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Spotlight

Dr.Dashawatar G.Bade

Apni Toh Paathshala

Slow Photography in a Fast World

Form & Colour

Photo Story by Anil Risal Singh

JPC

Shooting Stars
Entries Open

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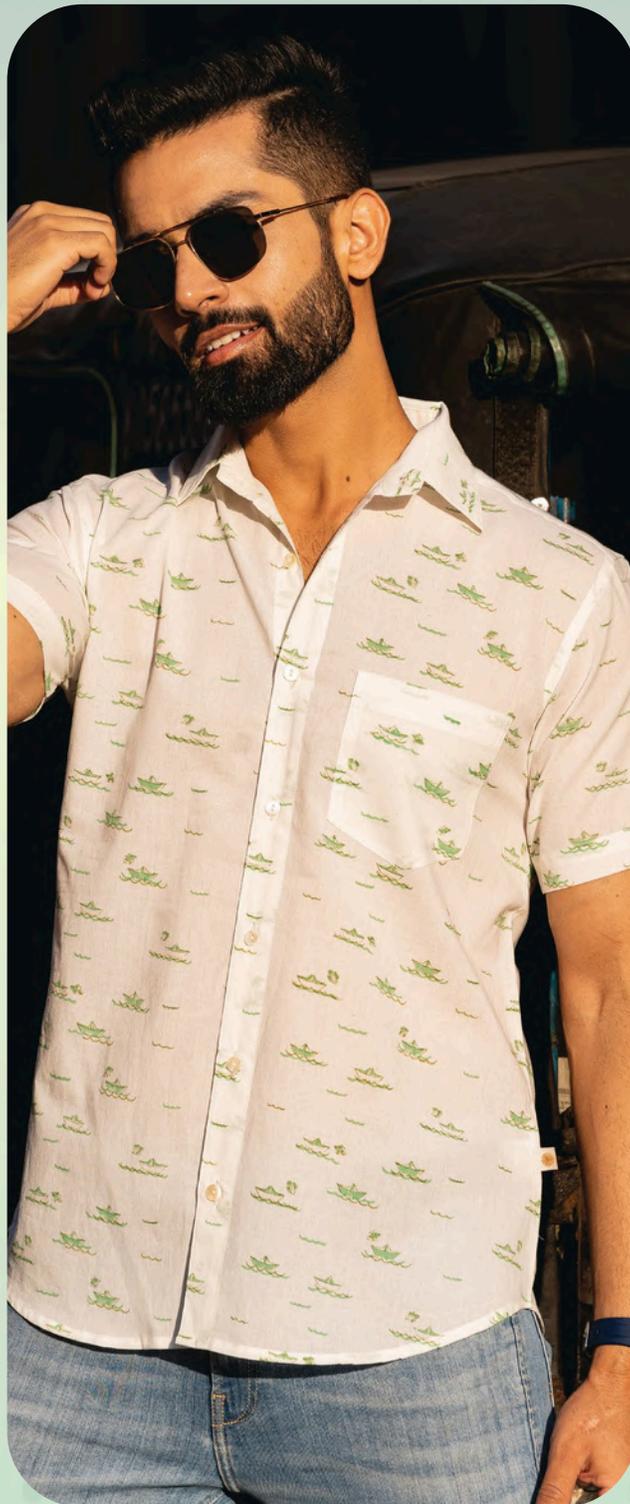
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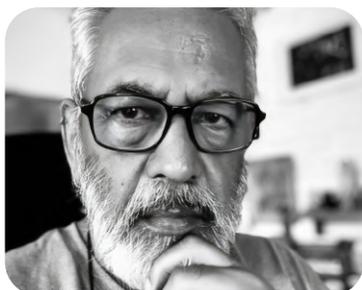
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Editor's Note



Dear Readers,

“Photography is the pause button of life,” wrote Ty Holland. January arrives with fresh light, renewed intent, and the quiet promise of beginnings. This issue of JPC Magazine welcomes the New Year with optimism, inviting every photographer to reset, reimagine, and rediscover purpose, as we step forward together, guided by curiosity, discipline, and an enduring love for the craft itself.

“Wherever there is light, one can photograph,” observed Alfred Stieglitz. With this spirit, we proudly launch the Shooting Stars of JPC Project, a year-long initiative encouraging photographers to work deeply on a chosen theme. Participants will research, shoot, edit, and sequence bodies of work, learning to think beyond single frames and towards cohesive visual narratives with clarity, intent, patience, and creative focus.

As the year unfolds, this project will culminate in the release of individual coffee table books, celebrating commitment and authorship. “A photograph is usually looked at, seldom looked into,” said Ansel Adams. May 2026 bring discipline, courage, and joy to your practice, and may every long-term vision find form, finish, and fulfilment through learning, persistence, collaboration, reflection, growth, and excellence.

Anil Khubani
ANIL KHUBANI
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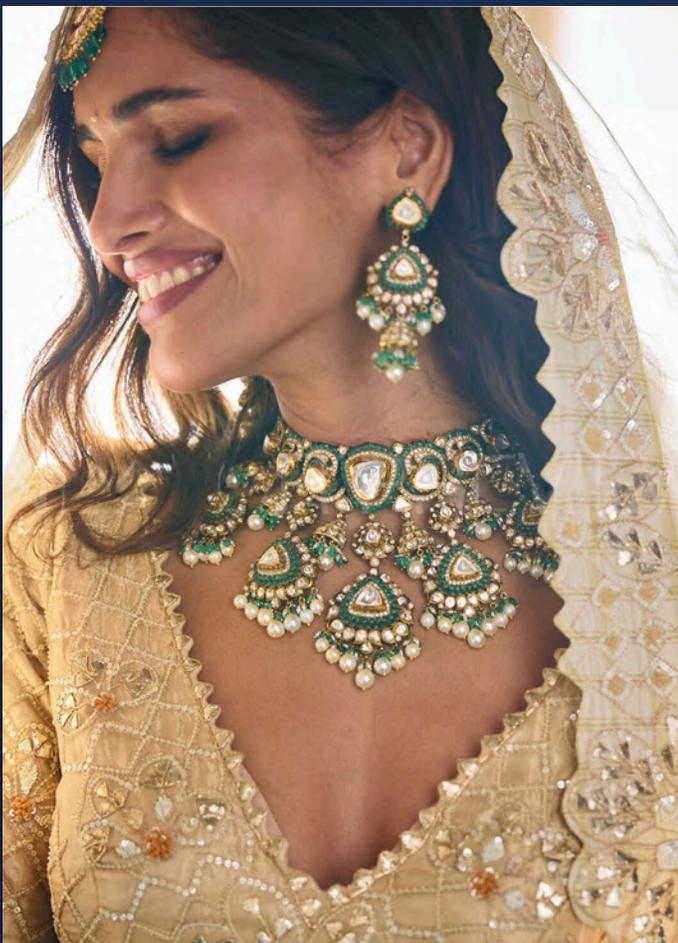
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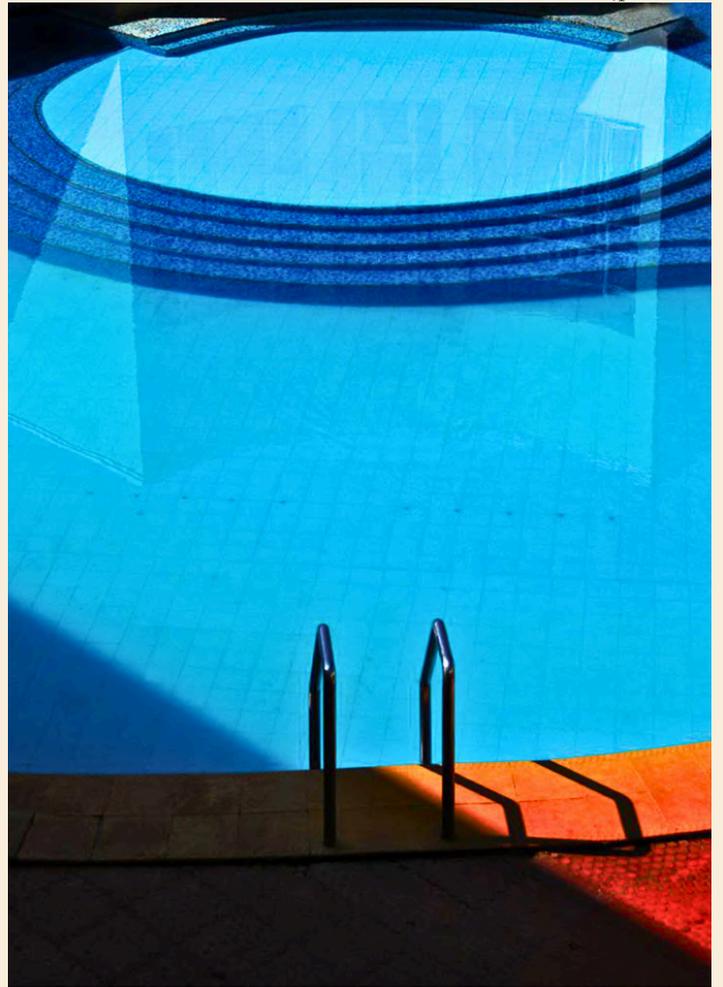
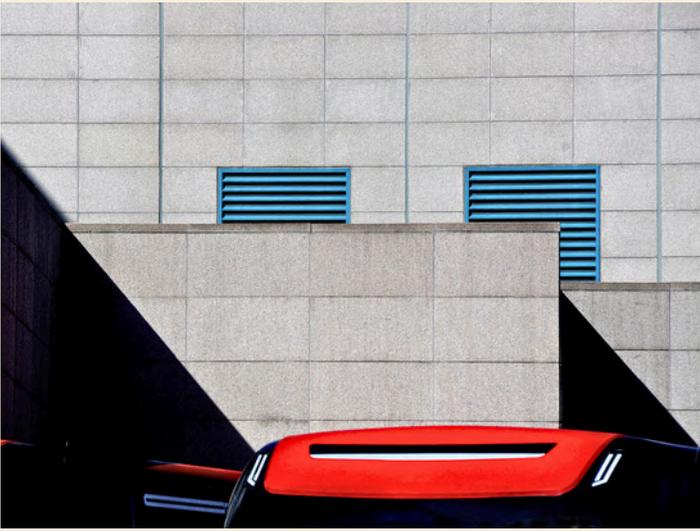
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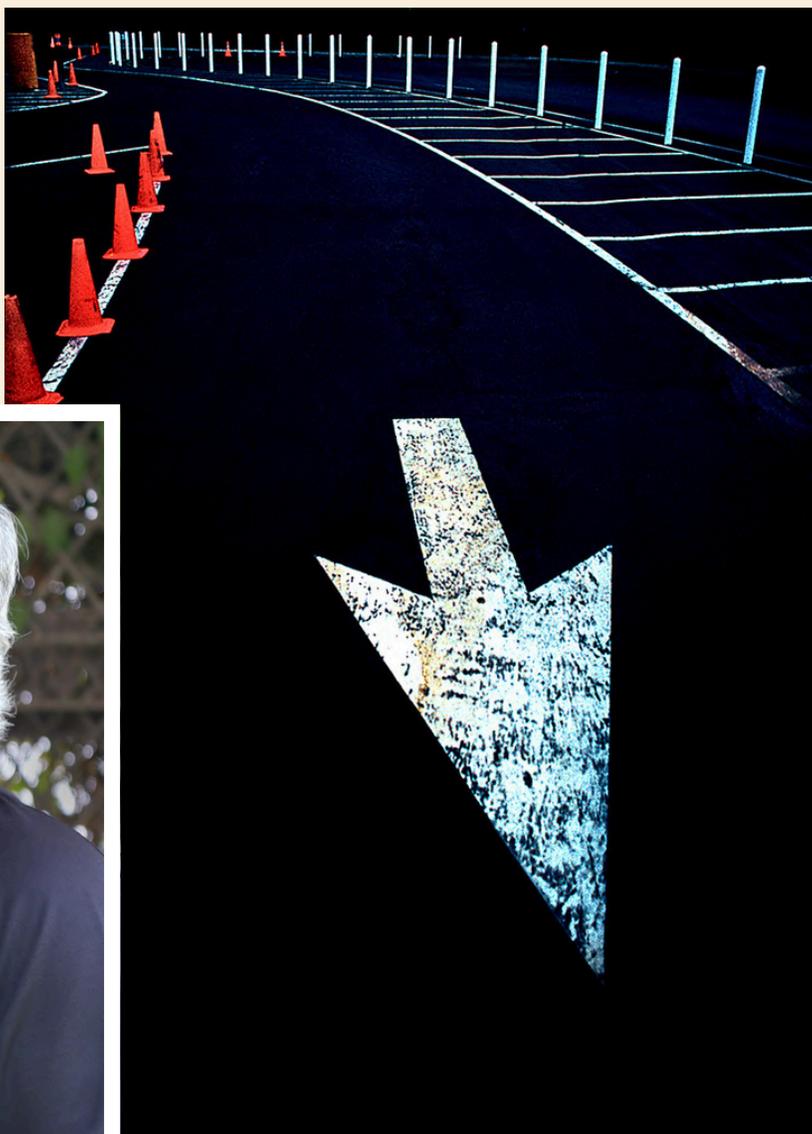
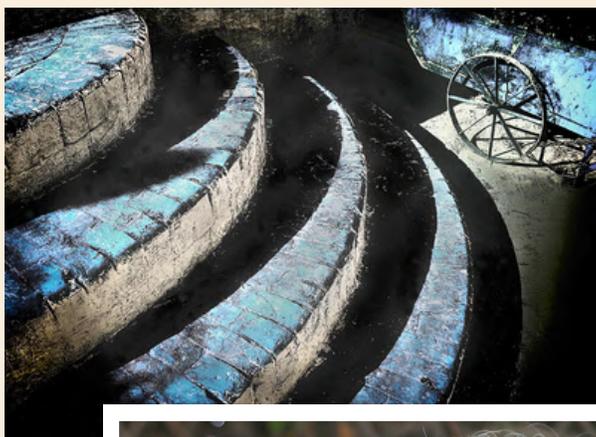
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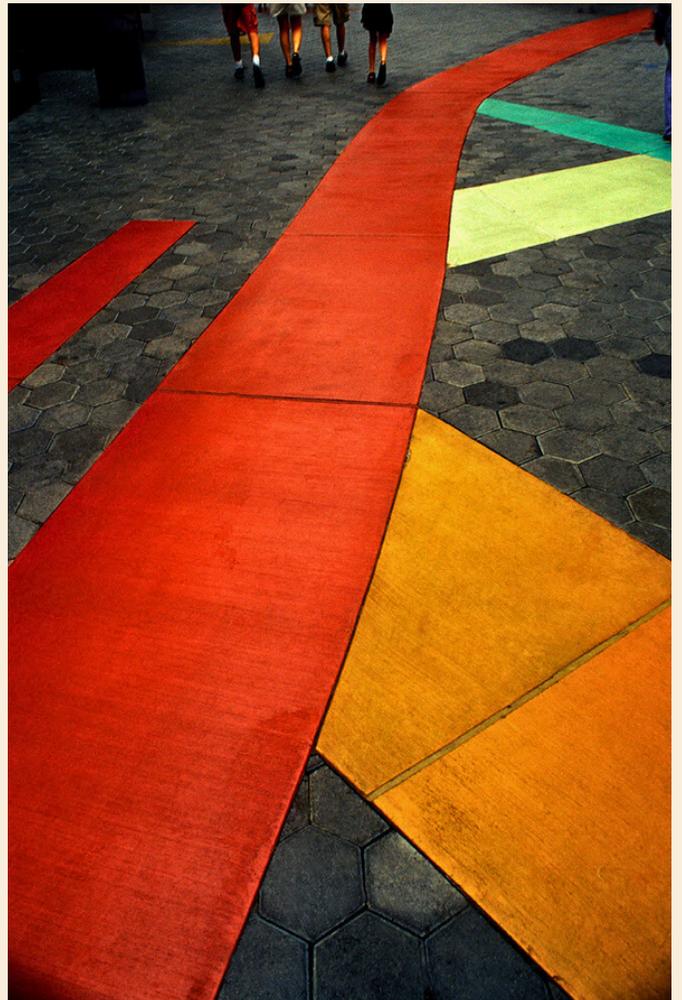
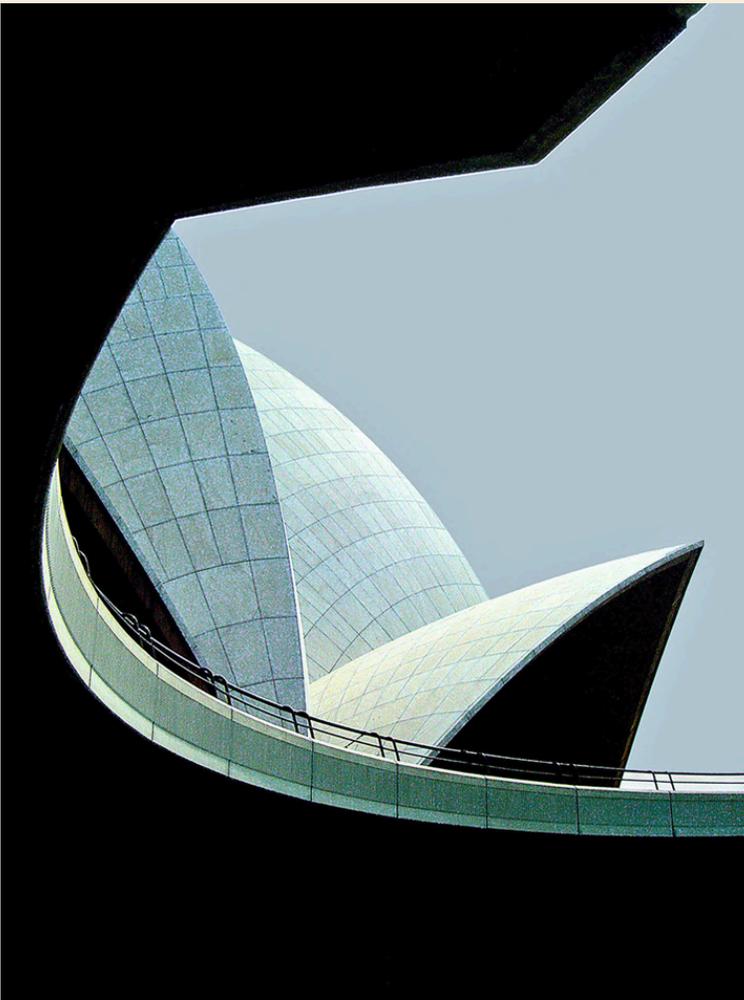
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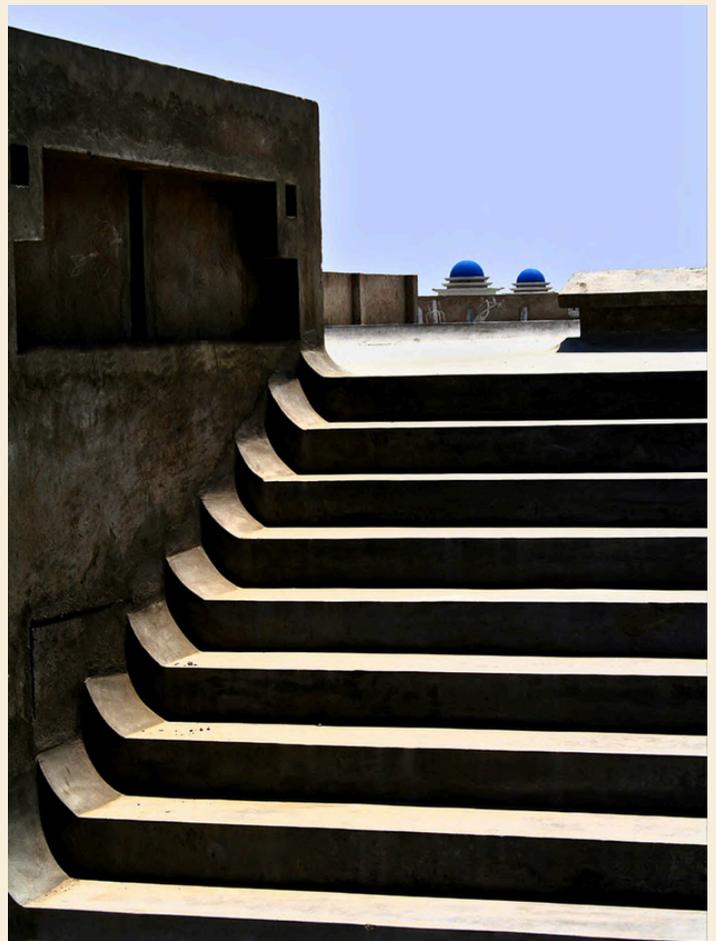
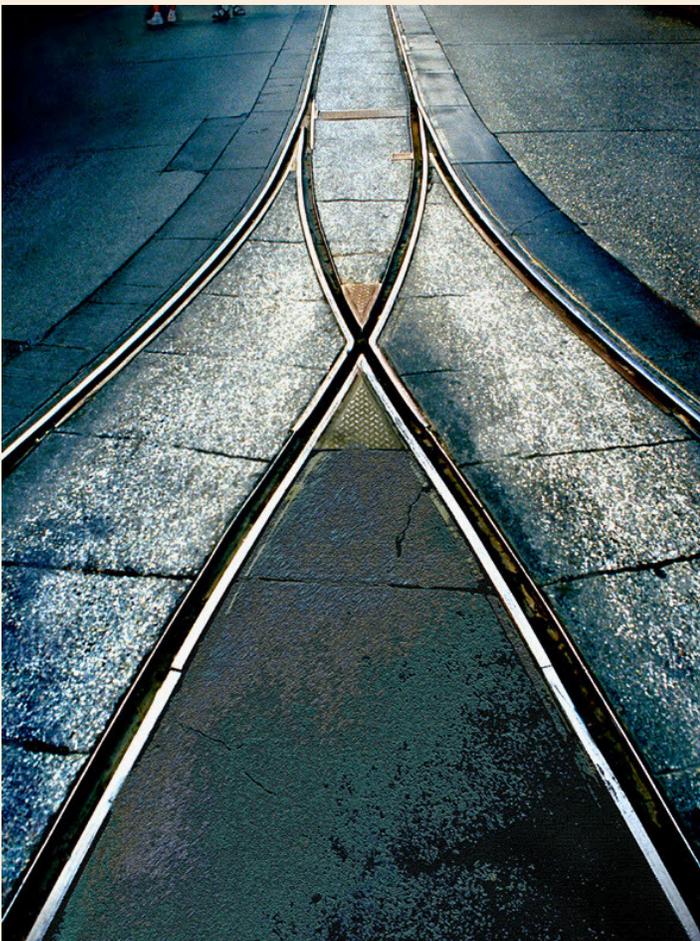
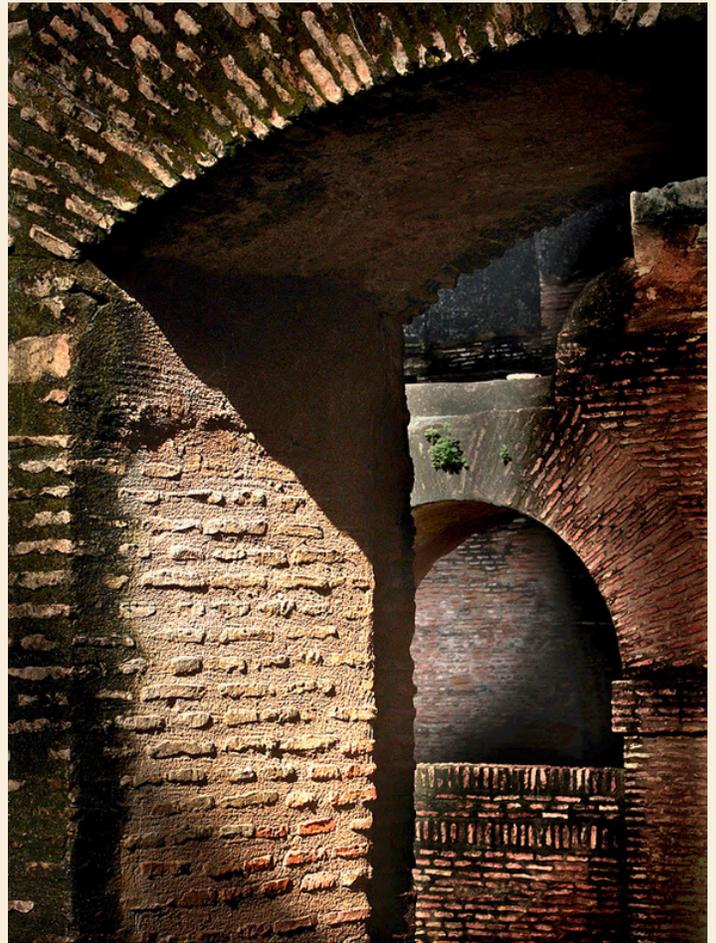
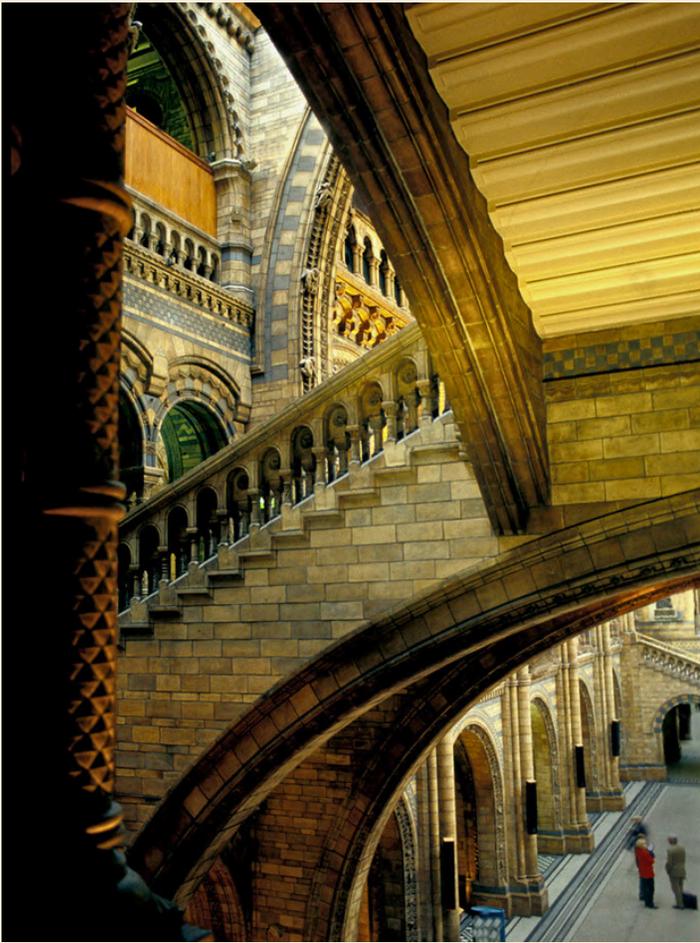
Photo Story by Anil Risal Singh





Anil Risal Singh is an internationally recognised Indian photographer with a career spanning over four decades. A recipient of India's National Award for Photography and the rare Master FIAP honour from France, his work has been exhibited widely and is held in several personal and institutional collections in India and abroad. He is a former President of the Federation of Indian Photography and retired as Head of the Photo Division at the National Research Laboratory for Conservation of Cultural Property under the Ministry of Culture, Government of India. Alongside an extensive exhibition record, Singh has played a significant role in photographic education, research, and jury work, contributing to the development of photography as both art and cultural practice in India.





Why Fewer Frames Are Creating Better Images?

SLOW PHOTOGRAPHY IN A FAST WORLD



APNI TOH PAATHSHALA

Photography today exists inside a culture of acceleration. Cameras are faster, memory is cheaper, platforms are hungrier, and attention spans are shorter than ever before. Speed is no longer a technical feature; it has become a cultural expectation. The contemporary photographer is not merely offered speed they are expected to perform at it. To shoot continuously. To deliver instantly. To remain visible, relevant, and responsive.

Modern cameras boast burst rates that rival cinema cameras. Twenty or thirty frames per second promise security. Miss nothing, they suggest. Capture everything. In practice, this abundance quietly reshapes behaviour. Instead of anticipating moments, photographers often rely on probability. Overshooting feels efficient, even professional. Somewhere within the sequence, something usable will appear or so we believe.

But probability is not the same as intention.

When every moment is captured repeatedly, no single frame feels chosen. The act of photographing shifts subtly but significantly. The photographer stops asking why this moment matters and starts asking which file is sharpest. Editing becomes an exercise in elimination rather than



THE PROBLEM OF SPEED – WHEN MORE FRAMES MEAN LESS MEANING

reflection. Hundreds of near-identical frames compete for attention, draining emotional clarity instead of sharpening it. Abundance creates indecision. Faced with too many options, photographers hesitate to commit. Images are endlessly shortlisted, endlessly tweaked, endlessly reconsidered. What should have been a decisive act of seeing becomes an administrative process.

Speed also alters perception itself. The camera becomes a safety net rather than a decision-making tool. The shutter is pressed reflexively, almost nervously, as if to protect against missing something. Photography shifts from authorship to accumulation from seeing to recording. The photographer reacts instead of responding.

This reflexive approach extends into post-production. Endless RAW files invite endless adjustments. Exposure is corrected, colours refined, details sharpened. Yet many images still feel unresolved. They lack conviction because they were never fully understood at the moment of capture. Editing attempts to manufacture clarity that was absent in the field.

For viewers, the consequences are unmistakable. Endless scrolling has trained the eye to glance, not linger. Images

arrive in constant succession, each one demanding attention while allowing none. Visual fatigue sets in not because photographs are poor, but because they arrive without pause, without hierarchy, without invitation to stay.

In this climate, photographs struggle to hold memory. They are seen, acknowledged, and forgotten within seconds. The image loses its weight, its ability to settle in the mind.

Slow photography emerges as a response to this condition. Not as nostalgia. Not as rejection of technology. And certainly not as resistance for its own sake. It is a recalibration of value a reminder that meaning, in photography as in life, requires time.



Slow photography is not defined by equipment, formats, or eras. It is defined by temperament. It is a conscious resistance to urgency in favour of presence a choice to engage with the world at the pace of understanding rather than the pace of production.

At a time when cameras respond instantly and platforms demand immediacy, slow photography asks the photographer to pause before acting. It treats the photograph not as a reaction, but as a considered response. This shift, subtle as it may seem, fundamentally changes the relationship between the photographer and the moment.

At its core, slow photography rests on three intertwined practices: waiting, observing, and committing. Each one slows the process just enough to reintroduce intention.

Waiting is the ability to stay. To remain with a scene without demanding immediate reward. It may involve standing in one place as light gradually changes character, or returning repeatedly to the same environment until familiarity replaces novelty. Waiting is an act of trust trusting that meaning does not always announce itself loudly.

Through waiting, photographers learn to recognise rhythm. They begin to sense when nothing appears to be happening on the surface, and yet something is quietly unfolding underneath. Waiting sharpens sensitivity. It trains the eye to notice subtleties: a shift in posture, a brief alignment of elements, a momentary stillness that cannot be rushed.

Observing goes deeper than looking. It involves reading relationships within the frame how light falls across surfaces, how space opens or compresses, how people move through environments rather than simply occupy them. Observation is an active mental process. It requires attention, curiosity, and restraint.

When photographers truly observe, they begin to anticipate rather than react. The camera is raised only after the image has already begun forming in the mind. Composition, timing, and intent converge before the shutter is pressed. The photograph becomes a translation of perception, not a byproduct of chance.

Committing is the most demanding discipline of all. It means choosing fewer frames and trusting one's judgement. It requires letting go of safety nets burst modes, endless variations, the promise of later correction. Commitment replaces convenience with responsibility.

When every shutter press matters, every decision gains weight. Photographers become more selective, more deliberate, and more honest with themselves. Imperfection is accepted as part of authorship rather than something to be corrected later.

Together, these principles put the photographer back in control. Every frame is taken on purpose. Slowing down helps photographers see what they are actually choosing to photograph.

THE PHILOSOPHY OF SLOW PHOTOGRAPHY – WAITING, OBSERVING, COMMITTING



TOOLS THAT SUPPORT SLOWNESS – DESIGNING FRICTION INTO THE PROCESS



Certain tools encourage slower ways of working, not because they are outdated, but because they introduce friction. In a culture built around speed and convenience, friction creates pause and demands attention.

Prime lenses are among the most effective teachers of slowness. A fixed focal length removes the comfort of choice. Without the option to zoom, photographers must move, reassess distance, and commit to perspective. Composition becomes a physical decision rather than a mechanical one.

Over time, this builds spatial awareness. Photographers begin to see in a particular focal length before lifting the camera. Frames gain consistency through familiarity, not repetition.

Manual focus slows the act of looking in a different way. The tactile process reconnects hand and eye. Missed focus becomes feedback, and precision feels deliberate rather than automated.

Film simulations and restrained colour profiles encourage pre-visualisation. When the final look is decided before the shutter is pressed, editing becomes minimal. The image is shaped at the moment of capture, not rescued later.

Even digital workflows can be slowed intentionally. Limiting burst mode or previews reintroduces thought into each frame, reminding the photographer that every exposure carries consequence.

Slow photography does not reject technology. It asks technology to slow down enough for intention to enter the process so the camera supports seeing, rather than replacing it.

SHOOTING LESS, PUBLISHING STRONGER – THE DISCIPLINE OF RESTRAINT

Many of the most enduring photographic bodies of work were built not through abundance, but through restraint. Their power lies not in how much was shown, but in how carefully it was chosen.

Documentary photographers often spend long periods living alongside their subjects before releasing a single image. Street photographers known for iconic frames speak openly about days sometimes weeks without pressing the shutter at all. The published photograph is rarely the result of constant activity. It represents accumulated observation, patience, and understanding.

What distinguishes these photographers is not access, speed, or equipment. It is discipline. They edit ruthlessly. They resist the urge to share prematurely. They understand that visibility and value are not the same thing.

Publishing less sharpens voice. When images are released intentionally, they carry coherence. Over time, viewers begin to recognise a photographer's way of seeing not through repetition, but through consistency of thought and feeling. A clear visual identity emerges quietly, without explanation.

Constant output, by contrast, risks dilution. When everything is shared, nothing truly stands out. Images pass quickly, leaving little trace. They lose their ability to surprise, to linger, or to quietly settle in the viewer's mind. Silence, when used deliberately, becomes expressive. It creates space not absence allowing images the time and attention they need to be fully seen and remembered.

In choosing restraint, photographers do not disappear. They become clearer, allowing their work to speak with intention rather than frequency.



PRACTICE AS PROTEST – EXERCISES TO RELEARN SLOWNESS

Slow photography is not something that can be downloaded, preset, or optimised. It cannot be mastered through tutorials alone. It must be practised repeatedly, imperfectly, and often in silence. In a culture that rewards speed, volume, and constant visibility, choosing to slow down becomes a quiet act of resistance.

These exercises are deliberate interruptions. Each removes convenience from the process and replaces it with attention. The aim is not to produce more images, but to rebuild the relationship between the photographer and the moment being photographed.

One Lens

Commit to a single prime lens for an extended period - days, weeks, or even months. Resist the temptation to change focal lengths when the frame feels uncomfortable. A fixed lens denies easy solutions. It forces you to move your body, reconsider distance, and rethink composition.

Over time, you begin to anticipate how scenes will appear before lifting the camera. The lens becomes predictable, then familiar, and eventually invisible. Visual choices simplify. The frame becomes cleaner, more intentional, and more personal.

One Roll

Limit yourself to 24 or 36 frames in a day. Treat this limit as absolute. Whether you are shooting film or simulating the constraint digitally, restriction changes behaviour immediately. Every shutter press becomes a decision rather than a reflex.

Moments that once felt urgent are allowed to pass. Scenes are studied longer. The question shifts from *Can I capture this?* to *Should I?*

In learning to walk away from images, photographers rediscover discernment.

One Hour

Choose a single location and stay there for an uninterrupted hour. Do not chase activity. Let boredom arrive and sit with it.

At first, everything feels ordinary. Then patterns emerge. Light shifts. People repeat movements. Atmosphere settles. Photograph only when something genuinely changes. Not when it merely appears interesting, but when it feels inevitable. This exercise teaches that presence reveals more than pursuit.

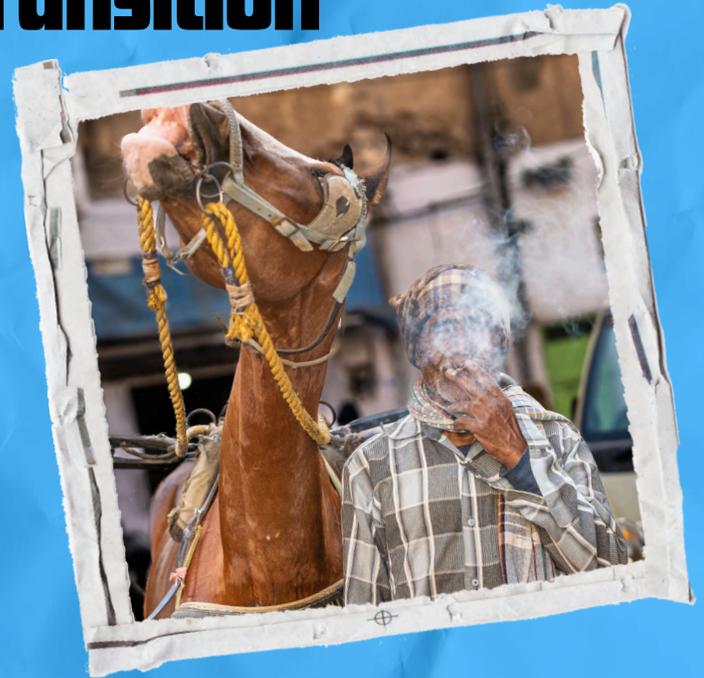


Chehre to Aarambh A Photographic Transition

JPC Chitra Tahal

The year 2025 concluded on a deeply engaging and meaningful note with Chitra Tahal | “चेहरे”, a walk that took photographers into the living, breathing streets of the Pink City. As the last Chitra Tahal of the year, Chehre was not merely about photographing faces, but about discovering stories etched in time, experience and everyday life. Walking through bustling lanes and quiet corners alike, photographers encountered people from diverse walks of life vendors opening their shops, people absorbed in their work, workers pausing for tea, and passers-by whose expressions spoke louder than words.

Cameras were raised not in haste, but with sensitivity and intent. Participants interacted, observed, waited, and responded to fleeting moments. Some frames captured resilience, others warmth, curiosity, fatigue or pride. The streets became a shared studio, where light, shadow and human emotion blended effortlessly.



Conversations flowed, perspectives widened, and the act of photography turned into a dialogue between the photographer and the subject. Chehre reminded everyone that street photography is as much about empathy as it is about composition.



As 2026 dawned, Chitra Tahal | आरंभ (Aarambh) marked a fresh beginning in both spirit and setting. On a chilly, fog-laden winter morning at Jal Mahal, photographers gathered as the city still lay wrapped in silence. The calm waters, muted tones of the palace and soft winter light created a serene canvas. The walk began with warm cups of tea, easing cold fingers and setting the tone for a reflective morning ahead.

Photographers explored minimal compositions, reflections on water, layers created by fog, and the gentle movement of birds cutting through the misty sky. Some focused on wide, atmospheric frames, while others waited patiently for subtle moments a ripple in the lake, changing light, or a bird in flight. The pace was unhurried, allowing each participant to immerse themselves fully in the surroundings.



SPOT LIGHT

Dr. Dashawatar G. Bade

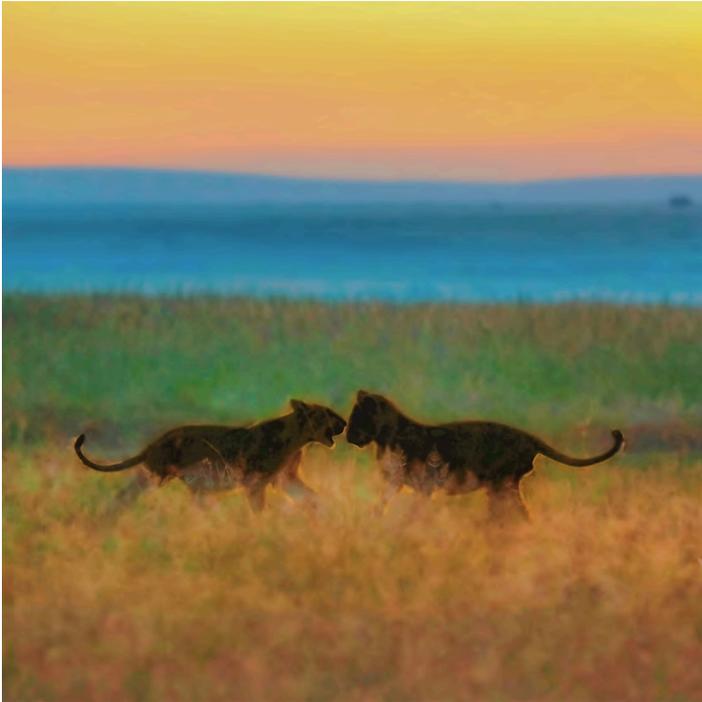


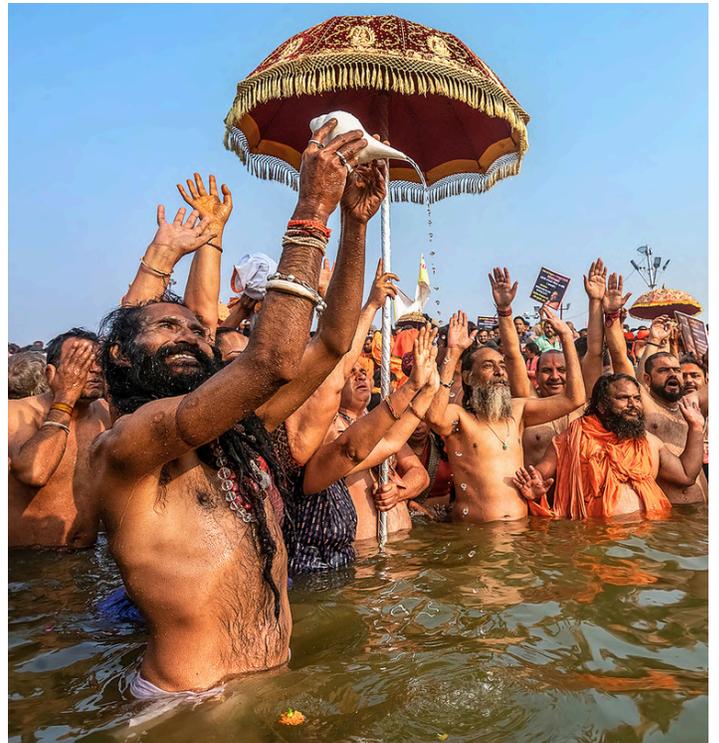


DR. DASHAWATAR G. BADE

A consultant paediatrician by profession and has been practising paediatrics and neonatology for the past 30 years. He is also a hobby photographer who began his journey in photography in 2013. His areas of interest include landscape, street, macro, travel, abstract, wildlife, portrait, and nature photography. He has been conferred with the distinctions of EFIP and EFIAP.

His photograph was featured in the HIPA coffee table book in 2019. In 2020, one of his images was awarded Remarkable Artwork at the Siena International Photography Awards. He was also a Gold Medallist at the Claws n Wings International Photography Competition in 2017. His photographs have been exhibited at the Jehangir Photo Art Gallery, Nagpur, and at various venues across India and internationally.





POSTCARD



POSTCARD
From Benaras

FROM: AMIT VAKIL
CHAMBA, H.P.

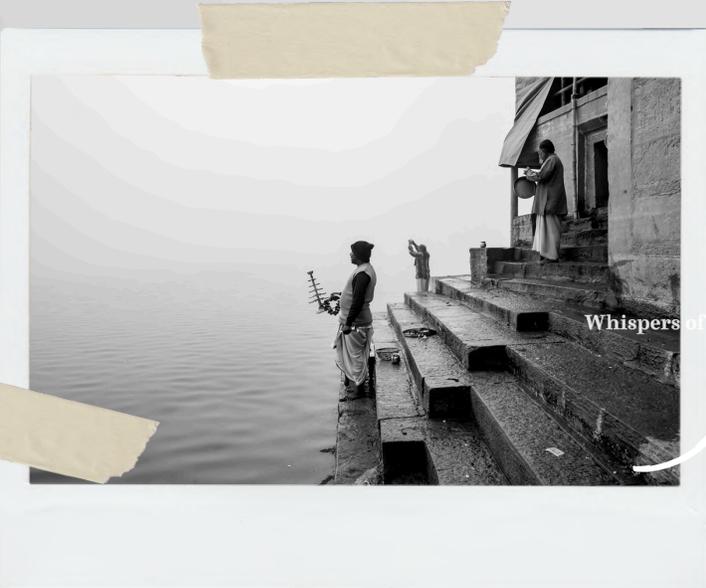
*Benaras is a timeless city
where life, faith, and death
flow together along the
Ganges, filled with rituals,
chants, colours, and quiet
devotion.*



Faith in the Fog



Veiled in Prayer



Whispers of the Ganga



Mist of Faith



Where the Ghats
Disappear into Prayer



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