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Special Edition

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THE PHOTOGRAPH BEFORE THE PHOTOGRAPH

SPECIAL FEATURE WITH TARUN KHIWAL

PHOTO CONTEST

FEATURING 63 PHOTOGRAPHERS

17TH
FOUNDATION DAY

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Editor's Note

आखिरकार, कुछ न कुछ साथ चलता है



हर तस्वीर लेने से पहले एक पल होता है। एक ठहराव। एक साँस। और फिर, कुछ न कुछ उसके बाद आता है। अगर आपके पास कैमरा है, तो तस्वीर आती है। अगर आपको कोई कहानी दिखाई देती है, तो पेंटिंग बनती है। अगर आपको कोई सेलिब्रिटी दिखता है, तो सेल्फी हो जाती है। बात बहुत सीधी है जब कुछ होता है, तो उसके बाद कुछ न कुछ आता है। क्या आता है, यह इस बात पर निर्भर करता है कि आपके दिल में क्या चल रहा है, या किसी और के मन में क्या है।

हमने अक्सर सुना है अपने दिल की सुनो। सुनने में यह बात बहुत अच्छी और थोड़ी भावुक लगती है। लेकिन कैमरे के पीछे खड़े होकर इसे अपना इतना आसान नहीं है। क्योंकि फोटोग्राफी में अपने दिल की सुनने का मतलब हमेशा आसान रास्ता चुनना नहीं होता। इसका मतलब है उस जगह पर थोड़ा और रुकना, जहाँ से बाकी लोग आगे निकल चुके हैं। इसका मतलब है किसी चेहरे को देखने से पहले उस पर पड़ती रोशनी को देख लेना। इसका मतलब है उस फ्रेम पर भरोसा करना, भले ही आप अभी यह न बता पाएं कि वह सही क्यों लग रहा है।

जब आप शांत होते हैं, तो तस्वीर में भी शांति दिखाई देती है। किसी पोर्ट्रेट की खामोशी में, किसी लैंडस्केप के ठहराव में, या उस तरह से जिसमें फोटोग्राफर जल्दी करने के बजाय सही पल का इंतज़ार करता है। जब आप क्लिक करते हैं, तो उम्मीद साथ आती है। हर फोटोग्राफर इस एहसास को जानता है शटर दबाने और तस्वीर देखने के बीच की वह छोटी-सी उम्मीद। और जब आप सफल होते हैं, तो तुलना भी साथ आती है। शायद यह सबसे मुश्किल चीज़ है। क्योंकि जैसे ही किसी तस्वीर की तारीफ़ होती है, हमारे मन में एक दूसरी तस्वीर भी आ जाती है और हम दोनों को एक दूसरे से तुलना करने लगते हैं।

लेकिन इतने सालों में, इतने फोटोग्राफरों की तस्वीरें देखते हुए हमने एक बात समझी है अगर कुछ आपका पीछा कर रहा है, तो आप ज़िंदा हैं। सिर्फ साँस नहीं ले रहे। ज़िंदा हैं। कुछ नया देखने की चाह है। कुछ तलाशने की इच्छा है। और अभी भी आप इस बात के लिए तैयार हैं कि कैमरा आपको कभी किसी ऐसी चीज़ से मिलवा दे, जिसकी आपने उम्मीद नहीं की थी।

यह अंक इसी सोच के साथ तैयार किया गया है। आने वाले पन्नों में आप ऐसे फोटोग्राफरों से मिलेंगे, जिन्होंने एक ऐसे एहसास का पीछा किया, जिसे वे तस्वीर लेने से पहले शायद ठीक से समझ भी नहीं पाए थे। आप ऐसी तस्वीरें देखेंगे, जो किसी छोटी-सी चीज़ से शुरू हुई एक नज़र, एक इशारा, रोशनी की एक झलक और धीरे-धीरे कुछ ऐसी बन गई, जो फोटोग्राफर के साथ घर तक आई और फिर वहीं रह गई।

हम अक्सर खुद से पूछते हैं कि किसी तस्वीर को प्रकाशित करने लायक क्या बनाता है। तकनीक ज़रूरी है। कम्पोज़िशन ज़रूरी है। लेकिन उससे भी ज़्यादा ज़रूरी है यह कि क्या फोटोग्राफर का कोई एहसास उस तस्वीर में आया है? कोई भावना, कोई याद, या कोई ऐसा सवाल जिसका जवाब वह अभी भी ढूँढ़ रहा है। यही वे तस्वीरें हैं जो पन्ना पलटने के बाद भी हमारे साथ रहती हैं। फोटोग्राफी असल में सिर्फ किसी पल को कैमरे में कैद करने का नाम नहीं है। यह उस चीज़ को पहचानने का नाम है जो पहले से आपका पीछा कर रही है एक कहानी, एक एहसास, एक चेहरा और फिर इतनी हिम्मत और तैयारी रखना कि उसे अपने फ्रेम में आने दिया जाए।

तो इस अंक के पन्ने पलटते हुए खुद से पूछिए इन दिनों आपका पीछा क्या कर रहा है?

वह रोशनी, जिस पर आपकी नज़र बार-बार जाती है। वह जगह, जहाँ आप बार-बार लौटते हैं। वह चेहरा, जिसके बारे में आप बार-बार सोचते हैं। जो भी है, उसके पास से बहुत जल्दी मत गुज़रिए। कैमरा उठाइए। उसे अपने साथ चलने दीजिए, ठीक फ्रेम के अंदर तक। क्योंकि आखिरकार, कुछ न कुछ साथ आता है।

और जब वह आए, तो हम उम्मीद करते हैं कि आप तैयार हों।

Anil Khubani

ANIL KHUBANI
Editor

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THE PHOTOGRAPH BEFORE THE PHOTOGRAPH

A Special Feature with Tarun Khiwal

In this issue, JPC Magazine Editor Anil Khubani sits down with veteran photographer Tarun Khiwal for a conversation that moves far beyond technique, into the realm of energy, stillness, and inner vision.

With 35 years behind the lens, Khiwal has built a body of work spanning fashion, editorial, and personal projects from his introspective Varanasi campaign for L'Affaire to his boundary-breaking use of motion blur in Broncolor's calendar and his vivid collaborations with Manish Arora. Yet what emerges in this interview is not a masterclass in gear or settings, but a philosophy of seeing rooted in meditation, patience, and surrender.

Khiwal speaks candidly about unlearning rules, resisting the noise of social media, and finding the courage to let images breathe rather than perfect them. For photographers at any stage, this is a rare, reflective look into what it truly means to connect with a subject, a place, and oneself before ever pressing the shutter.

Q1: Before technique, there is seeing. How does a photographer train the eye to notice what everyone else walks past?



A: That is where observation power comes in. As a photographer, the most vital thing I tell my assistants is that you must first learn how to see only then can you make a photograph. It is about discovering the extraordinary within an ordinary scenario.

To develop that depth of observation, you need a certain stillness in your life. If you are constantly rushing from place to place, it cannot happen. You have to bring a meditative approach into your daily routine. If you can sit without answering calls, look at a sunset, simply spend time in quiet that stillness lets the subject speak to you. A rock can tell you how it wants to be shot, because so much exists on an energetic level.

I believe in stillness, and I believe everything is energy. When I go to a new location, I sit, meditate and ask permission from the energy of the space to shoot there. I try to merge my energy with it. After 35 years in photography, I have concluded that energy flows through everything, and you have to match its frequency.

When the dancer becomes the dance, the singer becomes the song; the poet becomes the poetry that is when you connect with the higher self. From there, guidance flows

naturally. However, to reach that state, you have to slow down.

Q2: How should photographers, young or seasoned, go about developing that state?

A: Start by sitting alone with yourself every day. Find a quiet corner and calm your mind for atleast 20 minutes in the morning no thoughts, nothing to cling to.

Thoughts will come and go, like a river flowing past you. Normally, when a thought appears, we jump onto it and travel with it. Instead, simply watch it come and go. Once thoughts stop disturbing you, you enter a profound stillness.

When that stillness arrives, you begin to see the world differently. Give five photographers exactly the same situation and each will see and shoot it differently. Everything in the universe is happening simultaneously, like channels on a television, but your eye chooses what to focus on. Where one person sees death, another sees a new beginning. That point of view is the only thing we truly have as artists.



To develop that depth of observation, you need a certain stillness in your life.

new way if you bring your point of view to it.

Cleaning the clutter in your mind is essential. When we shot on manual film cameras, clicking and winding the film gave us a moment to pause. Knowing we had limited frames taught us to wait for the right moment. Today everyone shoots continuously, without that reflection.

Q4: You have shot for L'affaire in Varanasi a place photographed by millions. How do you find original frames somewhere so documented?

A: I am spiritually inclined, so I have always gravitated towards places with vibrant energy. Years ago, I was asked to shoot a campaign for L'affaire in Varanasi. Before going, my guru bhai & owner of L'affaire, Aroop Ji, handed me Osho's *Vigyan Bhairav Tantra*, which details 112 methods of meditation and spiritual awakening. It took me nearly five months to read, and it transformed me.

When we got to Varanasi, I spent the first two days simply absorbing the energy before we began. The narrative was about a girl travelling through the city seeking a connection with the universe doing rituals, sitting with sadhus, exploring alone. It was only when I returned to my studio and began editing that I realised



Q3: In today's world of continuous engagement and social media overstimulation, do you feel that vision is being diluted?

A: Absolutely. We wake up and are immediately bombarded by images phone, TV, social media. Everyone is sharing everything, all the time.

Because photographers spend so much time looking at other people's work, the moment they pick up a camera say, at the ghats of Varanasi they think, "Oh, this looks like a Raghu Rai shot, let me capture this." The moment you do that, your own perspective vanishes, because you are imitating what has already been done. The same spot can be captured in an entirely



"You must first learn how to see, only then can you make a photograph."

something: I was not just telling her story, I was telling my own through her. I was seeking my own connection with the universe.

That campaign became so personal that I have shot it only three times in 15 or 16 years, letting my own spiritual evolution dictate each iteration.

Q5: In your calendar work for Broncolor, you brought motion blur into fashion photography at a time when images were expected to be razor-sharp. When did you realise blur was a form of expression rather than a technical flaw?

A: When you work on an energy level, you break free of rigid conventions. I consciously let go of the idea that everything must be sharp and static, because that rule was holding me back.

Stillness lets you perceive motion differently. I still shoot razor-sharp images today, but there are moments where movement and emotion carry far more truth than a technically perfect exposure with flawless highlights.

It takes courage from a client to support that. When I



shot for Sabyasachi, we kept one subject in sharp focus and let everyone else out of focus. Sabyasachi is a genius he understood the vision immediately and was not worried about the traditional mandate of showing every detail of the clothing and the jewellery. Whenever I am given that freedom, I use it fearlessly.

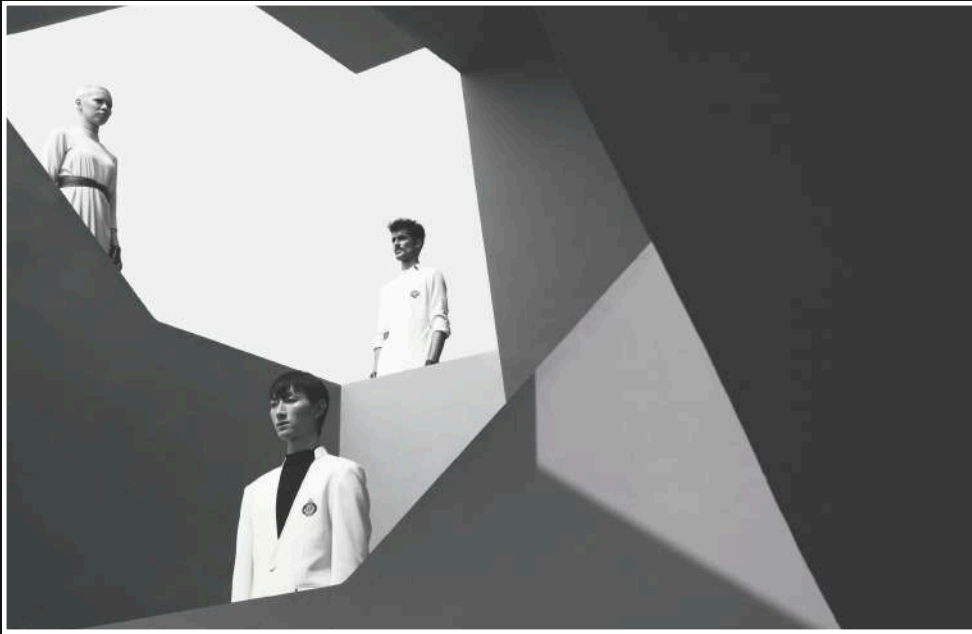
Q6: Growing up in Uttar Pradesh, how much did the colours of your upbringing shape your visual language?

A: If you live in India, you are constantly immersed in colour it is an absolute bombardment of sensory input.

Years ago, when I was shooting one of Manish Arora's early collections meant for Paris, we drew inspiration from nautanki (street theatre) and local fairs. The backgrounds were deliberately kitsch and colourful, with the model placed directly against them, breaking every rule of traditional fashion separation.

This was the mid-1990s, when black-and-white fashion campaigns dominated. While everyone else was shooting monochrome, Manish and I plunged fearlessly into vibrant, jarring colour combinations.

Q7: What is the real difference between a photograph that is "well-taken" and one that is "truly seen"?



"When the dancer becomes the dance, the singer becomes the song."

A: A well-taken photo can be technically flawless impeccably exposed, free of errors and still fail to move anyone. There are photographers far more technically proficient than I am, but technical mastery is not my goal.

I am interested in photographs that create emotional resonance. As an artist, if an image I make stirs a genuine feeling in even one person gives them goosebumps brings back a distant memory then I have succeeded. If your work does not connect emotionally, technical perfection counts for very little.

Q8: You wanted to be a painter before you took up photography. How did moving to the camera change your connection to the world?

A: Painting was simply the medium available to me in school to express what was in my head. When my father gave me my first camera, around the 8th or 9th grade, everything changed.

I was an introverted child, but the camera gave me a tool to step into other people's lives. Having the lens between them and me made it easy to connect, to talk. It broke my barriers completely and opened up a completely new world.

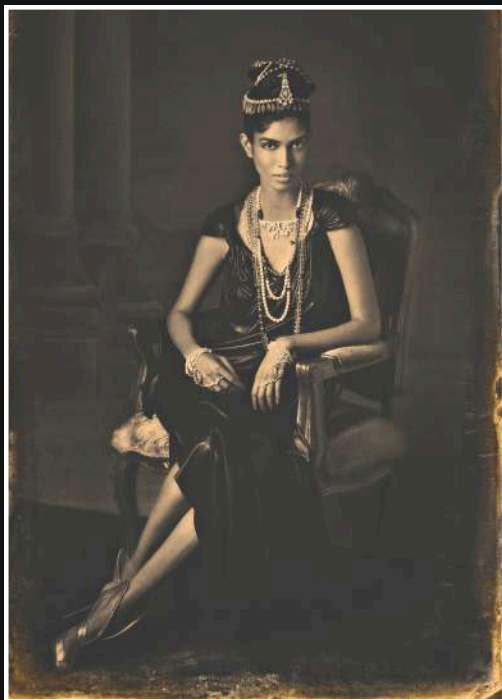
Q9: Early on, you moved from making art in isolation to photographing people on the street. How did that

shift your energy and your approach?

A: When I started going out and shooting people, I began sitting with them and listening to their stories and my personality changed completely. I used to make paintings in isolation sitting in a corner of my house or my school, then sending them off to competitions. Photography forced me to engage. I met people who laughed, cried, and shared incredibly raw and messed-up parts of their world. Listening created a deep human connection. It changed how I see the world emotionally, and that ability to sit with people, open up and listen is still at the core of how I work.

Q10: Photography is often described as the study of light. Can light conceal as much as it reveals and how do you decide when to choose shadow over clarity?

A: Light and shadow are not technical decisions I force on a scene; they depend entirely on the story being told. During a location recce, a day or two before the shoot, I watch how the natural light falls and what its nature is. I do not design light too much I observe the light designed by the universe and place my subject within it. Knowing when to use shadow and when to use light comes down to gut feel and surrendering to the moment. When you are not a control freak, when you let things happen organically, you find the exact spot and the exact moment to enter the frame.



The poet becomes the poetry, that is when you connect with the higher self."

Q11: Many photographers struggle with composition and framing. How do you decide what does not belong in a frame?

A: Early in my career, I overthought composition. Now it happens by itself, because I am in tune with the environment. It comes back to inner stillness. When you sit in stillness, everything becomes clear your mind stops constructing the picture, and the image flows through you instead. It is almost a spiritual experience; the frame just falls into your lap.

Q12: After decades across commercial, editorial and personal work, has your definition of beauty become narrower or broader?

A: It might look narrower, because I have cleared away a lot of clutter, but it has actually become much broader. Clearing the clutter lets me see everything clearly and simply. My personal work has become far more organic. Stripping away, the visual noise opens up the whole image.

Q13: Is it harder to capture something simple than something complex?

A: Simple is far more difficult. Elaborate shoots are mostly technical you can set up 50 lights and design a complex scene easily. However, sitting on a wall with a person and

making that moment beautiful takes real connection. If you are not honestly connected to the subject and the situation, there is no magic to capture, and the image ends up ordinary.

Q14: You have said the energy around a subject matters more than colour or elaborate sets. How do you capture something as intangible as energy in a still photograph?

A: You wait for it. If you force or manufacture a moment glycerin for fake tears it becomes an act, and the energy disappears. However, if you allow space and wait for the sunrise, or wait for a person to enter a genuine emotional state, the energy reveals itself.

On the last L'affaire campaign, I went and whispered in the model's ear that she should stay in her own state of mind and not treat it like a campaign was being shot. There was no direction in that whisper, just permission to forget the lights, the lens, the people watching. During the shoot, she began to drift into another dimension and she was so moved with that experience that tears rolled down her eyes. I told the crew not to rush her, not to call "cut" while she was in that space. Nobody moved. We waited in silence, letting her move through it and come back on her own terms. That patience is what lets real energy be captured not staged, not performed, just allowed to happen.

An image comes alive when the photographer approaches it with the excitement of a child seeing something for the first time capturing that raw energy rather than executing a plan.

Q15: After 35 years, how has your relationship with technique changed?

A: Technique becomes second nature, like driving. When you first learn, you are constantly worrying about the clutch and the gears. After years of driving, you do not think about the mechanics at all you just enjoy the drive.

At this stage, my assistants often handle the setup, because they know my flow. I am not thinking about settings; I am thinking about whether I am connecting with the subject, whether I am invoking real emotion, whether I am guiding them into a transformative experience.



Nobody else has lived your life that's what makes an image unmistakable.



Q16: What is your advice to younger photographers trying to shoot portraits that reveal a subject's inner self rather than their appearance?

A: No stranger walks into a studio and hands you their deepest secrets. You cannot demand vulnerability you create a space where it can emerge. It takes

patience, presence, and the willingness to step back and let the subject exist as they are, without forcing your agenda onto the frame.

Q17: You have spoken about portraiture requiring the subject to surrender. How do you guide someone into revealing those hidden layers?

A: You genuinely connect with them. Most people are living fast, complicated lives 'bhaag daud ki zindagi'. When you shoot a portrait, you are asking them to step into a quiet compartment of their being that they do not usually visit. If you approach it purely technically light at 45 degrees, a strict half-face shadow the photograph loses its soul. Nevertheless, when you listen, when you let them tell their version of their story, surrender to the moment, that is when you pick up the pieces, and make a true portrait.

Q18: Photography comes with endless rules. Is unlearning necessary for an artist to grow?

A: Unlearning can only happen if you have learned you have to know the rules to break them. Nevertheless, if you carry the weight of all that textbook knowledge on your shoulders, you will never tell your own story. You will just repeat other people. Once you have the fundamentals, you throw out what you do not need and make your own rulebook out of your own lived experience.



Tarun Khiwal is one of India's most celebrated fashion photographers, whose experimental vision and technical finesse have redefined the country's fashion landscape and given it a distinct global voice. Over a 35-year journey built entirely without formal

training, he has shaped a visual language rooted in his Indian heritage yet unmistakably contemporary, drawing not on Western masters but on his own reservoir of memory and experience.

His accolades include the Hasselblad Masters Award (2005) and a landmark 2012 commission for Broncolor's Annual Calendar, where his blurred fashion imagery broke from convention. Featured in Tom Ang's 'The Complete Photographer' as one of the world's top 20 photographers, and showcased in Totem Creative's 'The Reflected Eye in New York' alongside legends like Rankin and Platon, his work appears regularly in Time, Vogue, GQ, and Harper's Bazaar.

Q19: In the Vigyan Bhairav Tantra, there are said to be 112 paths to enlightenment, and all of them are valid. How does that apply to photography?

A: Exactly the same way. If several people set out for the Himalayas, they can take different routes and still reach the same peak. There is no single "correct" way to light or compose a photograph. If your image breaks a rule written by a famous photographer in a textbook, that does not make your picture imperfect. Your image is your expression, your journey you have to stay in your own light rather than stand in someone else's.

Q20: Early in your career, shooting global icons like Madonna was a huge driving force. How has your idea of a dream subject changed?

A: Early on, when you are growing in the industry, you get overwhelmed by celebrity culture and think shooting famous people is what defines success. Those ambitions drove me to where I am, and I still respect them. However, as I have evolved, my focus has shifted to simpler, real people who have genuinely touched my life people who are deeply successful in how they live, without wealth or fame. I have grown out of needing the

glitz of celebrity portraits to feel fulfilled.

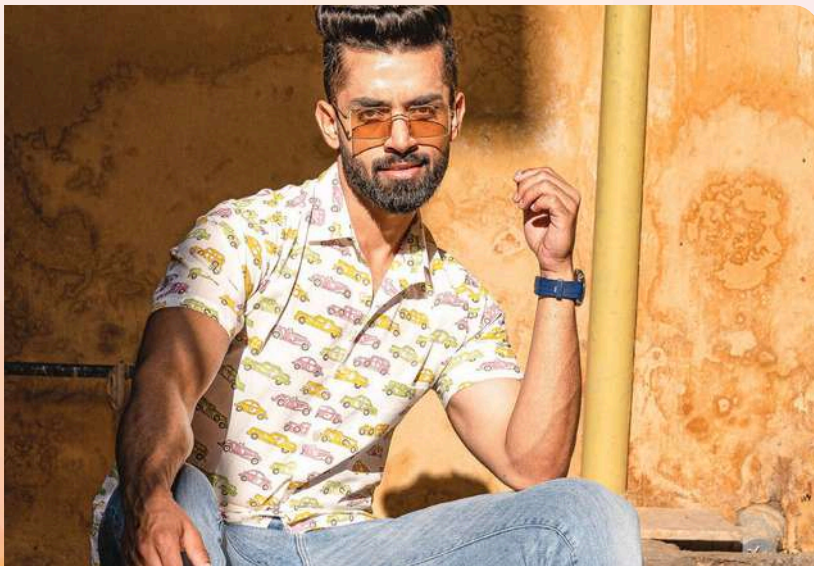
Q21: For photographers who assist established names for years, how do they avoid becoming a copy of their mentor?

A: Find the light within yourself, stay in that light, and then light up the world. When you assist someone for years, it is easy to be absorbed by his or her style. You have to actively carve your own path and step out of their shadow as soon as you can, or you will just become a second version of them.

Q22: How does a photographer move past technical proficiency and start building a distinct visual voice?

A: You bring your own memories, your childhood, and your perspective into the work even in commercial projects. If you can put a touch of your own story into an image, it becomes unmistakable, because nobody else has lived your life. That silver lining of personal truth is what lifts an image into something far deeper than a photograph.





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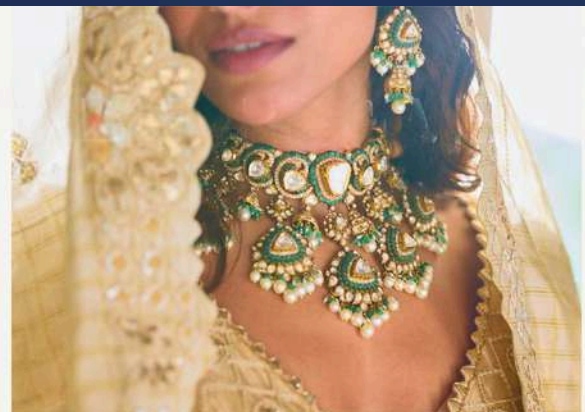
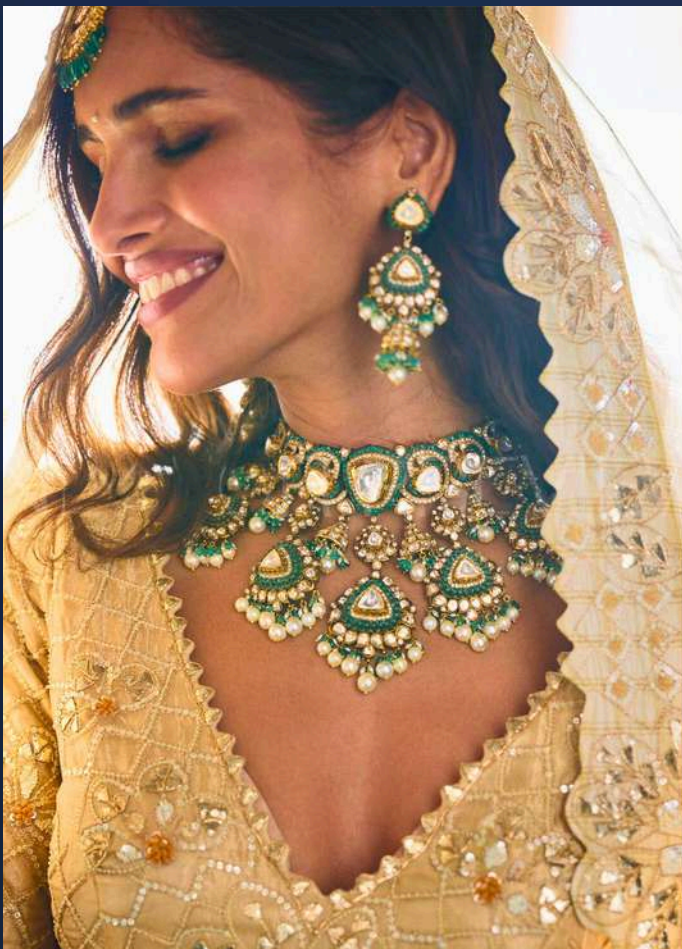
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Photo Contest *SEEING. CREATING. BELONGING.*



On 9 July 2026, the Jaipur Photographers' Club (JPC) marked its 17th Foundation Day celebrating seventeen years of passion, creativity, community, and the transformative power of photography.

To commemorate this milestone, JPC invited photographers worldwide to participate in its 17th Foundation Day Photo Contest, with selected works featured in the JPC World Photography Day Special Edition July-August 2026.

Across Nature & Landscapes, Wildlife, Street & Travel, Monochrome, Portraits, Astro & Long Exposure, Macro, and Fashion, photographers presented more than technically accomplished frames they offered perspectives, emotions, and stories. Each photograph reflected a unique way of seeing and interpreting the world.

The selection process involved multiple rounds of careful evaluation with emphasis on creativity, composition, storytelling, originality, and visual impact.

Selecting the Top Three Photographers was no easy task. After several rounds of deliberation, the following photographers, in no particular order, earned direct entry to JPC's Annual Photo Exhibition 2026: **Sundeeep Kumar Kheria, Kamlesh Sharma, and Indranil Basu Mallick.**

The Themewise Champions are: Landscape & Nature: **Sanjeev Bulsara**; Wildlife: **Shekhar Naniwadekar and Saurabh Dhanorkar**; Street & Travel: **Sarthak Ranjan Sarkar**; Monochrome: **Suraj Garg**; Portraits: **Pritam Panja**; Astro: **Nilesh Solanki**; and Macro: **Rohan Jain.**

The Early Bird winners, recognised with exclusive JPC T-Shirts, are **Amit Vakil, Rajkumar Koul, Sanjeev Bulsara, Sarthak Ranjan Sarkar** and **Vijayant Vashistha.**

Congratulations to all the winners and recognised photographers for their remarkable vision, creativity, and contribution to this celebration of photography.

Grand Master & Excellence Awards



Sundeeep Kumar Kheria



Indranil Basu Mallick



Kamlesh Sharma

Theme Champions



Sanjeev Bulsara
Landscape & Nature



Shekhar Naniwadekar
Wildlife



Saurabh Dhanorkar
Wildlife



Sarthak Ranjan Sarkar
Street & Travel



Suraj Garg
Monochrome



Pritam Panja
Portraits



Nilesh Solanki
Astro



Rohan Jain
Macro

PORTRAITS & MONOCHROME



Peeping Through: Pritam Panja



Silent Friendship: Pritam Panja



Nature's Artistry, One Mushroom at a Time: Rohan Jain



The Little Hand She Holds Today Will Hold Her Heart Forever: Rohan Jain



Windows to a Changing World: Subhadeep Chakraborty



Peace: Amit Vakil



Mehul Jain



Tribal: Sanya Kakkar



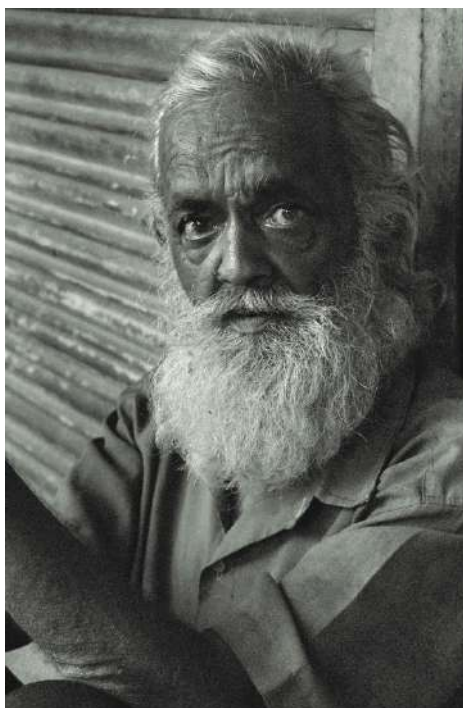
Nomads of Ladakh: Shibu Nair



Home Is Wherever Mom is: Sarthak Ranjan Sarkar



Ramakant Sharda



A Lifetime Held in One Gaze: Yash Mahajan



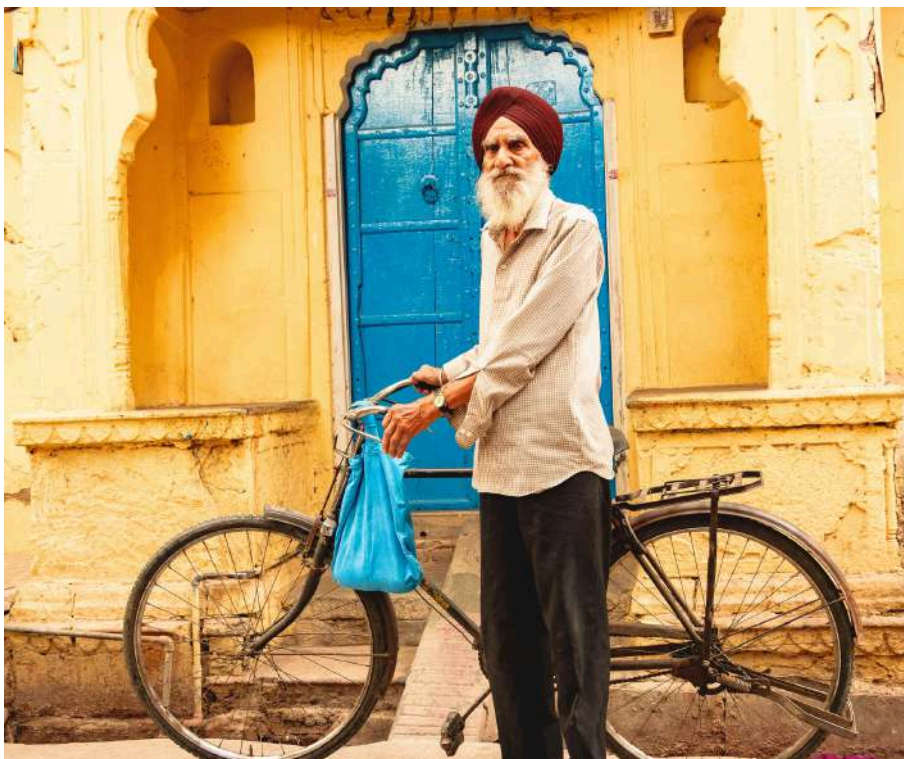
Ramakant Sharda



Mehul Jain



Burden of Dawn: Shubham Singh



Rajneesh Mathur



Lloyd's Building: Suraj Garg



Grace With a Gaze: Parth Soni



Shubham Singh



Sadhu: A V Ranganadham



London Cityscape: Suraj Garg



Tribes of Odisha: Shibu Nair



Bonda Tribal in Koraput, Odisha: A V Ranganadham



Sun-Drenched Soul, Santorini Greece: Suchandra Rakshit



Time Writes Its Finest Stories on the Human Face: Avinash Maheshwari



Unflinching: Prashant Singhal

WILDLIFE



Tale of a Tail (Indian Chameleon): Indranil Basu Mallick
Mallick



Strength In Stripes: Sundee Kumar Kheria



Nature's Architect at Work: Mumpi Dutta



Life in Other World: Sukriti Saha



Dark Danger: Saurabh Dhanorkar



Glossy Ibis: Khushiram Pandey



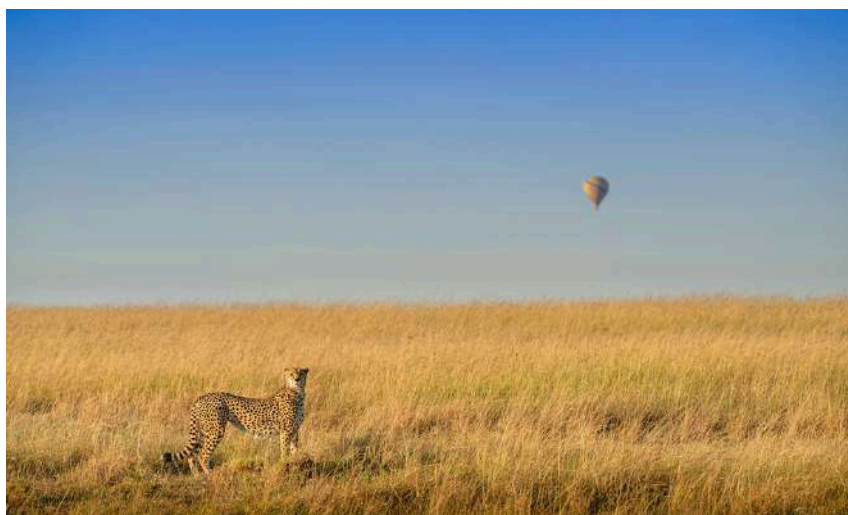
Sunset Dreams: Saurabh Dhanorkar



Curiosity in High Key: Pavnesh Arora



Ranjith PG



Eyes on the Horizon - Mukesh Sharma



Hidden Intent: Mukesh Sharma



Sarus Crane Couple: Nilesh Solanki



Blue Cheeked Bee Eater :Vishrut Sharma



A Giant Leap : Soumyojit Sinha



Flicker in Rain (Malabar Pit Viper): Indranil Basu Mallick



Silent Fear: Anupam Dutta



The Training Ground: Sundee Kumar Kheria



Silent, Sharp, Ready. Spotted Owl: Avinash Maheshwari



Clash of Cubs: Sundee Kumar Kheria



Coppersmith Barbet: Nilesh Solanki



Egyptian Vulture: Vishrut Sharma



Phantom's Prize Gizza with Kill: Chandrashekhar Naniwadekar



Akash Rajurkar



Not every encounter is a conflict. sometimes it's a lesson in coexistence: Afajal Khan



Good Conversation: Sukriti Saha



Looking for the Prey: Saugat Mukherjee



A Symphony in Branches Langur Corbett: Chandrashekhar Naniwadekar



Fish Eagle with Catch Lake Niavasha: Pavnesh Arora



Practical Warning: Gaurav Nakra



Dark Angel: Indranil Majumdar



A Painted Evening (Painted Storks in Wide): Indranil Basu Mallick



Juvenile: Hari Patel



Tail(ored) Love: Gaurav Nakra



Akash Rajurkar



Grace in the Storm: Afajal Khan

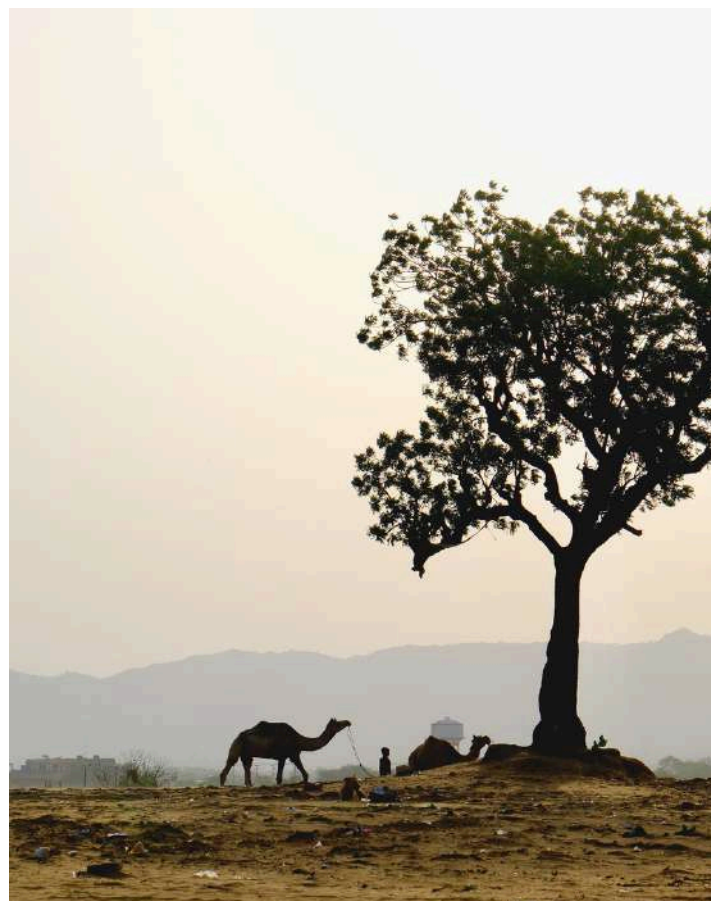
STREET & TRAVEL



The Divine Call: Prashant Singhal



Reflection: Khushiram



Shivam Singhal



Relaxing on Your Back: Kamlesh Sharma



Rishibha Singhal



Tide of Two Generations: Subhadeep Chakraborty



Desire to Explore: Raghav Agarwal



Rajneesh Mathur



Yash Mahajan



Spawning: Rajkumar Koul



Vivek Kakkar



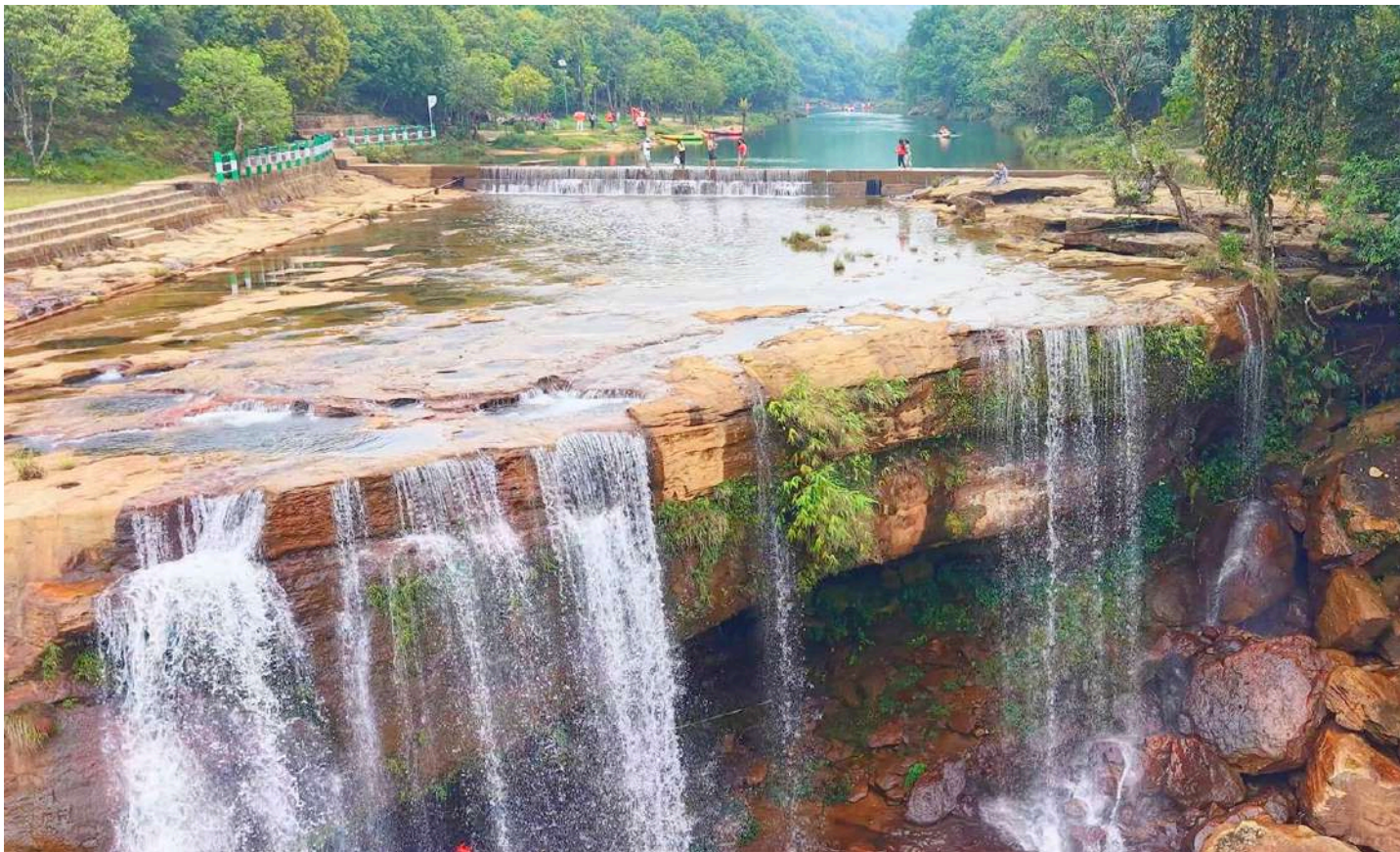
Man with the Fedora: Suraj Garg



Akash Bhatnagar



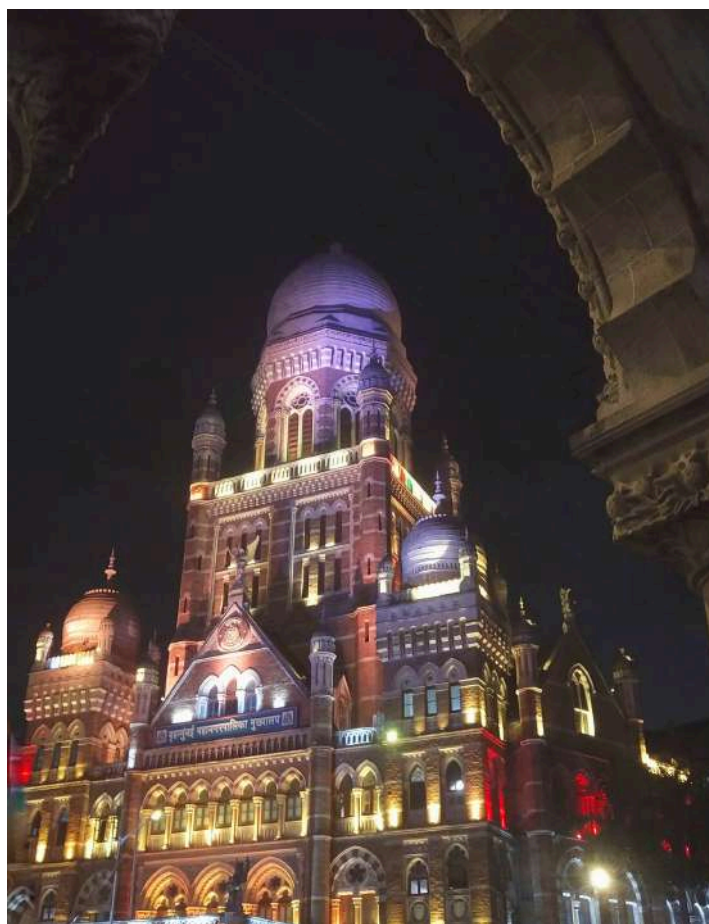
Work Free and Fair: Kamlesh Sharma



Waterfall: Hemant Singh Negi



सुकून के अपने पल: Vivak Kakkar



Standing Tall Amidst Chaos: Ar.Satish Nayak



Kirtan in Rain: Durgesh Nandini Bais



Shivam Singhal



Selling Flowers in Howrah Market: Saugat Mukherjee



High Up: Durgesh Nandini Bais



Abu Dhabi Breakwater: Ranjith PG



Sacred Expressions: Harinarayana Bhat Saya



Emotional Moment: Sunilk Mukhopadhyay



Witness to Endings: Sarthak Ranjan Sarkar



High Up: Durgesh Nandini Bais

Rinni Shrivastava



C.P.Brahma



Rinni Shrivastava



Rishibha Singhal

Rishibha Singhal



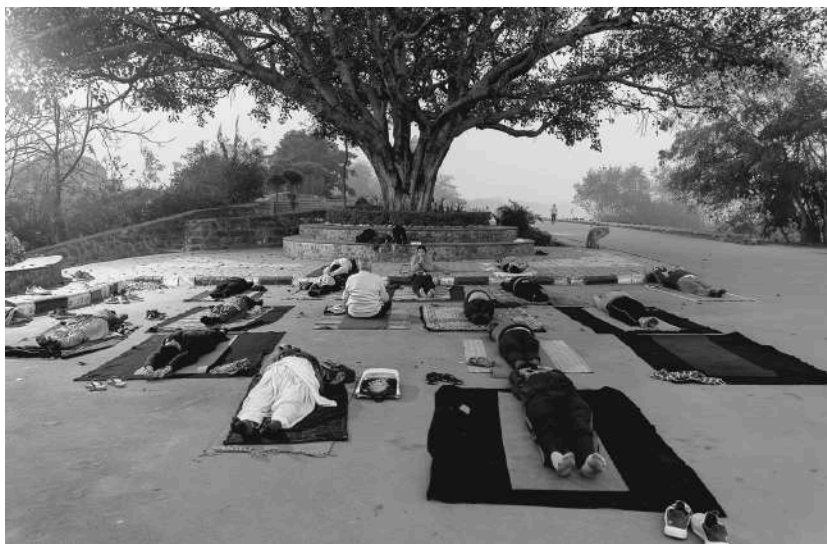
Jealous of a Screen: Ahaana Arora



Streets of Kolkata: Vijayant Vashistha



Fleeting Glimpse: Indranil Majumdar



Yoga Tree: Rajkumar Koul



C.P.Brahma



The Spiral of Time, Vatican City: Ahaana Arora



Layers in Street: Amit Vakil



The Floating Highway, Venice: Suchandra Rakshit



Vibrant Old Jewel of Jaipur: Chandraveer S. Chauhan



GOD..Goals..Glowing..Growing: Pooja Katyal

LANDSCAPE, ASTRO & NATURE



Tanah Lot, Indonesia: Subhabrata Biswas



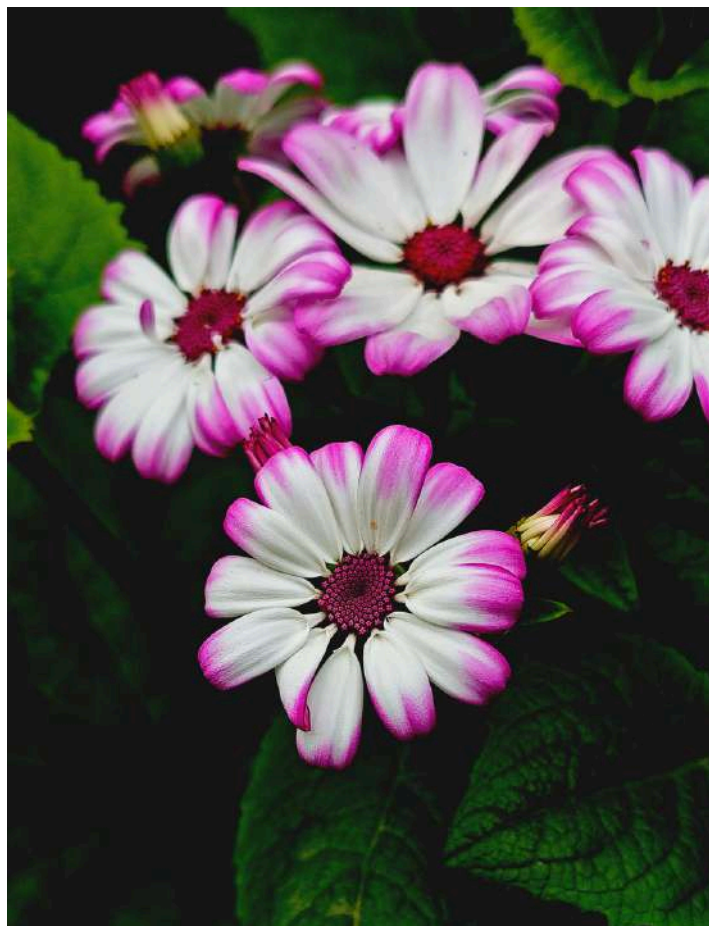
The Lagoon and Trifid Nebulae, M8 and M20: Nilesh Solanki



Dipped in Lilac: Prerna Sharma



Kochi: Vijayant Vashishtha



Not Every Flower Has To Shout To Be Seen: Prerna Sharma



Underwater Waterfall, Mauritius: Chandraveer Chauhan



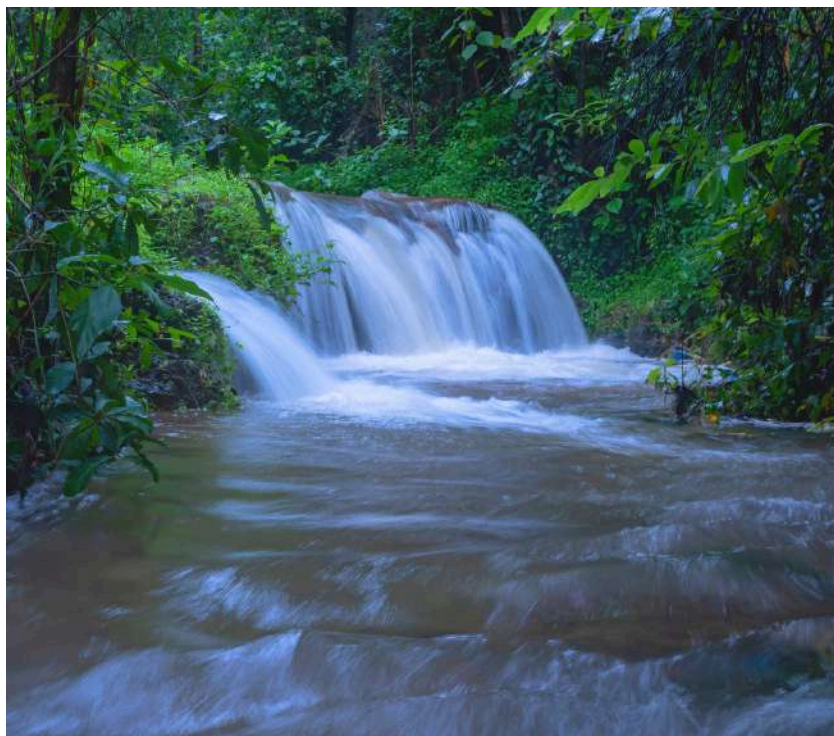
Winding Paths of the Zaskar Valley: Shreoshi Augustine



Spiritual Isolation: Souvik Adhikary



Jahnvi Arikati



Monsoon Dreams: Harinarayana Bhat Saya



The Starry Night: Atharva Ashok Dixit



Mysteries of the Universe in the Desert: Sanjeev Bulsara



Neist Point Lighthouse: Suraj Garg



Monsoon in Maharashtra: Sanjeev Bulsara



Hopes: Hari Patel



Morning Light Over Val d'Orcia: Subhabrata Biswas



A Misty Affair: Soumyojit Sinha



The Milky Way Arches: Raghav Agarwal

JPC T-SHIRT WINNERS



Amit Vakil
Chamba



Rajkumar Koul
Mohali



Sanjeev Bulsara
Panvel



Sarthak Ranjan Sarkar
Kolkata



Vijayant Vashishtha
Jaipur

FINALISTS



A V Ranganadham
Behrampur



Afajal Khan
Bharatpur



Ahaana Arora
Jodhpur



Akash Bhatnagar
Jaipur



Adv. Akash V. Rajurkar
Washim



Anupam Dutta
Cooch Bihar



Ar. Nayak Satish S
Mumbai



Atharva Ashok Dixit
Mumbai



Avinash Maheshwari
Jaipur



C. P. Bramha
Jaipur



Chandraveer S. Chauhan
Jaipur



Durgesh Nandini Bais
Jaipur



Gaurav Nakra
New Delhi



Hari Patel
Surat



Harinarayana Bhat Saya
Bangalore



Hemant Singh Negi
Dehradun



Indranil Majumdar
Jaipur



Jahnavi Arikati
Jaipur



Khushiram Pandey
Jaipur



Mehul Jain
Jaipur



Mukesh Sharma
Hyderabad



Mumpi Dutta
Agartala



Parth Soni
Chappar



Pavnesh Arora
Jodhpur



Pooja Katyal
Jaipur



Prashant Singhal
Gurgaon



Purna Sharma
New Delhi



Raghav Agarwal
Jaipur



Rajneesh Mathur
Jaipur



Ramakant Sharda
Jaipur



Ranjith PG
UAE



Rinni Shrivastava
Jaipur



Rishibha Singhal
Jaipur



Saniya Kakkar
Hisar



Dr. Saugat Mukherjee
Kolkata



Shibu Nair
Jaipur



Shivam Singhal
Jaipur



Shreoshi Suzana Augustine
Kolkata



Shubham Singh
Nalasopara



Soumyojit Sinha
Kolkata



Souvik Adhikary
Kanchrapara



Subhabrata Biswas
Navi Mumbai



Subhadeep Chakraborty
Kolkata



Suchandra Rakshit
Kolkata



Sukriti Saha
Dibiyapur Auyaiya



Sunil K. Mukhopadhyay
Kolkata



Vishrut Sharma
Banglore



Vivek Kakkar
Jaipur



Yash Mahajan
Jaipur



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JPC CALENDAR

2027

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SUBMISSION DATES

19th AUG - 10th SEPT 2026



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