

# Metaphors of Physical & Emotional Spaces

Photostories



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# Metaphors of Physical & Emotional Spaces

Photostories

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**We would like to extend our sincere**

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**Metaphors of Physical & Emotional Spaces** is the theme of the Under 30 Photo Story Contest 2022, jointly conceptualized by the Indian National Trust for Art & Cultural Heritage (INTACH) Mangaluru Chapter and Art Kanara Trust, inviting photo essays from young photography enthusiasts and writers aged between 16 to 30. In commemoration of Dr. Krishna Mohan, an eminent doctor, photographer and writer, the Dr. Krishi Photo Story Award is granted by a jury to selected photostories received as part of the contest.

We seek to encourage and support photographers and writers to predominantly explore cultures, rituals, lifestyles, wildlife, sports, food, or anything related to the regions of Karavali (Uttara Kannada, Udupi and Dakshina Kannada districts), and Malenadu (Kodagu, Hassan, Shivamogga and Chikmagalur districts) in Karnataka; and the Kasaragod district of Kerala. The launch of this publication is accompanied by an exhibition showcasing the works of all the shortlisted participants. We plan to conduct this event every year.



## A tribute to Dr. Krishna Mohan



Dr. Krishna Mohan (b. 1967), an alumnus of Kasturba Medical College, Mangalore, served as a surgeon at his own Prabhu Hospital, Moodabidri. Krishi, as he was known within his close circles, was a macro and landscape photographer. His extensive technical and theoretical knowledge of photography kept him engaged throughout his life. He shared his interest and learnings with anyone who approached him and mentored students and photographers extensively. He was also a thinker, writer, activist, trekker and wildlife conservationist.

Dr. Mohan passed away on 11th January 2022. Since his sudden demise, he continues to be in the thoughts of his family members, friends, students, and associates, as well as hundreds of his followers. The Dr. Krishi Photo Story Award is a tribute to Dr. Krishna Mohan's contributions to the field of photography.

## Jury Members



Babu Eshwar Prasad

Babu Eshwar Prasad completed his graduation and post-graduation in Painting and Printmaking in the early 1990s, the latter from the Faculty of Fine Arts, MS University, Vadodara; and has participated in several exhibitions since 1996. Apart from painting, Prasad has sustained a deep interest in exploring other media like sculpture, sound, photography, and above all video and film. He made his first feature film *Gaalibeeja* (Wind Seed) in 2015. A self-financed Kannada film, Wind Seed was selected for the NFDC Film Bazaar, Goa in 2014 in the rough cut stage and upon completion, has been shown at Jio MAMI Mumbai Film Festival; Bangalore International Film Festival; 3rd San Francisco South Asian Film Festival and FilmColumbia Festival. *Hariva Nadige Maiyella Kaalu* (A Running River is All Legs) is his second film.



Prakash Braggs

Prakash Braggs is an Advertising Photographer/ Filmmaker/ Film Editor and Colourist. He graduated with a Bachelor of Fine Arts degree from Brooks Institute, Santa Barbara, California. His career spans over 22 years across India, UAE and the USA, and he has worked with brands like IKEA, Dr Scholl's, Citizen, Tim Hortons, Mazda, HomesRus, Pigeon, and Sanyo, amongst others. He extends his services as an adjunct lecturer for Photography and Cinematography at the Murdoch University in Dubai. He also conducts regular photography workshops for budding photographers and filmmakers. He is the recipient of the Silver Award for Best Outdoor Advertising category granted by Dubai Lynx Awards in 2008, and the Outstanding Photography award granted by Brooks Institute in 2012. Prakash is currently based in Bengaluru.

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## Editorial Note

Shalmali Shetty

In the real world, something *is* happening and no one knows what *is going* to happen. In the image-world, it *has* happened, and it *will* forever happen in that way.

~ Susan Sontag, *On Photography*

The regions of Karavali, Malenadu and the northern part of Kerala across the South-Western coastal belt and the foothills of the Western Ghats, share a multitude of similar traditions, cultures, histories and ecological concerns. Undoubtedly, the coast is rich with histories shared across the ancient trade routes established between the Arab, African, European and South East Asian countries, resulting in the exchange and intermingling of cultures, traditions, languages and food-systems. Although much of this history is lost and/or has been rewritten in response to the frequent political upheavals, many overlaps are still evident in the living traditions of this region.

With the first iteration entitled ‘Metaphors of Physical & Emotional Spaces’, our aim was to encourage young creative practitioners to foster a dialogue with their immediate surroundings, and draw out new meanings and associations within the current socio-political conditions; to bridge their fleeting present with habitual structures of the past, and anticipations for a future. Rather than direct image-making and writing, we were keen to receive reflective responses showcasing the urban and rural lifestyles; highlighting the vibrant and diverse linguistic, ritualistic, religious and socio-cultural communities; and further contrasting these aspects with the geography, ecology and wildlife of this landscape.

As part of this contest, we received photo-stories from both individual practitioners as well as a duo—comprising a photographer and a writer—written both in English or Kannada (the latter also used to write the Tulu, Byari, Konkani and Kodava languages in this region). In so doing, making the platform accessible for a diverse group of creatives to think and interpret in their own visual language, retain expressions in their local tongue, and ease collaborations.

This contest was juried by a visual artist and filmmaker Babu Eshwar Prasad and photographer and filmmaker Prakash Braggs, who after much thought and consideration, shortlisted seven stories and picked four awardees. The selection was made not only on the basis of technical aspects employed, but also on their affinity for the proposed theme; sensibilities and thought processes behind their artistic choices; their use of suggestive and metaphorical elements; attention to detail, and the presentation of the same. The process of doing so, has brought about numerous inquiries and conversations around approaches to the medium of photography and writing itself; the subjects of photojournalism, documentation,

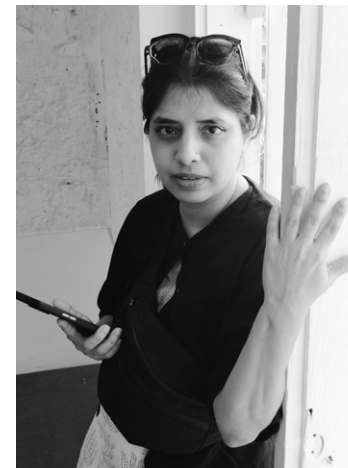
memory, archival research and methodologies; the relevance of physical publications in an increasingly digital world; and further discussions around language, translations, representations and interpretations.

Two stories are written in Kannada—Pranam’s story entitled *Na Kanda Aghanashini Suggi* (the Aghanashini harvest festival as I have seen) opens with an impressive tableau, showcasing the distinct celebrations and practices of the harvest festival observed by the fishing and farming communities living on the banks of the Aghanashini river in Uttara Kannada. Sowjanya’s photographs accompanied by Likhith’s story titled *Payana: Teeradhinda Doorakke* (Journey: from the coast to beyond) takes on a more lyrical narrative, as they take a short walk on the beach. They capture life and activities on the coast from unconventional angles, and respond with thoughts travelling from the very coast to places beyond the seas.

Murali’s *Divinity of a Pingara* (arecanut flower), Neel’s *Nature and Inclusivity* and Vivek’s *Pili Vesha: A roar to be remembered*, examine local traditions originating in Tulunadu (Tulu-speaking regions of Udupi, Dakshina Kannada and Kasaragod), through their photographic documentation and writing. While Murali chronicles the intricate process of weaving the arecanut flowers—a customary practice among the Havyaka Brahmins; both Neel and Vivek explore the folk dance tradition of *Pilivesha* (tiger masque/ impersonation), pertaining to the communities’ long-established relationship with the local ecology and environment, celebrated irrespective of caste and religion.

Meanwhile, in *Moments that Never Happen Twice*, Mariyam interweaves her stories and images, sensitively allowing the reader into her world replete with memories of her mother. She further uses colloquial words, terms and phrases to familiarise the reader with the Mapilla language spoken in her community living in Kasaragod. Shravya’s *Spaces and Places*, composes images of built and occupied environments affected by the material cultures of her grandmother’s home in Malenadu—along with scenes from Mangalore. She sustains an emotion within these spaces and places throughout her narrative by introducing the reader to familiar everyday objects through the use of Kannada terminologies, along with their corresponding English translations and transliterations.

As the editorial coordinator for this edition, I found the process, the exchange and conversations with each artist a very rewarding experience. There was much to learn from their wealth of knowledge, the freshness each one delivered to these subjects, and their dedication to integrating and experimenting with the different mediums. Having received an eager response to this year’s contest, we plan to continue making this opportunity available to young practitioners on an annual basis. Further, through projects, workshops, talks and collective sharing, we are aiming to unearth parallel histories, rewrite stories, study and document ideas to build an alternate archive of this region for the public to engage in; in the process, growing and evolving as we try to meet the needs and dialogues of the hour.



Shalmali is an artist, curator and writer working between India and the UK. Her research interests include themes of archives, memories and material culture studies. She completed her BVA in Painting from the Faculty of Fine Arts, MS University of Baroda and a MA in Arts and Aesthetics from Jawaharlal Nehru University, New Delhi. She is a recipient of the Charles Wallace India Trust Scholarship that supported her MLitt in Curatorial Practice at the Glasgow School of Art, Scotland. Working on various projects, she is currently the Project Advisor for Mindcraft Studios, Mangalore; Supporting Producer for Body Remedy, Glasgow; on the Board of Trustees of Outpost Gallery, Norwich; and former committee member of Transmission Gallery, Glasgow. She intends to coalesce her backgrounds in art practice and theory in the production of the curatorial.



# Moments that Never Happen Twice

Mariyam Rasheeda KM







## Fondness turned to incessant disdain

A cloudy sky touched a melancholic evening. It started drizzling in the next two minutes. Since it was the night of **Eid ul Adha**, my cousin Pathu, approached me with *mylanji* (henna) and a number of crackers. Eid is an exhilarating day for every Muslim. However, it was a dreadful day for me, I was missing my umma.

The last Eid was exuberant; I had sensed the scent of *oud* (incense) in every part of home. My *ara* (bedroom) was a hive with children who wanted to apply *mylanji* on their hands. A couple of trays of delicious *semiya payasam* (Malabari desert) was served by umma. Everyone was relishing the food until midnight, singing *Mappila pattu* (Muslim folklore songs) and enjoying the raucous explosion of crackers. Even though I knew she didn't fancy *mylanji*, out of enthusiasm I applied it under the feet of my snoring umma. The next morning she woke up with stained feet, detesting *mylanji* forever.



# Divinity of a *Pingara*

Murali M Abbemane







Other than everyday household uses, the areca flowers called *pingara* in Tulu, and *singara* and *hombaale* in Kannada are of divine value and are predominantly used in temple rituals, serving as an essential element in auspicious ceremonies like *Nagaradhane* (serpent worship) and *Nemothsava* (ancestral spirit worship), to name a few.

A ritual, custom, or a ceremony has not always been about practicing them distinctively or using only specific materials. In the earlier days, practices were built around people's lifestyles, professions, their belief systems, and importantly, the local availability of materials. These practices were initiated with a strong structure and reasoning, and designed to appease age-old beliefs of the village communities. These tangible elements and intangible cultural influences were the foundation for their ritualistic practices, which we now follow as customary traditions. Ceremonies were performed within these self-sustained communities using homegrown vegetables and grains to feed the people; locally procured wood and construction materials to build structures; and flowers, plants and stems to prepare garlands and decorate the *pandals*. With the desire and value for intimacy in these kinds of gatherings, most of these ceremonies, including weddings, took place in their own homes.

# Nature and Inclusivity

Neel Kote





According to old wisdom, humans can only study and learn from the ever-assertive nature, but can never master it. For those who want to learn, the ties between humans and predatory animals act as a fulcrum for comprehending our complex relationships with nature. On the contrary, we have seen the result of many futile attempts to repress it, but we do not seem to be learning our lesson.

There is a vast array of tales that have emerged from the human consciousness over the ages that serves as evidence of our innate respect for other life forms with which we share this world and its resources. Local belief systems generally align with traditional conservation values, where certain myths or beliefs have the capacity to teach us how to view





*Na Kanda Aghanashini Suggi*

ನಾ ಕಂಡ  
ಅಘನಾಶಿನಿ ಸುಗ್ಗಿ

Pranam Shreedhar





ಯಾವುದಾದರಲ್ಲ ಇರಲೇಬೇಕು, ತಮಗೆ ಆಗದಿದ್ದರೆ ಇನ್ನೊಬ್ಬರನ್ನು ಅದೇ ಜಾಗಕ್ಕೆ ನೇಮಿಸಿ ಅವಲಗೆ ಇಂತಿಷ್ಟು ದುಡ್ಡು ಕೊಡಬೇಕು.

ಹಬ್ಬದ ದಿನ ಪ್ರತಿ ಮನೆಯಲ್ಲೂ ಬೆಳಚಿನ (ಮರುವಾಯಿ) ಸಾರು, ಕೊಟ್ಟಿ ಇಡ್ಡಿ ತಿನ್ನುವುದು ಮುಂಜಿನಿಂದ ಮಾಡಿಕೊಂಡು ಬಂದ ಸಂಪ್ರದಾಯ, ಈಗಿನ ದಿನದಲ್ಲ ಬೆಳಚಿನ ಬದಲು ಊರ್ ಕೋಳಿ ಸಾರು ಮತ್ತು ಕೊಟ್ಟಿ ಇಡ್ಡಿ ಮಾಡಿ ತಿನ್ನುತ್ತಾರೆ.

ಹಬ್ಬದ ಮಧ್ಯಾಹ್ನ ಸಲಿಸುಮಾರು ಮೂರೂವರೆ ಗಂಟೆಗೆ ಶುರುವಾಗುವ ಸುಲ್ಗಿ ಕುಣಿತ ನೋಡಲು ಜನವೋ ಜನ. ಸುತ್ತಮುತ್ತಲಿನ ಜನ, ಅಕ್ಕಪಕ್ಕದ ಊರಿನಿಂದ ಎಲ್ಲ ನೋಡಲು ಬರುತ್ತಾರೆ. ಅದರಲ್ಲೂ ಕಳೆದ ಮೂರು ವರ್ಷದಿಂದ ಕೊರೊನಾ ಬಂದು ರದ್ದಾಲ್ದ ಹಬ್ಬ ಹಲದಿನಗಳು ಒಮ್ಮೆಲೆ ಈ ವರ್ಷ ಶುರುವಾದಾಗ ಎಲ್ಲರ ಮನೆಯಲ್ಲೂ ಸಂತೋಷ, ಹಬ್ಬದ ಸಡಗರ! ಮಕ್ಕಳು ಮಲಗಲಂತೂ ಕೈಗೇ ಸಿಗುವುದಿಲ್ಲ!

ನನಗೆ ತಿಳಿದಿರುವ ಮಾಹಿತಿ ಪ್ರಕಾರ ಅಫನಾಶಿಯಲ್ಲಿ ಮೂರು ಸಮುದಾಯದವರು ಸುಲ್ಗಿ ಕುಣಿಯುತ್ತಾರೆ. ಹಾಲಕ್ಕಿ ಗೌತ್ರ, ಹಲಿಕಾಂತರು, ನಾಯ್ಕ ಸಮುದಾಯದವರು. ಒಂದೊಂದು ಸಮುದಾಯದ ಹಗರಣ (tableau) ಒಂದೊಂದು ಬಗೆ. ತರತರಹದ ವೇಷ ಕಟ್ಟುವುದಕ್ಕೆ ಜಿನ್ನ ಕಟ್ಟುವುದು ಅಂತಾರೆ





# Spaces and Places

Shravya Manjunath

ಎಲ್ಲೆ? | *Elli* | Where

Where do the inhabitants feel emotions in a space? What is it that a space offers to an inhabitant to make them feel—feel emotions, feelings and hence, themselves? Where can a person just be? Where is it that an inhabitant belongs? As we ponder, we dive into the world of Dakshina Kannada and Malenadu to look at its spaces and places.





ನಡುವೆ | *Naḍuve* | In between

While standing in the threshold of a space, where does one feel a sense of belongingness to? Does one feel more connected to the inside or to the outside? Light, darkness, transparencies, colours and textures are vested with the ability to modify and define a threshold. A threshold is neither in nor out—it is open, yet closed; it is trapping, yet releasing.



ಹೊರಗೆ | *Horage* | Outside

Where does the outside begin? Where does the outside extend until? Within a space, a wall seems to establish the starting point of the outside. The outside comes into existence where the inside ends; or where the inside starts blurring, forming a threshold. The idea of the ಹೊರಾಂಗಣ (Horāṅgaṇa/Outdoor) brings with it a sense of liberation and releases one into the public realm. An ಓಣಿ (Ōṇi/Lane) becomes a path for one to enter the outside while giving a sense of the inside.



Payana: Teeradhinda Doorakke

## ಪಯಣ ತೀರದಿಂದ ದೂರಕ್ಕೆ

Sowjanya Jogi &  
Likhith Raj Gatty

ಈ ಪಯಣ ಸುಂದರ ಬದುಕಿನ ಕನಸು  
ಹೊತ್ತು ತೀರದಿಂದ ದೂರದ ಕಡೆಗೆ  
ಖುಷಿಯಾಗಲೆಂದು ಹೊರಟು ಬೆಟ್ಟದ  
ಹೊಸ ಹೆಜ್ಜೆ, ಪಡುವ ಲ್ರಮ, ಆತನ  
ನಂಜಕೆ, ಅತ್ಯ ವಿಶ್ವಾಸ, ಲ್ರಮಕ್ಕೆ ಸಿಕ್ಕ  
ಪ್ರತಿಫಲ ಇವೆಲ್ಲವನ್ನೂ ಅರಿಸಿ ಸಣ್ಣ  
ಕಥೆಯಂತೆ ಹೇಳುವ ಪ್ರಯತ್ನ...







## ಪ್ರತಿಫಲ

ಕನಸು ಕಣ್ಮಂದಿದ್ದಾಗ ದಣಿವು ನಮ್ಮನ್ನು ಕಾಡುತ್ತಿರಲಿಲ್ಲ ಹೊಸ ಹೊರವು, ಉತ್ಸಾಹದೊಂದಿಗೆ ತೀರಕ್ಕೆ ನಾವು ಮರಳಿದೆವು... ನಮ್ಮ ಬರುವಿಕೆಗೆ ಕಾತುರದ ಕಾಯುತ್ತಿದ್ದ ಕಣ್ಣುಗಳು ನಮ್ಮನ್ನು ಕಂಡು ನಿಟ್ಟುಸಿರು ಜಡುತ್ತಾ ಹಡಗ ತುಂಬಾ ತಂದಿದ್ದ ಬೆಟ್ಟ ಮೀನುಗಳ ರಾಶಿಯ ಕಂಡು ಅವರ ಮುಖಕ್ಕೆ ಪಾರವೇ ಇರಲಿಲ್ಲ.

ಎಲ್ಲರೂ ನೆಲ ಮೀನುಗಳ ಬುಣ್ಣಿಯನ್ನು ಹಡಗಿನಿಂದ ಇಳಿಸಲಾರಂಭಿಸಿದೆವು...

ಪಟ್ಟ ಶ್ರಮಕ್ಕೆ ಪ್ರತಿಫಲವೆಂಬಂತೆ ಜನರು ಮೀನುಗಳ ಕಂಡು ಸಂಮೋಹಿತರಾದಂತೆ ಉತ್ತಮ ಮೌಲ್ಯವ ನೀಡಿ ಏಲದಿಗೆ ಮುಂದಾದರು...

## ತೀರದ ಕುಟುಂಬ

ಅಲ್ಲೇ ತೀರದಲ್ಲ ಪುಟ್ಟ ಗುಡಿಸಲು ಕಟ್ಟಿ ಕೊಂಡು ಒಣ ಮೀನು ಮಾಲ ಜೀವನ ನಡೆಸುತ್ತಾ ಇದ್ದ ಪುಟ್ಟ ಕುಟುಂಬ, ಒಣ ಮೀನು ಪ್ರಿಯರೆಂದು ನಮ್ಮಿಂದ ಬುಣ್ಣು ತುಂಬಾ ರಾಶಿ ಮೀನುಗಳ ಕೊಂಡೊಯ್ಯ ಕಡಲ ನೀಲನಲ್ಲ ಅದ ಶುಚಿ ಗೋಳಿಸಿ

ತದನಂತರ ಉಪ್ಪು ನೀಲನಲ್ಲ ಶೇಖರಿಸಿ ಇಡುತ್ತಿದ್ದರು... ದೊಡ್ಡವರು ಸಣ್ಣವರು ಎಲ್ಲಾ ನೆಲ ಮುಂಜೆ ಶೇಖರಿಸಿ ಇಟ್ಟಿದ್ದ ಮೀನುಗಳ ತೀರದಲ್ಲ ಒಂದೊಂದಾಗಿ

ಸೂರ್ಯನ ಬೇಗ ತಾಕುವಂತೆ ಇಡುತ್ತಿದ್ದರು. ಹೀಗೆ ಪುಟ್ಟ ಗುಡಿಸಲು ಸುತ್ತ ನೆಲ ಮೀನಿನಿಂದ ಅಲಂಕೃತವಾಗಿತ್ತು...



# *Pili Vesha:* A roar to be remembered

Vivek Gowda







Tiger dance, fondly known to the locals as *Pili Vesha* or *Pili Nalike*, is not just any dance form, but a feeling that is shared amongst the performers as well as onlookers, both participating with the same enthusiasm pushing the festive josh up by another notch. The folk dance is native to, and most commonly performed in Karnataka's Malenad region and the coastal districts of Udupi and Dakshina Kannada during Janmashtami and Navratri. *Pilivesha* has been associated with these festivals over a few centuries, although the dance style and ritualistic elements have evolved over the years to suit the current times.

*Pilivesha* begins with a ritual of breaking coconuts and praying to the Grama Deva and Daiva—the particular deity of the community—for their blessings before commencing the first performance of the year. Following this ritual, a *Lobana/Dhupa* (incense) is lit on the coconut husk and the fumes are shown around the gatherings to accord the performers good luck.

The first step to the first *Taase* (drum) beat marks the beginning of the ritual. The entire rhythm of the dance is in sync with the beats. The preparation for the dance is a painstakingly long and tedious process, but the passion and devotion of the performers is what keeps them up and lively throughout.



## Participant Bios



### Mariyam Rasheeda KM

Mariyam based in Kasaragod, is a student of Journalism and Mass Communication at Nitte University. She is a passionate storyteller who is inspired by real-life situations and untold experiences, and enjoys narrating the same through her writing. She aspires to be a journalist to seek more such stories.



### Murali M Abbemane

Murali is a documentary photographer and an architect based out of Udupi. His curiosity in photography first began while documenting theatre performances like Yakshagana, which led him to capture different forms of art, cultures and traditions across various communities and places, further piquing his interest in exploring Architectural Photography. He has been working on capturing the untold stories of various built structures and documenting the intangibility of art and cultures of his homeland through tangible lines and colours.



### Neel Kote

Neel is a creative director and senior producer based out of Bengaluru. He runs a production-first advertising agency called Beyond Ad, that works with purpose-driven and not-for-profit brands across sustainability. Born in Mangaluru and raised in Chikmagalur, his fascination towards photography began at a very young age. He actively got involved in photography only after moving to Mangaluru to pursue a degree in Mass Media and Journalism from Nitte University. For him, street and portrait photography capture fleeting moments that reveal the true essence of a place and its people.



### Pranam Shreedhar

Pranam is an engineering graduate and an aspiring product designer who is passionate about making photographs and videos. He maintains a keen interest in the learning process and regularly works on refining himself so that he can capture views in the best possible way. Pranam is currently based in Mangalore.



### Shravya Manjunath

Shravya is a fourth year Architecture student at CEPT University, Ahmedabad. She has been an avid art-admirer which has led her to be a finalist in the Doodle for Google Contest held in 2012. She has been an active participant and finalist in the Save Water campaign art competitions conducted by BWSSB between the years 2013 - 2015. She is currently pursuing an MSc in Architecture from an exchange program in Politecnico di Milano, Italy.



### Sowjanya Jogi

Sowjanya wanted to pursue her goal of becoming a CA, but her love for art took her on the path to enroll on a BVA degree in Applied Art at the Mahalasa College of Visual Art, Mangalore. She is a photographer, with her interests extending into macro and street photography. She is also a black belt in karate and came third in the international competition held in Kochi in 2013.



### Likhith Raj Gatty

Likhith completed his B.Com from Government College, Carstreet, Mangalore (2017) and worked at TVS Co. as an EDP for three years. During his graduation, he practiced as a part-time tattoo artist and further explored his interest in photography and writing. He is currently pursuing his BVA in Applied Art at the Mahalasa College of Visual Art, Mangalore.



### Vivek Gowda

Vivek is a cinematographer, photographer and an entrepreneur, who loves to convey stories of human life and condition through his videos and images. He has been mentoring young photographers through the Panasonic Lumix Camera program since 2019. He holds the title of 'Photographer of the Year 2020' given by Federation of Indian Photography (FIP) and has been awarded the prestigious Askary Award 2022. He has participated in solo and group shows in India and abroad. He is presently based in Mangalore, India.



Out of the seven shortlisted photostories, the jury concluded to share the awards between two winners and two finalists. The winners are **Murali M Abbemane** for his choice of subject and the well-documented series of photographs; and **Mariyam Rasheeda KM** for the reflective and emotive quality in her writing. The finalists are **Shravya Manjunath** for her visual narrative and presentation; and **Pranam Shreedhar** for his curious approach to a cultural practice.

We would like to thank Sowjanya Jogi, Likith Raj, Vivek Gowda and Neel Kote for their excellent contributions. We would also like to acknowledge all the applicants who put in the time and effort to make their submissions for the Under 30 Photo Story Contest and Dr. Krishi Photo Story Award 2022.



INTACH was founded in 1984 in New Delhi with the vision to spearhead heritage awareness and conservation in India. Today INTACH is recognized as one of the world's largest heritage organizations, with nearly 200 chapters across the country. Headquartered in New Delhi, it operates through various divisions such as Architectural Heritage, Natural Heritage, Material Heritage, and Intangible Cultural Heritage. The Mangaluru Chapter was founded in 2016.



Art Kanara Trust is a registered non-profit organization founded to impart arts and cultural activities and educational programs in and around the erstwhile South Canara districts of Dakshina Kannada, Udupi and Kasaragod. The Trust is a collective thought by a group of artists, architects and researchers, working closely with art practitioners and young art enthusiasts, and reaching out to the public through curatorial projects, exhibitions, publications and educational programs. The Trust also collaborates with INTACH Mangaluru Chapter and Gramavidya Mangaluru Center on various projects and activities such as self-directed, small-scale research projects of the arts and heritage, people, places, histories and practices within these regions.



**Metaphors of Physical & Emotional Spaces** is a collection of Photostories shortlisted for the **Dr. Krishi Photo Story Award 2022** granted on behalf of the **Under 30 Photostory Contest**. Conceptualized by INTACH Mangaluru Chapter and Art Kanara Trust, the contest is organized annually for young photographers, photojournalists and writers who are keen to explore the regions of Karavali and Malenad in Karnataka and the Kasaragod district of Kerala; and showcase their shared histories, cultural practices, communities, rituals and traditions, and highlight the vibrant and diverse heritage, linguistic, religious and cultural spirit of the region.



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