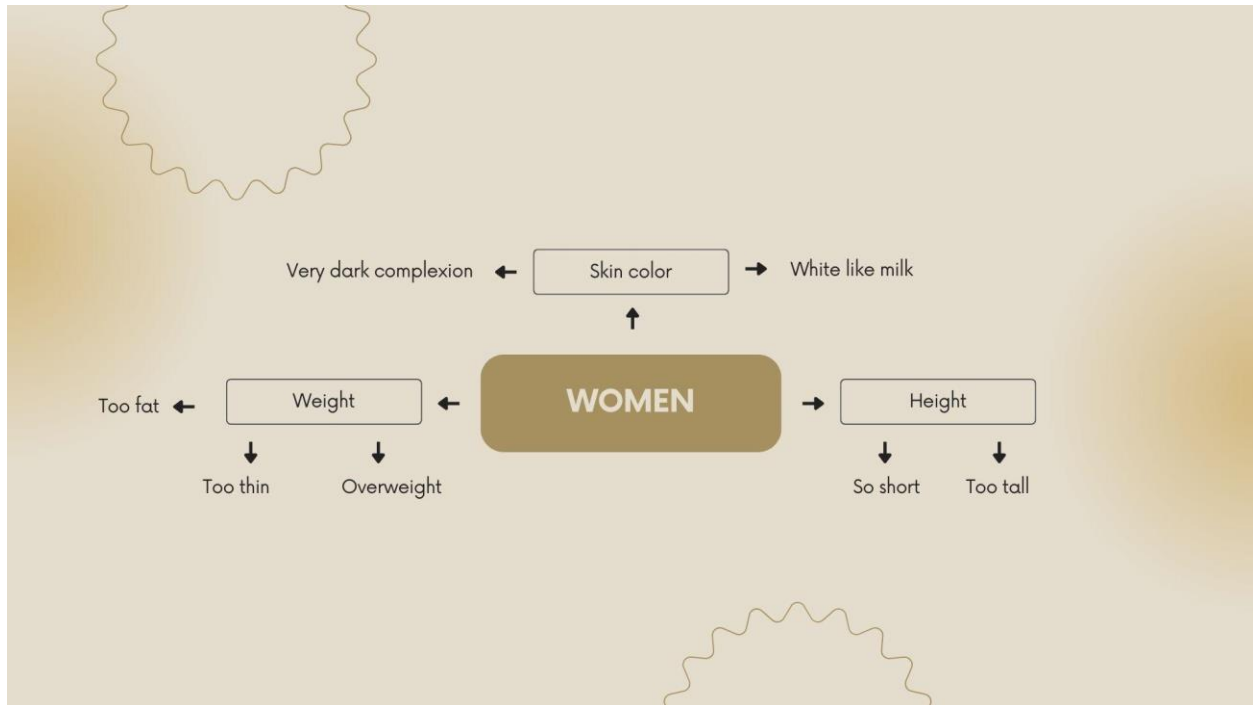
SALT PAN WORKERS



I stumbled across the salt pan workers recently, and I was amused by how hard they work to generate the salt we need on a regular basis for food. I want to highlight their adversity and how they manage to put in so many grueling hours under the scorching sun. They also receive very little compensation for the task they do.

CONCEPT-3

SKIN COLOR AND BODY POSITIVITY



Body and skin colour discrimination have always been problems for women everywhere. They all receive criticism, whether it comes from close friends or family. I therefore want to demonstrate the suffering and feeling of any girl or woman who experienced bullying and humiliation.

***FINAL CONCEPT-
TRANSGENDER SEX WORKERS***

SUMMARY ABOUT SEX WORKERS

A sex worker is a person who provides sex work, either on a regular basis or occasional basis. The term is used in reference to those who work in all areas of the sex industry.

The term "sex worker" was coined in 1978 by sex worker activist Carol Leigh. The term sex worker is used by some types of sex workers to avoid invoking the stigma associated with the word "prostitute". Using the term "sex worker" rather than "prostitute" also allows more members of the sex industry to be represented and helps ensure that individuals who are actually prostitutes are not singled out and associated with the negative connotations of "prostitute". Choosing to use the term "sex worker" rather than "prostitute" shows ownership over the individual's career choices.

Sex workers may be stereotyped as deviant, hypersexual, sexually risky, and substance abusive. Sex workers cope with the stigmatization or othering, in ways such as hiding their occupation from non-sex workers, social withdrawal and creating a false self to perform at work.

Sex work is also often conflated with sex trafficking, despite the fact that some sex workers choose to consensually engage in sex trade.



PROSTITUTION IN INDIA

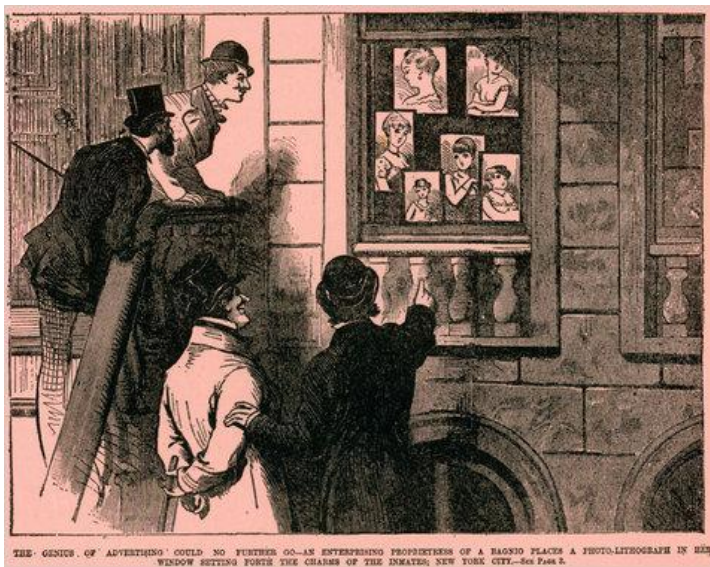
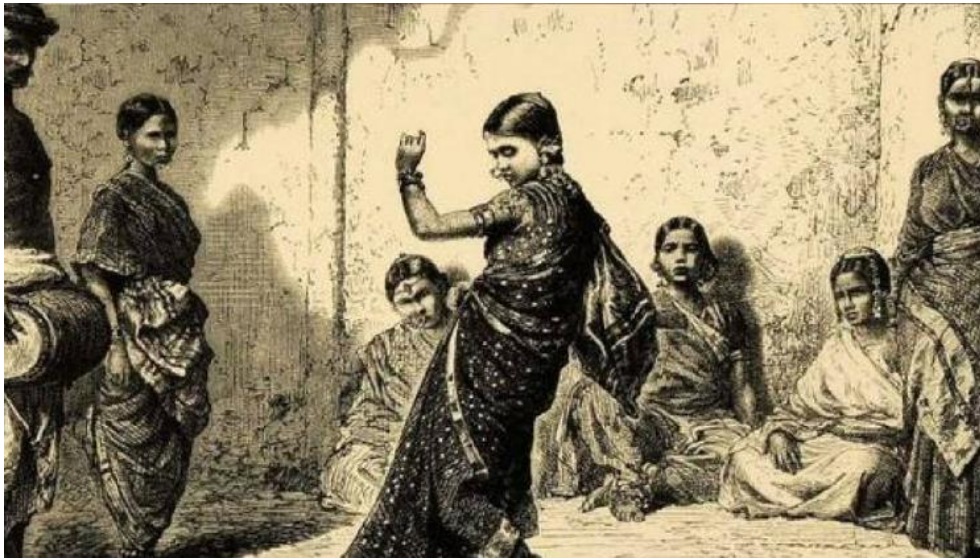
Prostitution is legal in India, but a number of related activities including soliciting, kerb crawling, owning or managing brothel, prostitution in a hotel, child prostitution, pimping and pandering are illegal. However, there are many brothels illegally happening in Indian cities including Mumbai, Delhi, Kolkata, Bangalore, and Chennai. The Joint United Nations Programme on HIV and AIDS (UNAIDS) estimate there were 657,829 prostitutes in the country as of 2016. Other unofficial estimates have calculated India has roughly 3-10 million prostitutes.

India is widely regarded as having one of the world's largest commercial sex industry.

HISTORY OF PROSTITUTION IN INDIA

Goa was a colony in Portuguese India set up in the early 16th century, and this Portuguese stronghold contained a community of Portuguese slaves. During the late 16th and 17th centuries, the portuguese trade in Japanese slaves resulted in traders from the Portuguese Empire and their captive Iascar crew members from south Asia bringing Japanese slaves to Goa. These were usually young Japanese women and girls brought or captured from Japan as sexual slaves.

The culture of performing art of nautch, an alluring style of popular dance, rose to prominence during the later period of Mughal Empire and the rule of British East India company. During the period of company rule, British military elements established and maintained brothels across the Indian subcontinent. The prostitutes who worked in such brothels were recruited from rural Indian families and paid directly by the British authorities. The red-light districts of cities such as Mumbai developed at this time.



THE 'GENIUS' OF ADVERTISING' COULD NO FURTHER GO--AN ENTERPRISING PROPRIETOR OF A BAKING PLACE A PHOTO-LITHOGRAPH IN HER WINDOW SETTING FORTH THE CHARM OF THE INMATE; NEW YORK CITY.--See Page 2.

TRANSGENDER SEX WORKER

A transgender sex worker is a transgender person who works in the sex industry or performs sexual services in exchange for money or other forms of payment. The term transgender refers to an individual whose gender identity differs from their sex assigned at birth. A transgender woman is a woman who was assigned male at birth and a transgender man is a man who was assigned female at birth.

In general, sex workers appear to be at great risk for serious health problems related to their profession, such as physical and sexual assault, robbery, murder, physical, and mental health problems, and drug and alcohol addiction. Transgender sex workers experience high degrees of discrimination both in and outside of the sex industry and face higher rates of contracting HIV and experiencing violence as a result of their work.





ANALYSIS

While researching for the topic, I realized how much suffering transgender sex workers endure. Therefore, it will be difficult for me to empathize with them and tell their story to the public. I've also learnt about the origins of sex work and how it rose prominence in India. I want to expose the world to their hardships by telling the truth about what is happening. Regardless of how challenging it may be, I shall make an effort to win their trust. To document their means of living, I will need to travel to the location where they reside.

TARGET AUDIENCE

The general public is my primary target audience for this subject. I want to demonstrate to the public the struggles faced by transgender sex workers. Newspapers, periodicals, and exhibitions are some of my other target markets because they can reach a big audience. My target market also includes employment recruiters.

WHY I CHOSE THE TOPIC?

I chose the subject because we all view transgender persons as objects to be mistreated or abused rather than as fellow humans. They are frequently injured and violated. Because no one is standing up for transgender individuals, people believe they can treat them anyway they choose. But that is untrue. They have emotions, too. I want to change the perspective and let people know who they really are, what they deal with on a daily basis and what they deal with as a result of how they were born.

PLAN OF SHOOT

LIGHTING REFERENCES

I will be taking full advantage of the sunlight and some street flights from the location.

I am planning to use the sunlight as a sidelight and play with the shadows.



COMPOSITIONS

1 . CENTER WEIGHED

CLOSE UP PORTRAIT



2. FRAME WITHIN A FRAME

PICTURE TAKEN FROM OUTSIDE A WINDOW



3. CENTER WEIGHTED

ENVIRONMENTAL PORTRAIT



4. RULE OF THIRDS

ENVIRONMENTAL PORTRAITS



STORY BREAKDOWN

Shot 1-3 : I will be showing the location in which I'm going to shoot.

Shot 4-8: I will be taking some close up portraits of the subjects.

Shot 9-12 : I will be showing their scars in detail and I will be adding some other detail shots also.

Shot 13-16: I will be taking some environmental portraits.

Shot 17-20: I will be capturing group shots of the transgender people.

Shot 21-25: I will be concluding the documentary with portrait of transgender sex workers.

MOODBOARD



REFERENCE LINKS

<https://www.youtube.com/watch?v=svxC4RSiS84>

<https://www.youtube.com/watch?v=lqbVSA25Jnc>

<https://www.youtube.com/watch?v=ro4tq9Nip74&t=366s>

https://en.wikipedia.org/wiki/Documentary_photography

<https://www.tate.org.uk>

https://en.wikipedia.org/wiki/Transgender_sex_worker#:~:text=A%20transgender%20sex%20worker%20is,their%20sex%20assigned%20at%20birth.