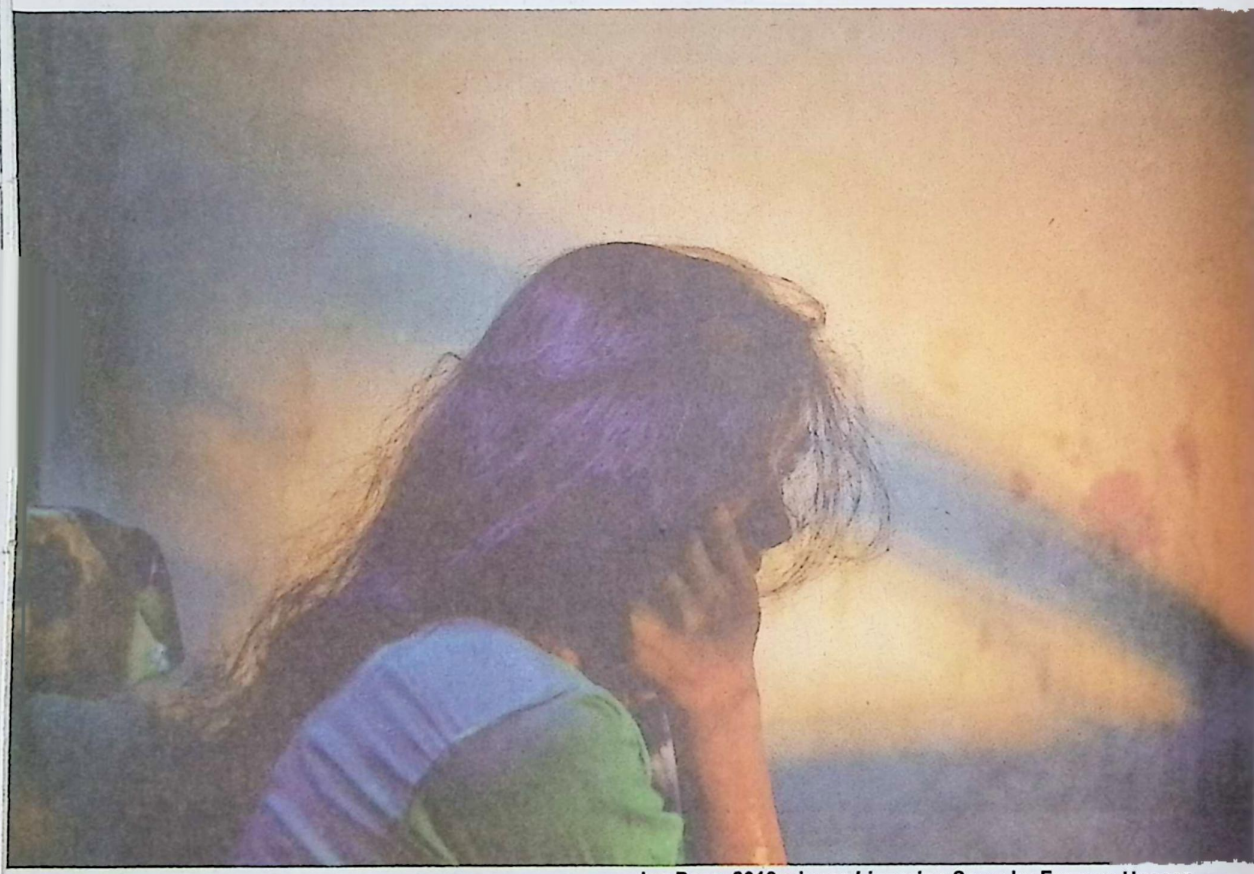


Ian Parry 2013 winner *Lingering Scars* by Farzana Hossen.

RECONSTRUCTING CULTURE

ANANTA YUSUF

The modern story of photography is more impressive than its cloudy early days. In this era, technology seems to have reached a new height with the advent of 'mobile clicks'. Now everyone, in cities and even remote hamlets is a photographer, and photojournalism has opened its otherwise enclosed boundary to every citizen. Photography has sprung out all its brevity through new media, but before the arrival of this new era photography used to be confined to newspapers, and literary and entertainment magazines.

As cultural analyst Walter Benjamin says, "The amateur who returns home with great piles of artistic shots is in fact no more appealing a figure than the hunter who comes back with quantities of game that is useless to anyone but the merchant." He also adds that the day indeed seems to be closer "when there will be more illustrated magazines than game merchants. So much for the snap shots."

Benjamin was right, because in modern times we cannot imagine a single magazine illustrated without photos. And undoubtedly, it helps the photographer to sustain economically but the thirst for knowledge in their mind remains where it was, since there was no magazine fully dedicated to photography. Bizarrely, photography trailblazers in the country did not show any interest in setting up a specialised magazine while photographers of the West were busy developing the medium and its theoretical aspect.

However, after years of waiting, a photography magazine called 'Counter Photo', which deals with socio-economic analysis, was launched in December 2004. It portrayed the legends from home and abroad, criticised the western ways of