

#2

DECEMBER, 2020

FOCUS
FILM AND PHOTOGRAPHY SOCIETY

InFOCUS

THE MAGAZINE





PHOTOGRAPH BY SKAND SHANKAR
@SKANDSHANKAR

Foreword

**“ The desire to discover, the desire to move,
to capture the flavor, three concepts that
describe the art of photography. ”**

— Helmut Newton

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PHOTOGRAPH BY
AABDIKA SHARMA



From the editor

We always encounter unforeseen challenges which seem to defy our well-crafted plans. A sequence of unexpected events, that's how one can define life. This pandemic is nothing short of one such challenge. One splendid morning, we woke up to realise that the world around us had stopped. Under these chaotic circumstances, we tried to make sense out of things.

Through online meetings with friends, binge-watching shows and small walks on the terrace, we all tried to find solace, in the living, breathing nightmare we had found ourselves in. This situation gave us

a chance to explore ourselves, but it has been really difficult for a lot of people too, because privilege is not bestowed on everyone. In some way or the other,

Art has always helped people in such situations. Art has helped us escape and eventually embrace the dismal reality.

Art has long been a way for societies to cope with tragedy and uncertainty. It has been used as a medium to express and share moments between artists and the community. While it may certainly be created in isolation, art's appreciation comes from its outreach with wider audiences



@_onehyclick

and their emotional connect with a work's potency. The pandemic has limited the ways of reaching out to the community. We have become more dependent on social media for showcasing our work.

We, the members of Focus, Film and Photography Society of Ramjas College, present you with the second edition of InFocus, our annual photography magazine. Our goal was to expand our passion and love for filmmaking and photography, by sharing our humble perspectives on it.

We acknowledge the fact that

"Great art comes from great pain", therefore, we put together articles such as - Art across the Pandemic and how it helps people to escape from reality. In unanimity with different photography societies of Delhi University, we have birthed the idea of The Focus Gallery.

The primary idea of the gallery was to showcase the varied genres of photography under one roof, both united and divided by the use of colour palettes. By using the specific colour themes, we intend to show the diversity in our art as well as the beauty that makes it so aesthetically pleasing, much like the nation we live in.

To conclude with the words of The renowned German philosopher Friedrich Nietzsche, “ The essence of all beautiful art, all great art, is gratitude”, and it is indeed with gratitude that we knit together and wrap up our InFocus for this year, with a lingering hope that it will resonate with you even after you have turned the last page.

- Sonali Rao



IN FRAME
SONALI RAO

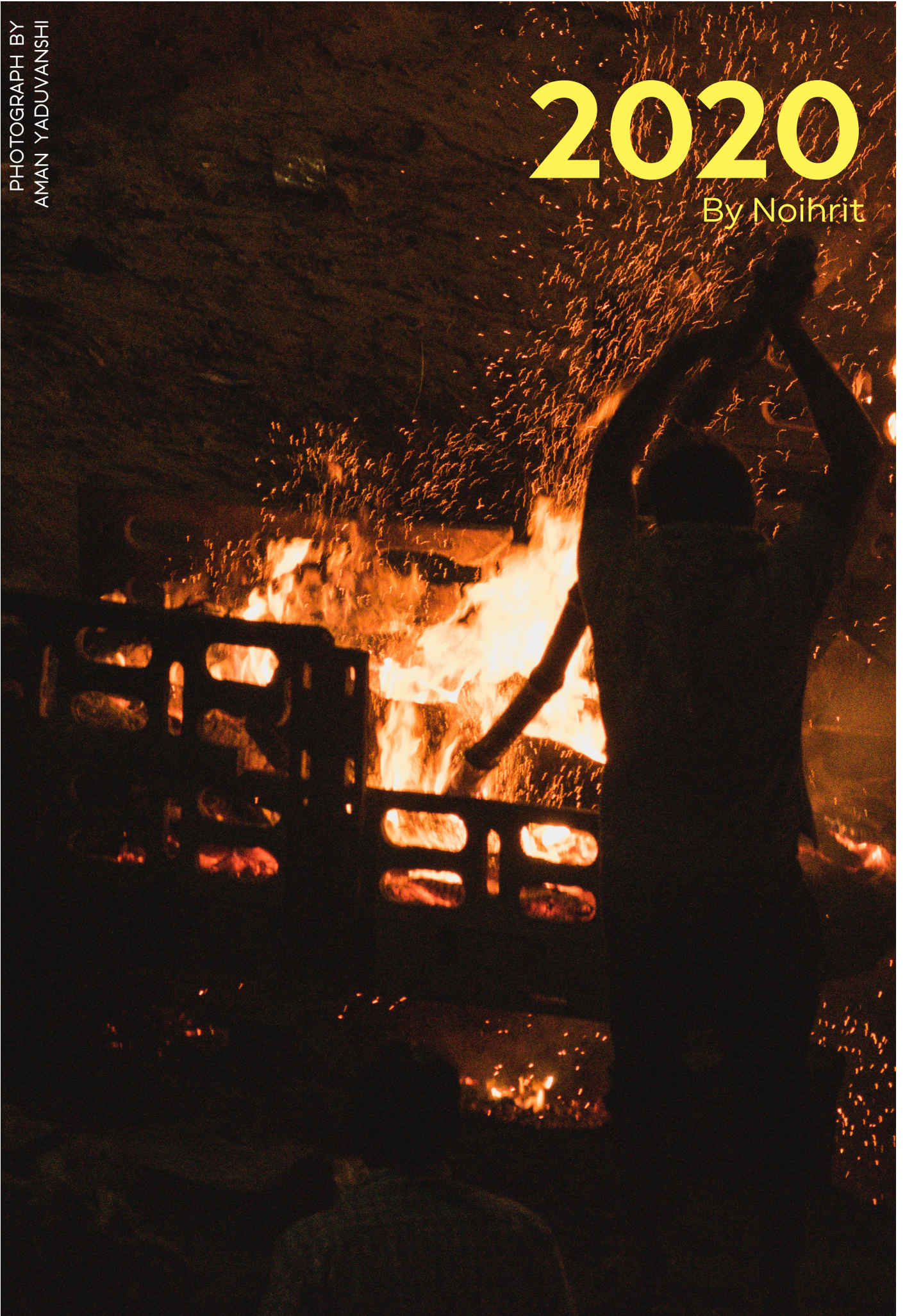


PHOTOGRAPH BY
AMAN YADUVANSHI

PHOTOGRAPH BY
AMAN YADUVANSHI

2020

By Noihrit



"Photography's vaunted capture of a moment in time is the seizure and freezing of presence. It is the image of simultaneity, of the way that everything within a given space at a given moment is present to everything else; it is a declaration of the seamless integrity of the real."

- Rosalind E. Krauss

The year 2020 will gravely be etched in the history of mankind as an epoch which has compelled us to reimagine the present while questioning what "normalcy" actually is. The subcontinent of India is perhaps the only region that was witness to myriads of historical events, whose fragments, manifestations or even memories were frozen in time by capturing the happenings by some curious artists, or, as we call them, photographers.

Here is a collection of awe inspiring photographs from India that best describes this peculiar year, 2020.



A man wearing mask walks past a mural, in New Delhi.
PHOTOGRAPH BY KAMAL KISHORE



People are seen inside a temporary quarantine center during lockdown in Kolkata on April 15, 2020.

PHOTOGRAPH BY RUPAK DE CHOWDHURY



Mass exodus of migrant labourers.
PHOTOGRAPH BY DANISH SIDDIQUI



16 migrant labourers were run over by a train, rotis which they carried lay open on the railway track.
PHOTOGRAPH BY UNKNOWN



A villager carrying grains on a banana raft as he shifts from a flooded village in Araria district of Bihar. Many regions like Telengana, Bengal, and Assam suffered from floods this year.
PHOTOGRAPH BY PRESS TRUST OF INDIA (PTI)

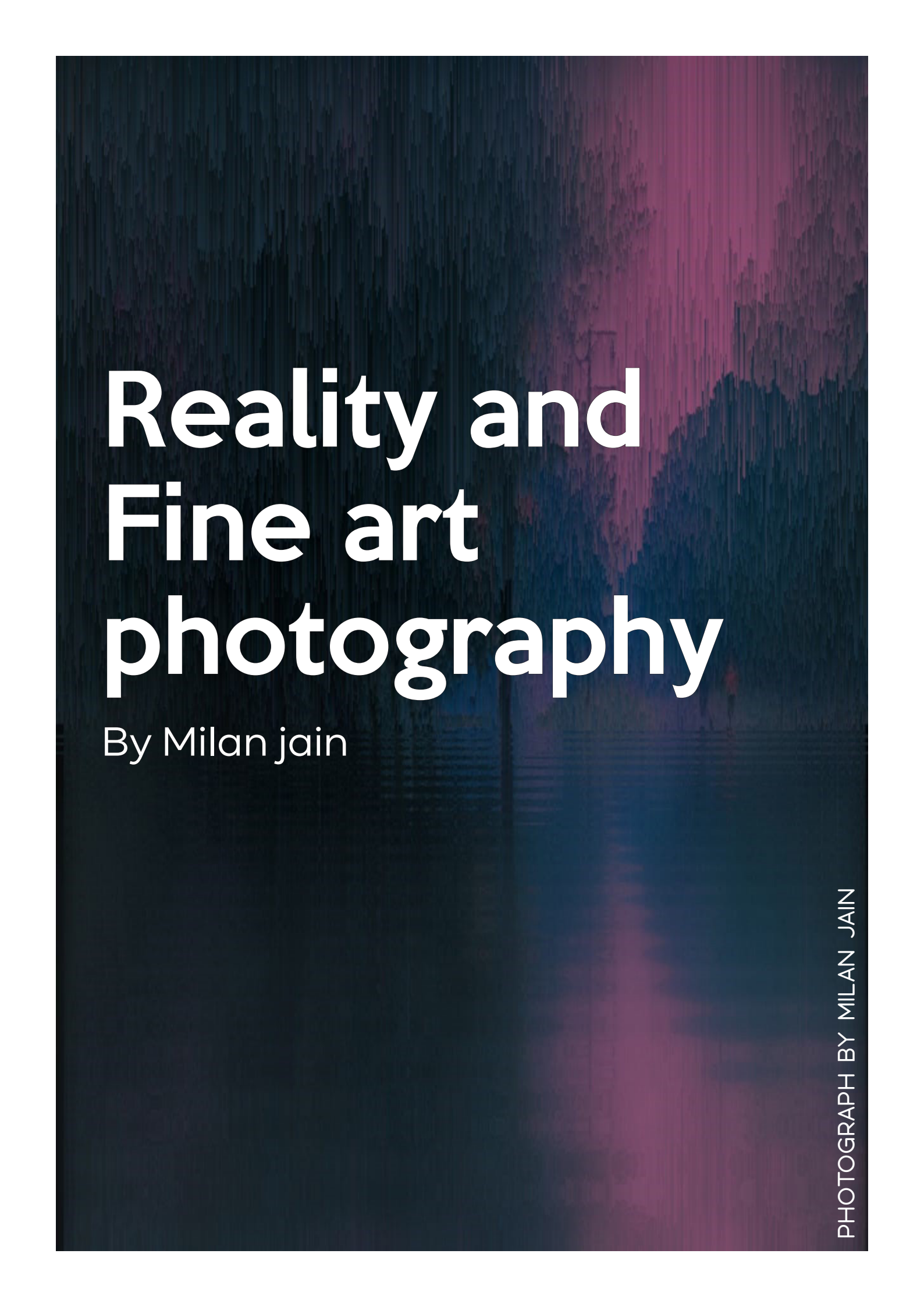


A masked Kashmiri protester jumps on the bonnet of an armoured vehicle of Indian police as he throws stones at it during a protest in Srinagar.
PHOTOGRAPH BY DAR YASIN



A couple looking at the home they left behind. It takes years to build one, but it takes a few moments to burn one. The tragedy of Baghjan, longest OIL well burning in India.

PHOTOGRAPH BY DIGANTA RAJKHOWA



Reality and Fine art photography

By Milan jain

PHOTOGRAPH BY MILAN JAIN

In Wim Wender's classic film "Alice in the cities", Wim's protagonist and perhaps his reflection on this obscure reality finds himself with a friend caught in a dismal descend of being lost in himself as he discovers himself tired after days that so carelessly blend into one another, tired of being on a journalistic journey to define the American landscape that doesn't speak to him anymore and his friend finds herself in the unique position of telling him that "he's been wandering without a word written but almost hundreds of polaroids because he can not feel himself anymore and thus those pictures are the proof that this existed, a proof that he existed"

This often jumps the question onto me if this is all we can seek from photography, a proof to our mechanised souls that we still exist? Do we really just seek an evidence room from this box of evolved technology that employs sheer magic to bring the lore of "time travel and teleportation" to life. But perhaps it could bring something more resolute to our souls, something more than the proof that we existed yesterday as we do today, perhaps the camera can be a transporter of all our thoughts too subverted by our consciousness, a catharsis in a manner unparalleled in its reach to our minds. And this unique channel of transporting us not just through time and place but

to transport our reflections upon existence into the minds of those who dare to look. So I ask, does it matter if it's real? For who's to say that every thing we carry within our minds isn't real? Perhaps reality essentially is a fluid reflection of our minds hung in balance to this existence. And that is what the camera is, an influence upon the reality, a tool to push us forth to swing away some elements and dissolve in some others as Susan Sontag put it ever so eloquently:

"the camera's twin capacities, to subjectivize reality and to objectify it"

All this is to say that, perhaps it

doesn't matter if it really is Abe's ghost beside his beloved wife in this picture, perhaps all that matters is that William was able to give something to Mary that no other human possibly could.

A closure to the mourning of a very great man that she loved and wished to be united with and perhaps this is just us tapping into the ever giving well of ART that continues to challenge all our definitions, deviancies and the very notion of stillness because if one thing William has made real it's that, perhaps some questions are not for discovery of solutions but for the discovery of acceptance that life and the reality of it are questions of their own right with

uncertainty as the probable answers to our very human minds. And in this transcendent and uncertain interpretation of existence by our human minds along with our tool of changing reality, the camera lies: "Fine Art Photography"

William never put forth his work as a work of art but you see, when put under the lens of our minds that know grief and know the circumstances of Mary T. Lincoln, this picture elevates to a work of art in our times. Fine art photography is not different from any other form of art, in the end it's about constructing a poem with all the available means in our medium of Photography. And as a vessel in the reigns of this genre of photography, all I seek to do for you is to provoke a thought or an emotion or to rain down an experience so intense that it has the capacity to transport you into a space that exists only in our mind but very real nevertheless.



Marry todd Lincoln with Abe's ghost
- William Mumler(1870)



What I can't see – Milan jain

"You don't take a picture, you make it" – Ansel Adams

Tech Review: Camera For Beginners

DSLR

By Gaurav



Nikon D3500

Source : www.camerajabber.com

The D3500 retains the same effective 24.2MP pixel count as the old D3400 but this is a newer sensor and closer inspection of the specs shows that the total count on the D3500's sensor stands at 24.78MP, compared to 24.72MP on the D3400. The APS-C sized sensor (typical for an entry-level DSLR, and much larger than the sensors used in most compact cameras) in the D3500 also does away with an optical low-pass filter to help improve image quality. The D3500's ISO sensitivity range of 100-25600 is also pretty wide but doesn't improve on the D3400's range. With a price range of around ₹31,000, the D3500 can shoot videos at a smooth 60/50p as well as 30/25p and 24p in full HD while there are lower-

resolution recording options as well. Also there is no microphone port, so you will have to rely on the D3500's built-in monaural microphones. If you're looking to shoot videos regularly, you'd probably want to look elsewhere. Nikon has also opted to carry over the same 3.0-inch display, with a modest 921,000-dot resolution, from the D3400. The screen is fixed and sits flush with the body. The optical viewfinder on the D3500 offers a coverage of 95%, which is typical for an entry-level DSLR. The camera features an 11 point autofocus system which can shoot at 5 frames per second. It has a battery life of upto 1,550 shots and it weighs around 415 grams (with battery and SD card).



Canon 1200D

Source : pcfoto.biz

The Canon EOS 1500D is a beginner focused camera which costs roughly ₹30,000. The EOS 1500D includes 9-point autofocus and Canon's Scene Intelligent Auto mode for simple point and shoot photography. It represents a relatively minor upgrade to the EOS 1300D, distinguished from its predecessor mainly by the higher-resolution APS-C-sized CMOS sensor (crop frame), which is the same chip as used in the majority of Canon's current entry and mid-level DSLR cameras. It also features a good battery life that gives upto 500 shots from a single charge. It weighs approximately 475g (including the battery and card). It delivers high imaging performance and good images with a single lens reflex camera that complements 24.1-megapixel and the

DIGIC 4+ image processor. The D1500 features a 3-inch LCD monitor. With its 9-point autofocus, improved white balance and wide sensitivity range, the camera lets you shoot stunning photos and Full HD movies. Then there is a viewfinder of type Eye-level pentamirror with a coverage of approximately 95%. It also offers continuous shooting up to 3 frames per second. As far as the ISO levels are concerned, this camera supports Auto, 100-12800 ISO. Movies can be recorded at a resolution of 1920x1080 Pixels (1080p HD at 24,25FPS), 1280x720 Pixels (720p HD at 60FPS), 640x480 Pixels (VGA at 30FPS). Overall, this is a good option to get started with photography or filmmaking.

MIRRORLESS

by Gyanarjun Saroj



Fujifilm X-T100

Source : alickgriffin.com

The Fujifilm X-T100 is one of the cheapest mirrorless cameras available in the market. It will cost somewhere around ₹ 35,000 and it comes in different colour variants such as Black, Dark Silver and Champagne Gold. Talking about features, this camera comes with a 24.2-megapixel APS-C CMOS sensor. It also features a phase detection autofocus (PDAF) system and a newly developed autofocus algorithm which promises faster and more precise focusing. It has a 3 inch TFT LCD 1,040K-dot fully articulating touchscreen, something that almost no other camera offers at this price point. The

ISO range is from 200-12,800 which can be boosted to 100-51,200. The camera is also capable of shooting 4k Ultra HD videos at 15fps and Full HD at 60fps. This camera is definitely a good beginner camera for aspiring filmmakers and even photographers too. The looks often attract buyers and ofcourse the size of mirrorless cameras makes it easier for us to carry them to all those amazing treks and road tours. It has that vintage film camera vibe towards it and this new competitor in the beginner market is making its way to the top.

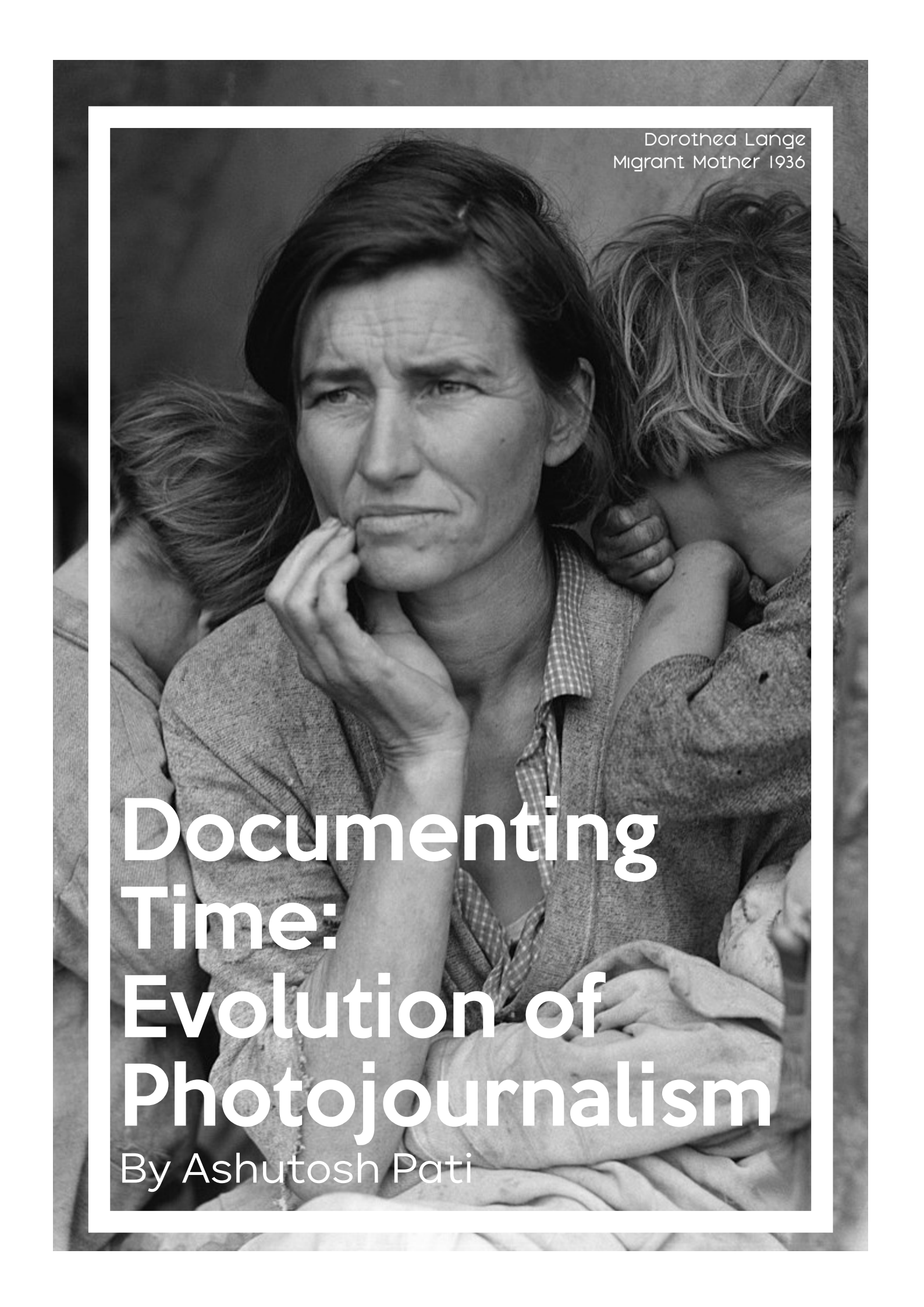


Sony Alpha ILCE5100L

Source : www.thepeakfoto.com

The Sony A5100 is the world's smallest, lightest interchangeable lens camera with an APS-C sensor, built-in flash and WiFi connectivity. Being the cheapest mirrorless from Sony, it costs around ₹34,000. It features a 24.3 megapixel Exmor APS HD CMOS sensor, fast optimal hybrid autofocus for precise and fast autofocusing. The sensitivity range of ISO is 100-25600 and supports Full HD recording at 60fps, 50fps, 25fps and 24fps as well. It has a 3 inch 180° tiltable touch enabled LCD panel with 920K-dot resolution. It can capture photos at 6 frames per second in the burst shooting

mode. The A5100 weighs just only 224grams and has the smallest dimensions for a mirrorless camera. Despite having such a light weighted body, it still feels solid gripped in the palm. This camera is recommended for travellers who like to travel light and record videos. It is mostly suitable for filmmakers as it offers better video recording, however the X-T100 also offers 4K recording but not everyone out there has a use for it so people can always check out the A5100 as well.

A black and white photograph of a woman, Dorothea Lange's 'Migrant Mother', looking distressed. She is surrounded by children, one of whom is resting their head on her shoulder. The woman has a worried expression, with furrowed brows and a slightly open mouth. Her hand is near her chin. The children are also looking in various directions, some appearing to be asleep or resting. The overall mood is one of hardship and uncertainty.

Dorothea Lange
Migrant Mother 1936

Documenting Time: Evolution of Photojournalism

By Ashutosh Pati

“A picture can say a thousand words, the trick is finding the right one.”

Photojournalism is a type of journalism that combines photographs with news. These stories can be disseminated through any type of media including newspapers, magazines, television, and the Internet.

Since the invention of camera technology, photographers instinctively knew the importance of documenting significant happenings with images. In the mid to late 19th century, photographers like Carol Szathmari and Roger Fenton took pictures of dead British soldiers in the Crimean

War with primitive box cameras that were available at the time. The field didn't explode, however, until a camera was invented that was small enough to allow the photographer to travel along with the story and become immersed in the action. In the 1930s, the Golden Age of Photojournalism began with the advent of the 35mm Leica camera. Works of photojournalism appeared in newspapers and magazines around the world such as

- New York Daily News
- The Daily Mirror
- Berliner Illustrierte Zeitung



PHOTOGRAPH BY GYANARJUN

PHOTOJOURNALISM IN THE AGE OF NEW MEDIA

Compelling photographs are central to good storytelling. Photos capture emotions and bring a story to life in a way that words solely cannot. It is the job of the photojournalist to capture the "decisive moment", a term coined by legendary photographer Henri Cartier-Bresson. As digital storytelling is evolving and formats like immersive features and audio slideshows become more popular, images are now a key feature on our screens, on every device. New

media tools and social network have become more widely utilized, the powerful images of the world's crises are delivered directly to the laptops and smartphones of people around the globe. The work practices of the professional photojournalist are currently undergoing rapid changes in the digital era. New technologies, platforms and methods of visual storytelling are exerting a range of pressures and influences that require photojournalists to adapt and respond in different ways.

Media professionals could not

get information to the public quickly because they didn't have the means to do so. Digital cameras have accounted for immediacy as well as higher quality photographs. In traditional photography, photographers could not be sure of what they had until they processed their film. Digital cameras have display screens that allow photojournalists to review what they have shot while still covering an event. They can decide whether they have the story-telling photographs or need to continue shooting. They can delete inadequate pictures and try them again. They can fill gaps in the visual narrative.

But the digital age undermines them by creating a surplus of

images in the face of finite available attention. The digital revolution has converted citizens into potential creators of newsworthy events.

With respect to what the future of the profession will be like over the next few years, some of them are uncertain about the path that photojournalism will follow while there is the optimistic current which considers that there will be a resurgence of a new, independent, quality photojournalism. In spite of the crisis it is currently experiencing, the profession will survive if the struggle is waged with passion, hope, effort and the will to continue learning.



Man jumping the Puddle 1930
PHOTOGRAPH BY HENRI CARTIER BRESSON



PHOTOGRAPH BY GYANARJUN

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Parallel Cinema India

By Vishal Singh



FROM BLACK TO ORANGE TO ...

The true colours of Indian cinema or any cinema for that matter can be traced by the art house films or parallel cinema. Apart from the glitz and glamour offered by mainstream movies, this kind of cinema presents the scenarios as they are without any exaggeration or commercial factor. Simple yet bold in their approach, parallel cinema is the way to connect to the lowest rungs of the society. Therefore, the real purpose of cinema should be to reach maximum masses and parallel cinema should be the way ahead for that.

When talking about Indian cinema to be precise, parallel cinema started in the late 1950s-early

1970s. After the independence of the country in 1947, people started realising the ground realities triggering the people. A new nation was born and had its own challenges. Some people were hit by the partition, some by abolishment of zamindari and other royalties and the rest by day to day problems of life like unemployment, illiteracy and poverty. The filmmakers and actors got inspired by such scenarios and to showcase those, they decided to show the real life incidents in reel life. It is also very important to understand that many filmmakers were also criticised for doing so and this act was called poverty porn by many. Satyajit Ray, one of the greatest filmmakers of Indian cinema, faced severe backlash as people rebuked him for selling



poverty of India in the foreign lands to get accolades. But, we need to understand that there is a thin line between art house films and poverty porn.

Parallel cinema has its origins in the Bengali neorealist films made by some pioneer filmmakers like Ray, Bimal Roy, Ritwik Ghatak, Tapan Sinha, Mrinal Sen etc. They showcased the downtrodden stories of the country from the eye of the proletariat. We all have heard of Pather Panchali(1955) and Do Bigha Zameen(1953). The very reason why these films became milestones in India was due to the portrayal of characters which were relatable to all. The idea of a shining hero and a diva heroine was challenged by a common man and a strong lady who don't shine

on screen but shine in the minds of the audience. These films appealed to the majority lower middle class of India. We witnessed the stories of farmers, workers, etcetera come alive on the celluloid.

Eventually, the Hindi film industry also got influenced by Bengali cinema and even mainstream films started having a strong pinch of parallel cinema characters. Now, the success mantra of films was to have a perfect blend of all cinematic experiences but focus on real characters. Guru Dutt's classic Pyaasa(1957) is one of biggest examples of such a blend, although it tanked during its release like many art house films but later with the advent of time became a magnum opus. Black and white was the primary colour at that



time.

Then came the time of 1970-80s and colours were introduced in our films. Now, orange and white portrayed the realities behind the stories. The pioneers of this era were Gulzar, Shyam Benegal, Mani Kaul, Saeed Akhtar Mirza, Govind Nihalani and Basu Chatterjee to a certain extent. The art house cinema didn't have morose themes like in the black and white era but were now creatively developed to make the viewer stay hooked to the film.

This era also saw some primary art house cinema actors like Nasiruddin Shah, Om Puri, Shabana Azmi, Deepti Naval, Farrukh Shaikh

etc. Smita Patil emerged as the torchbearer of art house films amongst all of them. Now even commercial cinema actors like Rekha, Hema Malini etc. ventured in such films. Major art house films of this era included Maya Darpan(1972) , Ardh Satya(1983) , Aakrosh(1980) , Ijazat(1987) etc.

But, as everything ends someday, so did art house cinema with the advent of the 90s. With the economic reforms of '91, India opened its doors to foreign trade, Globalisation reared its ugly head, and along with the influx of global brands, the Hindi film industry started churning out fully commercial masala movies.



There was a cultural outburst and people wanted an escape from reality. Therefore, distributors and producers stopped the funding of art house films although some films like Suraj ka Satva Ghoda(1992), Naseem(1995) did release. Although this was the end of classic parallel cinema, it has resurged again but with a mix of some commercialisation and modernism.

Today in the form of noir, period dramas and modern stories, we do see some art house films getting made like Parched(2015), Sonchidiya(2019) , Udaan(2010) etc. These films might not look classic parallel films but still bank upon the essence that was left

behind. Now, there are no fixed colours as such, thus, making us understand the intermingling of all the realities.

Now , OTT platforms have replaced the so called art house genre with content driven cinema overshadowing star driven cinema and box office collections. Content is given supreme importance and this serves the purpose of parallel cinema too. The age of the Hero is gone, and the Actor is born.

Therefore, parallel cinema will always find space in our hearts. It can never die but get reincarnated in various other forms which are yet to be delved into and explored.

Talking pictures with

Garima Bhaskar & Sajas Hussain

By Sneha Unni & Suvechha Chowdhury

Garima Bhaskar is a freelancing Product, Flatlay, Portrait and Fashion photographer. She is based in Noida, but travels throughout India to capture beauty in her lens. She loves multi-tasking and finding creativity in daily chores. Her zealousness towards her work has now led to a full-fledged blog covering verticals like technology, travel, and so much more. With an engineering degree, but a heart ardent for photography, learn about her journey of content creation, as a professional photographer.

To witness the magic created by her, visit:

<https://www.behance.net/GarimaBhaskar>

<https://instagram.com/garimashares?igshid=ic2q3xbh9q6b>

<https://garimashares.com/>



PHOTOGRAPHS BY GARIMA BHASKAR
@garimashares

When did you start photography and how supportive was your family about it?

As a hobby, I have loved clicking pictures for as long as I remember. On all the family trips, clicking pictures of every beautiful moment was my constant source of joy. I realized that it can also be a field to work in and earn from in my second year of Engineering. I began shooting with friends at first and gradually moved to paid shoots. The reality hit when I had to choose between accepting an offer letter from the college placements or pursue my passion for Photography. The choice was easy for me, but it was tough to get the family on board.

It was easy for me because it was the only time when I had the least number of responsibilities, a risky move wouldn't have many consequences. I mean, I can't imagine myself taking the big leap to Photography after I've worked for 2 years at a corporate job. I convinced my family to give me a year to stand on my feet through Photography and my other freelance endeavors such as Blogging. It has been 2 years since I completed my Engineering, and I'm as happy as I could be, working as a Photographer, just like I planned.



PHOTOGRAPHS BY GARIMA BHASKAR

What would you advise people who are just starting out photography as a career choice?

Hang on tight. Just like in every creative field out there, the journey as a Photographer is full of ups-and-downs. If you've chosen this road, be prepared for anything. Be willing to learn, experiment, and get out of your comfort zone. No picture is impossible for you to take. Personally, I believe that light is quite an important part of Photography.

Through the years, working as a photographer, I have found my personal style and taste through the use of natural light. How you use and modify light, can make a major difference in your work. Network with other photographers in the community to know more about how people charge for what kind of work. It is a bumpy road but it is worth it because the bottom line is, those bumps make the learning curve exciting.



PHOTOGRAPHS BY GARIMA BHASKAR

How do you stay motivated or what pushes you to pursue your art in this challenging pandemic?

To put simply, art is an escape from everything that is happening around. Waking up every morning and scrolling through the saddening updates of the pandemic can really take a toll. Especially because it has been over 7 months now. I won't lie and say it is easy to stay motivated through this tough time.

It is hard for people around the globe, and harder for some. The only thing we can do and what we are in control of is to have hope. Good or bad, everything comes to an end eventually. If you're an artist, your art will keep you engaged and motivated in this pandemic.



PHOTOGRAPHS BY GARIMA BHASKAR

How do you educate yourself to take better pictures?

I am open to criticism, well, most of the time. It is not an easy task to let someone judge your work and take their criticism positively. But the quicker you learn that it is very important, the quicker your quality of work will improve. I share the pictures I take with few people who I trust will share their honest opinion with me. For inspiration, I often wander off to the rabbit-hole of Pinterest. When I am working on a project, I prefer Behance over Pinterest.

Behance takes the level up-a-notch and really pushes you to go the extra mile with your pictures. I learned the basics of a DSLR online through YouTube videos and blogs. But the real difference was made by the numerous times I head out with the camera, shooting and experimenting with the gear.



PHOTOGRAPHS BY GARIMA BHASKAR

What is one thing you wish you knew while starting photography?

That communication is an important part of Photography. Not just communication in terms of your pictures and the story they convey, but also the way you communicate and work with the people involved in a project. It is extremely important to listen to the people you want to get on board with. Be humble, listen, analyze, and then speak. Also, one more thing which I wish more people, who are starting photography, knew is that your gear doesn't dictate the quality of your work.

I spent a good amount of my time, more than a year in fact, with a crop-sensor DSLR. It is a common belief that crop-sensor DSLR is not for the people who are really serious in Photography. I did quite a few of my projects with it comfortably and switched to another only when it was actually needed. The best camera is not the most expensive camera out there, it is the one that fits your budget.

Sajid Hussain works for a Malabar based wedding company as a wedding photographer. He doesn't like himself being called a photographer because he thinks that he's still in the learning process. Very shy but very cool , Sajid is a true inspiration for all of us and interviewing him was a great delight.

You can find out more about him at
https://instagram.com/_pie_inthesky_?igshid=69s58bjlr9lz



SAJAS HUSSAIN PHOTOGRAPHY

PHOTOGRAPHS BY SAJAS HUSSAIN

@pe_in.the.sky

What is the story behind the name, 'Pie in the Sky?'

When I started venturing out on Instagram some years ago, almost everyone I knew didn't use their real names. So, I thought of using a quirky name for myself too. Pie In The Sky came into being, because of the unattainable beauty it possesses. What I aspired to be, endless like the sky.

Funnily enough, now more people call me Pie than my real name, which makes me glad, since I associate myself to Pie than Sajas.



Portraits By Saja

PHOTOGRAPHS BY SAJAS HUSSAIN

What is the single best quality that a good photographer must possess?

Patience. As a wedding photographer, patience is the single most important attribute one should have. It takes a lot of patience to capture that perfect moment. You cannot create a moment, you have to capture it.

Secondly, timing is of utmost importance. You have to always be alert and well equipped because a picture is about a fleeting moment. Lastly, lighting skills have to be perfect.



PHOTOGRAPHS BY SAJAS HUSSAIN

Looking back, where did it all start from?

When I started off capturing pictures, I must admit I was heavily influenced by Bollywood. When I was in Tenth, I watched this Malayalam movie, Kadal, and I think that was the turning point for my creativity. I was so absolutely blown away by the cinematography of this movie, and it made me want to do something similar of my own. I started researching about filmmaking and photography much more extensively, delved deeper into exploring my art, tried new sketching styles and observing the camera work.

But even back then, I had never thought of photography as a profession. Borrowing my best friend's camera for some shots, was all I could envision as my future in photography. However, just after college, when I was sitting idly for a few months or so, my brother guided me to a professional photographer's place, to learn a few skills of the trade. It was at that moment when I precisely realised, this is where I belonged. This is what I want to do all my life.



PHOTOGRAPHS BY SAJAS HUSSAIN

**When you're at a portraiture session, what leads you -
your instincts, your experience or the model?**

Experience. Hands down, it is the sheer prior knowledge of how I have clicked a picture previously, that works for me.

When I was a budding photographer, I did

not have anyone to guide me through. Started from scratch and built up my work slowly. Hence, experience is what guides me to take better pictures.



SAJAS HUSSAIN PHOTOGRAPHY

PHOTOGRAPHS BY SAJAS HUSSAIN

How do you stay motivated or what pushes you to pursue your art in this challenging pandemic?

For someone who would never be able to contain himself in one place, it sure was a shocking turn of events for me. I am always roaming around, you know? And I had just taken my first few steps into this whole new field and having a global pandemic really shunned me down and definitely took a toll on my mental health and my financial confidence, and you see I had to find some way out of that

and the only way I could find some peace was to capture photographs anyway that I could, with whatever I could find in my home (seeing as I didn't have a lot of equipment there).

And that's just it, one might say that what motivated me to pursue art was, the very need to to be creative to dial out some of the troubles I faced.



PHOTOGRAPHS BY SAJAS HUSSAIN



Mirror1: "Fragmented I, in a mirrored sky"

PHOTOGRAPH BY: Ansa Pradhan

College: Zakir Husain Delhi College, DU

Member of 'Chimera: The Film and Photography Society ZHDC'



Mirror2: "~Notion of life\

Ode to Pandemic

By Milan Jain

Human history has shown this innate tendency to collapse onto itself, in manners that almost conspire to put us on a shore where waves bring us a form of home and its discontinuous yet periodic reminder of the mud we come from, the fragility of our scope and the very ephemeral nature of our past. And history found itself in a unique fold of repeating an event unseen by the new children(us), that last put our ancestral war heroes at a jeopardy of this scope almost a century ago, The year is 1918 ,the war though still in procession officially has

almost been put to rout in the autumn that is proving to be the worst in of all your life but you are not alone, not alone in feeling a doom that has swept not just the nations at war like yours (Austria) but the doom has prevailed all over the known civilization as though a dust cloud from the heavens has found it's way to a world at war. You are Egon Schiele, who along with the likes of Edvard Munch are one of the most important figures in the 20th century painting world, known for a sense of raw depiction of the human condition and it's



The portrait of the dying edith and the family

flaws in a manner that 100 years from now would change the whole conversation about mental health or maybe start it in the public eyes. But the desolation you see around you in the fall of 1918 is beyond all your fear, the gloom of the war hasn't quite left your heart and you are being forced to witness complete generations come to a gruesome fold because of a common enemy you can't even see and it's called the Spanish flu. A fair few months ago when the flu first began to consume the civilization, you sought to visit and draw your dear mentor and muse Gustav Klimt, only to come to a

saddening realization that you were only a little slower than the flu. The fear and desolation rise to a steaming top as your resort to find some sanity in the love of your life, your wife who's pregnant with your child along with a new found appreciation for the wonders of nature around you that perhaps remained subverted before because of the war and your tense life which seemed trivial in some ways when now faced with the common enemy of death. Months to follow your nation collapses further as they lose the war against the flu and the rest of the visible enemies. And then in the

October of this doomed year as you are working on a painting of your wife and the future child "The Family", your wife falls prey to the dreadful flu that gave a stroke to your mentor Gustav. And as you slowly lose your wife (Edith) and your child you seek to draw her one last time in Portrait of the dying Edith, and before you could complete it, you lose Edith and your unborn child 3 days before the world loses you to the same flu. In times of such doom you found something through your art, you found an appreciation for the people in your life that was far too

lost in your sub-consciousness under the anxiety that would so often consume you whole, and almost a century later many a people find respite in understanding themselves and their mental state as they dwell into their art because of your art. But in your last few months you found yourself through your art in your mind and in the people in your life and the wondrous nature of this world.

An ode to one of the most important artists of the past century.



Gilles and Gotscho embracing

It is now the 1980's , the AIDS epidemic is ravaging through the LGBTQ+ community and most people believe " it happens to gay people because of bacon" or maybe they choose to believe the time magazine's "cancer related to gay people" . No one really knows anything and no one seems to be doing anything and they won't not until the 90's set in and thousands of people die because of the ignorance but of course you would not know this yet.

You are Nan Goldin, and when you would look back in the 80's from the distant days of the

future then maybe you would remember these years as one of the most important, painful yet the most beautiful years of your life, years that would go on to make you one of the most important photographers in the history of this artform because you cared for the people of your community when they needed your care the most and you showed your care the best way you know how "through your camera". In 2010 you would still feel the pain of these dark times and tell an interviewer then:

" In those days, people died really



Gotscho kissing Gilles

fast. I watched almost everyone I knew die ”

And perhaps this pain you express in the future, this pain that you had to bear in the 80's when no one was working on the Anti-retroviral therapy or talking about dangers of un-protected sex, perhaps this pain would push you to find important human and empathic moments in the lives of people dying each day from the AIDS , you worked in a manner that remains unparalleled and is loved for how beautifully it helps us see these dire moments not in the

political streets but in a room with just humans trying to comfort one another . You of course being one of these people, as you stand with your dear friend Gilles and capture her through her slow fall to death because of AIDS.

Gilles arm

None of my words could ever do justice to either your(nan's) work or your beautiful perspective. But one thing that stays written into all the edges of my mind is how the intimate form of your art went on to create such awareness that in this world we hold on to some dear hope for all those who suffer from

Sonnet 159 (Translation of Francesco Petrarch)

In what bright realm, what sphere of radiant thought
Did Nature find the model whence she drew
That delicate dazzling image where we view
Here on this earth what she in heaven wrought?
What fountain-haunting nymph, what dryad, sought
In groves, such golden tresses ever threw
Upon the gust? What heart such virtues knew?
Though her chief virtue with my death is fraught.
He looks in vain for heavenly beauty, he
Who never looked upon her perfect eyes,
The vivid blue orbs turning brilliantly
He does not know how Love yields and denies;
He only knows, who knows how sweetly she
Can talk and laugh, the sweetness of her sighs.

A poem for Laura – Francesco Petrarch

7 centuries and beyond. A tragedy so very grim that you often find yourself asking what human life means in times which expose our fragility so severely that your entire continent loses one-third of all its people, a dying population so very hurtful because it included your son and just about every friend you had.

You are Petrarch, one of the most inspiring writers of the 14th century alongside Boccaccio who went on to write a story that provided the most accurate understanding of the tragedy that struck your time, that is "The

Black Death" one of the gravest pandemics known to mankind claiming millions in its name including a fair friend of yours from the south France, Laura. That is of course what we understand, many of your friends have often wondered if she was ever a real person because you wrote oh so many letters as you did to all your other friends who you lost to the plague. These letters that would become such fine literary pieces that they are remembered by us almost 7 centuries after. But this is about more than how you find your sanity by writing away your grief,

us today - The Italian Renaissance. In inspiring a new form of literary expression and exploring the deepest of connections in your grief with those you lost, you showed us how much like Egon and Nan you too were so very similar to them in moving away from the trivial nature of everyday life and seeking solace in those that you loved and to those beautiful landscapes that our dear planet holds so dearly.

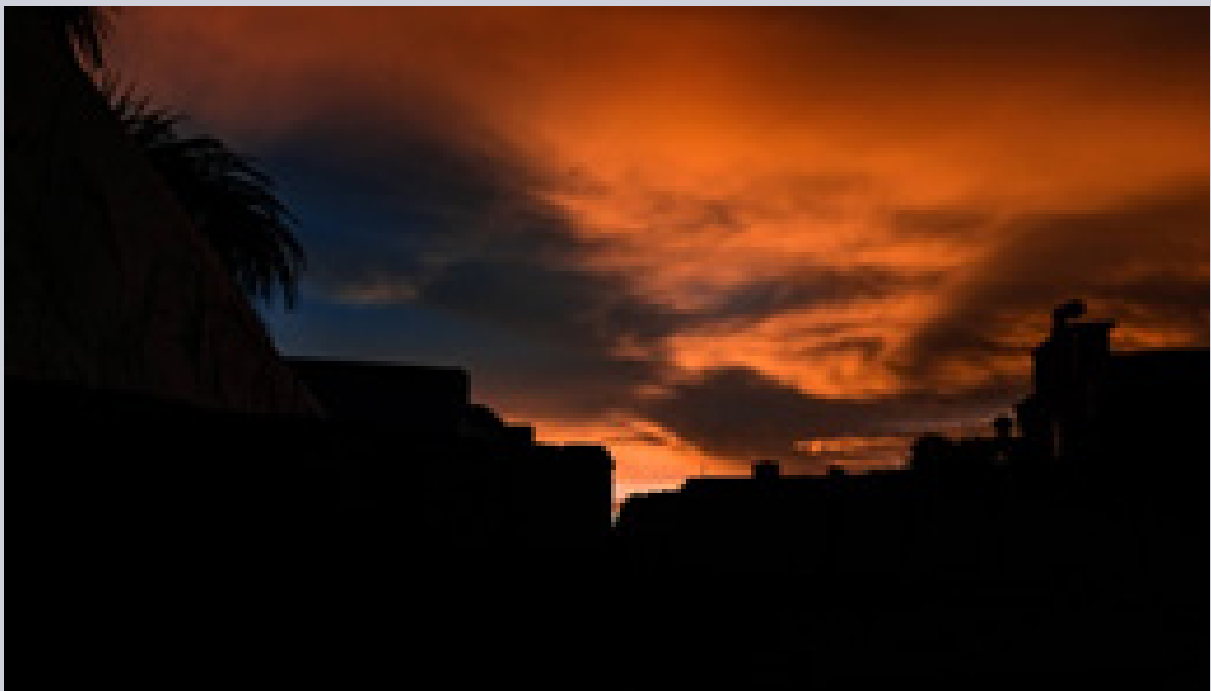
Like I said, human history has certain tendency to collapse onto itself, be it centuries apart

or seconds, as I find myself reading about the three greatest artistic influences of the past few pandemics and epidemics. It brings about a strange similarity that seems to transcend over 600 years of time, in cultures so vastly apart, societies so distinguished from one another. Three people not just distinguished by their circumstances and artistic talents but by time worth of decades and centuries in some cases found themselves in a strange mental state that was far too similar for them to be different identities, born and lived under different

“ Art in times of pandemic ”



A nostalgic fall
PHOTOGRAPH BY MILAN



Fireside
PHOTOSHOOT BY GYANARJUN



Sleep less Sunrise
PHOTOSHOOT BY SNEHA

Art as an Escape

By Sneha Unni

The entire world came to a halt. Shops closed, roads empty, people dying, the essence of our freedom shrinking. The initial exhilaration, for some of us, turned into distorting reality of nothingness and oblivion. Art, in a way, became difficult to perceive. I was distressed by a lot of issues when my anxiety got triggered and days got harder to push through, with many thoughts but nothing to do, financially, physically, mentally, emotionally and spiritually. Photography turned mundane and all our works turned similar. What was forgotten was

the realization of how powerful a tool photography is, between the hassle and the nothingness. The power of Art during a Pandemic. To find an artistic voice and identify, in this crowded world of images, some touchstones to develop their own aesthetic.

Mental health during a Pandemic

Photographs can be used as a visual metaphor for deep inexplicable feelings and conditions.

"A recent survey by the Royal



GEORGIE WILEMAN'S PROJECT BOYS DO CRY I

College of Psychiatrists revealed a 43 per cent increase in urgent and emergency mental health cases since the end of March, with many experts fearing a "tsunami" of mental health cases as we begin to ease out of the Covid-19 lockdown. During a time when comfort is what we need most, alienating concepts such as 'isolation', 'lockdown' and 'social distancing' have become ingrained in our everyday vocabulary." Photographs are a great way to show the stifling emptiness, persistent disorientation, isolation and pervasive alienation. A way

to talk about your own or capture someone else's condition. I wouldn't call mental illness just an emotion, it is not, it is a disorder, a condition which might need professional help. Photographs could be a way to ask for help. Artists have always made deeply personal work that can be confessional and about the complexities of mental health. People working to unpack this topic could have a pivotal role to play in raising awareness and starting important conversations.

There are a few movies that have portrayed mental health through

an almost realistic lens, like 'A Beautiful Mind', 'The Skeleton Twins' etc. But a lot of mainstream movies have portrayed a lot of serious disorders in a wrong light, promoting stereotypical representations. Addiction and disorders are often portrayed to be quite violent with dishevelled hair and a messy composition which is not the entire picture and also very biased. Mental illness in media and movies have been exaggerated and sometimes, almost comical, which could sometimes contribute to providing incorrect information on such serious issues. More authentic

images have been entering the industry gradually. A few years ago, 'Time to Change'— a campaign working to combat mental health discrimination — launched a project designed to change the way the media depicts mental health issues, called 'Get the Picture'. The initiative challenged stereotypical and inaccurate representations in the news, movies and photographs. The campaign drew attention to the prevalence of what they termed "the 'headclutcher' photo". You know the one: you're reading an article about depression, and at the top of the page, there's a

picture of a person holding their head in their hands. Although this can be an outward expression of despair, when poorly executed, it can come across as a mocking and reductive depiction of depression. Among increased conversations about mental health, a new generation of photographers has emerged to document and confront their experience of living with mental illness. In 2015, the London-based photographer and artistic director Daniel Regan created fragmentary.org, a website devoted entirely to exploring mental health through

photography and related media. Daniel Regan shares, "Photography is a relatively democratic and accessible medium, now it means that there are greater opportunities for people to explore photography as a medium to process, document, and conceptualize inner states in a therapeutic manner."

Here are a few photographers who have captured mental health stories or instances that are very personal to them, during the lockdown.

1. Georgie Wileman, "I want the



GEORGIE WILEMAN'S PROJECT BOYS DO CRY 2

vulnerability of men to be shown.” He captured photographs of male emotions, debunking stereotypical masculine traits and toxic masculinity, reminding himself and men around the world to give themselves the emotional break and allow themselves the space to break free. The disproportionate number of men attempting suicide is a culturally conditioned disinclination to discuss mental health issues.

2. Léonie Hampton documents her mother’s struggle with OCD.

3. Giles Price ignites a conversation about stigma and mental health in

communities affected by disaster.

4. Sole Satana’s personal representation of anxiety and depression.

5. Edgar Martins contemplates the emotional impact of incarceration.

6. Louis Quail’s on Big Brother schizophrenia.

7. Laia Abril: On Eating Disorders, after losing their 26-year-old daughter to bulimia.

Staying creative during the lockdown has been difficult for many of us and a few ways to stay creative during this period is to make do with what we have.

Youtubers, blogs, free courses and sites that offer webinars and online workshops are opportunities one could avail during these trying times. Photography to some, helps in bringing peace during their difficult times. Time spent taking pictures could calm the storm while you make use of what is in front of you and getting your creative juices flowing. [this is in no means an alternative to professional therapy] Mental health is incredibly serious and photography is a strong way to conceptualize your own trauma or what you see and perceive the art in it. To anyone

reading this, if you are suffering from any of the disorders or struggling with addiction, please do seek medical help, and in case you are, please do know that you are valid and never alone. You matter.

'The incredibly intimate work of these artists is important not only because it gives us a visible expression of feelings that are often impossible to articulate, but also because it reinforces the truth, that—if you are struggling from mental illness—you are not, never have been, and never will be alone.'



LÉONIE HAMPTON'S BOOK IN THE SHADOW OF THINGS (CONTRASTO, 2011)
DOCUMENTS HER MOTHER' STRUGGLE WITH OCD

Human Of Ramjas

Pulkit Taneja, Ramjas, Batch of 2017

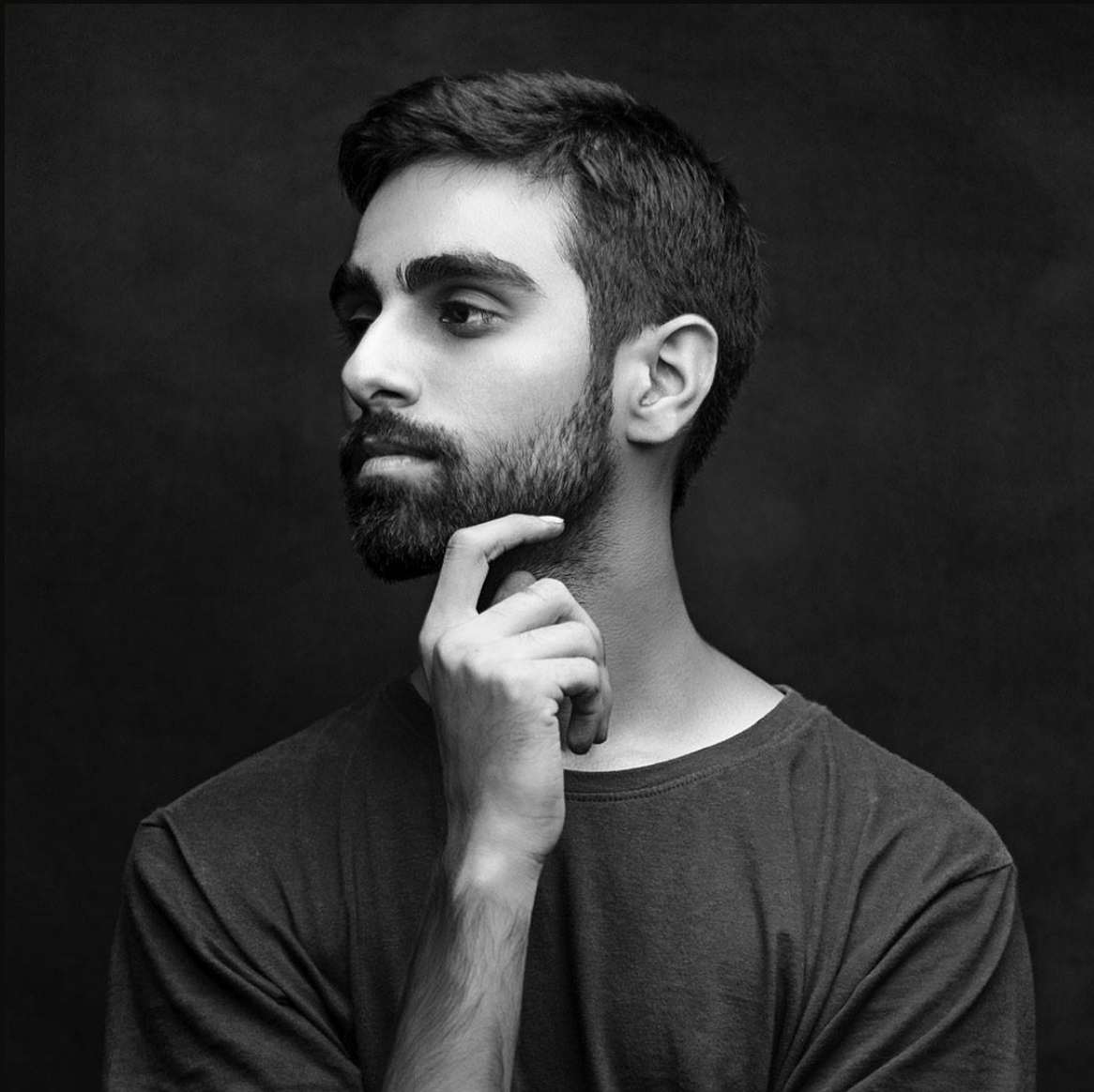
By Milan jain & Vanshika Srivastava

As we worked together on building our magazine, we wondered how our time here in FOCUS ,our life here will help us connect with our lives outside of here when some of us begin to work professionally in the fields of photography and videography .

So we tried talking to the best that we know. Our alumni and a dear mentor to us all, Pulkit Taneja the art director and co-founder of the prestigious advertisement firm BEAT THE BEST. Pulkit has been an active part of the commercial photography/video grapy field way before his time in FOCUS, in fact

pulkit had already been working with a few rappers by the time he arrived at Ramjas. An ambitious and creative man, Pulkit worked closely with FOCUS not in it's artistic aspect but also in gaining funds for the ever so loved and adored FOCUS Fest. He has worked with many amazing companies, like and exciting individuals like Carry Minarti.

And after getting inspired by his amazing work ethic and his passionate pitching style, we were compelled to ask some questions about how to connect this life in FOCUS and the life we might have



IN FRAME
PULKIT TANEJA

outside as a photography and videography professional,

My major question is how you get the chance to find new clients, of course you have made the name of the firm now. But back when you were starting put in college, how did you find new business?

So what I would say is that, it all lies with how you pitch and if you believe in your pitch. And if you get that part right, then there's nothing to stop you from getting new business. Of course, you need to practice this relentlessly till you have learned to read your client,

till you have learned perfectly well as to how should one go forth to express their ideas in a manner that makes through to the clients. I would say I have had the advantage of being blessed with the ability to be able to maintain good relations with people, People's skill as one might say and that has been particularly helpful in maintaining all the client relations along with forming new ones.

How do you embrace your artistic nature when you work professionally?

able to maintain a comfortable environment for everyone who's working on the set. If I am able to ensure that the model, camera crew have the space they need to be able to work creatively. Only then am I able to bring together something cohesive that can live up to the artistic vision that I hold and then as the director it is my job that this all can proceed in a flow so that when we wrap it up, everyone can feel fulfilled with the work that they have done.

I must ask, as one of the important

figures in shaping focus. How would you say has focus shaped you?

In my time at focus, I exercised the one skill that's gotten me as far as it has - PITCHING.

Although FOCUS wasn't the right fit for my artistic appeals, being in focus helped me understand how to lead a team and thus how to work with a people in a fashion that allows more creative freedom. Given that, while in FOCUS I had to often go find a way to convince the teachers and sometimes the principal to tend to our needs.

Besides that, during the fest times we had to get the funds and this one time we wanted to get graffiti artists and for that I talked to the company XOLO and my pitch worked, moreover after that XOLO offered an internship to me and my pal in focus, Mayank, who still does free lance work for me sometimes.

So now that BEAT THE BEST is doing fabulously well, besides expanding this company further what would you want to do moving further from here? To say, what's next?

So before joining Ramjas, I thought

design school was gonna be the path for me but slowly I realised that almost everything that these schools taught over the course of 4 years, I had already learned to do because of all the projects I partook before graduation and the biggest reason that this could ever happen was what I learned from the internet over the course of 2-3 years .

And I do love to take small sessions as I did with FOCUS last year, so to me it felt almost natural to want to develop an internet service that

but in course of months. In fact, once this takes off I can guarantee that the user will be able to do a lot of what they teach in those fancy schools in just a month. And that is where I am coursing my life to work towards.

So according to the folk lore among us juniors, you have been working in this field since about your 11th grade. How did you learn all of that way back then?

So back when I first started, the Indian rap scene was just beginning to bloom and with some equipment

from my friends and a lot of help from the internet, I was able to shoot this music video for an upcoming Rapper and that became quite the bloom for me. It gave me a lot of confidence and the money at that age is an amazing motivator, and slowly I started getting some work from the reference of one friend and some from another and slowly this whole thing began to take off and soon we kept adding more people to our thing, along the way.

Prespective On-The-Go

**TRAVEL
PHOTOGRAPHY-
DISCOVERING THE
WORLD THROUGH
YOUR LENS.**

By Aabdika Sharma

apparently we all are supposed to do due to the pandemic that has struck the entire world. It taught us the importance of traveling, the importance of the feeling of spreading your arms and letting the fresh air rejuvenate each inch of your body, or swiftly steering between the mighty trees- gently placing your palm on their surface and watching their leaves swing and smile. Or just sitting silently on the banks of a river and hearing the soft gushing of the waves, or walking in densely crowded heritage sites where the blabber

of people and the stories of guides fill up the atmosphere and make it more lively and rich. And some people like us, who fetch for frames with each glance, holding in one hand a camera all prepped up for a shot. So, yes, travel is essential, as essential as hugs, music, and books. It is how you find yourself in a place that is distinct in its own way and gradually, it shows its color on you and owns you.

Travel photography involves the documentation of a particular area's landscape, people, culture,

beforehand, keeping in mind its history and culture. All forms of art require mastering the act of subtracting the unnecessary details, hence research is the key to know what is important and what is not, in the process of keeping the aesthetics intact. Read books, brochures, get hold of the pamphlets from the site that you are in, talk to the indigenous people, explore the local restaurants, savour the local cuisines. In that way, you will be able to employ all your senses into the holistic understanding of a new

place. Investigating and planning your travel days according to any on-going spiritual or religious festivals, traditions and carnivals helps one carve out the essence of various cultures and traditions. I have always maintained a travel diary, where I mainly sketch, or even sometimes write about what I find intriguing while travelling, because in this way it registers into my mind and subsequently I am able to put it to some use for creating art through my camera lens. Look for that moment when you will be in the greatest control

help enhance the composition of your image and aid the viewer in grasping the necessary details real quick. Experimenting with different angles and looking for color contrasts (Yellow goes well with blue because they are on the opposite sides in the color wheel) is a great way to improvise on your craft. Colors have a lasting impact on human psychology, diverse hues stimulate a wide variety of human behavior, attitude and perceptions.

For instance, warm colors induce energy, and cool ones induce a calm and composed behaviour. Taking pictures during the 'golden hour' (also referred to as the magic time- which is one hour after sunrise, and one hour before sunset), sprinkles some indirect light in your frame, which softens contours and lowers the contrasts, giving warm and cozy shades.



PHOTOGRAPHS BY MICHELLE HEIMERMANN- There are so many reasons to love Florence.
Source- <https://www.saveur.com/best-food-travel-photography-2017/>

(During sunset in Florence, everything turns into vibrant shades of red and orange. Paired here is the most delicious plate of gnocchi bolognese from the classic lunch-only establishment, Trattoria Sergio Gozzi.)

While taking into account architecture, one has to study the value of light and hues in the ancient and modern architectural shapes, concentrating on how shadows sometimes create images on their own. Culinary photography, one of my personal favourite genres, makes food look so much appealing and makes one drool over it. But while traveling, it is more of a food shot, rather than a whole shoot.

Quick food styling can come handy at times, so fetch a few props like forks, chopsticks, napkins, knives, spoons, flowers that can create action in your photograph (But remember- everything you add should add value to your image).



PHOTOGRAPH BY WILLIAM HERFORD - Japanese Buddhist monk cuisine- shogin ryori- Kyoto, Japan.

Source- <https://www.saveur.com/best-food-travel-photography-2017/>

(No dish demonstrates a monk's dedication to hard work like this gomatofu, a tofu look alike made using ground sesame. Also, here, Jobun Haruta sips from a bowl of miso soup during a midday monastery meal.)

Instagram has been a hub of artistic activity since a lot of years, and we all have gained a lot of inspiration from the perfectly composed pictures posted by travel photographers from all around the world. It is important, however, to maintain one's originality and creativity in order to rise up the ranks, even when some people are replicating the skills of the other. But in order to trace your own unique path, knowing the stories and struggles of others is a great way to gain inspiration and give your art a head start.

Below is the work of few of my favourite travel photographers on Instagram-

Micheal Yamashita is an American photographer, who has been shooting for the National Geographic Magazine for the last 30 years. He is well known for his documentaries and epic stories which narrate the lives of the historical travelers like Marco Polo, Zheng He, the Japanese poet Basho, and many others.



PHOTOGRAPH BY MICHEAL YAMASHITA - "Sands that Sing" form immense dunes. Taklimakan Desert, Gansu, China.

Source- Google Images, <https://www.michaelyamashita.com/Portfolio/1/caption>



PHOTOGRAPH BY MUHAMMED MUHEISEN. **Petra, Jordan.**

Source- <https://jordanembassyjapan.com/jordan-through-the-lens-of-two-time-pulitzer-prize-winner-muhammed-muheisen/>

Muhammed Muheisen is an internationally acclaimed, a two-time Pulitzer Prize-winner and a National Geographic photographer. He has been documenting the Refugee crisis around the world since over a decade.

Jack Harding, a Sony Ambassador and a British photographer has a portfolio palette which is full of de-saturated hues. His photographs generally carry the shades of brown, yellow and green, which build up a fantasy landscape.



PHOTOGRAPH BY
JACK HARDING
- Legends of Kyrgyzstan.

Source- <https://jackharding.com/landscapes/sd3mqiowe8ww2at97gp3xnmv1gor6m>



PHOTOGRAPH BY CRISTINA MITTERMEIER. The Egg Yolk Jellyfish- Bridging the gap between above and below, this egg yolk jellyfish dances on the thin blue line; a symbol of how connected the two worlds are. (Salish Sea, British Columbia, Canada.)

Source- <https://cristinamittermeier.com/stills/thin-blue-line/>

Cristina Mittermeier, is a photographer at National Geographic, a marine biologist, and a conservationist. She is the founder, former President, and a Fellow of the International League of Conservation Photographers.

Max Rive is a photographer from the Netherlands who creates magic with the dramatic and awe-striking landscapes that he clicks. He was the International Landscape Photographer of the year in 2017.

A PHOTOGRAPH BY MAX RIVE- Glacier rivers around the World.



Source- <https://iceland-photo-tours.com/articles/photographer-interviews/interview-with-max-rive>

Photography, like any other artform, demands a lot of perseverance and patience to excel. And travel photography, an umbrella term connecting many other photography fields to traveling, has some additional obstacles which call for extra patience. It is always suggested to travel light and not get carried away with the greed of taking a lot of things with yourself. Carry gear which is suitable for you and make space for it, and don't forget to carry some extra SD cards and a durable and tough camera bag for protection from unforeseen

circumstances. While clicking portraits, many photographers (especially in street photography) tend to land up in difficult situations, so before approaching your subject, keep in mind to be as polite as possible to avoid any kind of dispute. And as travel photography has a lot of external factors involved such as flights, climate, cancellations, etc., it does demand a lot of flexibility and composure.

After coming back from a session, don't forget to browse through your pictures and try to point out

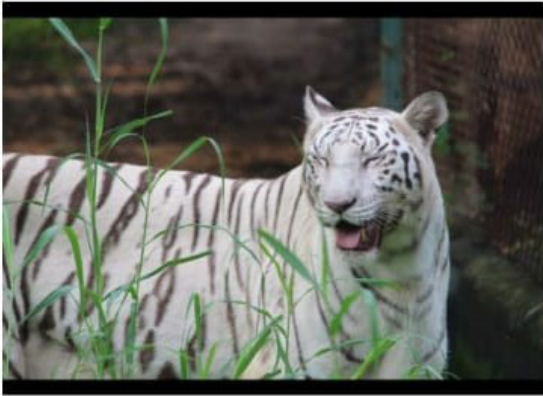
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Focus Gallery

in collaboration with

Iris - Photography Society (Gargi College)
& Pixel - Photography Society (Hansraj College)

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VANSHIKA



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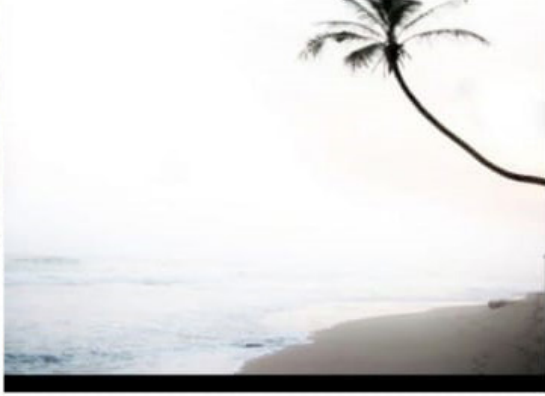
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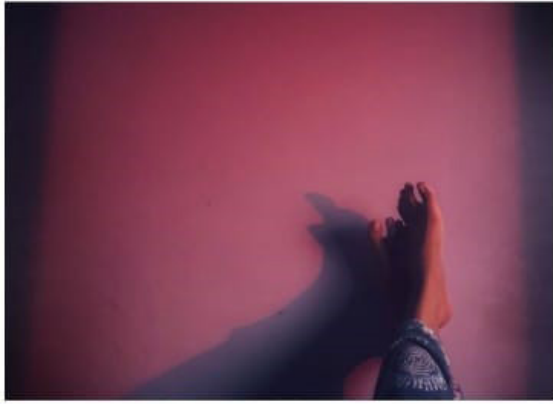
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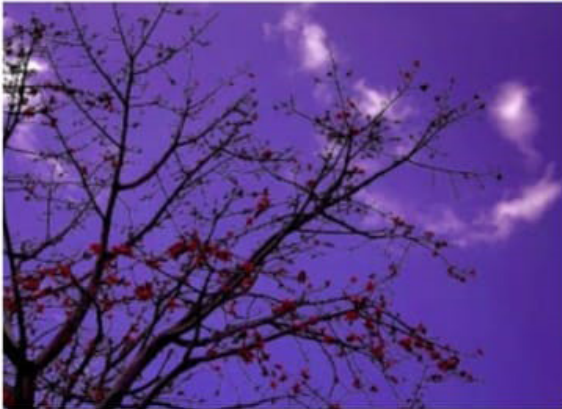
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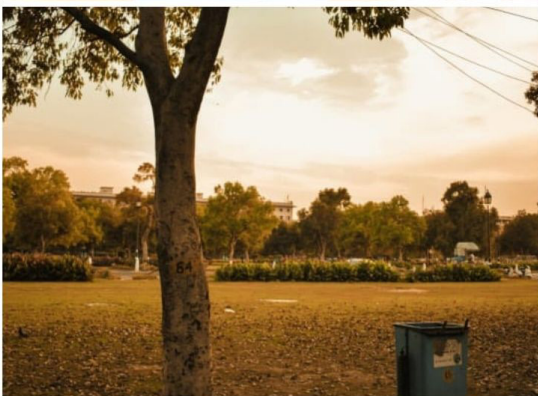
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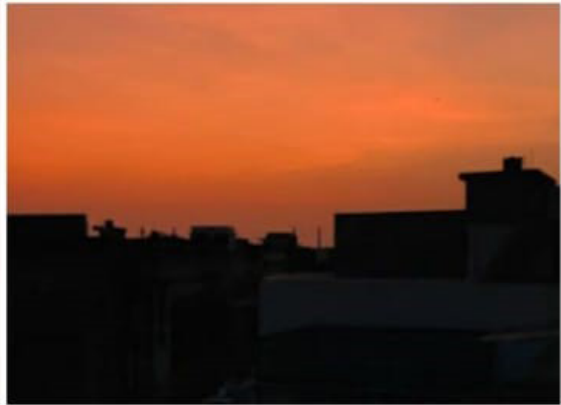
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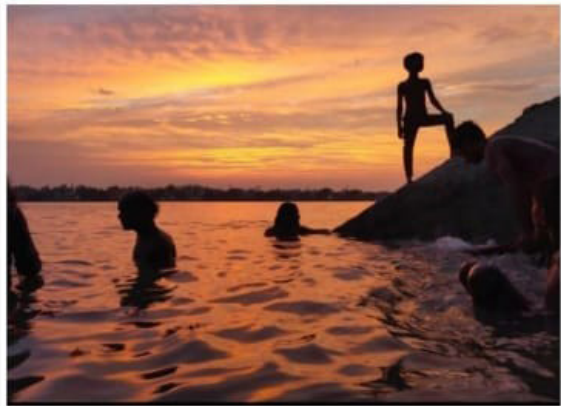
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The Pursuit Of Happiness

By Shefali Negi

“The aim of art is to represent not the outward appearance of things, but their inward significance.”

- Aristotle

The pursuit of any form of art is, innately, a gratifying experience. The journey - indisputably insightful and unique to every individual - offers the sheer joy of creating something worthwhile and being able to call it yours, admiringly.

Photography has become a universal language of the world. It transcends the boundaries of linguistic understanding and time. Photographs are immensely powerful. They have the potential to propagate ideas, raise voices, start revolutions and inspire generations.

They are a gift to humanity. Wonderment linked to photography often repeats itself, as though a leitmotif. Why do people create photographs? Why do they wish to capture everything through their lenses? What made them embark on their respective journeys? Why do they think photographs are important to them and to the whole world?

We asked Focus' members these questions and here's what they have to say.

Nishchal

As an introvert, photography is my humble abode of expression. With every picture I click, I say my story, a story that I might not be able to convey through words. In this world of rat race and shimmer, monochrome pictures are my salvation because for me photographing people in black and white is like photographing their souls, photographing their emotions. Photography is not just a hobby for me, it is my identity, my language and most importantly, it's food for my soul. It drives me and makes me happy. It is the source of serotonin during the melancholy. The Ecstasy to my otherwise bland existence.

Samreen

A photo captures a moment. Every moment lived, is a memory made. Every photo taken, sprouts, drooping with memories, each time we flip the pages of a photo album or scroll through an old folder in our phone. And in the end, memories are all that we are left with. Photography made me cherish the tiniest of the moments in my life to its fullest. The world of photography dawned upon me, quite late in life. But since then, I have held it close to my heart, treasuring all the lessons learnt along the journey to perfect my craft.

Kabir Jindal

I got into photography to capture what I saw and share that, but I stayed because it ties me to the past, to my memories. Photographs help me recall what exactly I was feeling at the moment when I clicked them. When I look at one, I revisit that moment, the people around me, the sensation, what we were doing before, after and during the click. I can describe almost everything I did at the time when I clicked a particular picture. I share them with others because it helps me bond with people, not necessarily people with similar memories but people who can cherish my happy moments with me and I can cherish theirs, with them.

Gyan

If you pursue any form of Art and you like doing it again and again, then nothing else can make you feel more alive. I chose photography and filmmaking because it gives me confidence to deal with reality. You always shoot what is in front of you and your artistic skills do the rest of the work. When you finish a project you get to look at something that you created yourself and when you start getting better at it, you will definitely feel proud of yourself because it is your own achievement in the end. When I look back at my work, it gives me the will to work more and work better.

Milan

The mortal aspect of human nature has always had an insane impact on me for as long as I can remember and that is it, the idea that a day will come where we will be gone has made me want to be aware of every ounce of air I inhale, every hug I give out and every embrace I feel. And I have found no other way to do that but to make and live through art. This is why I capture moments and distort the reality of them with what I feel through editing, and this has been all the more reason for why I continue to do it.

Suvechha

Photography has embedded in me a means to escape reality, by creating alternative realities. As we get increasingly entwined in our dystopian world, photography arrives like a breath of fresh air. It gives me new perspectives; it helps me capture and contain the otherwise fleeting moments. One day, our pictures will become old photographs to look back on and reminisce the past. Each picture will have its own story to reveal, with its manifold of interpretations. Mine will be different from yours, and that is how we will embrace the beauty of this art. And that to me, serves the purpose of photography.

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