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### **Olgaç Bozalp, *Dad and his Indian friends***

The second photograph that I will describe is portrait in format ... taller than it is wide. It is from the series *Dad and his Indian friends*. It was taken in 2017.

There are six figures in the foreground of this photograph with the one in the centre looking straight at the camera. Closer to the camera, a man in semi profile is talking into a microphone. The interviewer holding the microphone faces him, also in profile. The arm of another man comes into the shot from the left ... holding a Sony digital video camera. Another man stands between the camera and the man speaking into the microphone. He is the person looking directly at the photographer. The other two figures stand just behind the four people I have described. Beyond them is a small port, with boats tied up to the shore. The sea extends into the distance, with flat land visible in the background ... towards the top of the image. I will now describe the foreground figures in more detail.

The arm of the video cameraman is in the left bottom corner of the photograph. He wears a white short sleeved shirt, with pale blue and green gingham checks. His body ... out of shot ... is turned away from the photographer. We are seeing the back of his arm. His arm is bent, with his elbow out of shot. His skin is brown. He holds the medium-sized camera in his right hand, pointing it into the centre of the composition. A long strap hangs down around his arm with the brand name SONY written in white capital letters on it. A red light on the side of the camera indicates that it is recording.

Directly behind the video cameraman is another male figure. The body of this man is turned to the centre of the composition. He wears a beige, stone-coloured button up shirt, with the collar undone, and dark coloured trousers. His body is mostly hidden behind the camera. He looks to be around 30 years old, with dark black short hair, and a black beard. Only the right side of his

face and body is visible to us in profile, and his right eye is closed ... he looks to be concentrating. In his right hand he holds a microphone. His arm is bent at the elbow. The microphone is black, and has a white box around it, with a red, blue and grey logo ... along with the word INDIA, and Hindi script beneath it, on each side as well as a picture of a globe showing India.

Another man stands between the camera and the man speaking into the microphone... further back in the composition. He faces the photographer. He is standing almost at the centre of the photograph, just slightly to our right. He is in his late 50s or early 60s. I know, from having looked at Bozalp's work in this series, that this man is the photographer's father ... as suggested in the title. His tanned skin is lighter than the other men in the photograph. He has short grey hair, with a large forehead, imperceptible eyebrows, deep eye sockets, dark eyes ... a thin, straight nose, a dark grey moustache (much darker than his head of hair). His facial expression is neutral, but the more I study it ... the cheekier it looks.

He wears a grey short sleeved cotton t-shirt, which has the word 'champion' emblazoned across the chest in lowercase letters. The word is repeated three times ... one on top of the other. He wears khaki coloured, loose fitting shorts. The frame of the composition stops just above his knees. His right arm hangs down by his side. His left arm is not visible as it's behind the man being interviewed.

The man speaking into the microphone stands at the right side of the photograph facing into the centre of the composition. He has longer dark hair ... combed into a middle parting, with neat sideburns and facial hair. He looks to be in his 30s. He wears a black, short sleeved t-shirt, with a graphic of a traditional Christian church stained glass window printed onto it. His skin is a dark brown in colour. Around his left wrist, he wears a leather-strapped watch, with a rectangular face. A pair of black in-ear headphones hang around his neck. His mouth is open, as he speaks in the microphone. His hands are positioned in front of his stomach ... the fingers on his right hand are blurred slightly as he gestures.

The three main subjects in this photograph - the man speaking into the microphone, the photographer's father and the man holding the microphone – create a curve in the composition. The man on the left, holding the microphone, is higher up in the composition – taller than the other two. The

Dad is in the middle of the two, both in positioning and in height in the composition. The man speaking into the microphone, on the right of the image is smaller in height in the composition. Perhaps he is on a step, lower down.

Another figure stands directly behind the man holding the microphone ... meaning that a lot of detail is hidden. His body faces in towards the man speaking into the microphone. All that can be seen of him are his upper arms, and the right shoulder of his turquoise cotton polo shirt. The top of his cap can be seen at the back of the microphone-holder's head.

The majority of the male figure standing behind the photographer's father is hidden. His denim trouser legs are behind the right leg of the father. This young-looking man wears a yellow striped shirt. His body appears to be turned facing away from the group ... to the port. His head is turned to the right, meaning the right side of his face is in profile, and his right eye looks toward the camera. He looks slightly worried and holds one of his hands up to his mouth ... perhaps holding a cigarette to his lips.

The men are in focus ... but beyond them, the small port in the distance is in softer focus. The port has a few other figures dotted around it, with seven small boats tied up to the shore. There are two extra boats – one yellow, and one green – each with a few people in ... bobbing out to sea.

The sea extends into the distance and is incredibly flat, like the surface of a table or worksurface. It is such a pale grey, that it is almost white.

The men, the port area, and the sea ... fill the bottom two horizontal thirds of the photograph. The final third, at the top of the composition is sky. The sky is the same dull grey as the water ... with the same flatness to it.

Between the water and the sky there is a strip of land in the distance. The land looks sandy in colour, with a darker patch to the right of the image. Above the sandy strip, there is a dark, higgledy-piggledy line on the horizon. Perhaps buildings, forests, or rock formations.

The light in the image is overall very flat and subdued. It seems like the photograph was taken at dusk on a cloudy or misty day ... or as if a low cloud has come in, distorting and concealing everything but the men.

Bozalp says of this project:

Growing up in Turkey my dad took me on my first trips to other countries, and in the last few years I have been returning the favour. Together, we've visited Oman, Jordan and India, and in each place, I have photographed my dad exploring the landmarks, tasting the food and getting to know the people. I always loved bringing out his subjects' real personalities in my work, and dad's social chameleon character shines through in all the shots.