



Jan 2025

e-Motion

Magazine of Photographic Activity of BPI

FREE ISSUE

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Cover Picture : Ishita Jana (Student Id: B-100/515)

From Editor's Desk



A very Happy New Year!

With immense pleasure and enthusiasm, I present to you the 2nd issue of our Institute's e-Magazine, **e-Motion**. As we step into 2025, this edition serves as both a reflection of the vibrant activities undertaken throughout the year and a nostalgic journey through the moments that shaped 2024.

The pages of e-Motion are imbued with heartfelt contributions from our talented members, who have poured their emotions and experiences into crafting this edition. Every article, story, and photograph resonates with the passion and dedication of its creator, making this magazine a true embodiment of our collective spirit.

The visuals accompanying these pieces—captured by the contributors themselves—stand as vivid reminders of the involvement and enthusiasm that defined these activities. Together, they weave a beautiful narrative of our shared journey.

This magazine is more than a publication; it is a cherished keepsake close to our hearts, reflecting the vibrant life of our Institute. I am confident that you will enjoy every moment spent exploring its pages.

As always, we welcome your valuable suggestions for improving and enriching future editions of e-Motion.

Wishing you a year full of happiness, success, and cherished memories!

Happy reading, happy clicking!

Warm regards,

Sanjoy Bhattacharya
Editor

Activities in 2024

A. PHOTOWALK

1. Gangasagar Transit camp (11/01/2024)
2. Panorama of Life in Kolkata GPO (23/02/2024)
3. Mechhua Fruit Market (01/03/2024)
4. Velvel Festival at Bandel (05/04/2024)
5. Koley Market in Kolkata (23/05/2024)
6. Maharam in Kolkata (17/07/2024)
7. March-Past Practice (13/08/2024)
8. All Souls Day (02/11/2024)
9. Chhat Puja (06/11/2024)

B. PHOTO TOUR

1. Gangasagar Mela (13/01/2024-15/01/2024)
2. Holi Phototour at Barpeta in Assam (24/03/2024-27/03/2024)
3. Meghalaya in Monsoon (28/08/2024-01/09/2024)
4. Benaras Phototour (17/12/2024-22/12/2024)

C. PHOTOGRAPHY WORKSHOP

1. Indoor Model Portraiture Photography Workshop (30/06/24)

D. PHOTOGRAPHY SEMINAR

1. Skill Development Photography Seminar by Sri S.R.Mondal (19/02/2024)
2. Borsoboron - Celebration of Bengali New Year with Photography Seminar by Sri Mriganka Sarkar & Sri Shibasish Saha (21/04/2024)
3. World Photography Day Seminar by Sri Sandipan Mukherjee , Sri Anindo Basu & Sri Subrata Bysack (18/08/2024)

E. PHOTOGRAPHY EXHIBITION

1. 11th LensVision (18/02/2024-20/02/2024)

F. SALON

1. City of Joy Salon (01/06/2024-02/09/2024)

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PhotoWalk



Sudipto Bhowmik
(Student Id: B-90/480)

Gangasagar Transit Camp (11/01/24)

The phrase "Sab Tirth Bar Bar, Gangasagar Ekbar" shares the essence of Gangasagar that course through the minds of the devotees who have been through this larger-than-life experience.

Gangasagar is the second largest religious gathering of Hindus after Kumbh, where devotees from across India arrive to take a holy dip in Ganges on Makar Sankranti. The gravitas of

Gangasagar is encapsulated by the spirit of the devotees who believe to attain Moksha by taking dip. Gathering of millions of devotees of varied geography, culture & age is something unique, while a mix of families, orphaned aged, physically disabled & sadhus creates a truly diversified atmosphere. It is certain that such spirit would offer a bounty of moods, rituals and obviously colours. Where there's colour & emotion, Bengal Photography Institute never lacks to put its step forward with our passionate mentor Sanjoy Bhattacharya leading the enthralling photo-walks.



A cold morning of 11th Jan '24 was the apt time to take a plunge into Gangasagar transit camp near Babughat, Kolkata. A pleasant chill, hanging dust, hundreds of devotees, a common cause, makeshift huts occupied by mysterious Naga Sadhus, free food & medicine stalls, heavy nudges from crowd,

an intoxicating smell of marijuana camouflaged with ghee, ash takes you to a different world. A plethora of sadhus adorned in ash without a stitch of clothing, barbed hair, smoking marijuana, posing for lens through piercing eyes, makes the shutter click-click-click without pause. We felt alarmed at times at their aggressive body language, but did not escape. That is not the spirit of photo enthusiasts. Each of them including women devotees were unique in their own way, a true delight for the lens & certainly our eyes. Most of them gazed at us wondering, what is so interesting on their faces. The environment threw strong hints of how it would be in Gangasagar. The unique expressions, costumes, smoke gave ample opportunity for the lens. That was boosted by the spirit of our mentor who took care to advise the best angle, timing, frame.

Undoubtedly, we had one of the lifetime experiences.



(Photo taken by the Author)

PhotoWalk



Neha Sharma
(Student Id: B-78/426)

Panorama of Life in the GPO of Kolkata on it's 250 years (23/02/24)

The Kolkata General Post Office (G.P.O) stands as a majestic symbol of heritage and connectivity, marking 250 years of service to the city and its inhabitants. Established in 1774 during the British colonial era, it has since been an integral part of Kolkata's cultural and historical landscape.

Over the centuries, the G.P.O has not only facilitated postal services but has also witnessed and adapted to numerous technological advancements, evolving from traditional mail services to modern-day logistics and digital communication. Its iconic architecture, blending classical and colonial styles, reflects the city's rich multicultural heritage.

To commemorate its legacy, a collaboration between the G.P.O with the students of Bengal Photography Institute and our Director cum Mentor Mr. Sanjoy Bhattacharya with his team of photography students were invited to capture the essence of

the G.P.O and its people through their lenses. This partnership not only celebrates the milestone but also provides a platform for budding and professional photographers to showcase their talent and perspective. The Mentor of BPI always serve the students in hand training to click interesting visuals for participating in 250 years of contest of G.P.O. photography competition.

Through the lens of these students, the G.P.O's grandeur, intricate details, and bustling atmosphere are brought to life, capturing the rhythm of daily life intertwined with the timeless charm of the historic landmark. From the hustle and bustle of postal workers sorting through mail to the quiet moments of contemplation amidst its grand halls, each photograph tells a unique story of the G.P.O's significance in the fabric of Kolkata's identity.

Furthermore, this collaboration serves as a bridge between the past and the present, honouring the G.P.O's enduring legacy while embracing innovation and creativity. It fosters a sense of community and appreciation for heritage among the younger generation, ensuring that the G.P.O continues to hold a special place in Kolkata's collective memory for generations to come.

As the G.P.O marks its 250th year milestone, these



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photographs serve as a testament to its enduring legacy, capturing not just a building, but a timeless symbol of connectivity, culture, and resilience in the heart of Kolkata.

Finally the day arrived on the end of the March when the results announced where our BPI student Sutirtha Gayen won the most prestigious second prize award of 10k from government of India which again creates a milestone. Our most respectful Sir for his tremendous hardship in guiding of clicking images , sorting out pictures to edit a complete journey helps all the student to get his or her honour in the field of photography.

This will be a milestone in the history of our photography school and cheers to whole team that our school again prove to be one of the best photography school not only for indoor but also for outdoor shoots in kolkata, West Bengal.

(Photo taken by the Author)



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QUIZE CORNER

Q1: Who has invented the flash gun of the camera?

- a) Robert Claus
- b) Joshua Lionel Cowen
- c) James Fritt
- d) Samuel Dosch

Q2: What is FF in camera?

- a) Front-Focus
- b) Full-Focus
- c) Field-Focus
- d) Fixed-Focus

Q3: What function found on a digital SLR would not be found on a film SLR?

- a) Aperture Ring
- b) LCD Display
- c) Shutter button
- d) Focus Ring

Q4: What does FPS stand for?

- a) Flicker Per Stop
- b) Focus Per Segment
- c) Frames Per Second
- d) Filter Per Segment

Q5: What is the color temperature of a "Daylight" fluorescent tube?

- a) 3200 K
- b) 3700 K
- c) 4200 K
- d) 4700 K

Q6: When the light from a flash reflected from the back of the eyeball it creates:

- a) Black spot
- b) White spot
- c) Red spot
- d) Yellow spot

Q7: Who invented the world's first digital camera?

- a) George Eastman Kodak
- b) Steven Sasson
- c) Thomas Brown
- d) Albert Einstein

Q8: In 1881 an American farmer invented the first "roll film" camera, which brought photography to new levels among the masses of those who enjoyed taking their own pictures. What was the name of this farmer?

- a) Peter Houston
- b) William Becker
- c) John McClaine
- d) Edward Land

Q9: What is the full form of SD in SD Card?

- a) Standard Domain
- b) Soft Document
- c) Secure Digital
- d) Sensor Detail

Q10: Which one is the first digital mirrorless camera?

- a) Fuji DX Cam 1
- b) Sony Alpha 1
- c) Canon EOS R1
- d) Panasonic Lumix DMC-G1

(Answer at page number 13)

PhotoWalk



Mechhua Fruit Market
(01/03/24)

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



PhotoWalk



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

Vel Vel Festival at Bandel, Hooghly (05/04/2024)

Vel Vel festival, just a few days ago, I got to know about the festival's name when our beloved Sanjoy Sir sent a photo tour invitation. Just like the other photo tours, I agreed to go with our beloved sir and the other photo artists. But who would have thought that we were going to be the witness a whole new set of rituals, and it will become remarkable memory forever.

The Velvel Festival is a significant event in Tamil culture, particularly among Tamil Hindus. It is dedicated to the worship of Lord Murugan, also known as Velavan or Velan, who is a popular deity in Tamil Nadu and among Tamil people worldwide.

It was a peak summer morning, we started our journey for the Vel Vel festival from Howrah railway station to Bandel. We knew that it would be a long day full of activities where we might not get any time to have our lunch. It was my first time there, I was so excited and a little bit nervous because we had heard that this festival is too crowded, and this time we might face even

more crowd as it was the 50th year of Velvel festival. As a photo artist, taking good photographs in such a crowded situation is quite challenging, but we were ready for those challenges.

It took around an hour for us to finally reach Bandel station. We knew that we are going to face a huge crowd, so there was a high chance of lost in the crowd. Therefore, Sanjoy Sir decided to set a meeting point near the Bandel railway station so that we could all reunite after the event.

After buying some drinks and snacks, we were finally ready to experience a new type of festival and face a new challenge in our lives. It was around a ten-minute journey from Bandel station to the temple, so we took a toto and witnessed some natural beauty along the way full of trees.

After reaching near the temple where the festival had started, I was not just surprised; I was speechless. It was extremely crowded, with nearly thousands of people in a small place where finding a spot to stand was more challenging. In a few seconds, our twelve photo artist friends were lost in the crowd, and I had only one photo artist friends, Ansh, was with me. After rushing through the crowd, we started capturing some moments that were unfolding. I couldn't even find a single good frame for the event, so I was very disappointed. But I didn't give up and tried continuously to take good photographs.



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After a couple of hours of hard work, I managed to capture some good photographs when we found a less crowded place in the afternoon. A drastic change came over my face after getting multiple good photographs, and my disappointment turned into happiness. Only a good photo artist knows the value of a good picture. I finally started enjoying the event. Meanwhile, the local people offered us some drinks as we were really thirsty, and that was a very kind gesture from them in the middle of a summer afternoon. We took photographs throughout the afternoon.

Finally, as the clock struck five in the evening, it was time to say goodbye to the beautiful festival and the beautiful place, Bandel. The place gave us a memorable day that we will never forget. This day taught us that we should never give up in any challenging situation and wait for the perfect time to shine. Finally, we reached at our meeting point and were ready to leave this beautiful place. The wait will not be very long because we will come back again in the month of April next year. This festival is something that I must recommend to everyone to visit atleast once in their lifetime and say VEL VEL.....Countdown begins.....

(Photo taken by the Author)

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PhotoWalk



Runa Sen

(Student Id: B-94/494)

Koley Market, Kolkata (23/05/24)

How could one ignore the call of a photowalk to the famous Koley Market.

It is one of the oldest wholesale market of Kolkata. The Koley's were a zamindar family hailing from Bankura District of West Bengal. Around 90 years back, this place which was previously a horse stable was taken under the control of the Koleys and converted into a marketplace mainly for the vegetables, fruits, and herbs.

Buzzing with activities this market never sleeps, It works 364 days x 24 hours (barring the day of Holi). It gained popularity due to the proximity to the Sealdah railway station making it easy for bulk supplies from the rural areas. Additionally it also has direct access to the Howrah station.

Now with huge expectation and tempted by the bounties of colours, shapes and textures of a market, nine of us from BPI led by our Mentor Mr Sanjoy Bhattacharya met at the gate of the market at the wee hours in the morning of 23rd May, 2024.

Slowly we entered and weaved our way through the arteries of

the market and found ourselves in the midst of a vibrant, bustling hub of activities. There was energy and excitement all around as we negotiated through the narrow stalls dodging porters, vendors, aratdars and buyers.

It was mayhem inside but an organized one, filled with loud cries of vendors and haggling of buyers, but an interesting one. Different places were designated for different vegetables. I wondered why the big lamps looming over the vegetables were covered with coloured cellophanes, only to learn that it was a technique used to make the vegetables brighter and attractive to the buyers. Thus red cellophanes for the onions making them more red and green cellophanes over the cucumbers and capsicums. The entire atmosphere was so eerie, yet captivating, making it a photographer's haven.

Here the unit of all transaction is a 'Palla', each palla being 5 kilograms.

Another interesting sight were the porters wrestling bundles of vegetables weighing hundreds of kilograms on their turban wrapped heads. The bundles varied from 200 to 400 kilograms each and were carried jointly by 3 to 5 porters. Eyes wide open we watched how these porters collectively balanced the bundle and walked in perfect unison. We ran to and fro with our cameras to capture their movement.

Three hours in that cacophony passed in a wink and after enjoying our share of tea it was time for us to leave and with happy memories and colourful takeaways we headed back.

(Photo taken by the Author)



PhotoWalk



Muharram
(17/07/24)

Photo by:
Abhishek Hembram
(Student Id: B-82/439)

ANSWER OF QUIZE

1(b), 2(d), 3(b), 4(c), 5(d), 6(c), 7(b), 8(a), 9(c), 10(d)

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March-Past Practice
(13/08/24)

Photo by:
Sutirtha Gayen
(Student Id: B-34/103)



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Abir Sen

(Student Id: B-106/541)

All Soul's Day, Kolkata (02/11/24)

All Souls' Day, observed on November 2nd, is a significant Christian tradition dedicated to praying for the souls of the departed, particularly those in purgatory. It is closely tied to All Saints' Day (Nov 1st) and forms part of the Halloween season, emphasizing the connection between the living and the dead within the Communion of Saints. The roots in early Christianity practice of praying for the

dead has roots in early Christianity and Judaic traditions, with 2 Maccabees 12:46 offering a scriptural foundation. It became an official observance in 998 AD, when Abbot Odilo of Cluny introduced it for Benedictine monasteries. The tradition spread across Europe and was formalized by the Catholic Church.

The day is based on the belief in purgatory, where souls undergo purification before entering heaven. Prayers, masses, and almsgiving by the living are thought to aid these souls. Families clean and decorate graves with flowers and light candles to symbolize hope and remembrance. In some cultures, offerings of food or alms are made for the dead.

All Souls' Day is a time for reflection, family unity, and honouring ancestors. It blends religious, cultural, and local traditions, emphasizing remembrance, hope, and the bonds between the living and the dead.

This year Bengal Photography Institute organised a photowalk on the All Soul Day to capture the emotions of the friends and families of the departed souls in frames. We, the students of the institute visited a nearby graveyard under the guidance of our beloved mentor Mr Sanjoy Bhattacharya in the evening of the day. The experience as a photographer visiting a graveyard on the evening of All Souls' Day was a profound blend of solemnity, mystery, and artistic inspiration. As the golden hour fades into twilight, the graveyard transforms into a realm steeped in emotion and spirituality. The air is filled with a quiet reverence, amplified by the flicker of candles placed lovingly by families honouring their departed loved ones. The environment was like a setting where a story is waiting to be captured. The interplay of light and shadow creates an ethereal atmosphere. Candles illuminate gravestones, casting long shadows that seem to whisper secrets of the past. These fleeting moments was a challenge for us to find beauty in melancholy and to immortalize emotions that words cannot fully express.

The sounds of the graveyard were equally evocative. The crunch of dry leaves underfoot, the faint murmur of prayers create a soundscape that resonates with the solemnity of the occasion. These elements deepen our connection to the



PhotoWalk



photographer shaping our vision as we compose each frame. As we were navigating through the graveyard, we encountered different poignant scenes. Very common such scenes were like a family gathered around a loved one's grave, a child placing flowers with quiet innocence, or an elderly figure lost in thought. Each moment tells us a unique story of love, loss, and remembrance. Capturing these scenes requires sensitivity; the act of photographing becomes a form of respect, an acknowledgment of the sacredness of the moment.

(Photo taken by the Author)

PhotoWalk



Piu Naskar

(Student Id: B-112/575)

Chhat Festival, Kolkata (06/11/24)

It was another photowalk of the Bengal Photography Institute which was held on 7th November, 2024 and it was also my first outdoor photowalk for Chhath Puja at Howrah's Ramkrishnapur Ghat. This place was very crowded during that time abode of vivacity, culture, chaos, and serenity all at once. The thick air of expectation was there as devotees waited at the ghats to offer their prayers to the

the Sun God. I had heard it all about how great Chhath Puja is, but experiencing this firsthand with a camera has given an entirely new aspect of the whole thing.

The Ramkrishnapur Ghat with its exclusive location on the Ganga River is historically quite famous but on this day it turned out to be a canvas made alive in colors and emotions. Though I was an afternoon visitor when the sun is just starting to set of the day the ghat had already filled with people. This last light before sunset beautifully played upon the surface of the river creating perfect reflections from all those crowded sections and the structures of bamboo, which had been put up for the occasion. I found that Chhath Puja is one of the most important festivals for people of Bihar, Jharkhand, and eastern Uttar Pradesh. It has a pretty decent following in West Bengal too. The main ritual is fasting and offering prayers to the setting and rising sun, giving thanks for life and nature's abundance. Devotees, dressed in vibrant colors, carry baskets filled with fruits, flowers, and other offerings down to the riverbanks.

Well, this was really a very challenging yet exhilarating experience to photograph in such a crowded environment. The place was actually so crowded with devotees, photographers, and curious onlookers. Not even to mention that navigating through the crowd to reach that perfect frame was not an easy task. Every inch of the ghat was alive with activity, such as children running around, vendors selling garlands and sweets, the river flowing steadily along with all the chaos. The first thing that comes to the mind is the mixing of various emotions. While on the one side families were silently preparing their offerings and folding their hands in prayer, on the other side, groups of young people were clicking selfies capturing memories of this cultural experience. The photographer inside me had to constantly shift focus looking for just the right mix of composition, and lighting in an ever-changing scene. The approach was how do I capture the individual story amidst the sea of people within the crowded ghat. Every shot was a try to tell a very short, cozy story in the vast tapestry of the festival.



As the sun moved along its trajectory in the day, it was rather the ceremonies that were held in high salience. The pilgrims waded into the river with their face to the sun, eyes closed in deep prayer. The offerings are the fruits, flowers, and diyas floating on top of the rain-shrouded water. When the sun was higher in the sky and cast long shadows on the ghat, giving more depth to those images. I drew myself into the expressions of faith and devotion on participants' faces. A festival like Chhath Puja is actually a reminder that behind those rituals, lies the collective energy of the community. The feel-good moment, I must say, was when the devotees raised their hands in perfect unison and offered their prayers to the Sun God. It was a marvelous instance of synchronized faith, and this atmosphere was full of emotional currents. This would be, I knew, an important shot not only in terms of merely documenting the event but in conveying the essence of what Chhath Puja meant to those people.

This was the most challenging shoot that I have had photographically. The lights were constantly changing as the sun moved through the sky, and the crowded space was more difficult ground to click some pictures. I tried to capture some of their moments and the details of their rituals and tried to take a perfect shot. The biggest challenge, however, was to remain patient. So many people around me meant that there were some moments when I needed my space. But it was precisely this energy that made the photowalk so rewarding. The chaos became part of the narrative and I never tried to fight it.

PhotoWalk



I learned to embrace it. And it is then, I discovered that best shots did not come when I wanted to control the situation but only when I was allowed to happen freely.

It was late in the evening, the crowd thinning out, dusk getting upon us. In my heart, I felt it had been a fulfillment of something quite deep. The photowalk had been much more about an experience related to a rich culture coming alive right before my eyes, rather than from the photographs themselves. Something profound was being seen—something beyond the surface of the rituals. It was about community, faith, and time passing away. Looking back at those pictures I clicked that day, I just remember the richness of human experiences. Each one narrates a different story but collectively they form a tapestry of a community bound with tradition and devotion. Photowalk for Chhath Puja at Ramkrishnapur Ghat was a fantastic opportunity not only to shoot photographs but also to connect with the culture, to see life through a different lens—both literally and figuratively. And, in the end, I walked away with a memory card full of photos and with a deeper appreciation for the human spirit, for the beauty of faith, and for the power of collective celebration. It is an experience that will stay with me and one that has undeniably shaped my seeing of the world through my camera.

(Photo taken by the Author)

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WORLD TOUR PHOTOS

PhotoWalk



Suvro Sinha
(Student Id: B-111/562)

Brick Field Activity (30/11/24)

I was pretty excited to attend my first photo tour organised by our esteemed photography institute. I started my journey at 5 am in the morning and our Team 11's meeting point was at Gocharan Railway Station, West Bengal.

Our destination was a place where earth met sweat, and the labour of humble hands moulded raw clay into sturdy bricks. I was

more excited about the place as professionally I have dealt with many such brick field owners but never had the opportunity to visit such a place.

On the outskirts of a bustling city, where roads were lined with vibrant marketplaces and towering skyscrapers, lay a vast expanse of brick fields stretching toward the horizon. In the heart of a small, dusty village where the sun shone relentlessly, a brick kiln stood as an enduring testament to the power of labour.

The air was thick with the earthy scent of clay, and the relentless sun painted the landscape in hues of ochre and russet. Here, men and women toiled day after day, their hands shaped by the art of brick-making, each block a testament to their labour and resilience. The brick field was a community of resilience, composed of men and women, united by the rhythms of their labour and the dreams that sustained them.

As we approached the brick field, we were greeted by the rhythmic symphony of labour – the soft thud of mud being moulded, the syncopated clinks of bricks stacked high, and the occasional laughter echoing through the air. The aroma of freshly baked bricks wafted through the air, mingling with the scents of wildflowers and the distant sounds of children playing. But amidst this picturesque setting, life was far from idyllic for the workers who toiled there.

The workers live in shanty which is about five feet in height with a flimsy plastic cover serving as a roof and walls that are made of loosely arranged bricks. They don't have any defined working hours and they work from 6 am in the morning till evening.

The impact of this lifestyle on the physical and mental well-being of both the workers and their children cannot be



PhotoWalk



gases while working in the kilns, resulting in numerous health problems. Additionally, the lack of access to proper sanitation and nutrition further exacerbates their vulnerable state. For the children, the absence of formal education and quality healthcare sets them up for a lifetime of struggle and limited opportunities. They are denied the chance to break free from this cycle of poverty and reach their full potential. As the kilns are on the outskirts and as both parents work in the kilns, children forego education.

The government outlined emission standards for brick kilns, followed by a number of orders from both the states and centre mandating kiln owners to switch to technologies that will cut dependency on coal. The brick kiln workers fear loss of livelihood to 'green alternatives.' Amidst all these, the towering chimneys, with a trail of black smoke snaking out of them into the sky mark their presence.

And so, as the sun set each evening, casting golden hues over the brick kiln, a new generation stood ready—hands covered in clay, hearts alight with the flames of hope. *"Every brick is a story. It's not just clay; it's their legacy."*



(Photo taken by the Author)

PhotoTour



Purabi Dey
(Student Id: B-106/542)

Gangasagar Mela **(13/01/2024-15/01/2024)**

In Makar-Sankranti (last day of the month "Poush" in Bengali Calendar), Gangasagar is a 'mela' in the truest sense of the term. However, it is also much more. It is a cauldron of cultures and beliefs. It is symbolic of the very flow of life..... like a mighty river running inevitably to the sea..... people pour from all around the country and outside

into this island in the South 24-Parganas district of West Bengal. It is said that performing Surya-Pranam while immersed in the water here would atone for one's sins of the past and grant well-being in the future.

I reach Kochuberia jetty of Sagar island for the second time, this time by a river cruise from Diamond Harbour. We are grateful to Mr. S Bhattachaya for organizing another phototour. Our team of six went outdoor in the evening and got some colourful snaps in the lit up coastline and market area. The next morning, we reached the beach before daybreak, Manoeuvring



PhotoTour



through the huge crowd, our team of photo-artists witnessed what was to me a rare collection of moments - the many coloured lights in the still dark shore, devotees, pilgrims, tourists, travellers - all engaged in the scene - some busy in their holy dip or other rituals or preparing for them and some in their earnest efforts in capturing these moments. We noticed few shivalinga-s carved out from sand on the shore and the reverence with which they were being worshipped by the people. There were kirtanias from Bengal performing their chants and hymns. There was a group of pilgrims from Rajasthan who offered us Prasad-homemade narus carried from their hometown. Amidst the sacred rituals practised here, a sorry sight comes across- little children still soaking wet from the cold waters of Gangasagar left unattended by their forgetful parents fully immersed in their own rituals to atonement or salvation. We had to be on our toes. After all, we were on the odd side of the lens in that crowd. As several frames of devotees and sanyasis, pujas and other rituals by the water were being captured, holiest of them all appeared in the scene with its beautiful natural light. After all, it is the Sun towards which most of these offerings are addressed to.

The services provided by the volunteers of NGOs and the Government alike in the scene was commendable: be it shelter, food or warm water. The pilgrims would visit the hallowed KapilMuni Ashram on their way back.

In Gangasagar mela of Poush-Sankranti 1430 (as Bengali

Calendar year), I saw the replica of our Bharat—the presence of people from all parts of it in the crowd. And what a crowd it was! Then it was the time of homecoming and by the sea, I felt like a pebble washed away in the sea of people. Thankfully, I wasn't...courtesy of a steady hand. At last, crossing many obstacles, we reached Kolkata enriched with new knowledge, experience and few moments decently captured in digital frames.

Makar -Sankranti is said to mark new beginnings. As the Sun moved from Sagittarius to Capricorn this year, I felt like being transitioned from a student in an organized curriculum to one with at least a few days of weathering..

(Photo taken by the Author)

PhotoTour



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

Holi In Barpeta [Assam] **(24/03/2024-27/03/2024)**

Holi is a popular and significant Hindu festival celebrated in India. It is also known as the "Festival of Colors" and marks the arrival of spring. It celebrates the eternal and divine love of the deities Radha and Krishna. The festival is celebrated with great enthusiasm, with people throwing colored powders (gulal) and water at each

other. It is a time for fun, frolic, and the renewal of relationships. Holi is one of a joyous and vibrant festival that people celebrate together.

Different states of India celebrate Holi (doul) festival in different ways; Barpeta in Assam is one of them. We started our journey to Assam, Barpeta on 24th march 2024, to make ourselves more colorful in this festival of colors, and to frame many colorful moments. In Assam, Holi is known as "Phakuwa" or "Doul Utsav" and is celebrated with unique cultural traditions and rituals. The festival is observed three to five and is a significant event in the cultural calendar of the state. At Barpeta,

Mathura Das Bura Ata first celebrated doul festival in the model of vaikuntha(heaven) because doul utsava was first celebrated in heaven. Thereafter, doul festival has been celebrated with satriya parampara (traditionally) till today at Barpeta satra.

During the Barpeta Holi festival, the historic Barpeta Satra, a Vaishnavite monastery, becomes the focal point of the festivities. The celebration typically includes various cultural events, traditional music and dance performances, and religious rituals. The Satra is adorned with colorful decorations, and people from different parts of the region gather to participate in the festivities.

This year Barpeta's Doul festival is celebrated for three days. These three days Doul is called "Burha Doul". The first day of this three days festival is called "gandha" or "banhutsava". On the eve of this day, the idols of the two deities (Kaliya Thakur and Doul Gobinda) are relocated from the kirtanghar (main shrine of Barpeta Satra) to the courtyard of the math (the white-coloured structure beside the Kirtanghar), commonly referred to as Mathor Sotal. Meanwhile, in the open space in front of the Kirtanghar, a bonfire or meji or Holika Dahan is constructed. After that, the idols are moved around the burning meji. The idols of two Gods are finally shifted to doul-griha (a special prayer hall specially designated for the Holi Festival). The Gondh Festival then concludes with a Phanush celebration in the night.



PhotoTour



PhotoTour



The second day is called "bhar doul". The day starts with morning prasanga(rituals) and other formalities. But the main show is Holi Geet . On this day, people of all ages from the Barpeta area come to Barpeta satra with colours, cymbals, and dholkis to emerge themselves in Holi songs. Dhuliya nritya is also a memorable show which is held during these days. But on this second day heavy rain started from the afternoon, which continued till the morning of the next day i.e. the day of the main festival. We are all very worried whether we will be able to frame today's auspicious day or whether the colors will be played. But after overcoming all this, within a short time, the grand doul festival started in the temple premises.

The last day of the festival is called phakuwa and at Barpeta this day is called sueri. The enthusiasm and energy of the young people reach their highest pick during the day; they perform various types' music with the beats of drum, sing Assamese song, played with colors, greetings to each other's.

On this day the idol of God goes on a journey to Kanara Satra (a nearby place) by the devotees with a cultural procession. As the idol of Krishna is taken back to the kirtan ghar, the devotees on the side of Lakshmi obstruct the entry of Lord Krishna at the main gate by fastening a bamboo turnpike horizontally and demand a tax. A mock altercation takes place between the devotees on the side of Lakshmi and

those on the side of Lord Krishna, the bamboo bar is broken with a thud and the devotees on the side of Lakshmi make way for the entry of the sedan of Lord Krishna. In the evening gods are brought down from the doul and take out in a asana. People take them for a full seven rounds (Saat-phere) of the Namghar. After completion of the seventh round, gods are taken back to their original place in Manikut (inside the prayer hall). After that, the Daba (a big drum) beats 108 times and thus ends this famous Doul festival of Barpeta.

The Barpeta Holi festival is a splendid manifestation of Assamese culture, bringing together people from diverse backgrounds to revel in the spirit of Holi, strengthen community bonds, and celebrate the arrival of spring with enthusiasm and exuberance.

(Photo taken by the Author)

PhotoTour



Santanu Mukherjee
(Student Id: B-36/115)

Meghalaya Photo Tour (28/08/2024-01/09/2024)

My adrenalin rushed when we decided our next photo trip destination for Meghalaya to capture the breathtaking scenic beauty and its mesmerizing waterfalls. "Meghalaya" meaning "The abode of clouds" is one of the seven sister states of Northeast India which is adorned with beautiful landscapes.

Landscape photography requires a good camera with a wide-angle lens, a sturdy tripod and a few filters like the NDB & CPL. Finally, the day arrived when we were about to take on an exciting journey to witness nature's wonders. First we visited the Kharmih Falls which is a private waterfall. A small walk took us to a serene fall where we all set up our tripods and started clicking. Few of us got knee deep into the water and explored shooting from various angles. Then we packed up and headed for a magical Heart Shaped Fall. It was an awe-inspiring sight where the rock formation exactly resembled a "Heart". We shot to our hearts content, until it was getting dark.

Next day we headed for the mighty Noh Kalikai Falls which is the tallest plunge waterfall in India with a massive 340 metres or 1115 feet height. The Cloud and the fog painted a mesmerizing view of the entire place. Noh Kalikhai Fall's surrounding terrain is gifted with rich flora and fauna and arresting landscape ideal for some memorable treks.

We spent some time there and headed towards Lyngksiar Fall which is a nature's majestic cascade. Hidden in the beautiful landscape of Meghalaya, the Lyngksiar Waterfall is an absolute natural gem.

A 30 mins drive from the Lyngksair Falls took us to our next destination the Janailar Falls. We entered the area by giving an entry fee and started walking along the sprawling valleys. We captured the falls from a top location and headed back to our parking lot. By now we were feeling hungry. The local people here had put up small stalls where they were selling, Pineapple, Maggie, eggs etc. They earn their livelihood by running these small eateries in these remote places. Most of us gorged onto whatever was available there.

After we filled out tummy and stretched our legs, we started for the Wei Sawdong Falls which is a three-tiered waterfall located in Cherapunji. The fall is situated some 60km southwest of Shillong in East Khasi Hills district. Wei Sawdong is difficult to access, and the trek to the waterfall is along an out-and-back



PhotoTour



PhotoTour

trail and challenging. This fall has two level of view. The mid-level view is accessible with some trekking of moderate level of difficulty. But the best view of the fall is from the bottom level. Bottom level can be reached with a trek of high level of difficulty which involves moving across muddy trails, climbing down slippery bamboo ladders, manoeuvring moss-covered slippery boulders with water falling on the shoulders. Once you reach the bottom level you will forget the difficulty of the trek as you will stand below the wonderful view of the fall. This fall is especially known for its bluish-green, crystal-clear water. Only a few of us could reach to the bottom of the Wei Sawdong Falls. We captured this mesmerizing fall both in our camera and our memory. Now it was time to climb back. After a 40 mins tiring trek we reached our bus, where our other friends were waiting to hear about our experience.

We were tired with our trek but contended with what we could experience. Our bus started and in a short time reached the Dainthelan falls. It was almost 4:30 pm and the sun had already started to go below the horizon. The sun usually sets a bit early in the mountains specially in the Northeast part of the country. We hurried our way and came across, a gushing waterfall that cuts through the hard rocks and the high plateau and then cascades down into lush forests. It was an amazing experience to negotiate the hard, rocky pot-holed riverbed leading to the falls. The thundering sound of the falls, the open landscape, the surrounding hillocks, and the capricious winds that constantly blow here

with the sun setting in the horizon provided an apt ending of the days photo trip. It was time to go back to our La Kupa Inn, where we freshened up and after having a hot delicious dinner retired for the day.



PhotoTour

The next day we headed for the Kymrem Falls. This fall is present right on the road and you can experience it very up close and personal just after getting down from your vehicle. There is a big waterfall and then several smaller waterfalls around it. The symphony of the cloud and the fog made it very dramatic. We spent some time there clicking as many shots as possible.

After we were done, we headed for the Prut falls. This spectacular fall is located approximately 35 kilometres from Jowai, the district headquarters of West Jaintia Hills. The road passes through scenic routes adorned with rolling hills and dense forests, providing a picturesque prelude to the waterfall's tranquil ambiance.

With loads of images stuffed in our camera memory cards we headed for a very scenic Mawsawa Falls. Mawsawa Falls is a beautiful and peaceful spot located near Cherapunji. This waterfall offers an amazing experience for anyone who loves nature. The waterfall is short but wide, creating a gentle, scenic cascade surrounded by lush green forests and hills. We followed a short trail that leads through beautiful landscapes, with tall trees and wildflowers adding to the charm.

Next day our trip started with the Kyndong Rishka falls, which was very close to the Bangladesh Border. We travelled for some time till we reached a place where the bus halted, and we had to start our trek. But we could not make out which way to proceed as there was no proper way to the falls.

As we got closer to waterfall, we could hear the rhythmic sound of rushing water getting louder, as if it was inviting us to discover its hidden beauty. The waterfall drops from a decent height, creating a stunning sight as the crystal-clear water splashes down the mossy rocks. The powerful yet graceful flow of the water makes a lovely natural symphony that soothes the senses and sparks a sense of wonder. The water was flowing over the slippery rocks, and we had to remove our shoes and carefully manoeuvre our way through knee deep water to get the perfect angle of the shot. It was an out of the world experience, as we stood engrossed before this fall which would have been flowing from time immemorial.

Our next destination was the Phea Phea Falls. The location of this falls makes it very thrilling. We reached the parking lot from where we boarded a pickup, all standing and hurling with each other as it moved over an uneven terrain, tossing us from side to side. Finally, after 2 to 3 km of drive we got down. We started our descent down a steep hill through shrub bamboo plants with the sight of the waterfall in the backdrop of the blue sky. The range of hills layered with light and shadow on the other side made us feel as if we entered the realm of paradise.

The next morning few of us woke up at 3:00 am to go and shoot the Monoliths before sunrise. It was drizzling outside, and we reached to a spot from where we had to walk across paddy fields and trek to the top of a hillock, and there stood the Monoliths among a valley of wildflowers with a magnificent view. We could barely click few images when it started pouring heavily.



PhotoTour

Along this 5-day trip we made few friends, loads of images and memories, which will be ever etched in our thoughts forever. All along the way back we were remembering the sweet times we spent over the last few days. I was feeling lucky to get connected with the unspoiled beauty of nature. It was a place where time seems to stand still, allowing us to pause, rejuvenate, and appreciate the wonders of the natural world. Whether we seek tranquillity, adventure, or simply a moment of awe



(Photo taken by the Author)

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PhotoTour



Benaras
(18/12/24)

Photo by:
Atish D Saha
(Student Id: B-85/459)



Benaras
(19/12/24)

Photo by:
Atish D Saha
(Student Id: B-85/459)

PhotoTour



Benaras
(19/12/24)

Photo by:
Atish D Saha
(Student Id: B-85/459)



Benaras
(20/12/24)

Photo by:
Atish D Saha
(Student Id: B-85/459)

Photography Workshop



Ishita Jana
(Student Id: B-100/515)

Indoor Portraiture Photoshoot (30/06/2024)

The day was 30th June, 2024 - our institute, i.e. Bengal Photography Institute cum our Sir Sanjoy Bhattacharya arranged a portraiture photoshoot with the co-operation of 2 professional models and one mentor Sri Abir Ghosh. Both of the models wore the attire of 5 different looks, which is selected by our mentors. We had gone through a literary quality time which made our sense for portraiture shoot, model's different looks which say story much more vivid.

After completing our first two portraiture looks, we shared each other our thoughts of having this or that kind of photo and made each other look at our photos and waited for their comments on those photos with our lunch alongside.

After the refreshment break, we did another 3 portraiture looks. It was not that type of work mode cause we were having

so much fun by making and throwing some comments toward each other and also towards our mentor. which was so weird. The professional models are quite jolly in nature, and they made us more comfortable as a friend with them and they also joined us in our chitchat time it was a memorable and wonderful day that I had gone through.

Having everything altogether I can say as a photographer it was not that much tough and hard by the help of our mentors - they did everything so perfectly that we could make the day out in such a fun way.

(Photo taken by the Author)



Photography Seminar



Photography Seminar on Montage Photography
A seminar taken by Sri S. R. Mondal (19/02/24)



Photo by:
Saheli Ghosh
(Student Id: B-105/534)



Bengali New Year (*Borshoboron*) celebration:
A seminar taken by Sri Shibasish Saha (21/04/24)

Photo by:
Arghadeep Das
(Student Id: B-100/516)

Photography Seminar



Photography Seminar on World Photography Day
A seminar taken by Sri Sandipan Mukherjee
(19/08/2024)

Photo by:
Arghadeep Das
(Student Id: B-100/516)

Photography Seminar on World Photography Day
A seminar taken by Sri Anindo Basu (from Canon)
(19/08/2024)



Photo by:
Arghadeep Das
(Student Id: B-100/516)



Photography Seminar on World Photography Day
A seminar taken by Sri Subrata Bysack
(19/08/2024)

Photo by:
Arghadeep Das
(Student Id: B-100/516)

Photography Exhibition



Sanjoy Bhattacharya
(Mentor - BPI)

11th LENSVISION (18th - 20th Feb, 2024)

Every photography exhibition carries a unique aim, motto, and purpose, and Lensvision, the annual photography exhibition of Bengal Photography Institute (BPI), is no exception. This remarkable event not only showcases the creative works of the BPI students (BPlans) but also serves a greater purpose:

to promote art photography among the masses and introduce the cultural community of photography enthusiasts to a wide spectrum of photographic perspectives.

The journey to Lensvision begins a year in advance, with every BPlan meticulously planning, capturing moments, and selecting their best works for display. From organizing and arranging the exhibition to its execution, it is a collective effort driven by passion and teamwork. These three days of the exhibition reflect an entire year's dedication and creativity. Although students feel a tinge of sadness when the exhibition

concludes, their spirits are rejuvenated as they eagerly anticipate the next year's event. After all, the joy of waiting often surpasses the act of execution itself.

Each year brings fresh excitement as the students unveil their new works to valued viewers, making every exhibition a celebration of creativity. This year, Lensvision celebrated its 11th edition, which was inaugurated on 18th February 2024, by a panel of esteemed guests, including Mr. Hiran Mitra (renowned visual artist), Mr. P. P. Deb (famous painter), and Mr. Asis Sur (eminent photo artist). Their gracious presence added glory and uniqueness to the event.

The exhibition, held over three days from 18th to 20th February, 2024 at the prestigious Gaganendra Shilpa Pradarshasala in Kolkata, was a testament to the students' talent and dedication. Participating in Lensvision not only instills pride in the students but also marks a significant step in their journey of skill development in the field of photography.

One of the most unique and special highlights of LENSVISION is the Focus Country segment, which showcases photographic works from a specific nation each year. This year, Austria was the chosen Focus Country. The exhibition featured 40 stunning works by 20 renowned Austrian photo artists, providing viewers with a rare and enriching opportunity to



Photography Exhibition



explore the brilliance of artistic perspectives from another part of the globe. This segment not only broadens horizons but also fosters a deeper appreciation for global photographic artistry.

As we reflect on this year's success, we look forward to Lensvision 2025—the 12th edition—with the same enthusiasm, spirit, and joy. The journey continues, fuelled by the passion and creativity of the next generation of photographers.

(Photo taken by Mahua Sarkar)

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Salon



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

CITY OF JOY 3rd DIGITAL 2024
(01/06/24 - 30/11/24)

The Bengal Photography Institute, Kolkata is proud to have successfully organized and concluded The 3rd City of Joy International Salon 2024.

The 1st City of Joy International Salon 2022 was held with 140 participants of which 73 were domestic participants and 67 were overseas participants. The

Salon is now being viewed internationally as a platform worth it's name. This is evident from the fact that the 3rd City of Joy International 2024 salon has attracted 215 participants of which 84 were domestic (Indian participants) and 131 overseas participants. We are confident that with the good wishes of all, we shall continue to grow as a prominent International Photographic event.

Here it is worth to mention that BPlans (present and ex-students of BPI) worked hard to promote the Salon in Facebook groups for three months. The tireless efforts of BPlans culminated in the success of City of Joy 3rd International Digital Salon -2024.

A total of 114 Awards consisting of customized medals and trophies were on offer for the best entries to the Salon. The entries were critically appreciated by an eminent panel of jury consisting of the following stalwarts of photography from India - Mr. Abhjeet Kr. Banerjee, Mr. Partha Sarathi Sarkar and Mr. Manas Das.



The Judging was completed as per schedule and awards have been dispatched on 10th Decemeber 2024. We convey our gratitude to the honorable jury for their support.

- The Salon consisted of 5 sections viz.
- i) Monochrome Open
 - ii) Colour Open
 - iii) Nature
 - iv) Photo Travel
 - v) Theme - Market

We look forward to the continuous support of all well wishers and BPlans so that the The City Of Joy International Salon continues to be one of the most preferred international Salons in years to come.

Success Story

It was a proud moment for BPlans that Bengal Photography Institute, Kolkata was ranked 'First' all over the world in the University ranking at the **1st Universities & Academies Photographic World Cup Photo Contest** under FIAP Patronage.

Mr. Arghyadeep Das, ex-student of BPI bagged the Outstanding Photographers' award in the Jinan International Photography Biennial. Besides Mr. Arghyadeep the following ex-students of Bengal Photography Institute viz: Ms. Ishita Jana, Ms. Manjistha Sen, Ms. Saheli Ghosh, Mr. Rick Roy has performed extremely good in this contest.

But the success of BPlans is not limited to the above five, students and ex-students of BPI have been amongst the outstanding photo-artist in domestic and international Salons.

It is a matter of pride for Bengal Photography Institute that the work of BPI students were exhibited in the print form in The Biggest Egyptian Photographic Carnival at Cairo from 13th to 18th October 2024.



Success Story



GPO (General Post Office), Kolkata, celebrated its 250th anniversary with a Photography competition in 2024. The student of Bengal Photography Institute, Mr Sutirtha Gayen, made us proud by winning the second prize in this competition with this photograph out of more than 500 entries.

GENERAL KNOWLEDGE

Secret Codes of Various Lens

1. Canon

EF: "Electro-Focus."

Full-frame lenses

EF-S:

APS-C sensor cameras

L: "Luxury"

Premium lenses with top-notch optics and build quality.

USM: "UltraSonic Motor"

Fast and quiet autofocus

RF:

Mirrorless lens lineup for their EOS R series.

2. Nikon

AF-S:

Autofocus with a Silent Wave Motor

G:

No aperture ring

ED:

Extra-low Dispersion glass for better color correction.

Z:

Mirrorless Z-mount lenses

3. Sony

SEL:

Sony E-mount lenses (standard ones)

APS-C:

Lenses for APS-C sensor cameras (i.e. $\times 6000$ series)

GM: "G-Master"

High-performance Gold standard lenses

Zeiss:

Co-branded lenses with Zeiss optics

FE:

Full-frame E-mount lenses

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	1. HALDI RITUAL (Somnath Majumder)	2. RECEPTION (Dipankar Naskar)	3. WEDDING (Kuntal Mitra)
7	6	5		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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