

JPC MAGAZINE

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JPC 17TH FOUNDATION DAY Photo Contest

**Art of Minimalism
in Photography**
Apni Toh Paathshala

Return to the Sea
Photo Story by
Dr. S. Karmakar


Chitra Tahal
Jaigarh,
Maniharon Ka
Rasta

Spotlight
Ishaan
Sharma

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Purvi Khemani
Asst. Editor

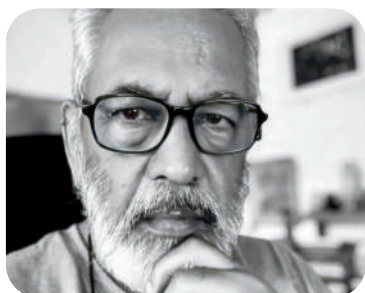
Advisors



Dharmendar Kanwar



Vimal Parmar



Dinesh Khanna

Editor's Note



Dear Readers,

“Photography is a way of feeling, of touching, of loving,” wrote Aaron Siskind. As we welcome the June 2026 issue of JPC Magazine, we look forward with excitement to the 17th Foundation Day of Jaipur Photographers’ Club next month. Seventeen years of learning, sharing, and celebrating photography stand as a proud reflection of the passion, creativity, and camaraderie that define our ever-growing community.

To mark this milestone, the *JPC Foundation Day Photo Contest* is being organised, inviting photographers to present their finest work across diverse genres. We are also delighted to announce a *special combined July–August issue*, to be released on the occasion of *World Photography Day*. The commemorative edition will feature hand-picked photographs from the contest, celebrating exceptional creativity and visual storytelling by members and photographers from around the world.

The world of photography continues to evolve with exciting developments. Artificial intelligence-assisted editing, increasingly capable mirrorless cameras, and computational imaging are reshaping the creative process. Yet, as *Henri Cartier-Bresson* said, “To photograph is to hold one’s breath.” Amidst changing technology, the essence of photography remains unchanged, seeing with curiosity, creating with honesty, and preserving moments that matter for generations to come.

Anil Khubani
ANIL KHUBANI
Editor

Our Team

Design, Website & Social Media

Voila | Purvi Khemani
www.voilaindia.com

Cover Photo: Ishaan Sharma

Contributors

Dr. Subhamay Karmakar Ishaan Sharma Navin Karola

Website
www.jpc.rocks

Editorial Office
4-Da-5, Jawahar Nagar, Jaipur -302004

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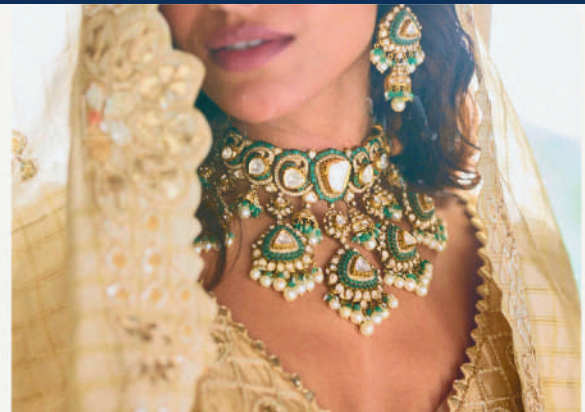
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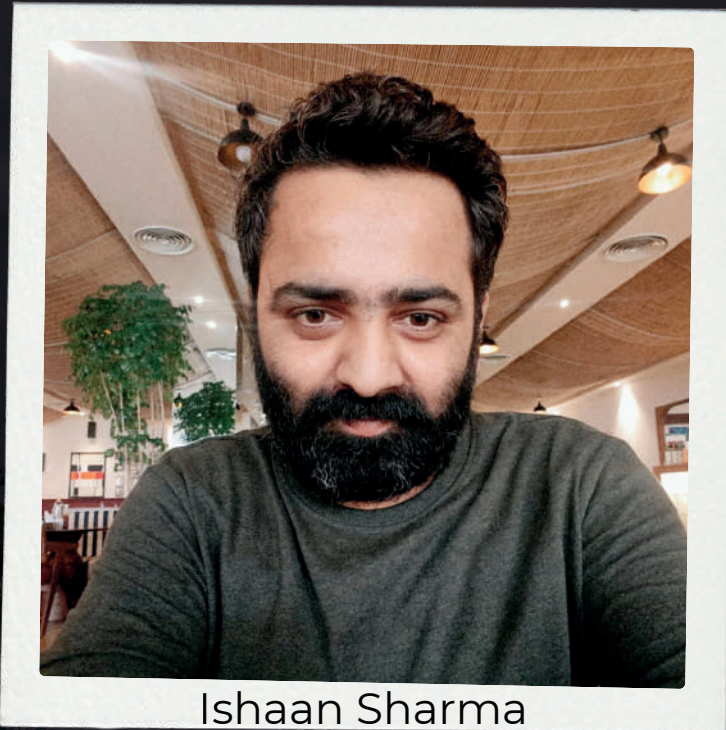
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ISHAAN SHARMA





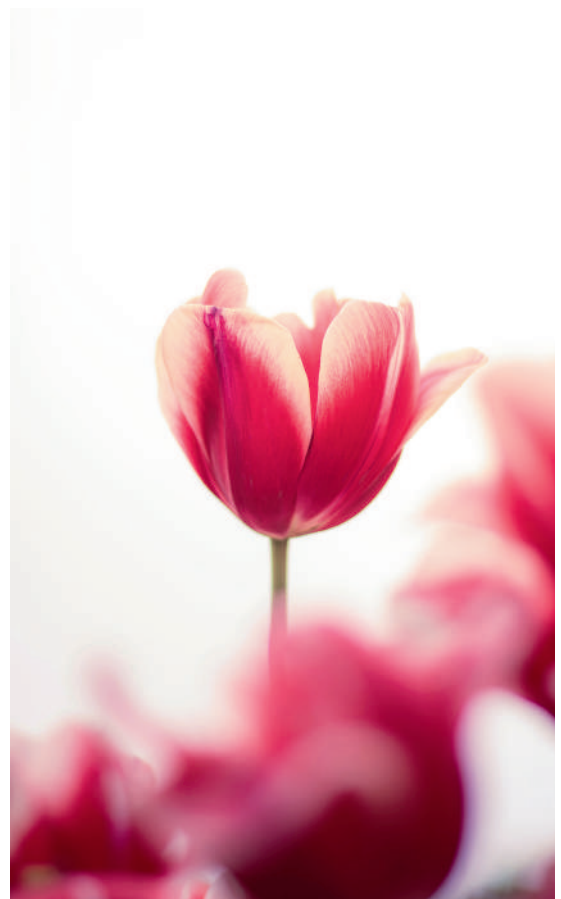
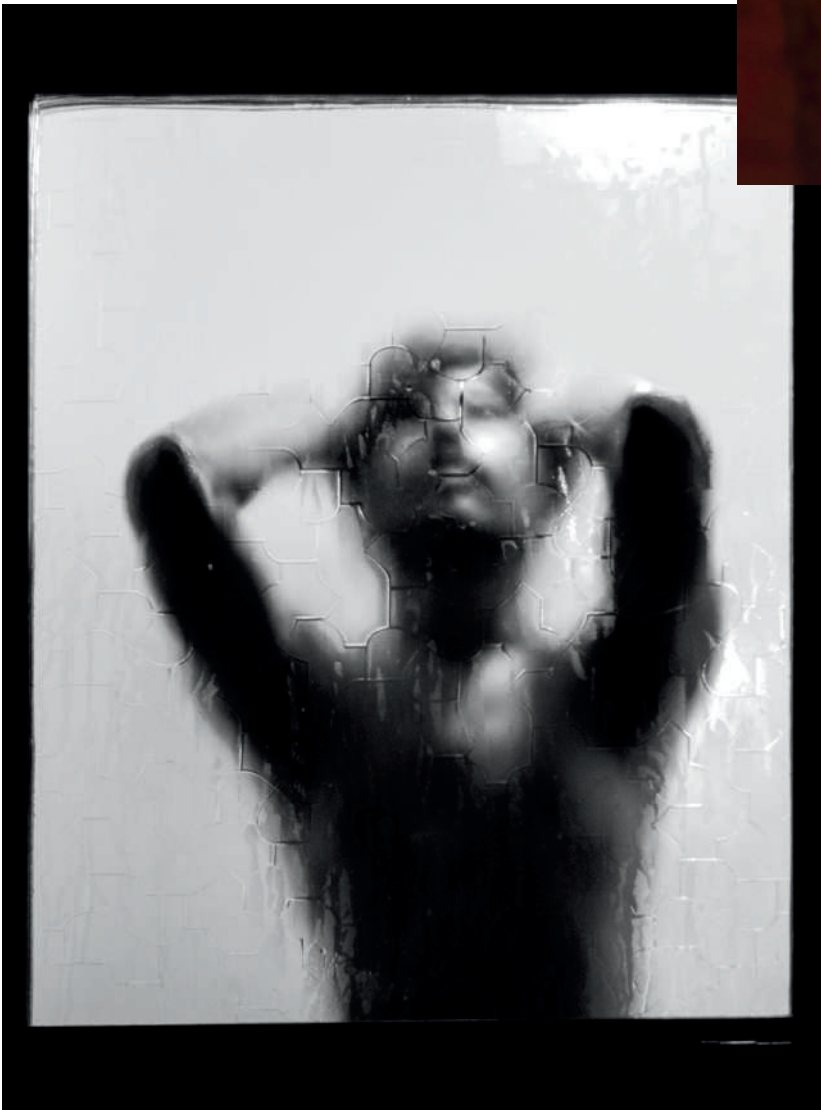


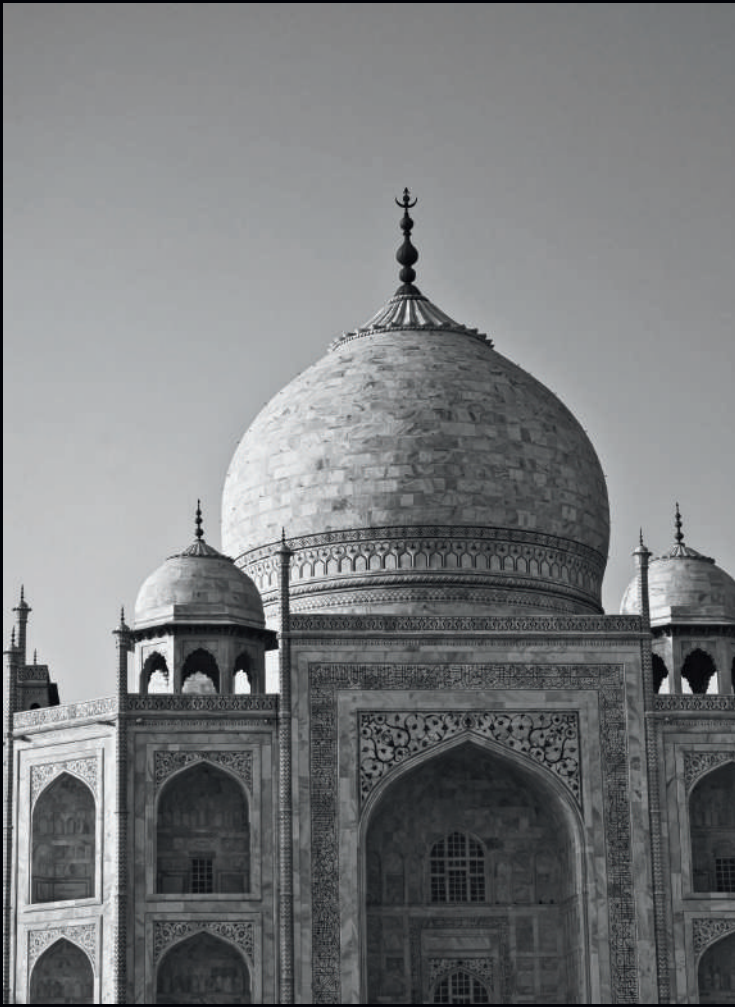
Ishaan Sharma

Hailing from Jaipur, Rajasthan, Ishaan Sharma is a photographer driven by a passion for visual storytelling, exploring the worlds of documentary, street, and conceptual photography. His frames capture fleeting moments, emotions, and human experiences, bringing out the stories hidden within the rhythm of everyday life.

For Ishaan, photography is more than just creating images; it is a way of observing the world, preserving memories, and discovering perspectives often overlooked. With a thoughtful eye for detail and composition, his work encourages viewers to pause, look closer, and experience the many angles through which a story can unfold.







The Art of Minimalism in Photography

There is a quiet revolution happening in photography, and it has nothing to do with the latest mirrorless body or a sharper lens. It is the realisation that the most powerful photographs are often the ones that say the least. Not the least in terms of meaning, but the least in terms of visual clutter. Minimalism in photography is the discipline of stripping a frame down to its emotional core, removing every element that does not serve the story, and letting what remains speak with full-throated clarity.

For most of us, the instinct is to include everything. A beautiful doorway framed by bougainvillea, a chai stall with twelve glass jars catching the light, a bazaar lane exploding with colour at golden hour. The temptation to capture it all in one frame is irresistible. We want the viewer to feel what we felt standing there, so we try to give them everything we saw. But here is the counterintuitive truth that separates a snapshot from a photograph: inclusion is easy; exclusion is art. The snapshot says, "Look at all of this." The minimalist photograph says, "Look at this one thing. Really look at it.

There is nothing else competing for your attention."

Over the next four pages, we will explore the principles of minimalist photography, understand the techniques that make it work in camera and post processing, and discover how ordinary scenes can be transformed into extraordinary frames. Whether you shoot with a DSLR, mirrorless camera, or the phone in your pocket, these ideas will change the way you observe a scene before pressing the shutter.

But minimalism is not simply about having fewer elements in a photograph. A frame with one uninteresting subject is not minimalist, it is just empty. There is a difference between emptiness and minimalism. Emptiness lacks interest, while minimalism is the presence of exactly what is needed. It is about making a conscious choice where every element within the frame has a purpose. Anything that does not add value is removed through better framing, changing perspective, adjusting focal length, waiting for the right moment, or refining the image later.

At its core, minimalism is built on three pillars: **negative space**, which gives the subject room to breathe and adds emotional depth; **single subject discipline**, where one strong element becomes the focus of the frame; and **colour restraint**, where a limited palette creates harmony instead of distraction. Mastering these principles is not just about improving composition, it is about developing a completely new way of seeing photography.

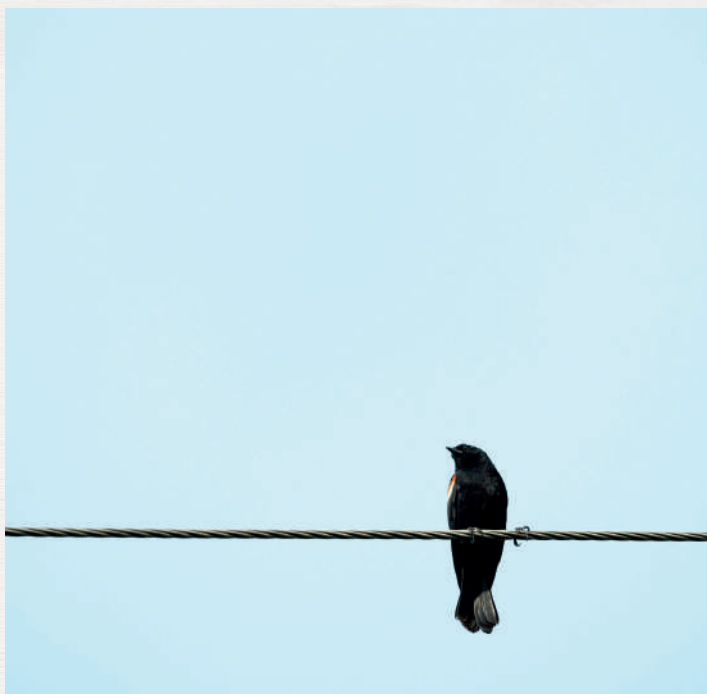
When two-thirds of your frame is 'empty,' the remaining third speaks louder than any cluttered composition ever could.



Pillar 1: Negative Space - The Art of Emptiness

In visual art, negative space is the area surrounding and between the main subjects. In everyday language, it is "the empty part." But calling it empty is like calling silence in music "nothing." It is not nothing. It is the element that gives the subject room to breathe, that creates tension, that directs the viewer's eye exactly where you want it to go.

Think of a lone figure walking across a vast salt flat. Frame the person tightly, and you get a portrait. Pull back. Let the figure sit small in the lower third. Let the remaining space be nothing but cracked white earth meeting a pale sky. Now you have scale. Now you have solitude. Now you have a photograph someone will stop scrolling for.

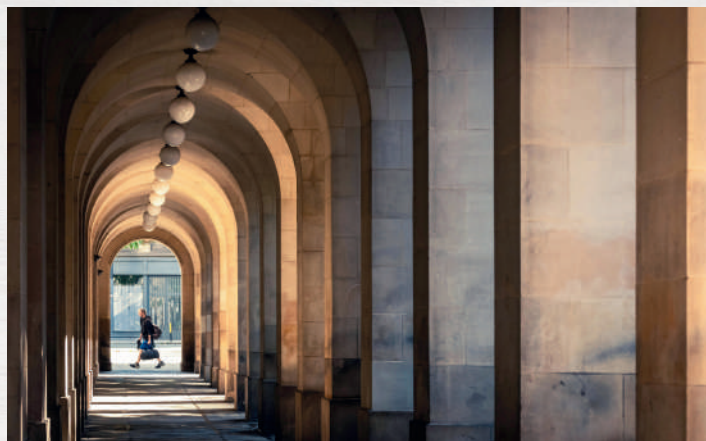


The key technical consideration with negative space is the ratio. Try placing your subject so it occupies no more than a quarter of the frame. Shoot in landscape orientation for horizontal subjects, portrait for vertical ones. And remember, negative space does not have to be a blank sky. A freshly painted wall, a calm body of water, an out-of-focus field of grass, even a dark shadow area can all serve as negative space as long as they lack competing detail.

Pillar 2: Single-Subject Framing - One Hero Per Frame

The hardest question in minimalist photography is not "What do I include?" It is "What do I leave out?" Every scene presents you with multiple interesting elements. The minimalist photographer picks one and builds the entire frame around it.

This does not mean your frame literally contains one object.



It means there is one unambiguous subject and everything else is subordinate. A single tree in a field works. But so does a row of fifteen identical arches where the repetition itself becomes the composition, and the lone person walking through the third arch becomes the anchor. The key test is simple: if someone looks at your photograph for two seconds, do they know instantly what it is about? If yes, you have achieved single-subject clarity. If they need to scan the frame searching for the point, you have not been ruthless enough.

Pillar 3: Colour Isolation - The Power of Palette

Minimalism loves restraint in colour. The fewer colours you allow into a frame, the louder each one speaks. A bright yellow taxi against a grey monsoon sky. The burnt orange of a monk's robes against white stone. A red umbrella on a desaturated street. These two-colour frames are instantly striking because the viewer's brain does not have to sort through visual noise to find the point.

Colour isolation can be achieved in-camera or in post-processing. In-camera, it is about choosing your background carefully and waiting for the right subject to enter the frame. In post, it is about desaturating competing colours using the HSL panel in Lightroom or Camera Raw. Both approaches are valid, but the in-camera method teaches you to see more deliberately, which is the entire point of this exercise.



The principles are philosophical. Let us now get mechanical.

How do you actually create minimalist frames with the gear you own?

Aperture: Your Best Friend

A wide aperture (f/1.8 to f/4) helps eliminate distractions by creating a soft background blur. A cluttered wall can become a smooth wash of colour, allowing your subject to stand out. But do not rely on shooting wide open every time. Clean scenes like white walls, skies, or sand dunes often benefit from stopping down to f/8 or f/11 for sharper, more graphic compositions. Minimalism is about intentional choices, not fixed settings.

Focal Length: There Is No "Correct" Lens

Wide angles (24mm to 35mm) work well for architecture and large negative spaces, while telephoto lenses (85mm to 200mm) help simplify busy scenes by compressing backgrounds. A 50mm lens sits between the two and works beautifully for clean environmental portraits. Choose the lens that removes the most distraction from your frame.

Exposure: When In Doubt, Go Bright

Minimalist images often work well with slight overexposure, especially when using negative space. Increasing exposure by +0.5 to +1 EV can soften background details and create cleaner, high key compositions. However, avoid losing important highlights. Shoot in RAW and check your histogram to maintain detail.



The best minimalist edit is the one the viewer never notices. If someone looks at your photograph and thinks about the processing, you have already lost.

Post-Processing: The Less-Is-More Edit

Your editing workflow should mirror the philosophy of the frame itself: restrained, intentional, and invisible. Here is a five-step process that works for virtually any minimalist photograph.

Step 1: Crop ruthlessly. If there is an element at the edge of the frame that does not belong, cut it. Do not be precious about your original composition. A tighter crop that removes a distracting sliver of signage on the left edge is always worth the minor loss in resolution.

Step 2: Clean up. Use the clone stamp or healing brush to remove small distractions that survived your in-camera framing. A power line cutting through your sky. A small stain on an otherwise clean wall. A stray object at the bottom edge. In minimalism, these details are not minor. They are the difference between a frame that reads as intentional and one that reads as careless.

Step 3: Simplify colour. Open the HSL panel. Desaturate or shift the hue of any colour that competes with your primary palette. If your frame is built on a blue-and-orange relationship, that stray patch of green in the corner needs to go. Pull its saturation down to zero or shift its hue closer to one of your two dominant tones.

Step 4: Control tone. Lift your blacks slightly using the tone curve for a softer, more contemporary feel. Or crush them for graphic, high-contrast severity. Both approaches work in minimalism. Choose based on the mood of the specific image, not based on a preset you happen to like.

Step 5: Walk away. The moment you reach for a texture overlay, a heavy vignette, a film-grain simulation, or a preset pack that promises to make your photograph look like someone else's, stop. The edit is done. Adding more at this point does not enhance a minimalist frame. It contradicts it.

A Note on Restraint

There is a final, uncomfortable truth about minimalism worth stating plainly. It requires you to accept that most frames will not work. In a genre where the margin between "striking" and "boring" is razor-thin, you will take many photographs that fall on the wrong side. A negative-space composition where the subject is too small reads as accidental, not intentional. A colour-isolated frame where one stray competing hue sneaks into the background loses its power entirely. This is normal. Minimalism has a higher failure rate than busier genres precisely because there is nowhere to hide. Every element is exposed. Every choice is visible.

But when it works, when the subject, the space, the light, and the colour all align into a frame that feels inevitable rather than constructed, the result is a photograph that does something rare. It makes the viewer pause. Not because there is so much to look at, but because there is so little, and that little is exactly enough.



Seeing Minimally: Training the Eye

The techniques on the previous pages are mechanical. Aperture, focal length, exposure compensation, these are levers anyone can learn to pull. The harder part, and the part that separates a technically minimal photograph from a genuinely moving one, is learning to see minimally. This is not a camera skill. It is a perceptual shift.

Most photographers arrive at a location and ask, "What can I photograph here?" The minimalist photographer asks a different question: "What is the one thing here that would survive if I stripped everything else away?" It is the difference between collecting and curating. A market lane might offer you fifty interesting elements. Your job is not to photograph all fifty, or even your favourite five. It is to find the one that carries the emotional weight of the entire scene, a hand reaching for fruit, a single shaft of light hitting a brass pot, the geometry of stacked baskets, and let that one element stand alone.

One method that accelerates this shift is to spend five minutes at a busy location without lifting your camera. Simply observe and mentally remove the distractions. What remains? A line, a colour, a shape. That residue is your minimalist subject. Now frame only that.

PHOTO STORY



Return to the Sea *A Journey of Survival*

A surgeon by profession and a photographer by passion, Dr. Subhamay Karmakar brings together precision, patience, and a deep sensitivity towards the natural world through his lens. A recipient of AFIAP, EFIP, and EFIAP distinctions, his work explores the delicate relationship between landscapes, wildlife, and the stories of survival hidden within them.

In *Return to the Sea*, Dr. Karmakar captures the remarkable journey of the Olive Ridley hatchlings as they emerge from the sands and make their way towards the ocean. A journey that appears simple, yet holds within it a struggle against changing climates, predators, and the uncertainties of nature.

Through his photographs, he documents not just a moment in the wild, but a timeless story of resilience, hope, and the instinct to return home.



Dr. Subhamay Karmakar



From the warmth of the sands, a new life emerges, beginning its first fragile steps towards the ocean.





Between the pull of the ocean and the weight of human footprints, survival hangs in the balance.



Once seen as obstacles, humans now stand as guardians of an ancient journey.



The waves carry them forward, leaving behind a question written across the shore: how long will this ancient journey continue?



POSTCARD FROM

KEOLADEO NATIONAL PARK

Navin Karola



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Keoladeo National Park, a UNESCO World Heritage Site in Bharatpur, Rajasthan, is one of the world's most important wetland ecosystems and bird sanctuaries. Spread over nearly 29 square kilometres, it supports an extraordinary diversity of flora and fauna, including hundreds of resident and migratory bird species. Its network of marshes, woodlands and grasslands makes Keoladeo a remarkable example of harmonious coexistence between nature and wildlife.



Navin Karola

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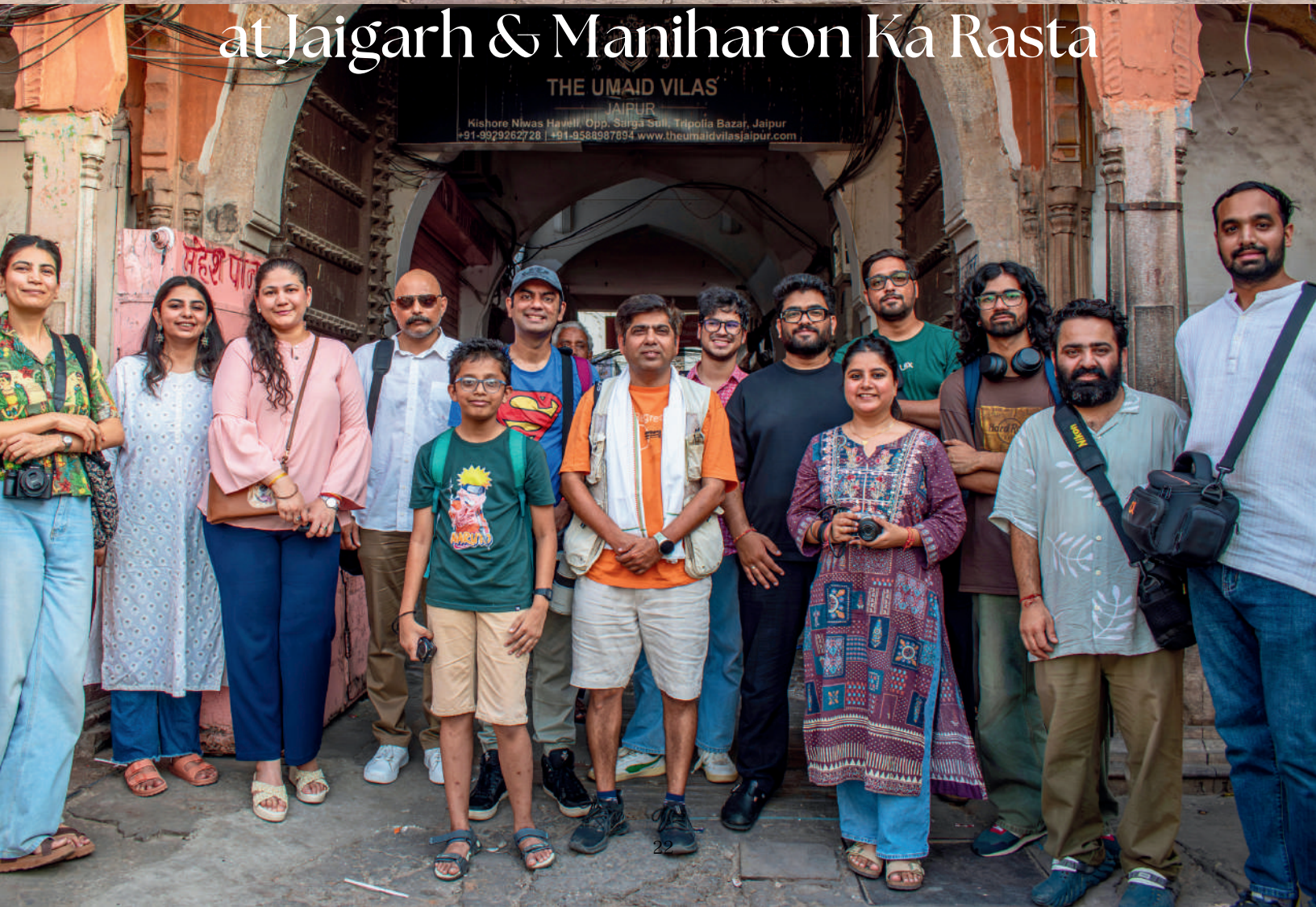




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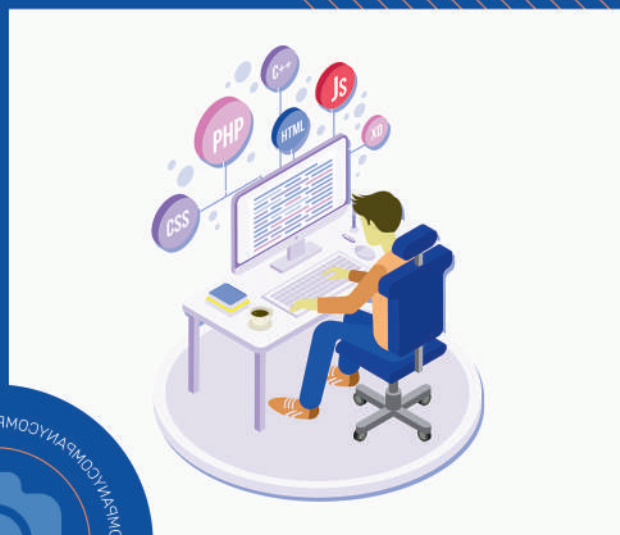
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