

JPC MAGAZINE

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Special Edition

Vol 2. Issue 11. July 2025

A Continuum Called **PHOTOGRAPHY**

Special Interview with Bandeep Singh

Photo Contest
Featuring 60 Photographers

16th
Foundation Day

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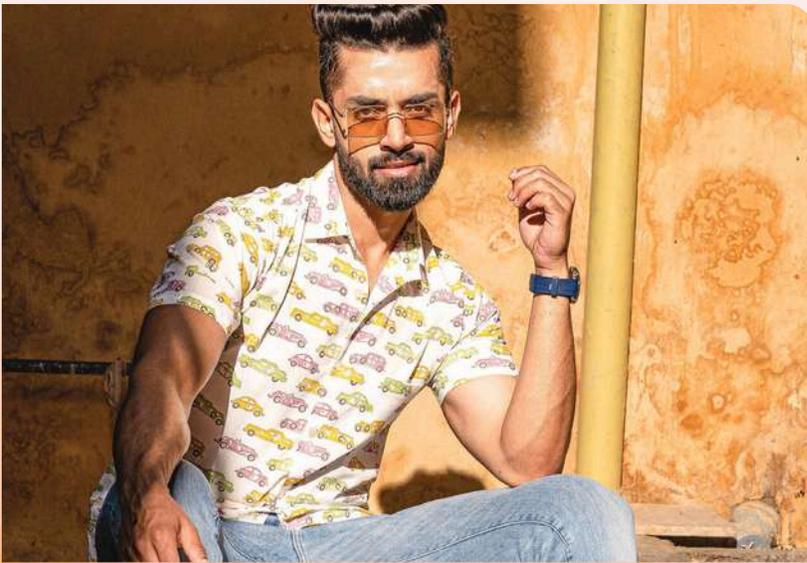
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Editor's Note



A Journey Etched in Light

“Photography takes an instant out of time, altering life by holding it still.” - Dorothea Lange

This Special Foundation Day Edition of JPC Magazine is more than a collection of photographs. It is a celebration of vision, belonging, and the quiet courage it takes to tell stories through stillness. It marks sixteen years of journeys that began with curiosity and grew into a powerful community of creators, thinkers, and visual storytellers.

Back in 2010, Jaipur Photographers' Club was not launched with fanfare. It began as a small initiative: a few passionate individuals walking through the streets of Jaipur, guided only by instinct, wonder, and a shared desire to see the world a little differently. What emerged over time was something far greater than any of us could have imagined. From those humble beginnings, JPC has grown into a thriving ecosystem of artists bound not by tools, titles, or accolades, but by the stories they choose to tell.

Every frame ever shared, every critique exchanged, every workshop hosted - these were never just activities. They were expressions of trust. A willingness to learn, unlearn and grow together. We did not just capture the world; we learned to see it anew. And along the way, JPC became more than a club. It became a collective memory shaped by each member's eye, enriched by each mentor's wisdom, and lifted by each student's hunger to explore.

Our motto *“Khud Se Hai Muqabla”* has been more than just a line. It has reminded us that the truest growth lies in comparison not with others, but with our former selves. And in these sixteen years, we've grown, not just in the technical finesse of our photographs, but in the empathy with which we approach our subjects, in the intention behind our lenses, and in the courage to capture what truly matters.

This special edition features 60 photographers and more than 90 photographs: each image a portal into a different world, yet all bound by the same language of light. You will find portraits that speak, landscapes that breathe, streets that move, and wildlife that whispers. Each photograph is a reminder that great storytelling does not always need words, sometimes, all it needs is presence.

As you turn these pages, we hope you see more than pictures. We hope you see passion. Hours of waiting, patience, missed moments and magical ones. We hope you sense the love with which a frame was composed, the thought behind every angle, and the soul behind every shot. But most of all, we hope you see yourselves, the shared emotion that connects all of us as seekers of beauty, light, and meaning.

This is not the end of a chapter, but the beginning of another. As JPC steps into the next phase of its journey, our commitment remains clear: to nurture fresh voices, to create inclusive spaces for collaboration, to remain rooted in our values while embracing change, and to keep photography alive as both art and act.

To every person who has walked with us : members, mentors, volunteers, supporters, and silent admirers, thank you. This journey would have been incomplete without your presence. You have helped us build a space where photographers do not just show their work, they find their voice. And as we look ahead, may our stories continue to speak with honesty. May our frames remain fearless. May our community grow ever more generous and brave. And may every image we make be, now and always, *etched to light*.

Anil Khubani

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Cover Photo: Bandeep Singh

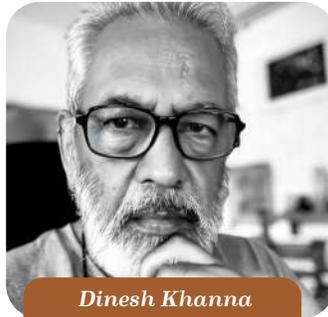
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Special Feature
**A Continuum
Called
PHOTOGRAPHY**
with *Bandeep Singh*

On the occasion of the 16th Foundation Day of Jaipur Photographers' Club, the Editor of JPC Magazine, Anil Khubani, had the privilege of interviewing one of India's most acclaimed visual storytellers Bandeep Singh, Group Photo Editor at the India Today Group. With a distinguished career spanning over three decades, Bandeep's work stands out for its conceptual depth, originality, and his deeply reflective approach to photography.

In this exclusive conversation, he shares his insights on the evolving nature of the photographic process, the role of vulnerability in creative expression, and how photography serves as a powerful mirror to the self. His thoughts provide rich inspiration for both emerging and seasoned photographers navigating today's dynamic visual landscape. Some excerpts from the Interview.

Q1: Take us through your thoughts on "The Intimate Geometry of the Viewfinder?"

"I fell in love with the viewfinder. It was never merely about documenting life, it was about experiencing it with a heightened intensity. The rectangle of the viewfinder became a space where time slowed down, a contemplative portal through which the world felt both distant and deeply intimate. I gradually realised that what I chose to frame had less to do with the world outside and more to do with what I was feeling inside. There was an instant and instinctive connection-what I can only describe as a visual poem forming in real time.



From The Series "Stages of Surrender"



From The Series "Stages of Surrender"

"Visualisation cannot only come from looking at photographs."

Over the course of 25 years, this act of raising the camera to my eye has evolved into something far more profound. The viewfinder is no longer just a technical tool; it is a neural conduit, a portal that facilitates a continuum between perception and creation. The frame ceases to be a boundary-it becomes a bridge. What the camera captures is not simply a reflection of reality, but a layered imprint of the photographer's inner vision.

Metaphorically speaking, the lens I point outward also turns inward. The landscape, the subject, the light they become sensors upon which my impressions are etched. What and how I choose to frame, what I reveal or consciously withhold, all articulate my originality.

Q2: You have described photography as a continuum, not just a moment. What do you mean by that & What excites you in photography today?

For me, photography has never simply been the act of clicking a shutter. It does not begin with the camera, nor does it end with the final photograph. It is a continuum-a flow of experience and awareness that starts long before the frame is composed and continues long after the image is made. It begins with what you see, yes, but also what you read, what you listen to, what you remember, and most crucially, what you feel.

In that sense, a great deal of photography is done in the head. Much like a mathematician instinctively decoding an equation, a photographer learns to see the underlying structure in light, form, and emotion. When I encounter a striking scene, a fleeting gesture, a subtle play of shadow-I already sense what the final image could be. That internal

decoding, that pre-visualisation, is an extension of years of accumulated visual memory. The photograph becomes, in that sense, not a standalone object, but a punctuation mark in a long, evolving sentence-one that began with perception and will end only in reflection.

What excites me today is not the predictable. The familiar, the already seen, no longer holds the same energy for me. What truly excites me is the act of excavation of unearthing a new visual possibility from deep within. And then shaping that possibility into something that reflects who I am, not just what I have seen before.

We often make images that are an assimilation of knowledge, influences, trends, and visual language of people and images that inspire us. But when we begin to question what we are seeing-when we pause to ask, "Is this truly my vision or am I simply regurgitating something I have seen before?" that is when a new path begins to unfold. These are the roads less travelled, where the photographic journey becomes personal, exploratory, and ultimately transformative.

To stand at the edge of such a moment and follow an uncharted instinct, that is what brings me alive as a photographer. It is not just about making an image, but about becoming one with the image. That is the continuum I speak of a way of seeing that never ends, only deepens.

Q3: What advice would you offer to young photographers today, and whose work-emerging or established-do you find particularly inspiring?

“It is not about perfection; it is about pushing the language forward. That, to me, is the real sign of a visual explorer.”



‘Naga Sadhu on Bridge’ - from the Series “Bhasmang”

My advice to young photographers is simple but essential, *allow yourself to be completely taken by the medium*. Let it happen organically. Do not force it. To be in ‘*the zone*’ state of inspired photography, like love is not something you calculate or construct, it just happens. You do not ask, “How does one fall in love?” It is the same with photography. Surrender to it. Allow yourself to flow with the medium, without preconceptions or the pressure of outcomes. Once the connection is made, it can sweep through you and flood your entire being. It is that joy, that intensity of engagement, that will carry you forward.

In terms of inspiration, while I have been influenced by the portraiture of *Marco Grob* and *Nadav Kander*, the documentary brilliance of *William Albert Allard*, *Larry Towell*, and the poetic use of natural light by *Trent Parke*, what excites me most today is not always the work of established names.

I find myself inspired by the fresh energy and irreverence I see in the work of many young photographers on social media. They are challenging visual norms, breaking the formality of traditional precepts, and inventing new ways of seeing. Someone shooting fashion in a completely unexpected, rebellious way; someone creating still life with found objects from scrap this kind of experimentation fascinates me.

Q4: What keeps you motivated to continue making images with such intensity and dedication, even after all these years in the field?

For me, it has never been about chasing the next image or capturing the next moment. It is deeper than that. When I step out with a camera or even without one I am simply going out to be myself. *Image-seeing rather than Image-making* has become the very fabric of how I exist. I do not compartmentalise it as a profession or a task. It has absorbed everything else in my life-my entertainment, my meditation, my way of socialising, of discovering, of reflecting. All of it is part of the same process.

Photography, to me, is now far beyond the mechanical act of pressing the shutter. It is about amplifying the act of seeing itself. That amplification comes not just through visual observation, but through reading deeply, listening to music, engaging in conversations, and simply being fully alive and open to the world. I find myself constantly learning from everything from silence, from chaos, from nuance and all of it feeds back into the way I make images.

In that sense, photography is no longer a medium I work within, it is a state of being I live. It is the lens through which I interpret life, the rhythm that anchors me. I do not make photographs to record reality. I make them to understand it. That, in itself, keeps the energy flowing.

Q5: You have spoken about the importance of allowing photography to ‘happen to you’. In your view, how can a young photographer learn to surrender to the medium without losing intentionality?

It is a subtle but powerful shift in mindset. As photographers, we all carry a vast archive of visual memory in our minds. The moment you hear the name of a place,



From The Series "Antarghat"

"Be conscious of the fact that these visuals already exist in abundance. Once you acknowledge that, the next step is to push further."

say Jantar Mantar in Jaipur, certain familiar images and past impressions of the monument immediately surface: striking geometry, symmetrical forms, graphic compositions. And instinctively, when you arrive there, your eye begins to seek what your memory already holds. When you are photographing, you are seeking an image. There is pressure to create an image. Most of the time, we are subconsciously trying to replicate the image reference that already exists in our heads. That is precisely where one must pause.

To truly surrender to the medium, a photographer must learn to detach from those pre-existing mental images. You must resist the urge to reproduce what you already know, and instead open yourself to what the space is offering you in that moment. Perhaps there is a parrot perched unexpectedly in the middle of a perfect curve or a passer-by draped in fabric that breaks the geometrical symmetry of the monument. These are not elements you set out to find—but if you are receptive, they reveal themselves.

It is about creating distance from the first idea that comes to mind, holding yourself back just enough to let something deeper emerge. Photography, then, is no longer about executing a preconceived frame, it becomes a process of discovery.

I often recall a moment from my college days watching a handball match. The goalkeeper who stood out was not tense or rigid. Instead, he kept his body loose, fluid almost as if he was dancing. His ease allowed him to move instinctively, in any direction, without resistance. That image stayed with me. It became a metaphor for photography. When you relax your mind, let go of visual baggage, and simply receive the world around you, you are most capable of responding instinctively.

That, to me, is what it means to allow photography to happen to you. Not to chase an image you have already seen in your head, but to let the scene impress itself upon you, and from that place of openness, to respond with clarity and intention. The act of making an image then becomes not about control, but about receptivity.

Q6: In today's world, where we are constantly consuming visuals on social media and the internet, photographers often find themselves influenced—consciously or subconsciously—by what they have already seen. When visiting a new place, how much should a photographer prepare by looking at existing imagery, and how much should one hold back to let the place reveal itself through one's own lens?

When I say, allow photography to happen to you, it is not to suggest that you abandon all research. On the contrary, research is essential. In today's digital age, visual research is incredibly accessible—you can explore hundreds of images of any place on many platforms within minutes. This helps familiarise yourself with the visual vocabulary of the destination. You begin to understand what already exists, what has been done, and what the popular representations of a place look like. *But that should be the starting point.*

The real challenge and the creative achievement lies in going beyond what you have seen. When you arrive at a new place, like Morocco, the instinctive tendency is to recreate the familiar: vibrant bazaars, patterned tiles, silhouettes at sunset. These images come to mind because they are part of a shared visual archive. And that is perfectly alright, make those images if they speak to you but do so with awareness.

“True photography begins when your images are no longer echoes of influence, but emerge from your own unfiltered seeing. That is the moment you know: you are no longer borrowing a vision you have begun your own journey as a photographer.”



From The Series "Antarghat"

Ask yourself: how can I use this space not just to make images of it, but to make images that become the visual fragments of a larger vision. That vision could be a more nuanced understanding about the place, a larger comment that you wish to make about the place or its culture or deeper still how those images illustrate some core belief of yours.

Over time, with practice, this approach transforms your process. The space begins to act as a mirror. It becomes less about documentation and more about discovery of yourself, through your response to what surrounds you.

If your strength lies in reading light, let the changing light patterns in that space become your guide. These cannot be dictated by past memory, because light is dynamic and ever changing. On the other hand, if your eye is drawn to form or human gesture and body language, follow those, without the filter of preloaded expectations. Prepare. Be informed. However, once you are in that space, set aside the memory of what you think you should photograph and open yourself to what is actually unfolding before you. That is when real photography happens. That is when your work starts to carry a voice that is truly your own.

Q7: In the age of social media, where there is a constant chase for 'wow' images and visually striking frames, do you feel that photographers are losing touch with the deeper emotional fabric or essence of a place? How important is it to move beyond the surface in one's visual storytelling?

I do see this happening quite a lot today. It is part of a growing phenomenon I refer to as “*images for likes*.” These

are typically standalone visuals that grab instant attention often characterised by dramatic compositions, super-saturated colours and extreme camera angles. They are visually arresting, no doubt, and are designed to perform well on platforms like Instagram. And to be fair, there is nothing inherently wrong with that every photographer has their own motivations, and for some, popularity may be the goal. As an editorial photographer I also create imagery that is arresting for the reader to stop at the image. However, there is a larger concern at play.

In the singular pursuit of the dramatic images, many photographers are missing the deeper, quieter layers of storytelling, the emotional fabric and complexity that give real depth to visual narratives. It is a bit like comparing a 30-second reel to a well-crafted film. Reels are quick, dramatic, and entertaining, but a film unfolds slowly. It has nuance. It breathes. In photography too, there are images that do not scream for attention but instead whisper something profound.

These are the frames between the dramatic moments, the sidelights, the details in the margins, the spaces of silence in a bustling street, the pause between animated gestures. They are subtle, deeply personal, and often the most revealing. They help build a narrative that goes beyond spectacle. Unfortunately, such images are often overlooked in today's image-saturated culture because they do not instantly ‘perform’ the ‘drama’.

To me, this kind of visual storytelling is like preparing a well-balanced meal. You may sprinkle some spice to enhance the flavour, but the real nourishment comes from the substance, the texture, structure, and soul. If you only serve spice, you might capture attention, but you may lose



“Some of the most celebrated photographers in the world have created their finest work outside their comfort zones.”

the viewer’s interest. If all your work is centred only on dramatic imagery, you risk turning your photography into fast food instantly consumable but ultimately not memorable.

While a striking image might earn you a scroll stopping moment, it is the quiet, meaningful ones that stay with people. Those are the images that carry the weight of your voice, your vision, and your intent as a photographer.

Q8: Photography is ultimately a form of visual communication. In your view, how can photographers meaningfully develop their sense of visualisation? Should they immerse themselves in other art forms such as literature, cinema, music, or poetry to refine their visual language?

There is no single formula for developing one's visualisation in photography. It is a very individual journey. But if there is one thing I would emphasise above all, it is this: become a true student of photography. It is quite ironic that in an age of such unprecedented access to visual content, there is so little serious study of photography itself.

Most young photographers today are unfamiliar with the work of master photographers, beyond perhaps a few popular names. They are often unaware of the processes and philosophies that have shaped the medium. The first step is to immerse yourself in the world of photography—study images deeply, not just glance at them. If some image holds you, question how the image was made? What decisions the photographer might have taken? and what is its emotional or conceptual appeal.

Unfortunately, with the swarm of visuals all around us, people have become passive consumers of images, rather

than active learners. There is a great deal of visual information, but not enough visual introspection.

One needs to enter a space of creative inspiration. This inspiration can come from anywhere: music, poetry, literature, long walks, meaningful conversations, solitude, or even silence. All these inputs enrich your inner life, which is where the real image making begins.

Photography is not simply about capturing external reality, it is about expressing something internal. When you are in a creatively inspired state, the camera becomes a tool to respond to that state. Just as a singer, when moved by a certain emotional state or environment, instinctively begins to hum or sing, a photographer too begins to see ‘really see’ through the lens of their inspiration.

This is especially important when circumstances are not ideal. Let us say you are working in harsh light, or facing uninspiring surroundings. You can still make powerful images if you are creatively alive inside. That internal spark can lead you to see beauty where others do not, and that is where your visual language begins to develop.

Read books, listen to podcasts, watch films, see art and reflect. Be inspired. Fill yourself with impressions that stir your sensibilities. Because what you put into your creative self eventually shapes what comes out through your camera.

Q9: How do you view the role of imperfection and risk in the photographic process, especially when working on projects that are intensely personal or concept-driven?

That is a beautiful question and one that touches the very core of the creative process. When we speak of risk in

“Photography reveals. Sometimes gently, sometimes starkly. But if you allow it, it will show you not only the world, but who you are within it.”



photography, it is important to clarify what kind of risk we mean. Of course, there is the physical risk that comes with being in certain harsh environments or volatile situations. But the deeper, more essential kind of risk particularly in personal or concept driven work is the risk of vulnerability.

Vulnerability is when you allow yourself to be truly seen through your work. It is when you move beyond the safety of what you are familiar with, your comfort zone. Many of us, especially after gaining some recognition, feel an invisible pressure to create images that are instantly identified as “ours.” There is comfort in predictability. But true growth begins when you step away from that ‘safe’ zone.

To create work that is original and meaningful, you must walk into unfamiliar territories emotionally, creatively, and sometimes even culturally. It means allowing the possibility that your image may not be liked, or even understood. It may seem imperfect to others or even to yourself because it does not fit into the polished mental template you already have.

Q10: If photography is a mirror to the self, what have your images revealed to you about yourself over the years?

Photography is unquestionably a mirror. But like any true mirror, it does not offer easy answers it reflects what you are often unwilling to see. Over the years, I have come to believe that a photographer's journey must evolve to a point where the medium becomes a space for introspection. That transition happens when you begin to consciously reflect on what you shoot, how you shoot, and why you shoot.

The viewfinder, after all, is just a frame. But what you choose to place within that frame speaks volumes. Those choices—your subjects, your angles, your composition are

not just reflections of the external world. They are echoes of your inner world, shaped by your thoughts, emotions, and conditioning. In that sense, photography slowly begins to define you, and through that, it reveals you to yourself.

There is a Sanskrit saying: “*Yat pinde tat brahmande*” what exists within the body exists within the universe. What I perceive outside is often a projection of what lies within. In that sense, my photography seeks to be a mirror not just of places or people, but of my own evolving consciousness.

I was recently asked to create a book cover . After having read the book, as I walked the beach at Murudeshwar, camera in hand, I was no longer photographing a tourist spot. I was visualising the emotional terrain of the book, trying to translate my impression of the text into imagery. It was not just about capturing a statue or a shoreline; it was about expressing something within me, born from the book's imprint on my mind. That is where photography becomes more than representation it becomes interpretation.

Coming to what my own photography has revealed to me over the years. I would say it has constantly shown me my limitations. Ironically, not in what I fail to achieve, but in what I achieve too comfortably. When I see an image that feels too “perfect”, I recognise that I may be operating within a safe zone, repeating practised style and technique. That, to me, is a limitation.

What excites me most are the images where I have ventured outside that zone, images that surprise me, that feel unfamiliar, even slightly chaotic. Those are the ones I return to, because they challenge me. They hint at a version of myself I am still discovering.

There is a series I have done “Stages of Surrender”. These



From The Series "Bhasmang"

"Imperfect is simply another way of saying 'I am perfect'. When you own your perspective, flaws, detours, and all rough edges, those very imperfections become the signature of your authenticity."

are deeply personal images, created in a space where I let go of control and allowed the image to emerge. These photographs are among my favourites, precisely because they come from a place beyond conscious intention beyond safety, beyond control. They are visual notes of my own surrender.

Q11: *In your view, should a photographer focus on capturing the moment or carefully composing the frame or is it a balance between the two?*

That really depends on the situation. There is no one size fits-all answer in photography. For instance, when you are shooting landscapes, there often is no fleeting moment to catch-it is all about composition. You take your time, observe the light, frame the elements carefully, and build the image with intent.

On the other hand, when you are photographing a candid moment or an emotional situation-something that is spontaneous and unpredictable-there is often no time to compose. You simply respond instinctively and capture the moment it as it happens. In those moments, the emotion is the composition.

It is not a matter of choosing one over the other. A good photographer learns to sense what the situation demands and responds accordingly-sometimes with deliberate composition, and sometimes with quick reflexes to capture the fleeting.

Q12: *How important is gear in photography? Can the quality of your equipment significantly impact your image-making process?*

Gear does have its place in photography, but it is important to understand the degree of importance you give to it. Basic equipment-especially a good, fast lens can certainly make a difference. Sometimes a tripod or use of high end strobe lights is very essential to the kind of image you are seeking to make. Commercial photography demands are often gear dependent. Gear matters, but only to the extent that it supports your way of working.

Think of it like using a tool you are comfortable with. A carpenter uses a hammer that feels just right in the hand. A cricketer chooses a bat with a specific weight and balance. Similarly, a photographer needs to use gear that becomes an extension of their body vision and practice.

Gear is important, but only as a tool that supports your expression-not something that defines it. It should serve your creativity, not dictate it.

Bandeep Singh is a celebrated photojournalist known for his evocative portraiture and visual storytelling, with work featured in *Time*, *The New York Times*, and *Fortune*. He has served on the jury for the India Habitat Centre Photography Grant for over a decade and helped shape *Photosphere*, its flagship festival.

A recipient of the Charles Wallace India Trust Award, his images brought India Today five consecutive Golds at the WAN-IFRA Asian Media Awards. His work is part of collections at the Essl Museum (Vienna), Nirankari Museum (Delhi), and private archives across the globe. Through projects like Antarghat, Kumbhini, and Bhasmang, Bandeep continues to explore the deeper currents of Indian culture-transforming philosophy into powerful visual narratives.



JPC Foundation Day Photo Contest

A Celebration of Vision, Voice, and Visual Excellence

On the 9th of July 2025, the Jaipur Photographers' Club (JPC) marked a proud milestone: its 16th Foundation Day celebrating a journey built on passion, perseverance, and the power of photography. Over the past sixteen years, JPC has grown into a spirited and inclusive community, inspiring photographers across generations and geographies.

To commemorate this remarkable occasion, JPC launched its Foundation Day Photo Contest, inviting entries from enthusiasts and professionals across the globe. The response was extraordinary, with over 525 photographs submitted under diverse themes including Street, Travel, Life, Portraits, Fashion, Landscapes & Nature, Wildlife, and more.

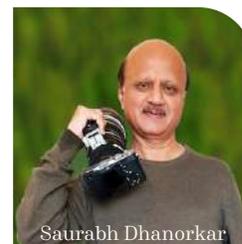
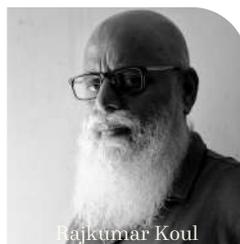
Each theme was thoughtfully curated to reflect the richness and diversity of our visual world urging participants to stretch their creative boundaries, challenge their perspective, and triumph in storytelling through imagery. The quality of submissions reflected not only technical brilliance but also deep emotional resonance and narrative depth.

The selection process was intense; the selection team included *Vimal Parmar & Senior Members of the Club*, with multiple rounds of careful review. The final collection, featured in the Special Foundation Day Issue of JPC Magazine, stands as a tribute to the exceptional talent within our global community. Every image included is a moment captured with heart, telling stories that matter.

All selected contributors will receive a print copy of the magazine and a Certificate of Recognition. In addition, the top three photographers will earn direct entry to JPC's 13th Annual Photo Exhibition a coveted opportunity to present their work on an esteemed international platform.

As we move forward, this contest reinforces the essence of JPC's mantra *Stretch. Challenge. Triumph*. It reminds us that photography is more than a visual art; it is a bridge between people, cultures, and ideas.

We extend heartfelt thanks to our mentors, advisors, supporters, sponsors, and every single member and follower who continues to stand by us. Your unwavering faith fuels our purpose.

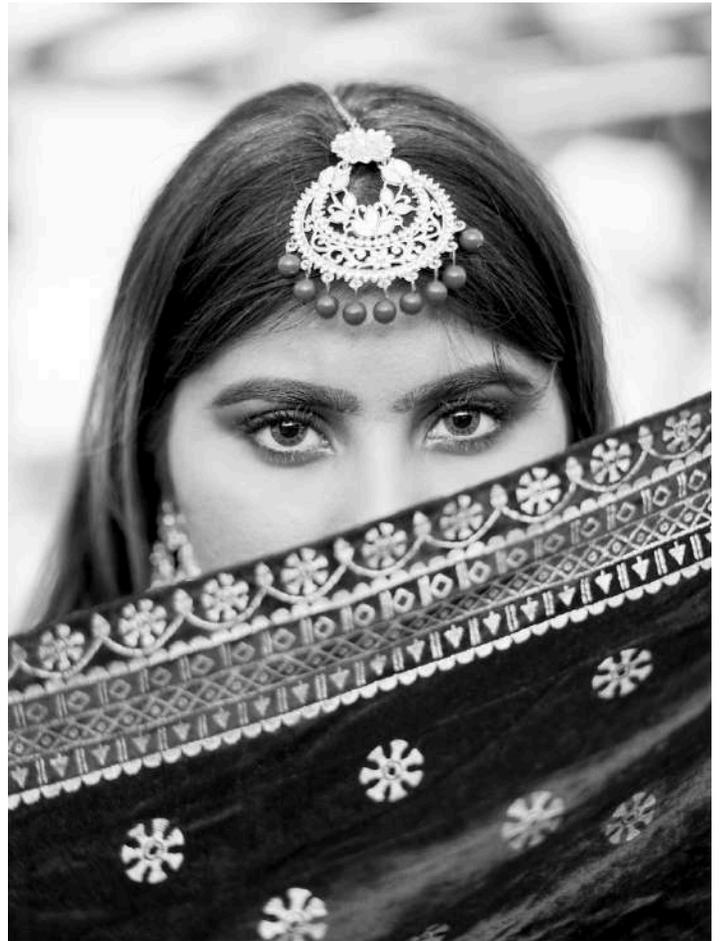


Selecting the top three photographers was no easy task. After much deliberation, the winners in no particular order who have earned direct entry to JPC's 13th Annual Photo Exhibition.
Chandrashekar Naniwadekar, Rajkumar Koul & Saurabh Dhanorkar.

Special mention to the top contenders, who gave the jury a truly tough challenge.
Amit Vakil, Ashok Kumar, Dashawatar G. Bade, R.Manivannan, Rajeev Roy, Sayan Biswas, Shubham Vinod Singh, Sibi Sudarsan and Suraj Garg.



Shubham Singh



Bishan Singh Rathore

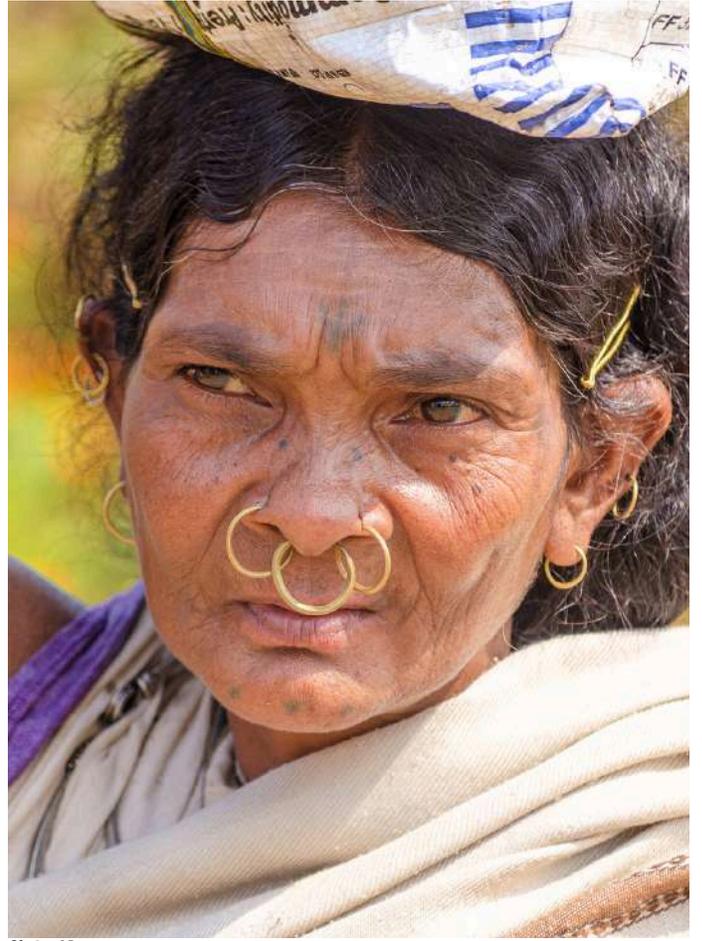
Street, Life, Travel & Portraits



Canter: Rajkumar Koul



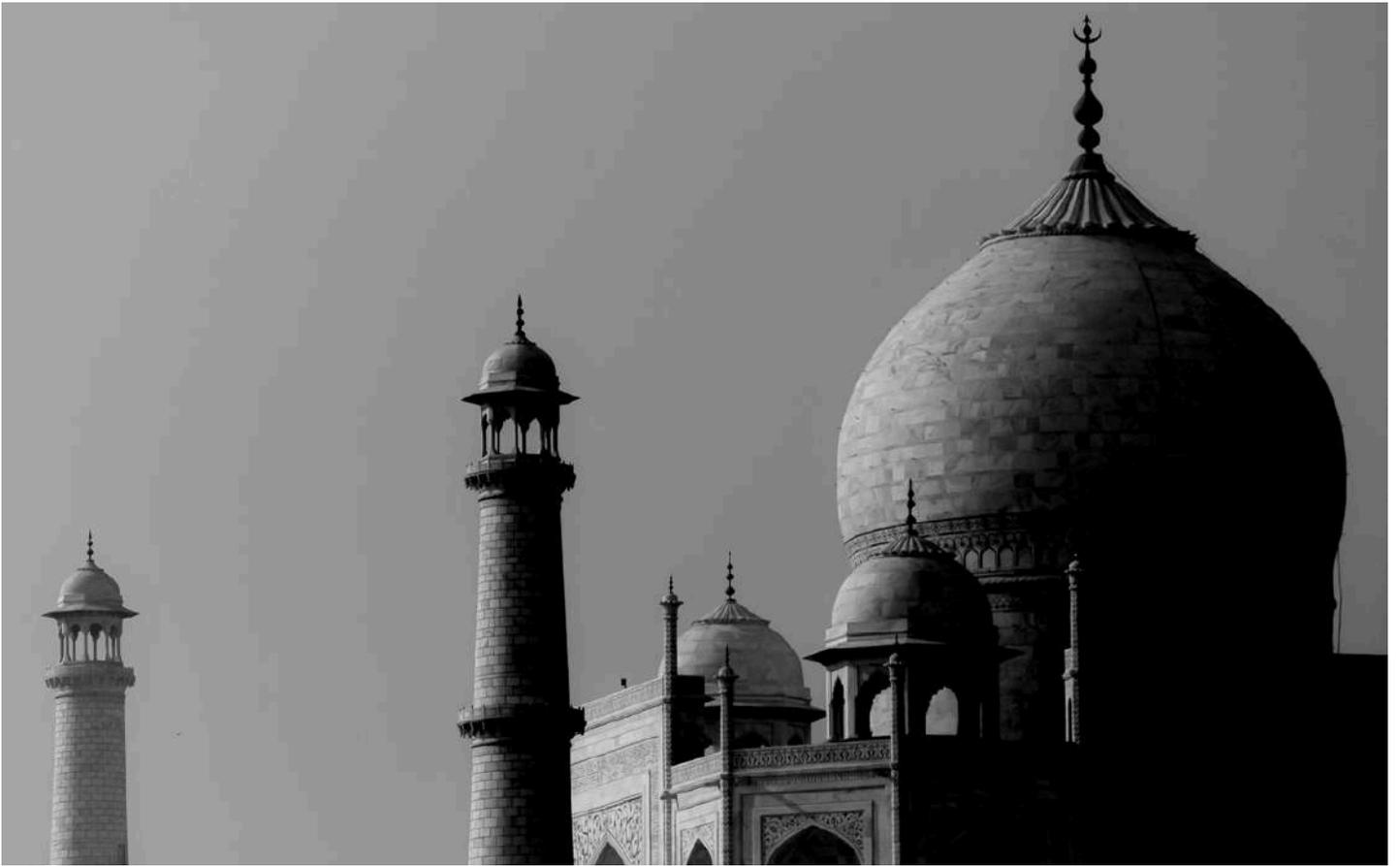
Dipanjan Banerjee



Shibu Nair



Amit Vakil



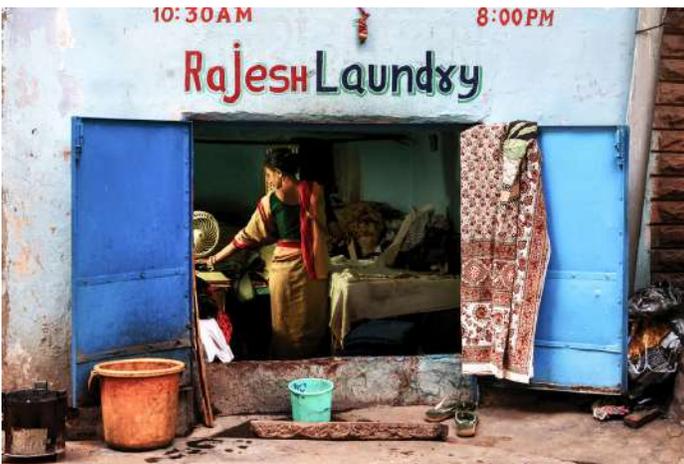
Amit Kanwar



Shubham Singh



Vijayant Vashisht



Dashawatar G. Bade



Breakfast Menu: Chetan S.S. Dodwad



Mother's love: Nikhita Kulkarni



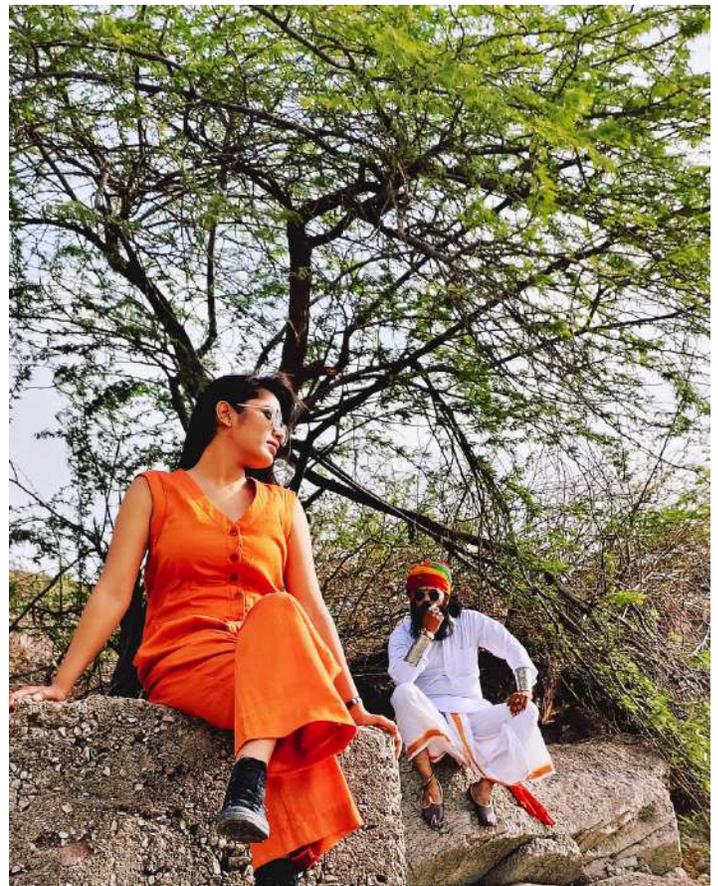
Vivek Kakkar



Dashawatar G. Bade



Monochrome Moments: Indranil Majumdar



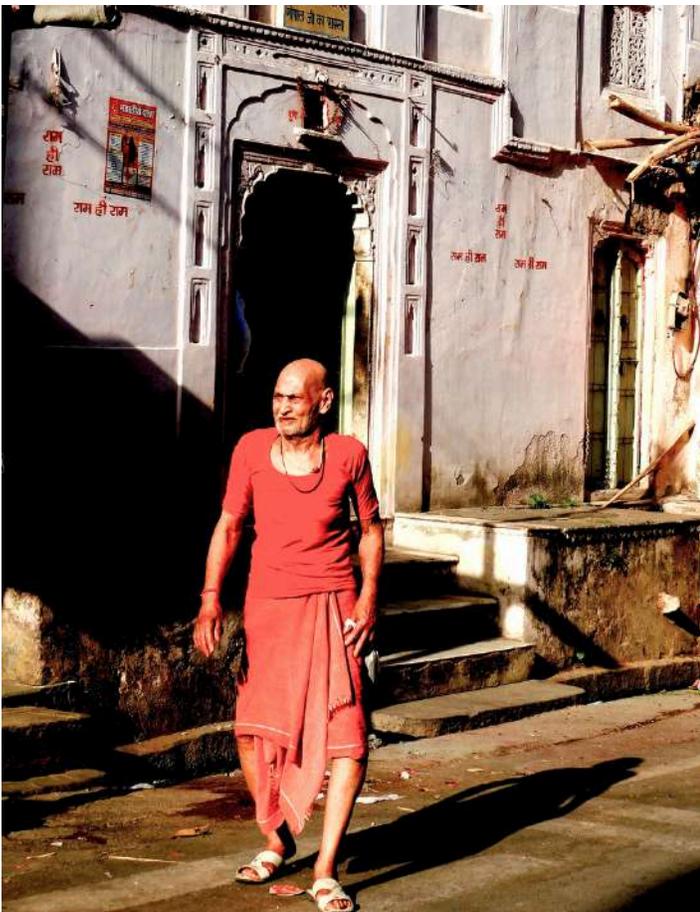
Abhishek Borana



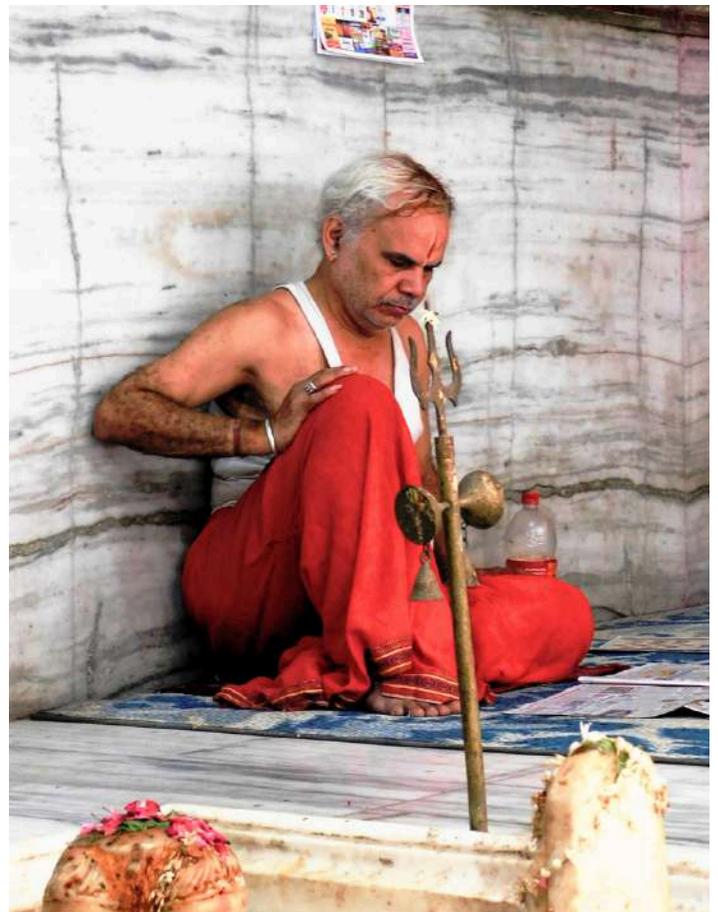
Old Barbershop in North Kolkata: Soumyojit Sinha



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C.P.Bramha



C.P.Bramha



Suraj Garg



Akash Bhatnagar



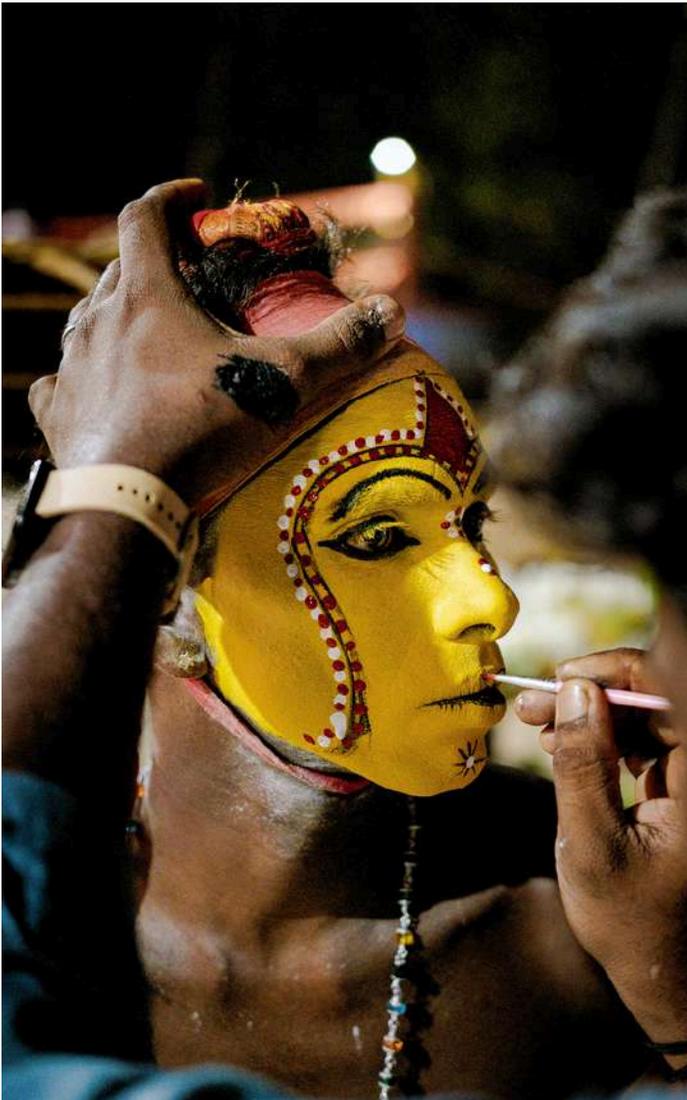
Vijayant Vashishtha



Akash Rajurkar



Chinmaya Sharma



Preparing to Become the Vessel: N Ravindran



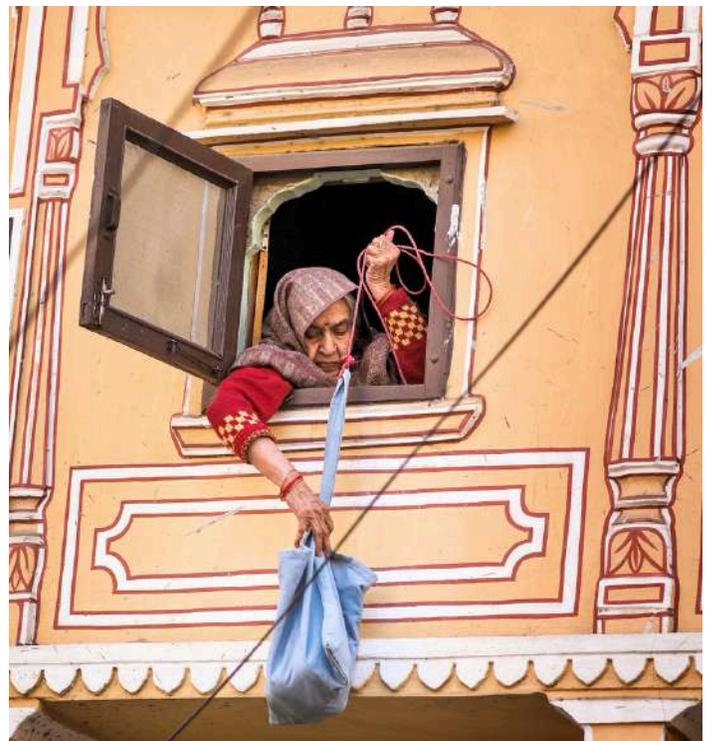
Ashok Kumar



Fashion: Vipul Mathur



Khushiram Pandey



Akash Bhatnagar



Ramakant Sharda



Durgesh Nandini Bais



Sayn Rahul Biswas



Bishan Singh Rathore



Sibi Sudarsan



Orissa's Bonda Tribe: R.Manivannan



R.Manivannan



Monsoon Moment: Chetan S.S. Dodwad



Suraj Garg



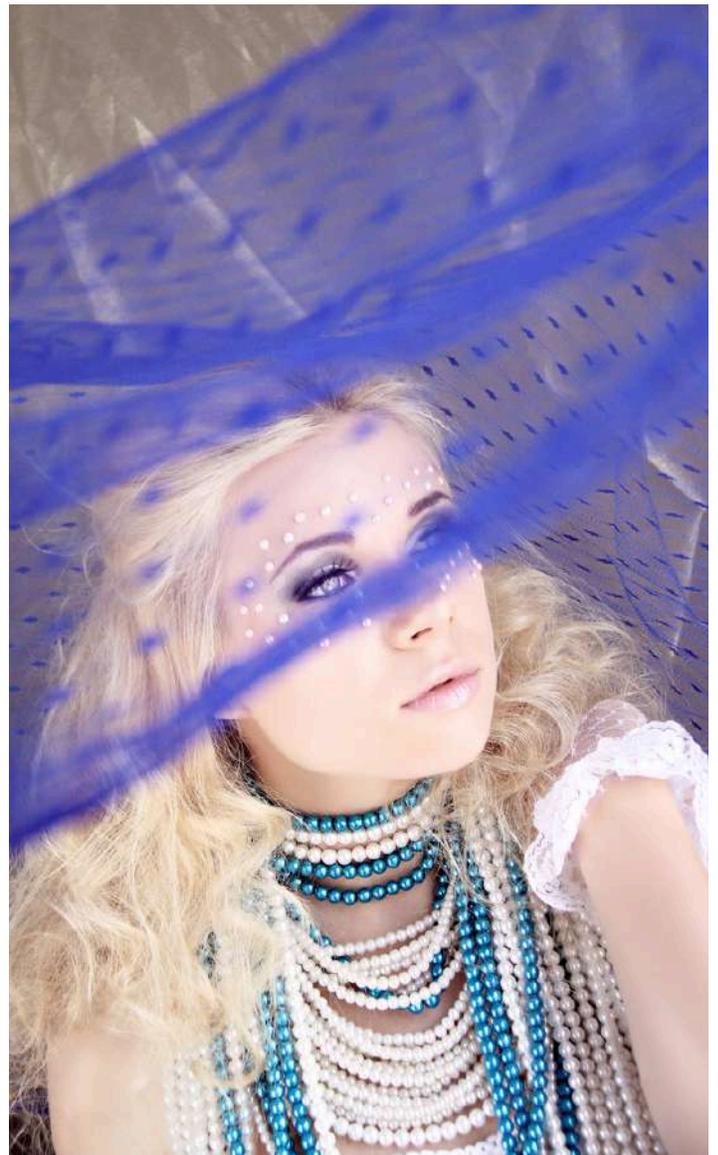
Mahak Shiwani



Shadows in the Smoke: Nikhita Kulkarni



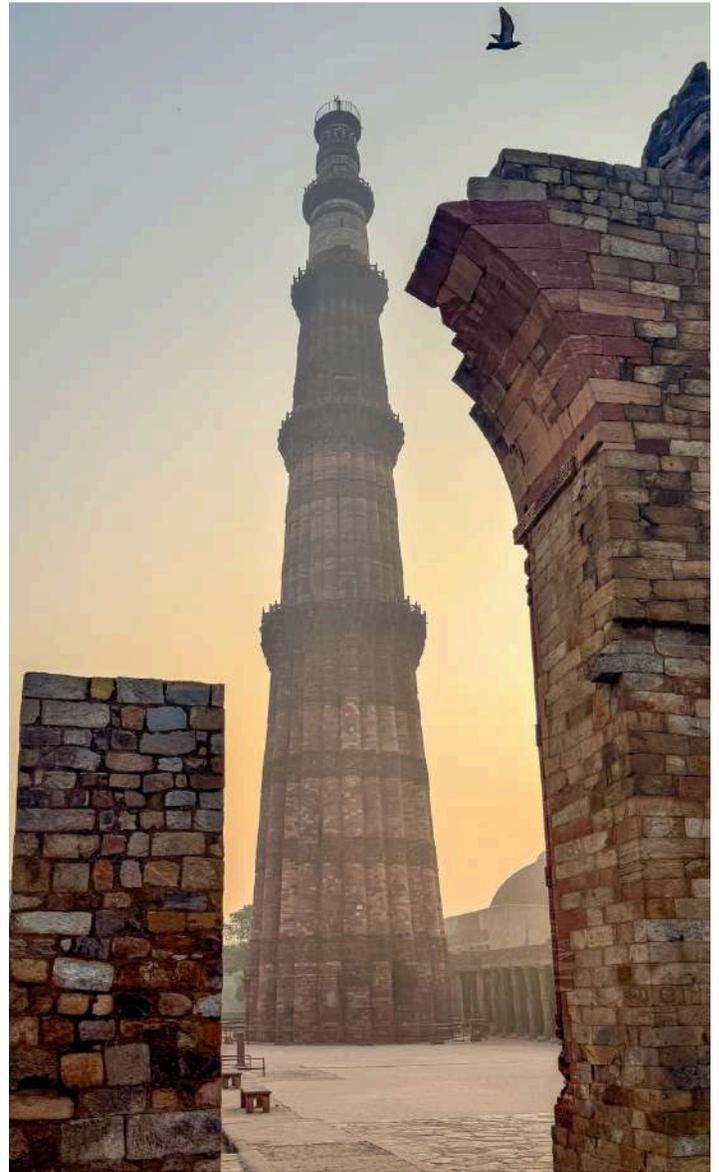
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Ramakant Sharda



Jaipur Heritage Art: Tanmaya Asawa



Amit Kanwar



Sonika Charak



Abhishek Borana



Sayan Rahul Biswas



Kanishka Sharma



Sibi Sudarsan

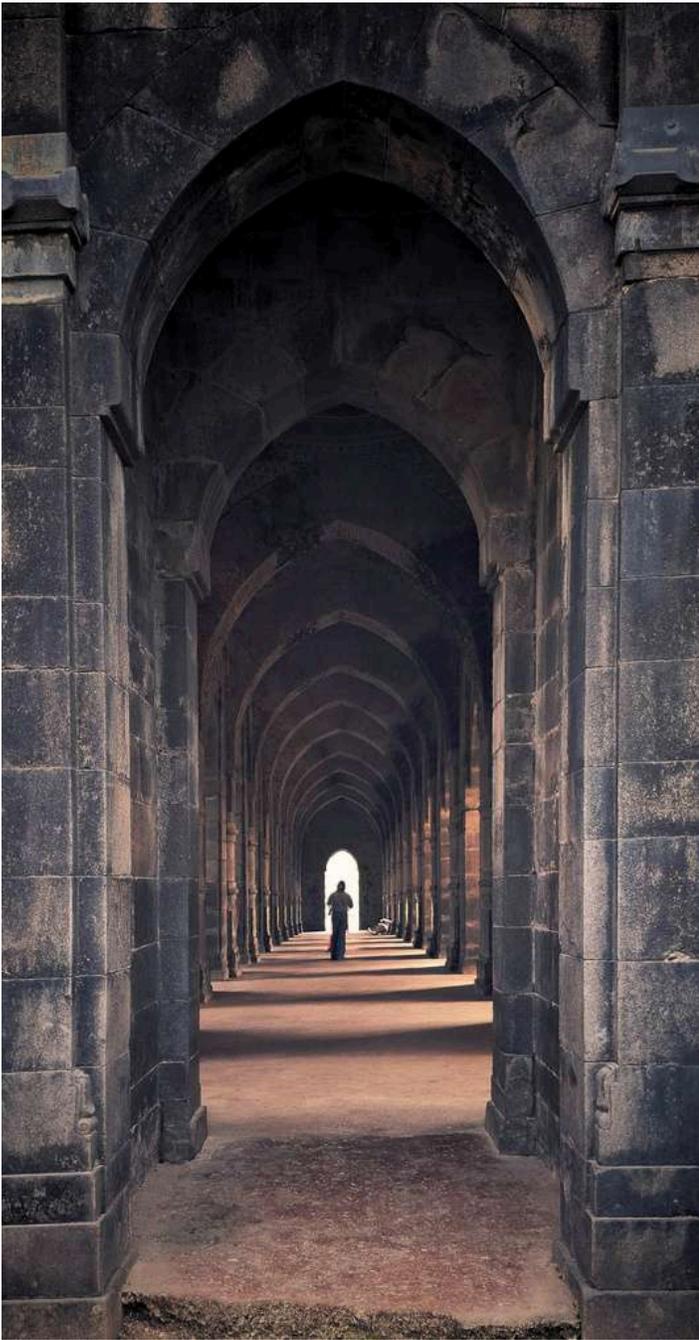
Plunge: Rajkumar Koul



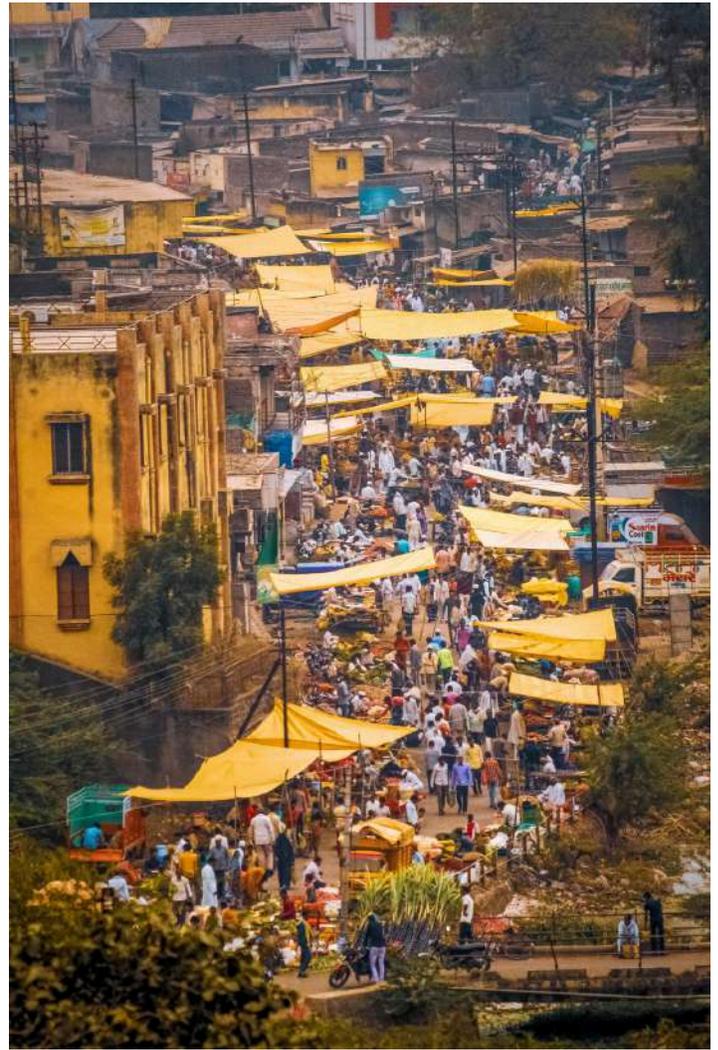
Amit Vakil



Vipul Mathur



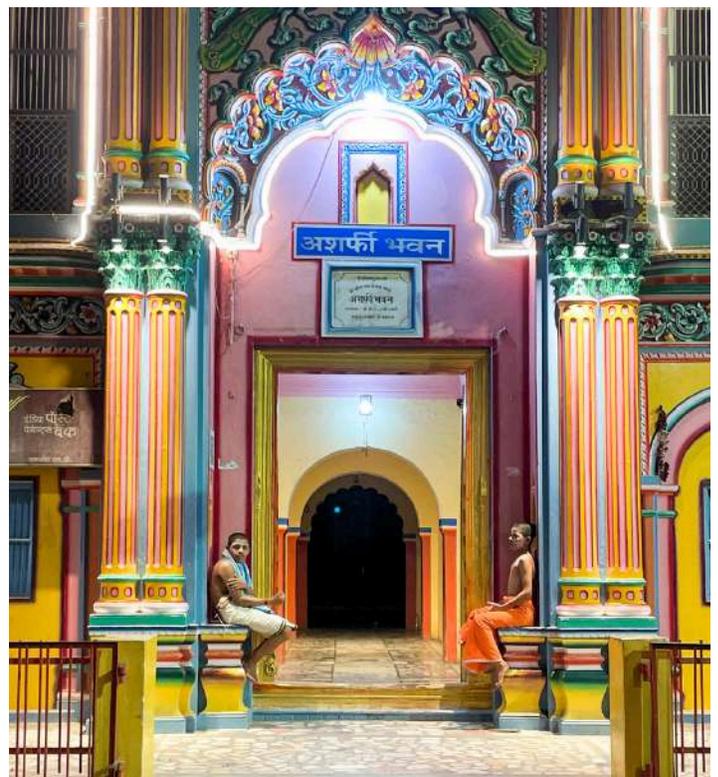
Shreoshi Suzana Augustine



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Khushiram Pandey



The Wild Doesn't Need Light to Hypnotise: Chandrashekhar Naniwadekar

Wildlife



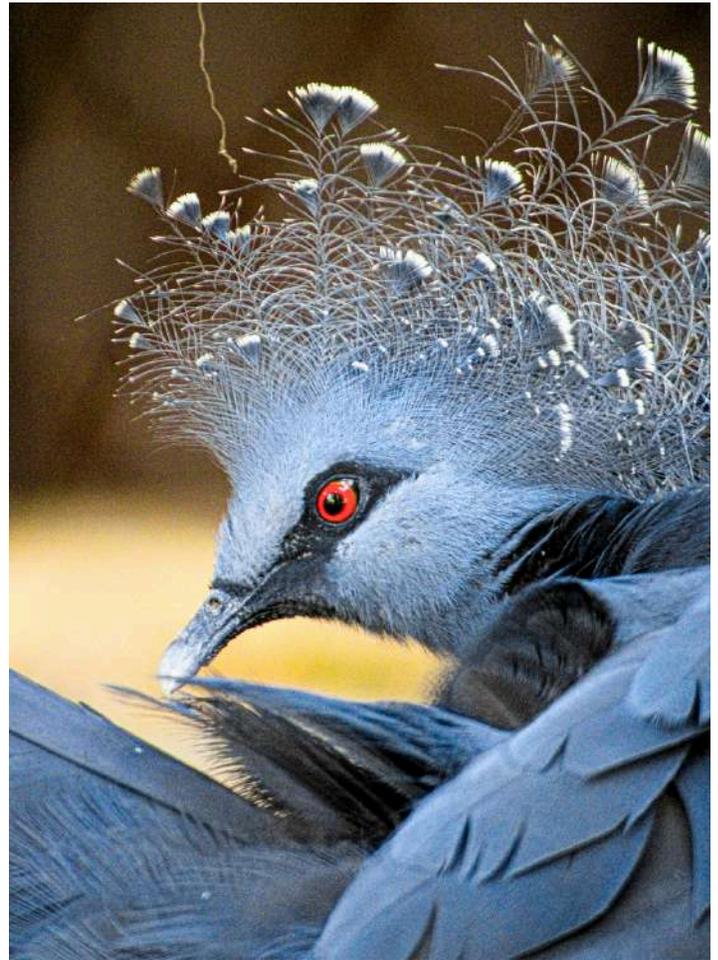
Avinash Maheshwari



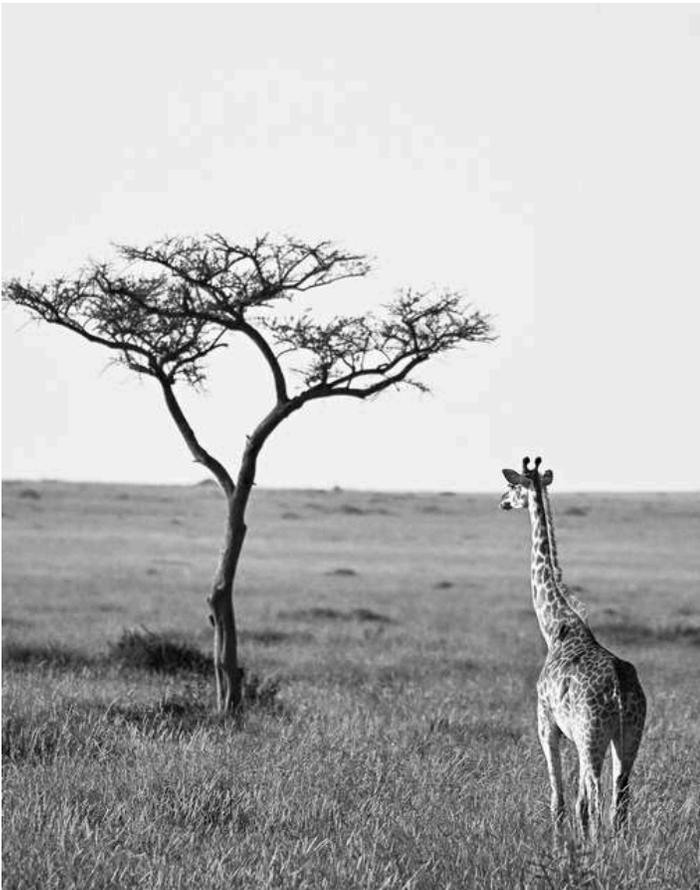
Arindra Dey



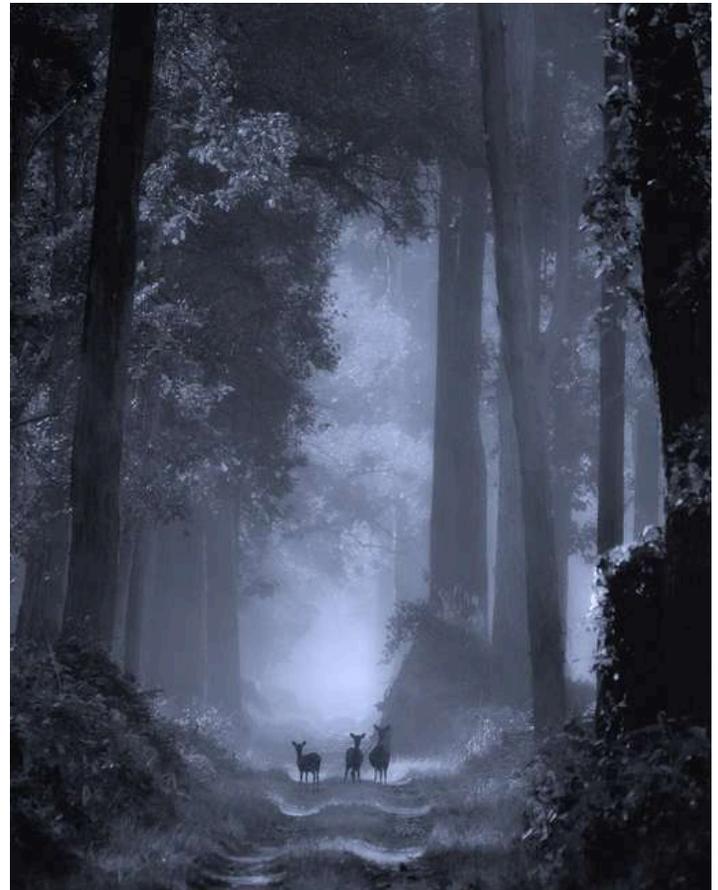
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Victoria Crowned Pigeon: Sarthak Ranjan Sarkar



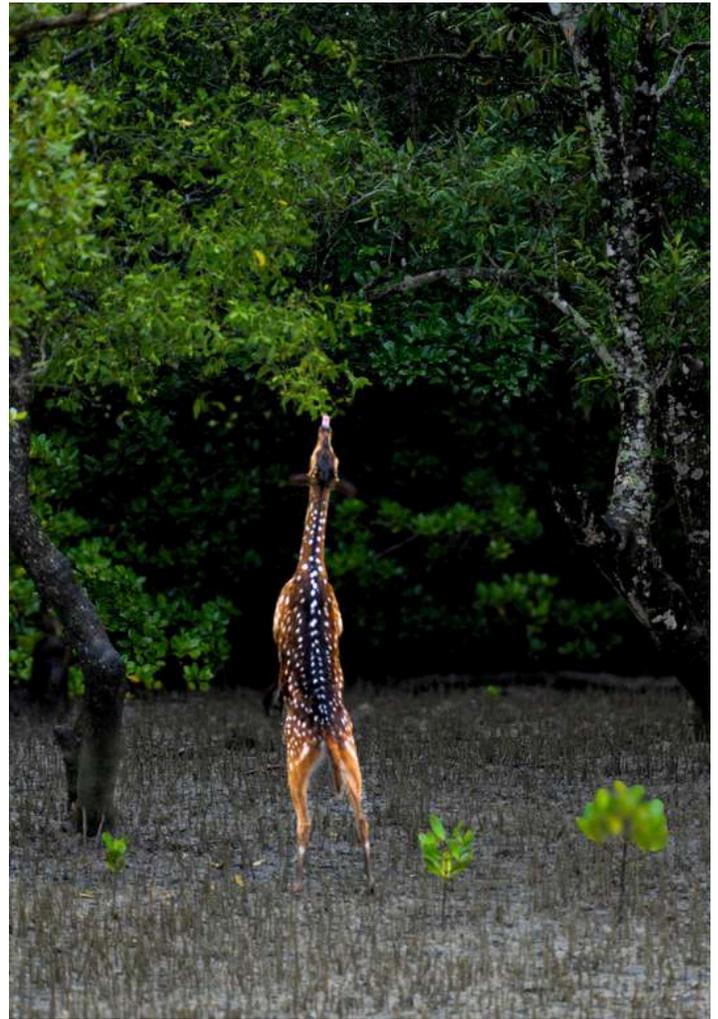
Pavnes Arora



Saurabh Dhanorkar



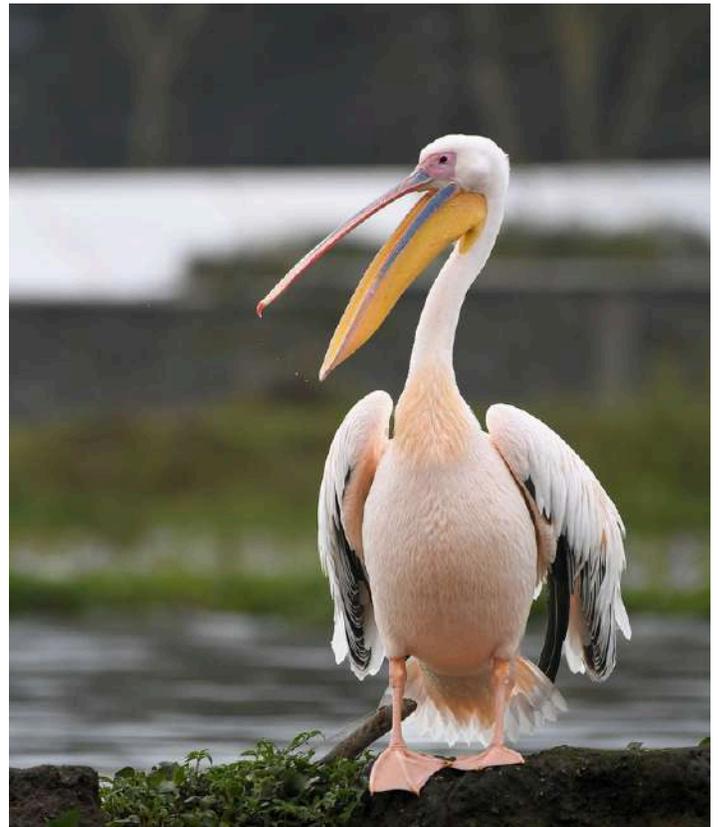
Pavnes Arora



Aneesh Bhaskaran



Time to Reflect: Gaurav Nakra



Ahaana Arora



Hari Saya



In Pursuit : Shailendra Bais



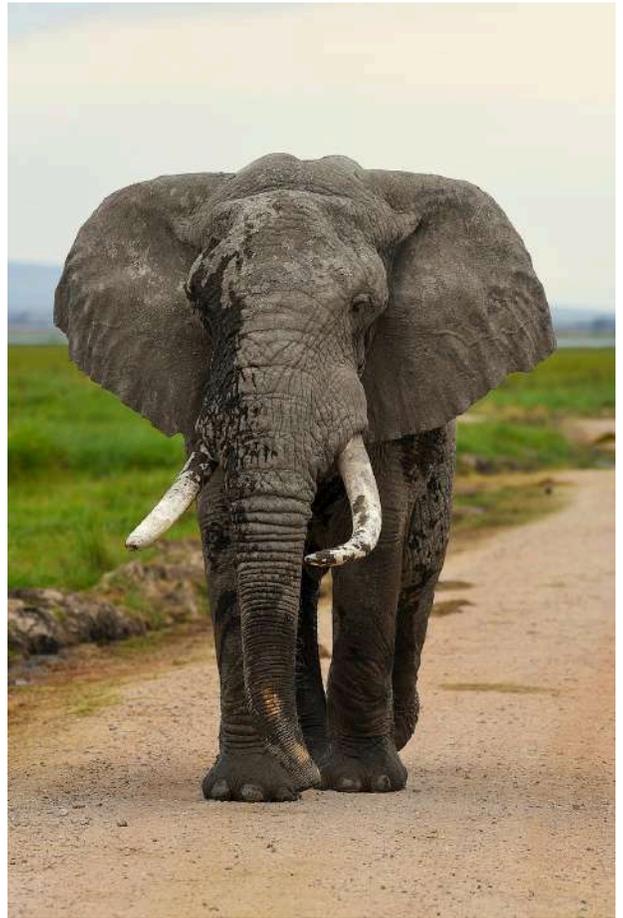
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Bald Eagles: Rajiv Roy



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Giant of the Kaziranga: Shovit Betal



Golden Glow: Swaroop Panchangam



Tigress's Keen Eyes: Sanjeev Bulsara



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Alone in the Vastness , But Never Out of Place: Chandrashekhar Naniwadekar



Niteen Phad



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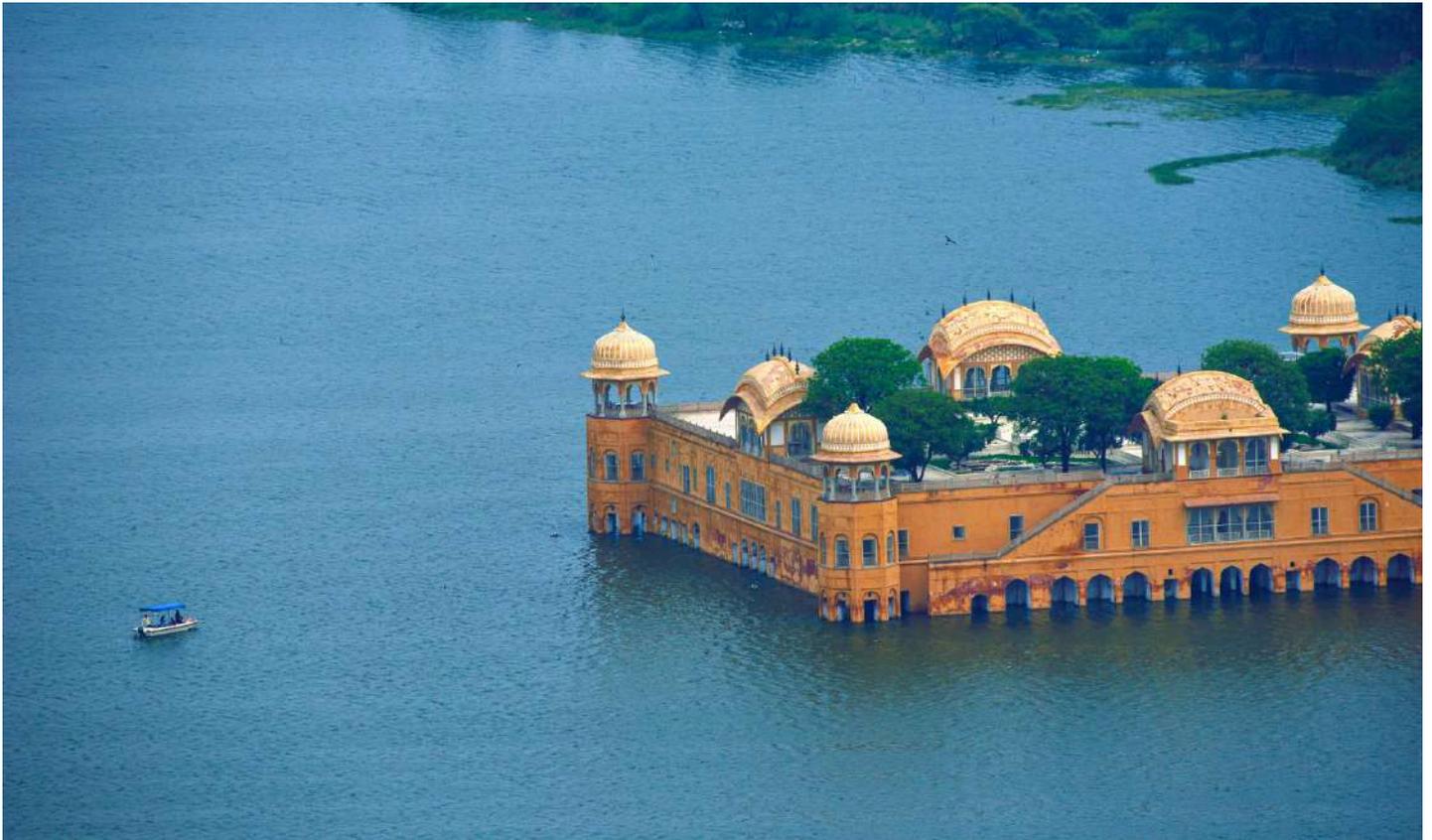
The Buzzing Blade: Dr. Saugat Mukherjee



Waiting for the Prey: Shailendra Bais



A Star Amidst the Star Lotuses: Shovit Betal



Vivek Kakkar

Landscapes & Nature



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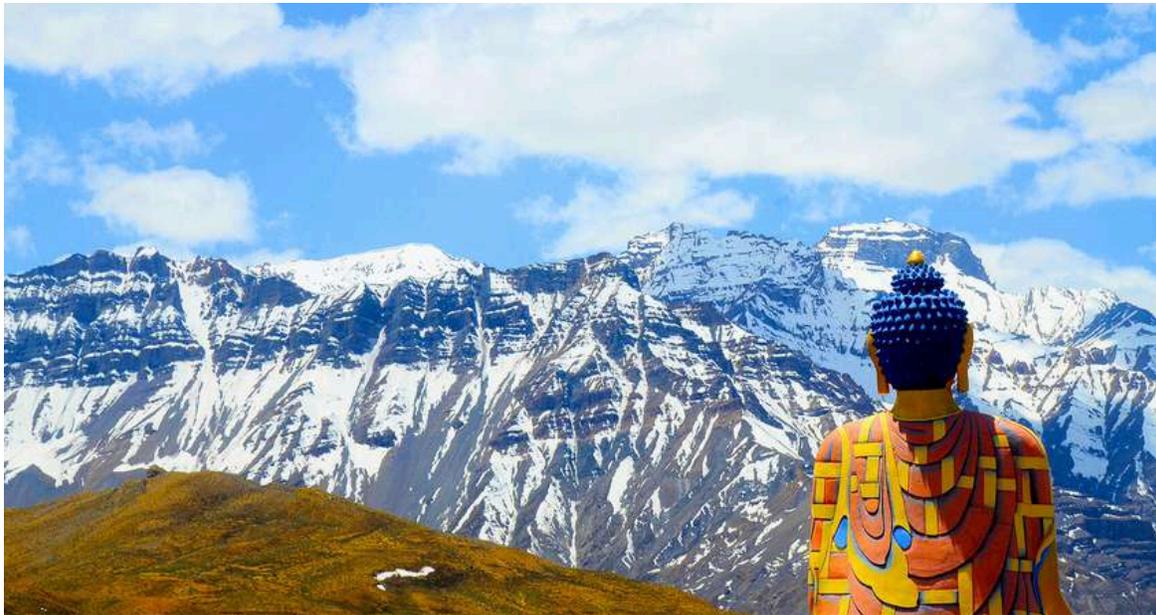
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Snowflakes Cling - A Peaceful Delight: Shaliniisha Sharma

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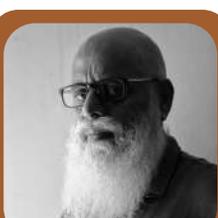
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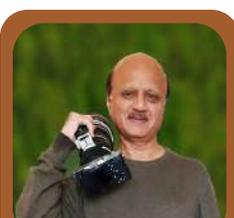
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