

**JAZZ PORTRAITS FARROKH CHOTHIA**

**Preview** Saturday, 20 September 2018, 6 – 9 pm

**On view** Until 24 November 2018

**Gallery hours:** Monday - Saturday, 11 am – 7 pm

Closed on Sundays and national holidays

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*“Music is the background, is the soundtrack to your life almost. If it’s not there in front of you, it is playing in your head, at least for me.”* Thus remarked Farrokh Chothia in an interview and his series, *Jazz Portraits* is an essay about that intimacy—the power, the pain and possession that jazz music and its practitioners profess.

**PHOTOINK** is pleased to announce an exhibition of Farrokh Chothia’s *Jazz Portraits* made between 1989-2005 in conjunction with Navin Thomas’ first solo exhibition in Delhi, *Out Here In The Exosphere* at GALLERYSKY.

The closeness of Chothia’s camera to his subjects reflects faithfully his closeness to his theme, and how much he understands the eliding of boundaries between performers and the performance. The smoothness of jazz music usually belies the hard, robust work of the artists, the ragged breathing, the sweat and the shiny contours of straining bodies. His work brings out almost an athletic sheen, a tremendous power and toughness, a sporting, feverish energy in the masters of jazz. When we look at Elvin Jones and Herbie Hancock through Chothia’s lens, we find a sprinter winning a race.

The athleticism of jazz is combined with the curiously individual aura of each of these artists. Some, like Joe Henderson and Roy Hargrove, close their eyes and look inwards into that streaming pool of infinite rhythm from where they seem to draw their strength. Others, like Erykah Badu and Mike Stern, blur into a frenzy of energy, swirling in and out of a vortex of musicality. B.B. King is full of that infectious, notorious joy that flows from his art, while Miles Davis looks at an accompanying instrument as if to get answers. The call-and-answer signification of music reaches its apotheosis in these photos, with musicians both interrogative of their audience’s discerning ear, as in the portraits of Chuck Berry and Avishai Cohen, as well as frequently dissolving in their own solitude, as in the photos of Badu, Dave Holland and Charlie Hayden. In these photographs, jazz escapes the confines of instruments and voices and synergises with other art forms—the photograph, cinematic lighting and performance, all combining to render supreme its history and heritage to the audience. And when we look at them, we understand why Nat Adderley once famously said, *“I never heard of a Jazz musician who retired.”* When everyone has left, they shall be playing for the walls. And that music shall be echoed in these photographs.

**BIOGRAPHY**

Farrokh Chothia is one of India's leading fashion and advertising photographers based in Mumbai. Over the past three decades, Chothia has worked on some of India's most recognized advertising campaigns and has photographed for a diverse range of global clients such as Swatch, Breguet, Lakme, Unilever, L'Oreal, Evian, DeBeers, Maybelline, Longines, Rado and Chopard, launching many of the same in India. He has also photographed the publicity campaigns for over 75 films.