

Jan 2026



e-Motion

eMagazine of Photographic Activity of BPI

FREE ISSUE

Mahishadal Rathyatra

A Unique Experience of Oldest Rathyatra of Bengal

Photo Walk in Int. Yega Day

A Rare Event of Photography in Kolkata

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CONTENTS

A. <i>Activities in 2025</i>	2
B. <i>Photowalk - Statesman Vintage Car Rally by Indrajit Banerjee</i>	3
C. <i>Photowalk - Mullick Ghat Flower Market by Sagarika Dutta</i>	5
D. <i>Photowalk - Rolls Royce Holi by Pallav Choudhury</i>	8
E. <i>Photowalk - Jamat'atul- Wida at Nakhoda Masjid by Sartaki Roy</i>	10
F. <i>Photowalk - International Yoga Day by Rishav Mukherjee</i>	12
G. <i>Photowalk - Rathayatra Festival by Sayani Chowdhury</i>	14
H. <i>Photowalk - Kolkata Street (Images) by Arghadeep Das</i>	17
I. <i>Photowalk - Streets of Kumortuli by Neha Sharma</i>	18
J. <i>Photowalk - Durga Puja by Atish D Saha</i>	20
K. <i>Photowalk - Potters' Village at Duttapukur by Dipankar Chakrabarty</i>	23
L. <i>Photowalk - Fanush Utsav by Rajat Sanmigrahi</i>	26
M. <i>Photowalk - Chhath Festival by Shampa Mondal</i>	29
N. <i>Phototour - Aoleong Festival at Nagaland by Manjistha Sen</i>	31
O. <i>Tribal Photography (Images) by Pritam Das</i>	35
P. <i>Photography Workshop - Indoor Portraiture by Avijit Chakrabarty</i>	36
Q. <i>Photography Seminar - Tribal and Festival Photography in Borshoboron</i>	38
R. <i>Photography Seminar - Food Photography in World Photography Day</i>	39
S. <i>Photography Exhibition - 12th LENSVISION by Sonali Adhikary</i>	40
T. <i>Salon - City of Joy 2025 by Sanjoy Bhattacharya</i>	45

Cover Picture : Manjistha Sen (Student Id: B-87/468)

From Editor's Desk



A very Happy New Year!

It brings me immense joy to welcome you to the third edition of our Institute's e-Magazine, *e-Motion*. With the arrival of 2026, we find ourselves at a meaningful crossroads—one path looking back at the memories that shaped our journey, and the other opening toward new possibilities waiting to unfold.

This issue celebrates the heartbeat of our Institute: *our members*. Each page carries their thoughts, their creativity, and above all, their emotions. The articles and photo-stories you will discover here are not merely submissions—they are personal expressions, shaped by experiences lived throughout the past year. The accompanying visuals, captured lovingly by our contributors, stand as colourful impressions of the events, explorations, and inspirations that defined 2025.

What you hold now is not just a magazine. It is a collective diary—an archive of the laughter, learning, challenges, and achievements that brought us closer as a community. *e-Motion* continues to evolve with every edition, fuelled by the spirit and sincerity of everyone who contributes to it.

As you turn these pages, I hope you rediscover moments that made you smile, feel proud, and feel connected. And as always, your thoughts and suggestions will help us shape future editions with even greater depth and beauty.

Wishing you a wonderful year ahead, filled with creativity, warmth, and truly unforgettable moments.

Happy reading, happy clicking!

Warm regards,

Sanjoy Bhattacharya
Editor



Indrajit Banerjee
(Student Id: B-108/550)

Statesman Vintage Car Rally 2025 (19/01/25)

It was a crisp January morning when our team of photography enthusiasts and I arrived near the Royal Calcutta Turf Club, eager to witness a tradition that has been celebrated since 1968—the Statesman Vintage Car Rally. This was my first time attending such an event, and the excitement was motivation enough to rise early on a winter Sunday.

We reached the venue well ahead of time, only to realize that these magnificent vintage beauties took their time to awaken. As we waited, the aroma of freshly brewed lemon tea from a wandering tea seller filled the air, offering the perfect excuse to catch up with fellow photographers. The delay turned into an opportunity for camaraderie, conversation, and shared anticipation.

After over an hour of waiting, the first vintage cars finally rolled in, followed closely by a sea of photographers eager to capture

the perfect shot. The entire setup was mesmerizing, with the misty Kolkata skyline—adorned by the iconic Victoria Memorial—serving as the perfect backdrop for this timeless spectacle.

As we moved among the gleaming automobiles, cameras in hand, I found myself clicking away in awe, hoping to capture at least a few decent frames. The sheer variety of vintage cars was astounding—each one a piece of history, immaculately preserved. What was even more remarkable was the dedication of the owners. Maintaining these classics is no easy feat, from securing rare spare parts to ensuring every detail remains pristine. Yet, each car stood polished and proud, a testament to the passion and perseverance of its caretakers.

Beyond the automobiles, the event was an ode to history and culture. The owners, ranging from senior citizens to middle-aged enthusiasts, arrived dressed in a mix of colonial-era ensembles and traditional Bengali attire—dhoti, sarees, and waistcoats—adding to the event's nostalgic charm. It was as if we had stepped into a time machine, transported a hundred years into the past. That illusion, however, was soon broken by the modern-day clamor of mobile ringtones and selfie-seekers jostling for the best shots.

As the crowd swelled, we decided to shift towards Fort William, where we could capture the cars in motion as the rally



PhotoWalk



officially began.

Under a surprisingly harsh January sun—no doubt thanks to global warming—the vintage cars finally began their journey, seamlessly weaving through modern traffic. The contrast was striking—vehicles from different eras moving in the same direction, each with its own story, purpose, and destination.

After an hour of photographing the rally, we wrapped up and headed for a well-deserved traditional Kolkata breakfast. As we reflected on the day, we unanimously agreed on one thing—classics never go out of style.



(Photo taken by the Author)

PhotoWalk



Sagarika Dutta

(Student Id: B-19/47)

Mullick Ghat Flower Market (12/02/25)

Flowers hold a very important role in our lives and culture. We all are emotionally attached to the beauty of flowers. To me flower is a blessing of nature to mankind. Today I am going to share my experience about Mullick Ghat Flower Market, Kolkata which is known as one of the largest flower markets in Asia situated on the banks of Hooghly River. It's one of

the busiest flower markets where one can find a vast variety of flowers including sunflowers, roses, lotus, marigold, orchids etc. No important functions, rituals or any other ceremony can be completed without the flowers brought from our famous Mullick Ghat. It is one of the intriguing tourist spots that offer a unique glimpse into Kolkata's cultural and social fabric. It was established in 1855, by Rammohan Mullick in memory of his father. It was initially known as Nayan Chand Mullick Ghat. Mullick ghat Flower Market is one of the oldest flower markets in India. Its long history adds a layer of depth to anyone's visit, as as you walk through the same lanes where generations of vendors have traded blooms.

The market gets started very early in the morning. There is a blend of innumerable colours, patterns, people, stories which are a photographer's delight. Our respected mentor and institute's director Mr. Sanjoy Bhattacharya arranged a photo walk to the Mullick Ghat Flower market on February 12th, just before the Valentine's Day. Flowers are indispensable for the celebration of love which is popularly known as Valentine's Day.

I was very eager to attend this photo walk to experience the flavour of the years old largest flower market of Asia. Though I am into Photography since last ten years but I have never been to the famous flower market before.



On 12th Feb 2025, we the members of Bengal Photography Institute, gathered around 6.45 A.M at the entrance of the flower market. Already the flower vendors were very busy with setting up their stalls, unloading their stuffs all over, vendors was selling their flowers and trying to convince the buyers to sell their products. There were many types of colourful flowers specially roses for the occasion of Valentine's Day. We had seen many couples who were roaming around the market to find the best flower for their loved ones. The place becomes like any cinema screen one was watching. I have never experienced so many varieties of flowers, Lots of colours, several of fragrances in one particular area. Fragrance of those flowers took me to the world of fantasy. It was reminding me the colourful scene of Yash Chopra directed movie 'Silsila' where actress Rekha was running in the middle of a tulip garden. I was really enjoying all those moments in the middle of the sea like crowd and busy with creating stories through my lens. Mullick Ghat has different stories and different moods for everyone.

We also covered the Chotalal Ghat beside the market, which is a picturesque location in Kolkata. It's a unique blend of Hindu and Islamic architecture. As a photo artist one can find

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find many of interesting subjects, angles and moods here. When we went there daily life activities were happening, people were taking baths, doing religious rituals at the bank of the river, children were busy playing with puppies, people shaving beards at the ghat. So everywhere there was a story going on with its own rhythm. We were guided by our mentor beautifully to understand the stories, colours and patterns which helped us to capture our shots. Every corner of the area has the opportunity for our lens as per my experience. Though lots of challenges are there because it is the biggest flower market in this area has to be very careful. We also had some chitchats with the vendors, it always helps to get closer to them and give an extra dimension to your pictures. Many of the vendors were happy to talk to us and they were curious about our camera. They were asking whether we are journalists or not? This type of statement actually reflects their simplicity. Around 9:30 A.M. we ended our activity and prepared for return. All over it was an amazing and colourful experience with the vibrant spirit of the market. One should definitely visit this oldest flower market of Asia once in a life time and should capture some beautiful, overwhelming scenes. The moments will remain with me forever, specially the people selling flowers with smiling faces like flowers!

I would like to visit this century old market and one of the crowned tourist spot of Kolkata again and again.

(Photo taken by the Author)



PhotoWalk



Pallav Choudhury
(Student Id: B-102/525)

Rolls Royce Holi (12/03/25)

Spring is nature's way of saying, 'Let's party'; The most vibrant season, where Mother Nature open herself with all sorts of bright colours and lively activities. Its reflection is in Holi the universal festival of colour, celebrated , not only by the people of India but by Hindus in all over the world. Holi is celebrated in different ways in different parts of India. The root of

Holi is in Indian "Purans" (mythology/history) where Lord Vishnu slayed the demoness "Holika" and her brother "Hiranyakasipu" on the day before Holi. It is a triumph of good over the evil , humanity over inhumanity. In other places, the story goes like this, that in his youth, "cowherd Krishna" became renowned as a lover, and fell in love with "Radhika the gopi(milkmaid)". Krishna with the sound of his flute prompting the gopis (wives and daughters of the cowherds) to leave their homes to dance ecstatically with him in themoonlight applying colour on their faces to hide their faces(identity) or skin colour.

Thus, the tradition of applying colours during Holi is believed to be originated from this playful act of Krishna. As a matter of fact, on the full moon day of Phalguna (February-March), the 12th month of "Vikram samvat "calendar, people irrespective of cast creed gender and age and social status enjoy and greet one another in the Holi festival." They make merry together with the spirit of "Bura mat mano, aj Holi ka din hay" (don't take any offence, today its Holi) by sprinkling of colour powder and coloured water upon one another.

In Kolkata, this year, just a couple of days before actual Holi, people of Burra Bazar area celebrate Holi in an unique way. They set up a temporary throne with Radha-Krishna deity on a vintage Rolls-Royce car decorated by flowers and light. It becomes like a moving temple. The car is driven by the Baggala Family members This car has a history of its own. This car was originally owned by "Rudyard Kipling", the famous author of Jungle Book and at present owned by Shri Kumar Ganga Dhar Baggala. The procession started from the Howrah end of Rabindra Setu (Howrah Bridge) and ran upto Satyanarayan temple of BurraBuzar. The procession starts with bands playing western and traditional musical instruments. The moving temple is preceded by a procession with loud band of devotional music playing at high volume and crowd dancing in hysterical manner.





The atmosphere of the busy buzzing Burra Bazar transform into a vibrant and happening one. People of all sorts both old and young, poor and rich, men and women, dance and sang throughout the procession route. Men specially in white traditional dress and women in colourful outfit caring flags and ornamented decorations threw colour powder to all in the procession and apply them to people nearby without any discrimination. It is a majestic atmosphere with devotional songs and music played all over setting up a environment of joy. The students of Bengal Photography Institute, this year, tried humbly to be a witness this festival of Holli through their lenses. On a scorching sunny day of March, they all assembled on the Rabindra Setu to record the arrival of the procession. Photographers then followed the procession along the streets of Burrabazar. In a challenging atmosphere of a huge crowd and near stamped situation they tried their best to capture the unique glimpses of the procession, as well as the mood of the people, the ambiance and over all the intrinsic joy and love of the people. The atmosphere was a charged one, colour powder are being continuously sprinkled in and among the devotees. And to be precise, what colour was not there? All the colour of rainbow mix with the colour of life and joy, ecstasy and love created a magical atmosphere. Photographers had a glimpses of the procession, as well as the mood of the people, the ambiance and over all the intrinsic joy and love of the people. The atmosphere was a charged one, colour powder are being continuously sprinkled in and among the devotees.

And to be precise, what colour was not there? All the colour of rainbow mix with the colour of life and joy, ecstasy and love created a magical atmosphere. Photographers had a tough time to click images as well as protecting their gadgets. Some courageous members of the group climbed to the balconies of the roadside houses to take the aerial view of the carnival. Others moved on the ground. The procession came to an end as the Rolls Royce reached the Satyanarayan Temple of Burra Bazar at evening.

Covering this type of festival is a milestone in the history of Bengal Photography Institute. Not only this festival brings a harmony with the people we live in but also teaches us a practice of working together, cooperation and team work. Shri Bhattachrya with his immense experience imparts the concept of frame and situation that is ideal to capture. This type of outdoors highlight the tough life of the photographers.

(Photo taken by the Author)

PhotoWalk



Sartaki Roy
(Student Id: B-104/531)

Jamat'atul - Wida at Nakhoda Masjid (28/03/25)

Nakhoda Masjid is the largest mosque in West Bengal and eastern India. It is located on Zakaria Street in Kolkata. The mosque is one of the most famous landmarks of the city, known for its stunning architecture. As a photo artist, I was always curious to visit this place and capture its beauty through my lens.

Finally, I got the opportunity when our Bengal Photography Institute organized a photo tour inside the mosque on the day of Jumu'atul-Wida on 28th March this year. This day is the last Friday of Ramadan before Eid al-Fitr. It is considered very holy for Muslims, as they seek Allah's forgiveness and give charity to the poor.

On that day, I was both excited and a little nervous because, as a non-Muslim, it was my first time visiting a mosque. As soon as I entered, I found a big old building of fully Islamic architecture.

I was speechless—the architecture was truly marvelous. It was a dream location for any photo artist. Luckily, Sanjoy Sir guided us throughout the session and helped us capture some wonderful frames.

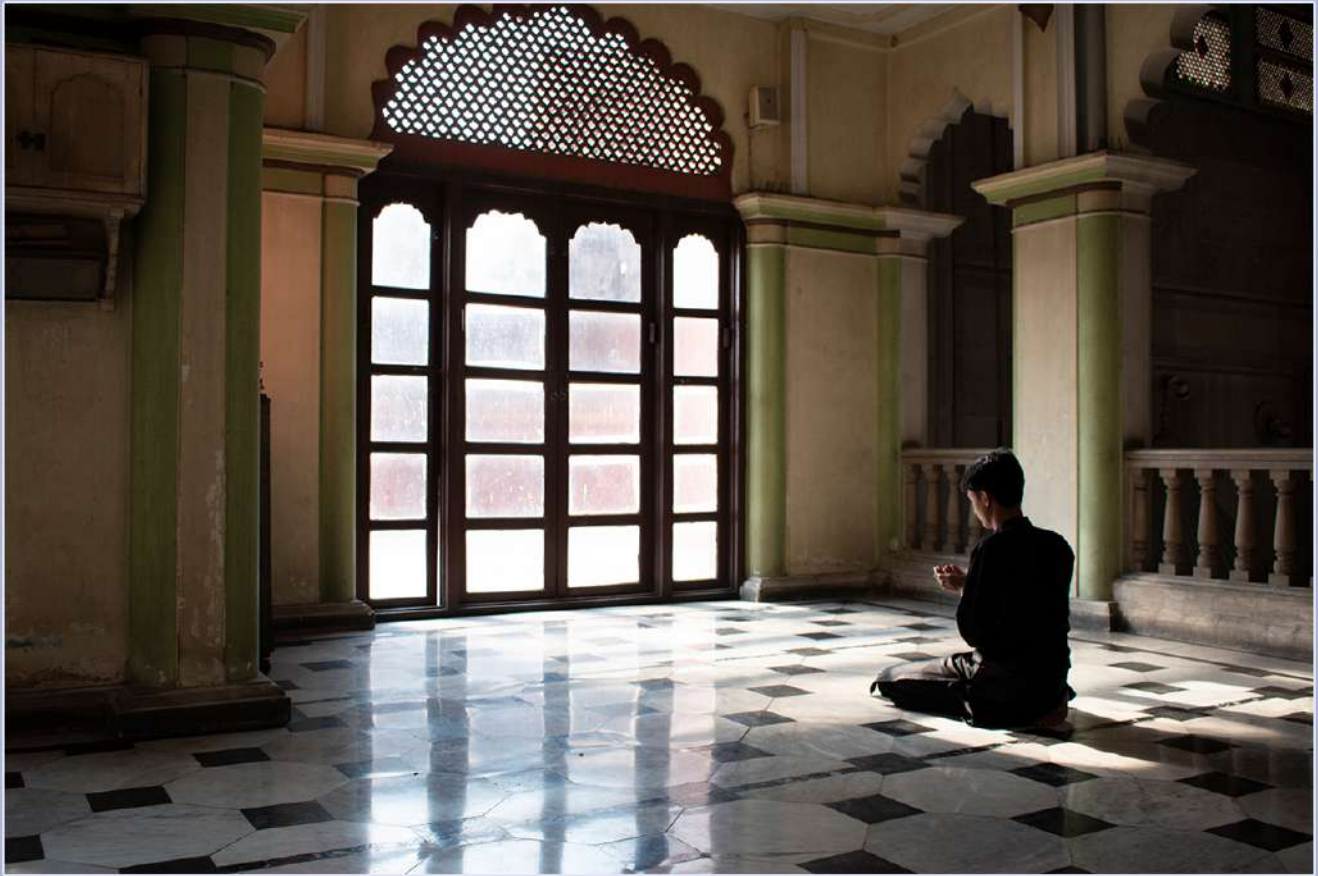
We started our photo session in the afternoon and soon managed to take some wonderful shots with his help. The day was very hot, and after some time we ran out of water. At that moment, a few Muslim brothers noticed and kindly offered us water. Their generosity touched our hearts and gave us fresh energy to continue.

During iftar time, the mosque became very crowded. Some of our friends got separated in the crowd, but we never gave up. With the guidance of Sanjoy Sir, who had already taught us how to manage such situations, we still managed to take beautiful photographs.

After a long and challenging day, the photo tour finally came to an end. Every photographer in our group was happy and satisfied. Everyone had captured some amazing shots, and we all hoped that our work might even win awards.

Tired and hungry, we ended the day by enjoying delicious mutton galawati kebabs before returning home. We promised ourselves that we would come back again next year to this beautiful mosque and create more memorable photographs together.





(Photo taken by the Author)

GENERAL KNOWLEDGE

Underwater cameras are specialized devices designed to capture images and videos beneath the surface of water. Unlike standard cameras, they are built to withstand water pressure, prevent leaks, and operate reliably in aquatic environments. These cameras are used by divers, marine researchers, filmmakers, and even recreational snorkelers to explore and document underwater worlds. Advances in technology have made underwater cameras more compact, affordable, and capable of high-resolution imaging, opening new possibilities for both professional and amateur users.

Waterproof Enclosure:

The core of an underwater camera is its waterproof casing, which prevents water ingress. These enclosures are often made from durable materials like polycarbonate or aluminum and are rated for specific depths, such as 30m, 50m, or more.

Optical System:

The lens and sensor are designed to function effectively underwater. Many cameras use specialized glass or acrylic

ports to minimize distortion and maintain image clarity despite water's refractive properties.

Lighting:

Since water absorbs light, especially at greater depths, underwater cameras often incorporate built-in LED lights or external lighting accessories to illuminate scenes and enhance image quality.

Power Supply & Storage:

These devices are powered by rechargeable batteries capable of supporting extended recording sessions. Storage options include SD cards or other flash memory devices, ensuring ample space for high-resolution videos and photos.

Control & Connectivity:

Modern underwater cameras feature physical buttons or touchscreens for operation. Some models include Wi-Fi or Bluetooth for remote control and data transfer, facilitating easier management of footage.

Source: Google

PhotoWalk



Rishav Mukherjee
(Student Id: B-111/568)

International Yoga Day (21/06/25)

On International Yoga Day, I had the enriching opportunity to document the event at one of the most iconic landmarks of West Bengal – the Victoria Memorial. Reaching the venue as early as 6 AM, with my Nikon Zf in hand, I was greeted by the soft, diffused light of a cloudy and humid morning – a natural mood setter for capturing wide and candid moments.

As participants gathered and gracefully began their asanas, I found myself drawn to powerful frames – yoga practitioners aligned with the majestic Victoria Memorial in the foreground and the towering Tata Centre in the distance. These visuals offered a striking contrast between heritage and modernity, stillness and life, body and breath.

While the photography experience was deeply fulfilling, it came with its own set of challenges. The venue was teeming with fellow photographers, often stepping into the frame, but that's the spirit of such vibrant public events. Despite the bustling scene, the mood was serene and peaceful, filled with a collective sense of purpose.

I chose to focus solely on documenting the event, capturing candid expressions, moments of stillness, and the discipline of each pose. Interactions with a few guest lecturers enlightened me on the importance of yoga in maintaining holistic health – an insight that added more depth to my frames.

The event was further elevated by a virtual speech from the Hon'ble Prime Minister, followed by soul-soothing chants that seemed to echo through the marble heritage around us. The experience conveyed a timeless message: "Waking up early and doing yoga with dedication will keep you healthy and fit forever – just like medication."

This was my first time attending a Yoga Day event, and doing so in my beloved city Kolkata, right in front of its pride – the Victoria Memorial – felt special. The experience of witnessing and documenting this collective expression of wellness, peace, and heritage in the early morning hours is something I'll always carry with me.

Celebrating World Yoga Day at the majestic Victoria Memorial was an experience beyond words. Amidst the serene morning light and the grandeur of the iconic monument, hundreds gathered to embrace the spirit of wellness, balance, and peace. The sight of people performing asanas in perfect harmony against the marble backdrop created a truly divine atmosphere.



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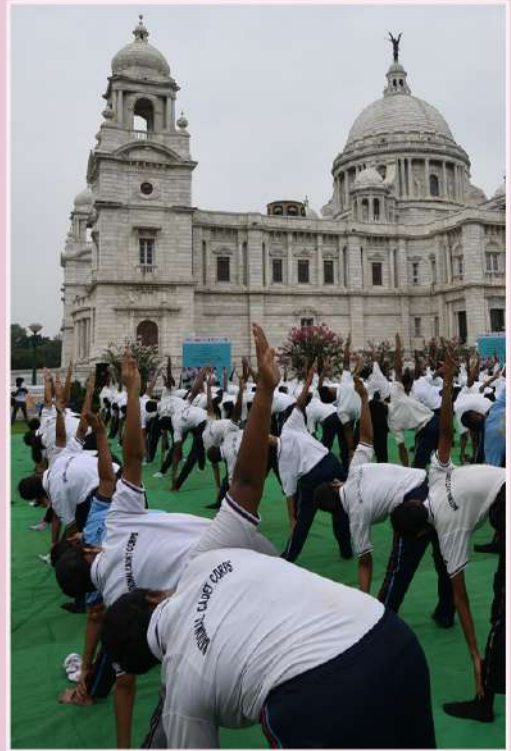
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It was not just a yoga session — it was a soulful connection between body, mind, and heritage.

As the first rays of dawn touched the marble monument, hundreds of yoga enthusiasts formed graceful silhouettes against the misty morning light. Every frame told a story — of discipline, peace, and harmony blending beautifully with heritage and architecture. Capturing the calm faces, synchronized movements, and the grandeur of the setting was truly mesmerizing. It was a celebration where yoga met art — and every click became a moment of timeless serenity.

A heartfelt thank you to our respected Sir and the entire BPI team for their unwavering guidance and support in making this experience so memorable.



(Photo taken by the Author)

PhotoWalk



Sayani Chowdhury

(Student Id: B-66/349)

Rathyatra Festival at Mahishadal (27/06/25)

My journey to the Rathyatra Festival at Mahishadal was an unforgettable adventure with my photography team. We started early in the morning, enjoying an amazing car ride filled with laughter, music, and excitement for the day ahead.

Upon reaching Tamluk, we first stopped at Mahaprabhu Vegetarian Hotel for a wonderful lunch. The food was delicious, pure, and satisfying – a perfect start before diving into our photoshoot.

The Mahishadal Rathyatra was truly one of the most vibrant and unforgettable experiences of my life. As a photography enthusiast, I felt an overwhelming excitement to document every moment of this magnificent celebration. The atmosphere was electric – the rhythmic beats of drums, the resonating sound of conch shells, and the collective chants of thousands



of devotees created a symphony of devotion and joy. The massive chariot of Lord Jagannath, richly decorated with colors and flowers, rolled majestically through the crowded streets, pulled by hundreds of hands united in faith. Every frame I captured told a story of culture, spirituality, and the timeless bond between tradition and community.

The Mahishadal Rathyatra was not just an event – it was an experience that touched every sense and emotion. The town transformed into a sea of colors and devotion, where tradition met unbridled enthusiasm. The streets were beautifully adorned with garlands, banners, and vibrant fabrics, while people, dressed in traditional attire, filled the atmosphere with spiritual warmth and festive energy. Everywhere I looked, there was movement – from the graceful rhythm of devotees pulling the massive chariot of Lord Jagannath to the joyous dances of children celebrating with abandon.

For me, as a photographer, it was a paradise of emotions and moments waiting to be captured. Every frame told a living story – the innocence of children dancing to the beat of the drums, the deep concentration of elders offering prayers, and the radiant faces of countless devotees immersed in faith. I tried to capture not just the visuals but the spirit – the pulse of togetherness, the vibration of chants, and the glow of devotion that seemed to light up every corner.

The energy of the crowd, the rolling sound of drums, and the occasional echo of conch shells created an almost mystical rhythm that resonated with my heart. Through my lens, I aimed

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to freeze these fleeting moments — moments that spoke of joy, belief, unity, and the undying cultural richness of Bengal.

The Mahishadal Rathayatra street photoshoot became much more than a documentation of a festival; it became a soulful journey. It celebrated tradition, teamwork, and the artistic passion that drives every photographer to tell stories beyond words. For me, it wasn't just about taking pictures — it was about experiencing and feeling the heartbeat of Mahishadal through my lens, capturing the very soul of the festival in every frame.

As the festival drew to a close and the sounds of drums slowly faded into the evening air, I stood still — overwhelmed, fulfilled, and inspired. Each image I captured felt like a piece of living history, echoing the devotion and spirit of countless hearts. The Mahishadal Rathayatra left an indelible mark on me, both as a photographer and as a seeker of stories hidden in light and shadow.

And as I look forward to the next year, I am filled with excitement and anticipation — to return once again, to relive the magic, and to experience this grand celebration with a fresh vision and more evolved, creative ways of capturing its beauty. With new techniques, deeper perspectives, and renewed enthusiasm, I hope to frame the Mahishadal Rathayatra once again — in an even more vibrant, soulful, and artistic way.

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(Photo taken by the Author)

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Lanes of Kolkata

(Photo taken by Arghadeep Das)



Lanes of Kolkata

(Photo taken by Arghadeep Das)

PhotoWalk



Neha Sharma

(Student Id: B-78/426)

Street Photography at Kumortuli (04/09/25)

To make it more memorable and avoid the weekend hassles, a street photowalk was held at Kumartuli on 4th September 2025. Walking through Kumartuli's winding alleys before Durga Puja feels like stepping into a place where art seeps into every wall, hand, and corner. Under the guidance of my mentor, Mr.

Sanjoy Bhattacharya Sir. I learned something deeper than framing an image – I learned to listen to the rhythm of clay, color, and community. Here, street photography isn't just documentation; it's storytelling in its rawest form. Every frame I captured carried a pulse of anticipation. Rows of clay faces, lined against peeling walls, whispered that all creation begins in silence and patience. The artisans, with hardened hands and steady steps, carried their fragile forms with a reverence shaped by years of devotion.

"Look for the soul behind the work, not just the work itself," my mentor would remind me often. Inside dimly lit photowalk, Durga and her companions slowly emerged – goddesses with unblinking eyes, lions mid-roar, and demons caught forever in battle. Each stroke of clay revealed the artisan's dedication, a prayer in motion. Photographing them meant pausing long enough to witness that sacred dialogue between creator and creation. Yet, Kumartuli is more than gods in the making. Life unfolds alongside. A child, perched on his father's shoulder, clutched a balloon and gazed in wonder at a passing train – innocence set against the fierce faces taking shape in clay.

That small, fleeting smile contrasted with the intensity within the photowalk. In another lane, a woman bent over the ground, painting ornaments that would soon adorn the idols. Her hands, confident and steady, turned everyday materials into sacred offerings. The streets themselves transformed into a living gallery: rickshaws rattled past half-finished pratimas, old men carried arms and heads of idols as if offering the future in pieces, and little shops spilled over with painted figurines, laughter, and chatter. At every turn, contradictions appeared – tradition and modernity clashing, chaos and serenity blending, survival and devotion moving in rhythm. Kumartuli was timeless, yet alive, in every gesture, every brushstroke, every step.



PhotoWalk

Street photography here taught me to look past the obvious. Our respected Sir, Mr. Sanjoy Bhattacharya, urged me to notice the overlooked — the faded mural on a wall, the worn-out chisel, the bead of sweat on an artisan's brow. These fragments stitched together the larger story of a city preparing for its grandest festival. Durga Puja doesn't begin in the pandals; it begins here, in these narrow lanes, where faith, art, and survival intertwine. Photographing Kumortuli meant capturing that moment of becoming — when clay is still damp, colors are not yet dry, and the goddess waits silently to descend among her people.

Through my lens, guided by my mentor, I realized that photography isn't about what I see — it's about honoring what others create, live, and believe in. Kumartuli before Durga Puja reminds me that a street is never just a street. It is an archive of culture, a canvas of devotion, and above all, a living story. Each photograph is more than an image; it's a testimony of art in progress, faith in anticipation, and a community breathing life into clay.



(Photo taken by the Author)



Atish Dipankar Saha
(Student Id: B-85/459)

Durga Puja in Aristocratic House (30/09/25)

With Durga Puja comes pandal hopping and the sight of white kashful swaying gracefully in the splendid breeze. It is a picturesque scene. However along with themed pandals the age old pujas of renowned families also known as "Bonedi Barir Durga Pujo" are still famous

for their unique rituals. Although the families have started the pujas many year earlier, they are still prestigious. Hundreds of visitors come to enjoy these highly acclaimed pujas during the biggest festival of Bengal. Pandal hopping remains incomplete without glimpse of "Bonedi Barir Durga Pujo".

There are many "Bonedi Barir Durga Pujo" in Kolkata but we have decided to visit the premises of Laha Bari on Durga Ashtami which fell on 30th Sep this year. I generally don't miss any photowalk until and unless it coincides with my

professional assignment and luckily I got the chance to join our group on this photoshoot.

Since my childhood I was aware about the "Bonedi Bari Durga Pujo" and always interested to enjoy the same. So this time I got an opportunity to fulfil my childhood wish. I grabbed it. Although its very difficult to get entry into the premises of any such house of aristocratic family as a photographer because the family members feel that their privacy is being disturbed. But somehow we have managed it very well and finally we got permission to enter into the Laha Bari.

Firstly we managed to take photos of traditional sculptures in the roof and after that I took photos of "thakur dalan" along with Durga idol. At that time there was full house in thakur dalan. These photos from various angles reflect the gathering of family members and their guest at the time of "sondhi pujo". The best shot I got from balcony on 1st floor which was also a thrilling experience to reach there. After that we are fortunate to witness "Sondhipujo", "Chalkumro boli" (asprial ritual of laha bari), "Kumari pujo" and offering of "Bhog". Though I was not in best position to take those photos but I witnessed them with my eyes which was also a great experience. We spent there nearly 2 hours but the most important part was that we did not receive any type

QUIZE CORNER

Q1. What is the 35mm ratio?

- A. 3:3 ratio
- B. 2:2 ratio
- C. 3:2 ratio
- D. 2:3 ratio

Q2. What is EOS system of camera?

- A. Essential Observation of Scene
- B. Electro-Optical System
- C. Evaluative Optimum Score
- D. Effective Operating System

Q3. What is the full form of LCD?

- A. Liquid Crystal Display
- B. Liquid Composite Display
- C. Liquid Colour Display
- D. Liquid Chromatographic Display

Q4. What is the colour temperature of a "Daylight" fluorescent tube?

- A. 5500 K
- B. 4700 K
- C. 5000 K
- D. 4500 K

Q5. What does HDR stand for?

- A. High Duration Rotation
- B. High Distracted Range
- C. High Density Refraction
- D. High Dynamic Range

Q6. Who is the inventor of world's first digital camera?

- A. Mark Helenworth
- B. Ravi Krishnamurthy
- C. Steven Sasson
- D. Luis McMilan

Q7. What is DOF in photography?

- A. Depth Of Field
- B. Diode Optimized Focus
- C. Digital Optical Fusion
- D. Dots Of Film

Q8. What is "Magic Lantern"?

- A. An Early Enlarger
- B. A Flashbulb
- C. A Dry box
- D. A Slide Projector

Q9. Which material is mainly used for coating of the camera lens?

- A. Sodium Fluoride
- B. Magnesium Fluoride
- C. Zinc Fluoride
- D. Copper Fluoride

Q10. What is Black Maria?

- A. Common Name of the Film Strip Parlour
- B. Common Name of the Black Parlour Studio
- C. Common Name of the Edison's Studio
- D. Common Name of the Digital Processing Unit

(Answer at page 31)

PhotoWalk



PhotoWalk

objections for taking any photos from the member of Laha bari. At around 3pm photowalk came to an end with lots of precious memories and nice feelings to the day of Durga Austami.

From this photoshoot, what I have realised that "Bonedi Barir Durga Pujas" are traditional household events organized by the aristocratic and affluent families of Bengal, many of which have continued for over a hundred or even three or four hundred years. These pujas are not merely religious ceremonies but an integral part of Bengal's rich cultural and social history.

They are celebrated within the grand courtyards of ancestral mansions, where the air is filled with the fragrance of incense, the rhythm of dhaak, and the echoes of Sanskrit chants. Each Bonedi Bari has its own unique customs — from the style of the idol (thakur dalan) to the type of bhog offered — often reflecting the history, taste, and legacy of the family.

The entire family, including generations living away, reunites during this time to uphold the age-old traditions. The focus remains on devotion, togetherness, and respect for the family's heritage. Unlike the grandeur of community pujas, Bonedi Barir Durga Puja radiates a charm of nostalgia and old-world grace — a living bridge between Bengal's glorious past and its cultural present.

This photowalk truly added immense value to my photographic journey. It not only enhanced my technical skills but also deepened my understanding of how to capture emotions, culture, and stories through the lens. The interactions, the shared experiences, and the diversity of subjects offered me new perspectives on composition and visual storytelling.

If I get another opportunity in the future, I will definitely join again. I strongly feel that the experience would be even more enjoyable and creatively fulfilling if the next photowalk covers Bonedi Bari Durga Puja in rural Bengal. Exploring those centuries-old ancestral houses, witnessing traditional rituals, and documenting the untouched essence of Bengal's heritage would make it a truly thrilling and soulful photographic experience — blending art, culture, and devotion in every frame.



(Photo taken by the Author)



Dipankar Chakrabarty
(Student Id: B-81/437)

Potters' Village at Duttapukur (16/10/25)

The blue autumn skies and the crisp dry winds announced the arrival of Deepavali and Kali Puja. Deepavali, the festival of lights is the time the Cities and villages of our motherland glow like gem studded ornaments. For amateur and professional photo-artists, this is an occasion to move around searching for moments to capture through the lenses.

So, led by our mentor and advisor Mr. Sanjoy Bhattacharya, we headed to Duttapukur Potters' Colony. The intention was to capture the stories from the workstations of the artisans who create the beautiful Diyas which light up our homes for Diwali.

All of us reached Duttapukur railway station by 9:30 AM. After a brief breakfast of delicious Kochuris and sweets, we proceeded to the Potters' Colony in two Totos. After enquiring

locally Mr. Bhattacharya led us to a factory where colorful diyas (earthenware lamps) were being made from burnt clay. Men and women, young and old, were busy casting, drying and painting the lamps. The BPI team wasted no time in composing the frames and clicking the artisans as they went about their work. Awed by the patterns and colours on display we couldn't stop clicking. Mr. Bhattacharya guided each one of us individually throughout our efforts to capture the best moments inside the Diya factory.

At the next location we spotted the earthen pots laid out under the sun to dry. The spot was a treasure trove of patterns. Our mentor advised us to make best use of technology by using a Drone to shoot the photos. Thanks to Mr. Shayan Mondal, he had his Drone in his backpack. Soon the gadget was airborne and with Mr. Bhattacharya's guidance Mr. Shayan was composing and shooting the photos from the sky. The artisans and his family were very co-operative and patient while we captured the scenes with the drone.

Our last stop was another Diya factory a few meters away. By this time the sun was over our heads and in full fury. But that didn't deter the BPI team from trying capture the moments with



PhotoWalk



a story through their camera. Here too we made best use of the Drone. Scenes of artisans carrying their raw material through the paddy fields were shot. Here too we shot the craftsmen and women creating beautiful earthen lamps and pots in the factory.

But time is always in short supply, and soon it was time to rush back to the station and board the train back home. On our way to the station we could photograph a few of the artisans in their workplaces. We rode back to the railway station in a couple of Totos and had a quick snack before boarding the train. Thanks to Indian Railways and Kolkata Metro, we were back home by evening.

The Photo Walk to Potters Colony, Duttapukur, was far more than just a photographic journey — it was an experience that touched both the lens and the heart. As we walked through the narrow lanes filled with the earthy aroma of clay, we found ourselves immersed in a world where creativity meets devotion. Every corner revealed a story that have created different Diyas for generations, of faces weathered by time yet glowing with pride and dedication.

Capturing the artisans at work — molding, painting, and bringing life to various Diya Shapes and forms — felt like witnessing art in its purest essence. The rhythmic sound of the

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Capturing the artisans at work — molding, painting, and bringing life to various Diya Shapes and forms — felt like witnessing art in its purest essence. The rhythmic sound of the

potter's wheel, the gentle strokes of the brush, and the quiet concentration on their faces told tales of tradition, patience, and unspoken faith.

This photo walk not only enhanced our technical understanding of photography but also deepened our emotional connection to the subject. It reminded us that behind every beautiful idol and every festive celebration, there are countless unseen stories and tireless hands breathing soul into clay. It was an experience that left us inspired, humbled, and eager to return again — to rediscover the same magic through newer perspectives and deeper emotions.

(Photo taken by the Author)

PhotoWalk



Rajat Sanmigrahi

(Student Id: B-117/588)

FANUS UTSAV AT BEADON STREET (20/10/25)

Fanus utsav is a sky lantern festival celebrated in Kolkata, particularly in some aristocratic family, as a part of the festivities for Kalipuja and Diwali. While its origins trace back to China and the influence of British merchants, the modern Day festival is kept alive by dedicated families who continue the tradition of crafting and launching these magnificent paper balloons.

An old crumbling mansion stood at the heart of North Kolkata, and it's walls are filled with faded terracotta. It was the afternoon of Kalipuja, and the Bholanath Dham, as the house was known, abuzz with excitement for the annual Fanus Utsav. Every year on the occasion of Kalipuja, Sri Ajoy Dutta, the man of this festival takes the initiative to paint the sky with sky lanterns or Fanus .

Through the Fanus Utsav, Ajoy babu ensures every person gets a glimpse of the magnificent and majestic hot air balloons. Hundreds of photographers and others assembles on this day at the house and occupy the three floors, including the terrace, to capture the captivating confluence of art and science. For more than hundred years, on the afternoon of Kalipuja and Dewali, this house has been the centre of a beautiful, age old tradition - the famous Fanus Utsav. They transformed it into a competition of art crafting elaborate paper balloons in a variety of shapes and sizes that celebrate Bengali culture.

The story of Fanus utsav is one of a tradition on the brink of being lost and those working to save it. While cheap, mass-produce lanterns from china flooded the market, dedicated families and artists continue the art of handmade Fanus. Sri Ajoy Dutta and others like him continue to keep the skies above Kolkata a glow during Kali Puja, ensuring the story of this unique and artistic festival is passed on to new generations.

There was a time when, on the eve of Kali Puja, the night skies of Kolkata would come alive — dotted with hundreds of flickering Fanus, each one carrying a story, a prayer, and a burst of color. Made of bamboo, tissue, and thin paper, these delicate creations symbolized not only illumination but also the spirit of community and artistry that once thrived in Bengal's *para* culture.

Today, only a few torchbearers keep this luminous legacy alive. Among them, Sri Ajoy Dutta and a handful of dedicated artisans continue to work with unwavering passion, carefully shaping

S2 PRO (microphone version)

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and coloring each Fanus by hand. Their small workshops, often tucked away in narrow alleys, glow with the same warm light they hope to send into the sky — a light of tradition, pride, and resilience.

For them, this is not just craft; it is a heritage of light, a living art form passed from generation to generation. With every Fanus that rises into the night sky, they breathe life into an age-old tradition — ensuring that Kolkata's skyline still shimmers with handmade dreams. Fanus Utsav thus becomes more than just a festival. It is a story of devotion — to art, to memory, and to the spirit of a city that refuses to let its light fade away.

Being a student of Bengal Photography Institute with our respected mentor Mr. Sanjoy Bhattacharya and other students we reached in time in this place. And enjoyed a lovable moments in this festival. The area was so crowded and a huge number of photographers came here for shoot this festival. Then we start to shoot. I took a lot of shots in the middle of this crowded area. Around 5pm, the festival was end. And then we finished our photowalk with tea and snacks.

(Photo taken by the Author)

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Chhath Festival in Kolkata (26/10/25)

When I went to make photos of Chhath festival, the first thing that I have noticed is the array of novel customs, cultural practices, and profound displays of devotion, as people offered prayers to the Surya Dev on the riverbank.

Shampa Mondal

(Student Id: B-123/615)

The Chhath Puja festivities are steeped in history, with accounts suggesting that esteemed figures such as Mother Sita and Mata Draupadi also observed this sacred ritual on the sixth day of the Kartik month. According to legend, the king of Pragjyotishpur and Mrunalini performed the Chhath Puja, beseeching the divine for a child. This sacred observance is particularly cherished by the people of Bihar, Jharkhand, and Uttar Pradesh, who eagerly anticipate it throughout the year, adhering to stringent rituals, fasting, and offering reverence to the setting and rising sun.



PhotoWalk



Upon learning that I would have the opportunity to capture this festival through my lens, I felt a mix of excitement and trepidation regarding my ability to take suitable photographs. The evening prior, I meticulously prepared my cameras and packed them in my bag. The following day, as I arrived at the Ganga ghat, I was struck by the vast assembly of devotees and the unfamiliar atmosphere. The ghat was replete with people, and it was evident that this was a sacred festival for all in attendance. I observed individuals carrying baskets of fruit and an entire banana stem on their shoulders, a novel sight for me.

I noted that the women were primarily responsible for performing the puja rituals, carrying baskets of fruit and flowers on their heads, and worshipping the Surya Dev in the Ganga waters. Devotees were seated on the ghat, with their puja items arranged on clothes. I inquired about the duration of their stay, and they informed me that they would remain there throughout the night, returning home after worshipping the Surya Dev again in the morning.

I also witnessed men carrying baskets of puja items on their heads. We all hastened to capture their moments. I observed some women approaching the ghat, performing 'dandi' (a form of penance), and I was astonished to see individuals lying down in front of them, allowing the women to step over them.

I was delighted when numerous individuals requested that I capture their photographs, and I was more than happy to oblige. One particularly gratifying experience was taking a picture of a young girl and her father, who asked me to do so. I felt a sense of satisfaction at being able to preserve their moment.

Another notable experience was encountering a transgender person who was dancing as they approached us. We hastened to take their picture, and it was an experience that I would not have had if I had not been present. I also observed a woman performing 'dandi' (a form of penance) on the street, exhibiting unusual behavior. We took a variety of photographs, and overall, it was an enriching experience.

The only mildly unpleasant experience was when I inadvertently took pictures at the Ganga ghat while wearing shoes, which elicited some comments from those around me. Nevertheless, the experience was overwhelmingly positive, and I am pleased to have had the opportunity to take pictures there for the first time. I was exposed to numerous novel experiences, witnessed unfamiliar rituals, and enjoyed a thoroughly pleasant day. The experience was exceptionally gratifying, and the day passed delightfully.

(Photo taken by the Author)

PhotoTour



Manjista Sen
(Student Id: B-87/468)

Aoleang Festival in Nagaland (05/04/25 - 06/04/25)

The Aoleang festival, also known as Aoleang Monyu, is a significant spring festival celebrated by the Konyak Naga tribe mainly in the Mon District of the Indian state of Nagaland, typically in the first week of April. It's a six-day celebration marking the end of the old year, the beginning of the new year with spring, and a time to pray for a bountiful harvest.

The first 3 days of the Aoleang festival are called Hoi Lah Nyih, Yin Mok Pho Nyih and Mok Shek Nyih. These days are spent preparing for the festival by weaving traditional cloths, collecting the animals that will be sacrificed and preparing food and rice beer for the festival.

The fourth day, known as Lingnyu Nyih, is the most important day of the Aoleang in which all the members of the Konyak tribe dress up in their best colorful traditional tribal clothes and

and jewellery. The fourth day is the most interesting to watch as the whole day is spent dancing, singing and feasting as a community and the indigenous dances that they perform symbolize the tribe's history as head-hunters. The final two days of the festival are called Lingha Nyih and Lingshan Nyih. This time is dedicated to spending time with family.

After a great fight we started our journey and left for Nagaland via Dibrugarh. On our journey we enjoy our breath-taking scenery, the huge tea plantations on both sides of the road with women working on them, and the beautiful winding mountain road surrounded by clouds. After traveling for about 6 hours by road to see this beautiful scene, we arrived at Mon district of Nagaland where we had accommodation. Here is the rare occurrence; just opposite the homestay where we stayed there was a hangout place of konyak tribe which we can call club house. This is where we first met the people of the Konyak tribe, the head hunters.

Amidst the mighty mountains, rolling clouds, and the vast emerald forests of Nagaland, reside the Konyak tribe one of the most fascinating indigenous groups of this region. Known for their tattooed faces and once-feared practice of headhunting, the Konyaks are the largest and perhaps the most formidable of Nagaland's sixteen major tribes. The Konyak tribe is known for

ANSWER OF QUIZE

Q1 = C; Q2 = B; Q3 = A; Q4 = B; Q5 = D; Q6 = C; Q7 = A; Q8 = D; Q9 = B; Q10 = C

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their vibrant traditional attire, which reflects their warrior heritage and connection to their environment. They adorn themselves with colourful tribal beaded jewellery and elaborate accessories, often made from local materials. Their intricately woven shawls, unique to their community, carry significant cultural meaning and are worn with pride.

How many days we were there for filming, the hangout place of the Konyak tribe became our own, we used to sit there after the whole day's shoot, talk and eat, the people of the tribe didn't understand our language but it was clear from their body language that they were very happy to have us. On the day of shooting the tribe's festival, we talked to one of the tribe who knows little more hindi, he invited us to his house, and we went to his house, he showed skulls of animals and humans that his father, who was a head hunter, had done head hunting. With this, we visit the palace of the king of Nagaland, the most amazing thing is that the left side of the main entry gate of the king palace is India and the right side is Myanmar. So it can be said that we have visited Myanmar.

We also capture several places of Nagaland like gun factory, brush factory and the life style of the local people there. Over all every people of Nagaland like local peoples and obviously







tribes they are all very cooperative and friendly. When we captured their different activities during the festival, they did not get annoyed rather helped us to capture their tradition and the culture.

With the passage of time, the people of this tribe are becoming popular and modern; we may not know how long the authentic existence of this tribe is. But talking to a group of people by going to take pictures, developing a friendship that is known to them so closely is probably what photography can do. We don't know if we will meet this last generation of head hunters again, but these few days will remain in our memory forever.

(Photo taken by the Author)



Tribal Photography at Araku

(Photo taken by Pritam Das)



Tribal Photography at Araku

(Photo taken by Pritam Das)

Photography Workshop



Avijit Chakraborty
(Student Id: B-120/601)

Indoor Portraiture Photoshoot (29/06/25)

Bengal Photography Institute has organised a Model Potrait & Bodyscape photoshoot with the help of mentor Mr. Abir Ghose & 2 professional Models with 3 portrait and two bodyscape looks.

At the start of the day, we were very excited, as for some of us, it was our first professional studio shoot. After reaching the studio, our mentor, Mr. Sanjoy Bhattacharya, briefed us on the shooting process and introduced us to the two models, helping us learn how to communicate with them during the session.

The shoot was full of excitement and learning. I focused on capturing a variety of shots and experimenting with different angles. I realized that photography isn't just about technical perfection—it's about capturing the subject's essence and



Photography Workshop

creating a connection with the viewer. Selecting the best shots is crucial, focusing on quality over quantity to make the final images strong and impactful.

My first studio photoshoot was a valuable experience that taught me the importance of preparation, communication, and post-processing. It deepened my passion for photography and my desire to keep learning and improving.

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(Photo taken by the Author)

Photography Seminar



Bengali New Year (*Borshoboron*) celebration:
Presentation on Tribal Photography by Sri Abhijit Bandopadhyay
(04/05/25)

Photo by:
Rajat Sanmigrahi
(Student Id: B-117/588)



Bengali New Year (*Borshoboron*) celebration:
Presentation on Festival Photography by Sri Santanu Mukherjee
(04/05/25)

Photo by:
Rajat Sanmigrahi
(Student Id: B-117/588)

Photography Seminar



World Photography Day celebration:
Food Photography by NIKON India Ltd.
(24/08/25)

Photo by:
Shayan Mondal

GENERAL KNOWLEDGE

High Dynamic Range (HDR) photography is a creative and technical process that helps capture a scene with both very bright and very dark areas in full detail — something a single exposure often cannot achieve.

The process begins with bracketing, where several photos of the same scene are taken at different exposure levels — typically one underexposed, one correctly exposed, and one overexposed. Using a tripod ensures all images remain perfectly aligned. Many cameras feature Auto Exposure Bracketing (AEB) to make this easier.

These multiple exposures are then combined using software such as Adobe Lightroom, Photoshop, or Photomatix. The software merges the exposures, retaining the best details from both the highlights and shadows, to create a single HDR composite image.

After merging, a process called tone mapping is applied. This step adjusts contrast, brightness, and saturation to make the image appear more natural or more dramatic, depending on artistic intent. The goal is to compress the wide dynamic range into a format viewable on standard screens or prints without losing important detail.

Further refinements like color correction, clarity, and sharpening can be done to achieve the desired mood and balance. Care should be taken not to over-process the image, as excessive tone mapping may result in unrealistic colors or halos.

The final HDR image, when done properly, reflects what the human eye perceives — a balanced, richly detailed photograph with texture and depth across all light levels.



HDR photograph by Zack Schnepf
<https://www.photocascadia.com/zack-schnepf/>

Photography Exhibition



Sonali Adhikary
(Student Id: B-116/586)

12th LENSVISION
(30/01/25 - 01/02/25)

The 12th Lensvision is the photography exhibition of Bengal Photography Institute held at the prestigious Gaganendra Shilpa Pradarshasala, which is actually a celebration and promotion of artistic photography by the students of the Institute. This annual exhibition brought together talented photo artists from the Institute, capturing the diverse, fast-paced emotions and the untold stories of our society through their lenses. Featuring a stunning collection of landscapes, portraits, street photography, and festival scenes, the exhibition offered a captivating visual journey. A particularly interesting aspect was the "Focus Country". This year, the focus country was Georgia. The photographs from Georgia provided a window to see the stories of their unique nation. The curated collection served as a tapestry of Georgian cultural narratives, offering viewers a glimpse into its rich heritage and everyday life. So, on January 30th, I, as a student volunteer, got to be a

part of the event – the inauguration!

And it was quite a journey, starting with picking out flowers from the Mallick Ghat flower market. We had to be there super early; the fresh air really woke me up, and hanging out with all the other volunteers made it a blast. The market itself was a sight to see, bursting with colourful flowers. Once we had our pick of flowers, Surajit'da drove us to the exhibition hall and surprised us with a much-needed cup of hot tea – a really nice touch, especially after our early morning adventure. It was a good time to just chill for a bit. The moment we arrived at the exhibition hall and pushed open the heavy glass door, we met an unexpected sight. Instead of the usual pristine white walls and hushed atmosphere, the space had been completely transformed into a bustling football dressing room. The air was thick with anticipation, a clear energy radiating from the volunteers and their voices echoing with excitement. Our teacher cum mentor Sri Sanjoy Bhattacharya, who's always been a great guide, made sure everything ran smoothly. He patiently showed us the photo hanging arrangement, lighting, and presentation, which really took the exhibition to the next level. Everyone were so passionate about the project, and you could see it in the way they transformed the room into a proper art gallery, perfectly complementing the photographers' amazing work.



Photography Exhibition

Each photo had a story to tell, stirring up all sorts of emotions, and the captions added another layer of meaning, connecting the art with the viewers in a powerful way.

During the photographs hanging session, our respected teacher explained the hanging order of the photographs, and we understood the rhythmic pattern of human emotions. The rhythm of emotions and photography are deeply connected. Just as emotions flow in waves—joy, sorrow, excitement, nostalgia—photographs freeze these rhythms in time, allowing us to revisit them. A well-composed photograph mirrors the beats of human feelings, using light, color, and composition to evoke powerful responses. A smile in a portrait, the loneliness of an empty street, or the warmth of golden-hour light all tell emotional stories. Photography is more than just an image; it is the visual rhythm of life's emotions, preserving them in a timeless frame. All the work was finished before lunch, and we were eagerly waiting for the formal inauguration.

That was the right time to explore the exhibition. The gallery was divided into sections, arranged chronologically: portraits, landscapes, street scenes, festivals, and finally, the focus country. The portrait section of the exhibition captured the complexity of human emotions; each photograph told a story

the people surrounding us. One particular photograph that grabbed my attention was of an elderly man. His heavily wrinkled face and eyes spoke to a lifetime of experience, hinting at the struggles of an individual and, more broadly, reflecting the socioeconomic realities faced by many elderly people in India.

Attending a landscape photo wall allows one to appreciate the beauty of nature through the lens of talented photographers. The event was a celebration of breathtaking landscapes, capturing the essence of diverse terrain. To capture the perfect shots, all photo artists' patience is going through a nitric acid test. It's a natural gift to the photo artist who spends their whole emotion and dedication to capture the ethereal beauty of nature. The exhibition was not just a visual treat but also an inspiring experience. A landscape photography is more than just a display of beautiful scenery; it is a journey into the heart of nature and the soul of the photographer. And a lesson of dedication. I look forward to the next opportunity to witness the magic of landscapes captured in their most extraordinary moments. But this year's biodiversity section was not highlighted.

Street photography offers a raw, unfiltered glimpse into everyday life, capturing spontaneous moments that often go



Photography Exhibition



Photography Exhibition



unnoticed. Street photographs embrace spontaneity, preserving authenticity and human expression. We, in India, don't have a runway like a road, picture-perfect pavement, a well-disciplined traffic flow system, pollution and noise-free nice breeze, but still, artists freeze some moments. It's about finding the extraordinary within the ordinary, the beauty in the mundane, and the poetry of everyday life. Street photography – it's like a window into the everyday. Photo artists have this knack for finding the extraordinary in the ordinary, the beauty in the everyday stuff. It's like poetry, but with pictures. They have this talent for finding the amazing frame in the everyday life, the beauty in the ordinary stuff. It's like poetry, but with a camera. When you look at these pictures, see those familiar sights, those little moments, and we feel connected. Every photo is showing a little piece of ourselves, reminding us that we're all in this together, walking the same streets, breathing the same air, and living the same human experience.

Indian festivals are a year-round kaleidoscope of celebration. All communities have their own festival. As a metropolitan city, people have a focus on large-scale functions. We often skip the lesser-known small festival. Photo artists not only froze these moments using a camera but also preserved the culture for future generations. After formally inaugurating the function, which had top-notch quality audio-visual support, respect for tradition, and full support from well-wishers, it was a time for candid interaction between the photo artist and the visitors.

Visitors are approaching the exhibited photographs with curiosity; take some time to connect with the photo. It is a platform which gives photo artists an opportunity for earning recognition of their hard, passionate work. Each inquiry from the visitors makes the photo artist's faces glow with the invaluable gift of appreciation. Not all the visitors have formal training in photography, but for the love of photos they visited the exhibition. The photo artist and the visitors united by their love for the craft, transcended social barriers, demonstrating the unifying force of artistic expression.

The last part of the show was all about Georgia. They had a bunch of photos that really gave you a feel for what life is like over there. Some of the pictures reminded me of home, but others were totally different from everything else. There was this one photo of a city that just blew me away. It had this building with a round front, and the street was super clean and empty. There was even a person on a bike just cruising along. The cityscape gives me a reminder of the paradox of my hometown, Kolkata, "city of joy". There was another photo called "The Train" that really got to me. It was a picture of a train station at night, and it was raining. The rainwater was pouring on the train coach; the signal board was not clearly visible. I almost felt the water droplet on my face. This photo gave me a taste of anxiety that I felt during the monsoons. And then there was this one photo of an orchestra conductor. The way the photographer

Photography Exhibition



old-fashioned paintings. His facial expression and the pose, especially his hand, made me think of the word "MahaNirvana", the ultimate peace of mind.

After spending the whole day in the exhibition hall, it was evening when I headed to my home. Suddenly, I felt pressure on my shoulder, and then I realised that I have another feather on my identity crown. I became a cognisant learner.

And just like that, the exhibition that ran till 1st February 2025 came to an end. For days, from 2 pm to 8 pm, the gallery felt alive—filled with familiar faces, curious visitors, former and current students, and countless heartfelt conversations. We shared laughter, stories, and the quiet pride of standing beside our own creations. Yet everything slipped past in the blink of an eye. Now begins another long wait for a new year, a new gathering. Because Lensvision is not just an event to us—it is a feeling, a bond built over years, held together by love for our art. It never truly ends; it only pauses... until we meet again.

(Photo taken by the BPI students)





Sanjoy Bhattacharya
Director - BPI

City of Joy 2025

Bengal Photography Institute, Kolkata takes immense pride in successfully organizing and concluding the International Photography Contest – City of Joy 2025. The event witnessed an inspiring response, drawing 226 participants, including 96 domestic and 130 overseas photographers, reaffirming the Salon's growing reputation as a

global platform that truly lives up to its name.

Over the years, the Salon has steadily gained international visibility, and City of Joy 2025 further strengthened its standing as a prestigious destination for photographic excellence. This remarkable achievement was made possible by the dedication and enthusiasm of the BPIans—both present students and alumni—who worked tirelessly for three months to promote the event across various Facebook photography groups. Their efforts extended far beyond promotion, supporting multiple stages of the Salon, including coordination, organization, and award dispatch. Their collective hard work played a pivotal role in the astounding success of this year's edition.

This edition of the Salon offered 124 awards, featuring beautifully crafted customized medals and trophies, recognizing the most compelling works across categories. The entries were evaluated by an esteemed panel of jurors—Mr. Chitrangad Kumar, Mr. Tapas Bhowmick, and Mr. Somdatt Prasad—all respected stalwarts of Indian photography. Their insightful judgments and unwavering support added immense value to the event, and we express our heartfelt gratitude to them. The judging process was completed as scheduled, and all awards have already been dispatched to their deserving recipients.

City of Joy 2025 featured five diverse sections:

1. Monochrome Open
2. Colour Open
3. Nature
4. Photo Travel
5. Theme – Water

Each section showcased extraordinary talent, creativity, and storytelling, making this edition a memorable celebration of photographic artistry.

As we celebrate another successful year, we extend our warmest thanks to all participants, supporters, well-wishers, and our vibrant BPI family. With your continued support and

encouragement, we are confident that the City of Joy Salon will keep growing as one of the most sought-after international photography events in the years ahead.



(Photo taken by the author)

CREATIVE CUT

Creative Cut is the section of Bengal Photography Institute for the students who are interested in pursuing photography professionally. It covers all types ceremonial photography like weddings, birthday parties, thread ceremonies, rice ceremonies, office programmes, and all sorts of event documentations. It is also associated with making of model portfolio, fashion photography and advertisement photography. Special emphasis is given to creative and candid aspects of different events resulting in creation of different strokes of common frames both in still and video photography. So, the customer can enjoy some different flavours of his/her event which is more enjoyable than conventional frames.

We are ready to receive your call or whatsapp message at **85829 04905**

Photo taken by Creative Cut members



1	2	3	4
7	6	5	

1. HALDI RITUAL (Somnath Majumder) 2. RECEPTION (Dipankar Naskar) 3. WEDDING (Kuntal Mitra)
 4. BIRTHDAY (Kousik Roy) 5. WEDDING (Sayan Mondal) 6. THREAD CEREMONY (Mitali Sen) 7. RICE CEREMONY (Amar Paul)

BENGAL PHOTOGRAPHY INSTITUTE

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