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P S I

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Disclaimer

The views and opinions expressed in the articles published in this magazine are those of the authors and are not necessarily of the editorial team, PSI or the Managing Committee.





## EDITORIAL

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The Wari of Pandharpur is a traditional pilgrimage of Maharashtra which goes back hundreds of years. Lakhs of devotees walk a long distance for a fortnight to reach Pandharpur from other parts of Maharashtra. Shri Shirish Shete, a photojournalist, had visited the Wari for many years and not only documented it but also published a photo book on Wari. Documentation of our cultural and historical heritage is a very important job. In his article on Wari, we come to know many aspects of this pilgrimage along with the photographs he has taken.

In his article, 'Growing as a photographer', Brendan Dias talks about how to develop the art of photography. He talks about various ways to do so and why developing your vision is important. He is a self-taught photographer and mentor.

Our multi-award-winning member, Shri Suresh Bangera had visited the Masai Mara recently and had a memorable encounter with a female leopard and her cub who had made a kill. It's a very interesting story accompanied by his excellent images.

Friends, we have just launched our PSI International Salon 2022. It is our annual mega event. A sincere request to all our members and photographers to participate in it in large numbers and make it a grand success.

A handwritten signature in white ink that reads "Rajendra Waghmare". The signature is fluid and cursive, with a long horizontal stroke at the end.

**Rajendra Waghmare**  
Chief Editor



**RESULT OF MONTHLY COMPETITION : MAY 2022**  
**JUDGES : SHASHANK NARSALE & RAJENDRA WAGHMARE**  
**MEMBERS ( COLOUR )**



**EAST AFRICAN  
CROWNED CRANE  
SURESH BANGERA**



**THE CURVES  
SAMAR KHAN**



## RESULT OF MONTHLY COMPETITION : MAY 2022 MEMBERS ( COLOUR )



**MORNING MIST  
NILESH GANTHADE**

## MEMBERS ACCEPTED ENTRIES ( COLOUR )



**RED CAPSICUM  
NILESH GANTHADE**



**ARAKU TRIBAL WOMAN  
NILESH GANTHADE**



**MEMBERS ACCEPTED ENTRIES ( COLOUR )**



**KATAPADI KAMBALA RACE  
SURESH BANGERA**



**WOMEN AT THE WELL  
SURESH BANGERA**



**AASTHA  
NIKHIL PANCHAL**



**YELLOW  
NIKHIL PANCHAL**



**MEMBERS ( MONOCHROME )**



**THE SAILING  
SAMAR KHAN**



**MUSICIAN  
NILESH GANTHADE**





**MEMBERS ACCEPTED ENTRIES ( MONOCHROME )**



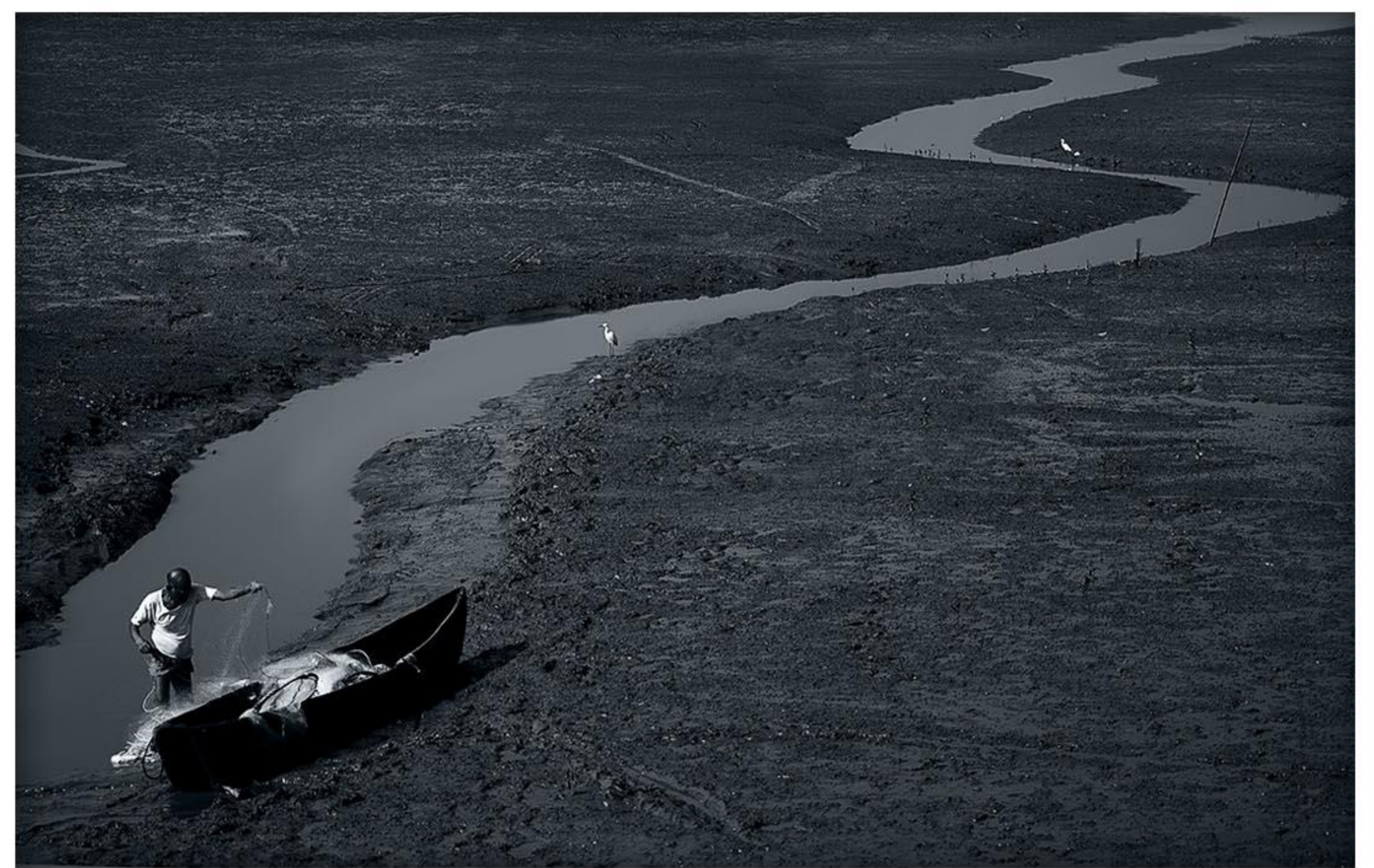
**GOOD MORNING  
NIKHIL PANCHAL**



**MOTHER CARE  
NIKHIL PANCHAL**



**DREAM STREET  
SURESH BANGERA**



**BOATMAN  
SAMAR KHAN**



**MEMBERS ACCEPTED ENTRIES ( MONOCHROME )**



**MARKET PLACE  
NILESH GANTHADE**



**GRANDMOTHER WITH LITTLE BABY  
SURESH BANGERA**



**MOONLIGHT  
SURESH BANGERA**



**BEGINNERS( COLOUR )**



**ROCKING HUG  
MEENA MADKAIKR**



**WHITE - THROATED  
KINGFISHER  
PRADIP PATIL**



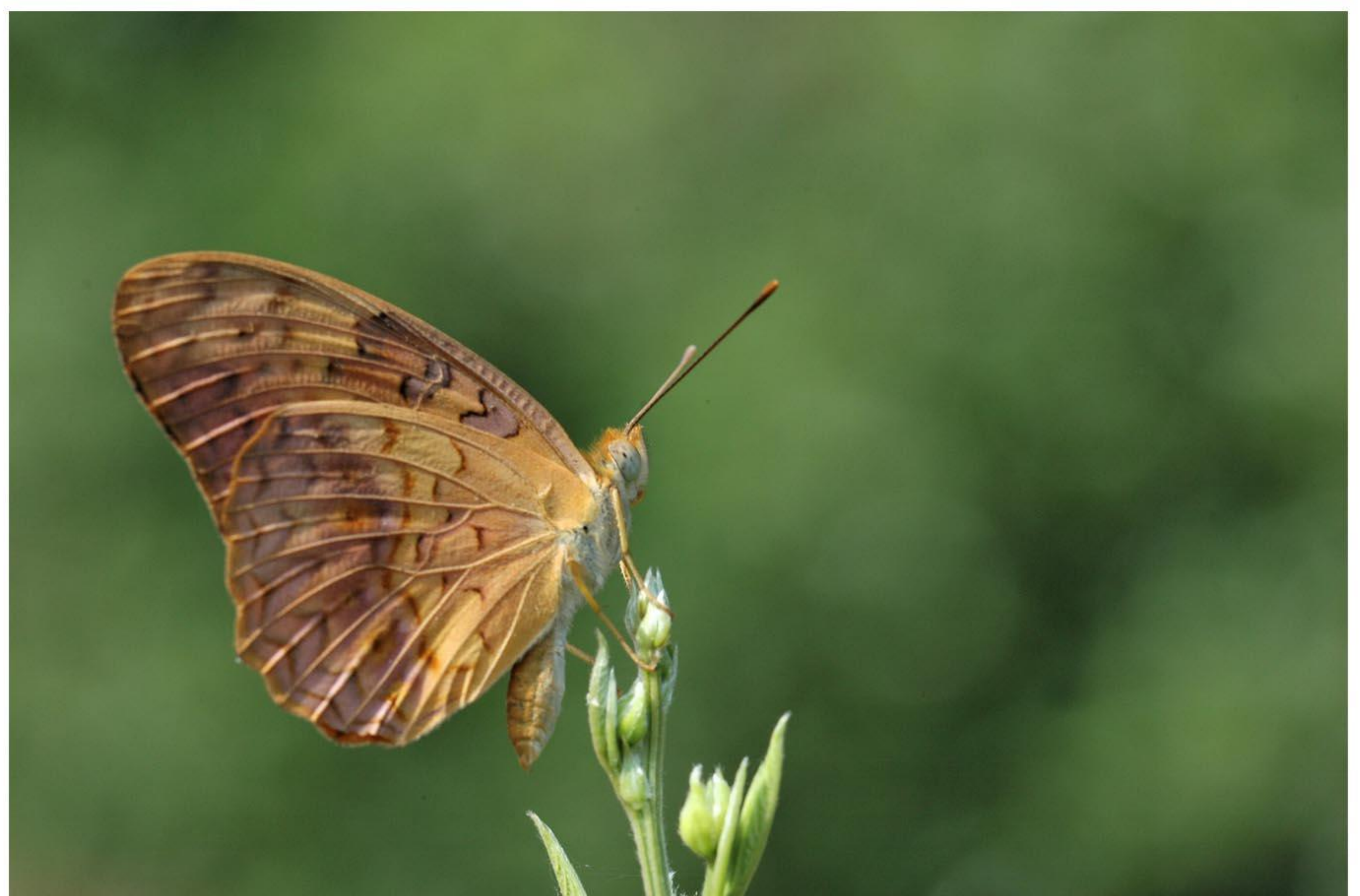
**BEGINNERS ACCEPTED ENTRIES( COLOUR )**



**COPPERSMITH BARBET  
PRADIP PATIL**



**MAOLI MAOLI  
MEENA MADKAIKR**



**COMMON LEOPARD BUTTERFLY  
ASHVINI K CHHABRA**



**BEGINNERS ACCEPTED ENTRIES ( MONOCHROME )**



**OLD VICTORIA TERMINAL  
MEENA MADKAIKR**



**THE SERENITY  
MEENA MADKAIKR**



## OUTING ACCEPTED ENTRY HERITAGE BUILDINGS OF FORT



THROUGH ARCHES  
MEENA MADKAIKR





# Wari

## Path to the Divine



*Shirish Shete*

### **Photographing the Wari : A Photojournalist's Viewpoint**

I have been a working photojournalist most of my working life, starting with Indian Express, Mid-Day, some other newspapers and magazines, and finally PTI. While working with leading newspapers like IE and Mid-Day; my photos were news pictures and sometimes story photos working with reporters. While working with a leading photo agency like PTI, I used to work all day long. News photos in the morning, Political rallies in the day, and Entertainment photos in the evening.

It was during my stint in PTI that I came across the Wari and the Warkaris. The Warkaris walking from Alandi to Pandharpur fascinated me and I knew that I had to photo document it. The Wari is a three-week-long walk as the devotees carry the padukas of Sant Dhnyaneshwar from Alandi and Sant Tukaram from Dehu to Pandharpur. Many Palkhis (palanquins) for Saints from Maharashtra join the Palkhi and meet on Ashadi Ekadashi in Pandharpur. Pandharpur on Ashadi Ekadashi bears an absolute festive atmosphere, as lakhs of devotees converge to the holy town.





One very photogenic point in the entire Wari is at Diveghat near Pune. My photos of Diveghat were published in many English and other language newspapers. For the first time, photos of the Wari were published by National dailies as the photos were on PTI wire. Wari was always looked upon as a regional annual festival, photos on the PTI wire changed the whole concept. Thus, my story with Wari started and it continues to date.

I used to rush to photograph the Wari from 1998 onwards, usually on the weekends, on my weekly offs, and be back for work the next day morning. Later on, I started photographing Ashadhi Ekadashi at Pandharpur. I exhibited many of the photographs of the Wari at the NCPA and

many other venues in Maharashtra. This journey took me several years as I juggled with my job as a photojournalist at the PTI in Mumbai photographing hard news, photo stories, entertainment, films, and sports all through the week, and rush to photograph the Wari mostly on weekends or at a particular place where there could be a good picture opportunity. This continued for many years. There were always many new and exciting photos that I would get every year. By now my photos were exhibited in many cities and galleries across India. Wari had thus traveled all over India. I also published two books, "Wari : Path to the Divine" in English and "Te Teerthanche Maher" in Marathi.





















◀ हम्पी येथील मंदिराच्या आवारातील  
एका स्तंभावर कोरलेली विठ्ठल मूर्ती.  
हम्पी येथील मंदिराचा आतील भाग

## Documentary Photography in Digital times.

As I followed the Warkaris for many years I realized that photojournalists would photograph the Wari all over its path, publish the photos in the newspapers and forget till the next year. TV news channels also followed the same pattern over the years. To date, only Sandesh and I have documented the Wari and also published books. With a history of more than 800 years of this culture, hardly anyone has done any serious documentation. There is a serious dearth of documentation of our culture. I have also photographed and documented the Lavni and Tamasha. The same pattern follows there also as no serious documentation is being done. In recent years though, Marathi films have taken a serious look at the Wari and released films of the same. There is more awareness and I hope over the years our culture will continue to thrive. With so many amateur photographers that I am interacting with, I am sure that they will take this movement forward and we shall see interesting photographs in the coming time.

Shirish Shete  
Photo Journalist







# THE FIRST KILL

*“An animal’s eyes have the power to speak a great language.”*  
~ Martin Buber

I have visited many sanctuaries in India for wildlife photography. However, like many of us, I had the wish to visit the Masai Mara of Kenya at least once. The opportunity came in February 2022 when my son arranged the trip. We did 6 safaris in the park. I was amazed by the abundance of wildlife and the landscape of the savannas. . The first two days were very fruitful. I could capture a variety of animals like lions, zebras, giraffes, leopards, and cheetahs with my camera. Many of them were with their cubs and some of them were with the kill also. I was really enjoying my photography

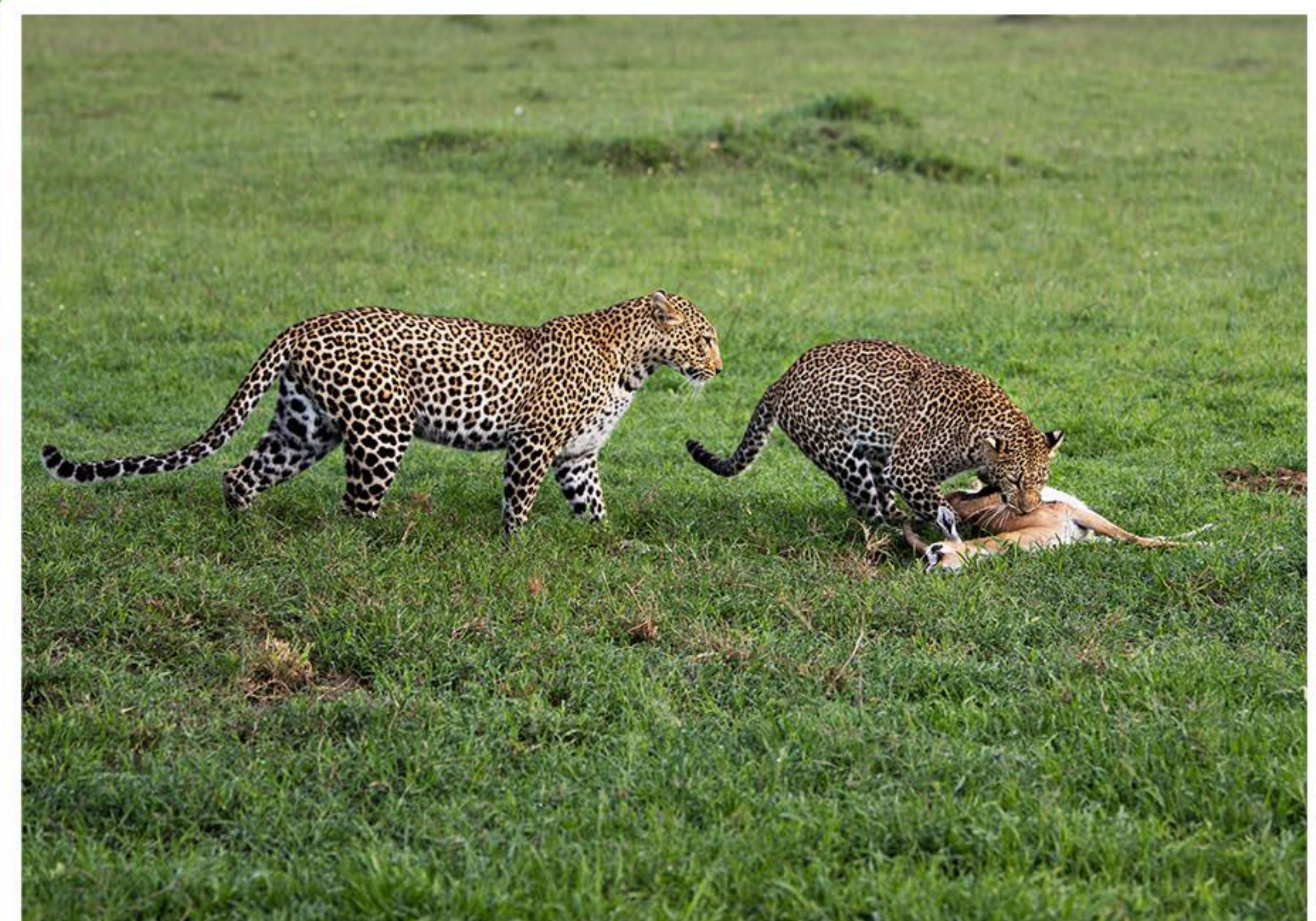
but in the back of my mind, I was hoping to capture some storytelling images. My wish came true on the third day.

We had a balloon ride in the afternoon and we were riding in the jeep back to the camp. It was late afternoon and the light was fading. Suddenly our driver spotted some movement on a far-off tree. He suggested checking it out and drove the vehicle towards the lonely tree at a break-neck speed. In a few minutes, we reached near the tree and saw a never to be forgotten spectacle.





The first thing we saw was a female leopard sitting on a big branch of the tree. She was looking at something on the ground. We followed her gaze and saw another female leopard, a juvenile, most probably the daughter of the leopard on the tree. She was grabbing the neck of a deer that she had just killed. The next moment, the leopard on the tree climbed down swiftly and went towards her.







She sniffed the kill as if she was inspecting it. The younger one again grabbed the kill and started dragging it towards the tree. As if instructed by her mother, she started climbing the tree with the kill grabbed firmly in her jaw. It took her some time and great effort to climb. It was a great task for her to climb the tree with the heavy carcass in her mouth.





Thereafter she placed the kill securely on a higher branch so that no other predator could reach it easily. By this time, she must have been very hungry as she started eating her prey.



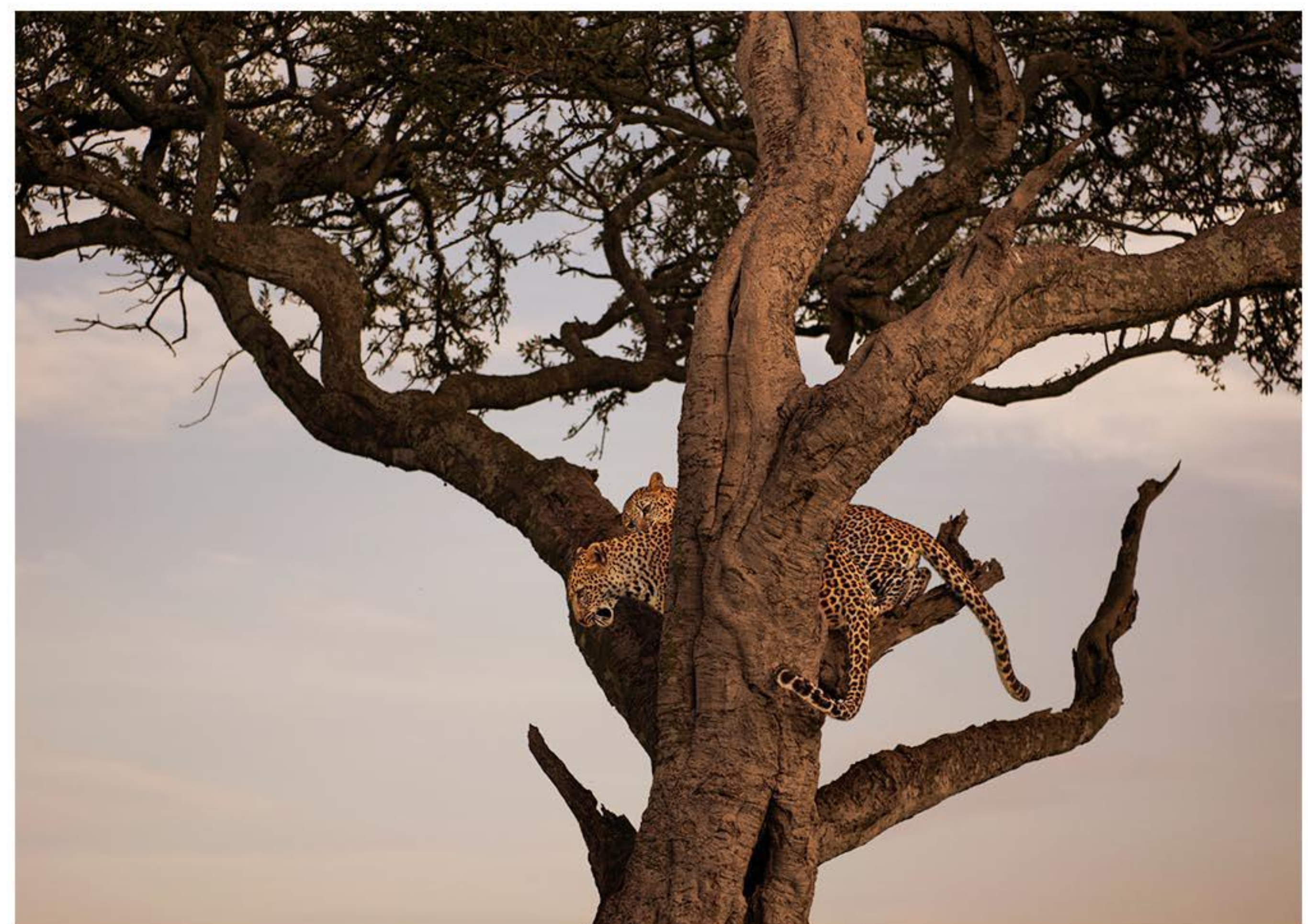
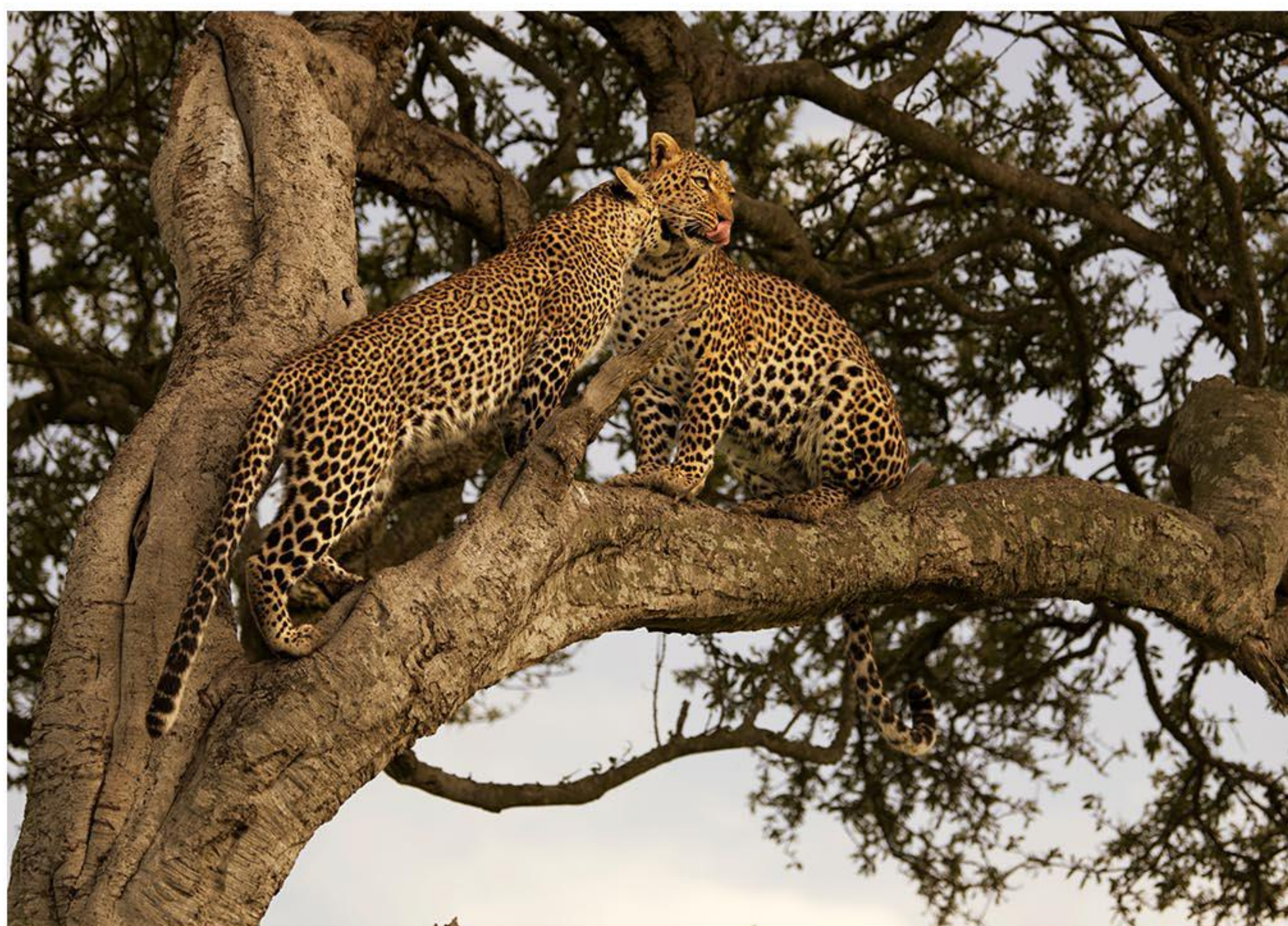








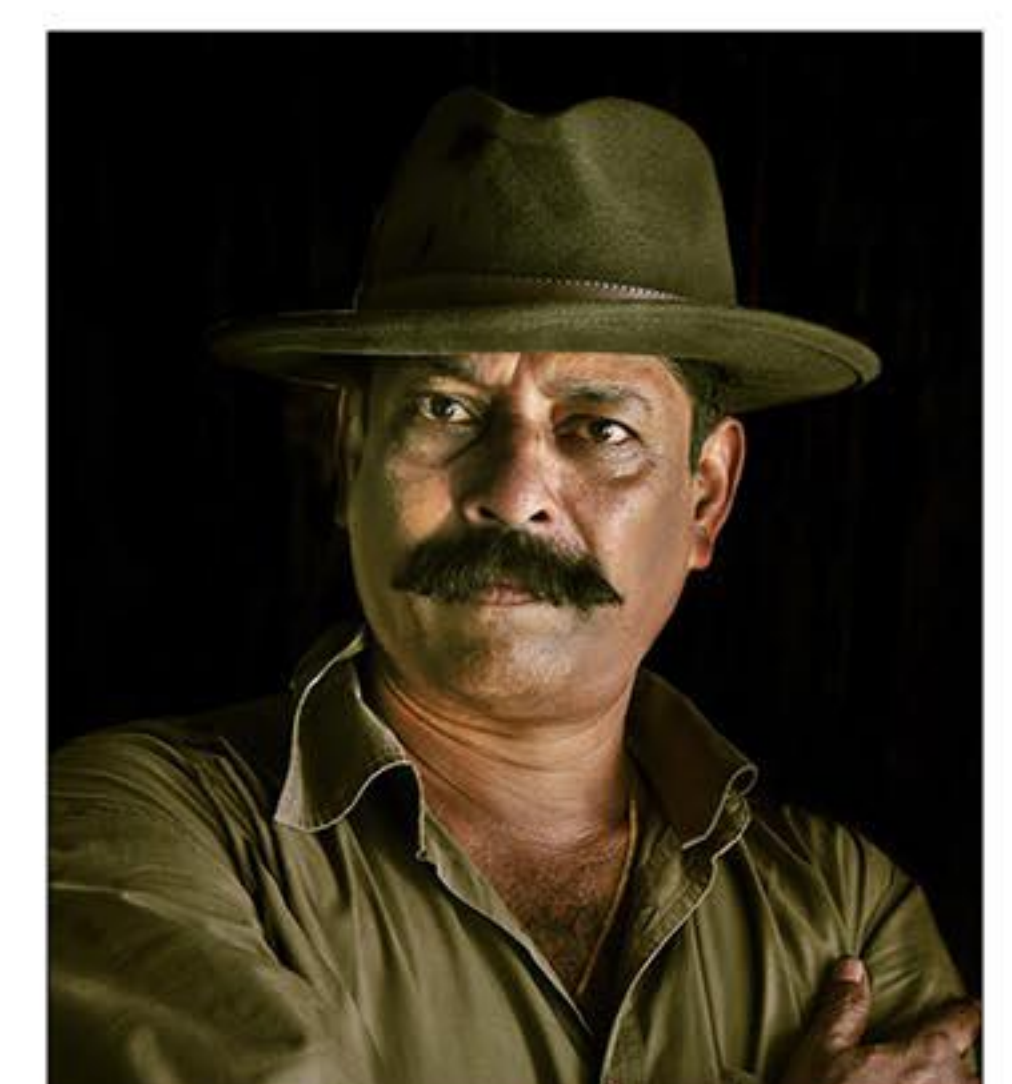




After having a few bites, she climbed down to a lower branch and her mother also climbed up to her. What followed was very touching. The cub cuddled up to her mother who fondly caressed her. The mother leopard must have been feeling very proud of her child for making a kill on her own, for making a start of her independent life. Both of them lay down on the branch close to each other. The night was approaching and we started our journey back to the camp with my heart full of joy and satisfaction.

(Written by Rajendra Waghmare)

**Suresh Bangera**  
(APSI)





# GROWING AS A PHOTOGRAPHER

Brendan Dias

How mature are you as a photographer? This is a better question to ask rather than, “How many years of experience do you have in photography?”

Are you able to create a photograph of what you see in your minds eye (vision)?

When we are introduced to the art of photography, we get very excited about our new gear and knowledge and the creator in us likes to respond by simply clicking/taking photos. Yes “clicking” or “taking” and not “making” photos.



**Quote : “You don’t take a photograph, you make it.” — Ansel Adams.**

At the beginning the goal is simply to record a photo with no artistic intent. Images are reasonably sharp and well exposed. The excitement of taking the image itself overpowers other conscious thought that would otherwise influence the image. After maybe some days, months or even years, one is awakened to the fact that the images that are being produced, lack the vision one had in mind.

Remember that photography is an art. The artist uses what is at his/her disposal to create his/her vision. For photographers we do not start with blank slate unless you are in control of the entire composition (Studio Photography). Most of the time one must compose from what is already available or set in place.





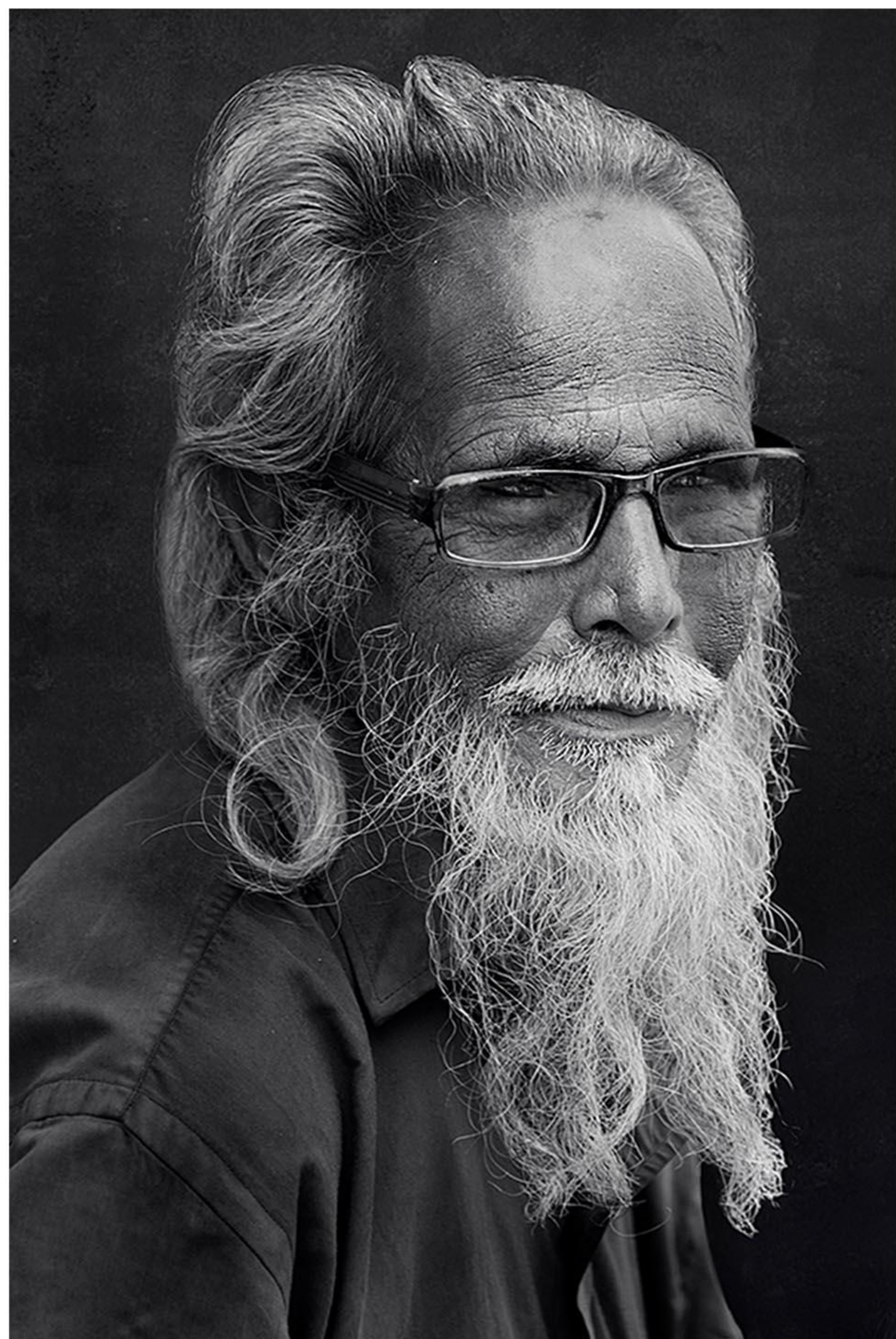
Making a photograph involves two parts: the art and craft. The art, is influenced by your vision and the craft, is your ability to get the camera to do your bidding. Becoming proficient in the craft can be perfected with practice and a good mentor. However vision is more difficult to develop. Your vision is influenced by your nature and nurture. Therefore initially everyone creates out of the heart, so to say, and creates images that identifies the artist in the images. I love aesthetics, people, nature and color, and therefore that will be a predominant theme in my images.

Once we have identified (thru personal quest or criticism from others) the areas that need to be responded to, in terms of inadequacy of vision being created in the images, we are lead to experiment with technical knowledge. This would involve gear in terms of types of cameras, lenses, lighting etc. What follows may be an improvement in image quality (for example, less noise, distortion, etc.), but it may still lack the ability to portray the vision of the photographer. Are you the type that asks "EXIF?" when you see a good image? There is a lot more than "EXIF" that you need to know to develop as a good photographer.

After one has exhausted reviewing and experimenting with gear, ones attention is then drawn to the composition, quality of light, gesture etc. in the image. Learning to see creatively is a major step in the development of a photographer. One starts learning from the masters of photography from the past to understand how they were able to realize their vision. At this stage, one is highly influenced by the work of certain individuals. These influences will begin to show in ones own images. The exploration of ideas and techniques continues to a point of saturation. This leads to the stage where one has mastered the craft and artistic tools available in order to realize ones vision. This is the stage where the artist finds his voice and now able to not only develop but also realize the vision in the image. Reaching this stage takes a long time.



The length of time depends on practice and common sense. Yes, common sense. If you practice for hundreds of hours doing the same thing you will get the same result. The key to development is to introduce change in phased manner so that you are in control of and are understanding the process involved. For example, separation of the subject from the background is key to any photograph. You may want to start introducing this little change in your images while shooting to see how this helps bring out your vision better. Constructive criticism is a good thing, put your ego aside. You will learn very fast. Do not be part of a group of people who will praise each one of your photos.



Believe me they mean you no good. It may not be intentional simply because of their lack of knowledge. Therefore to grow you must have the humility and wisdom to choose your mentor appropriately. A mentor could also be a person, website or simply images chosen at random that appeal to your target vision. I have the habit of traversing multiple photographer community and award websites simply to see how others vision and also how they have incorporated it in their photos. Other photographers images will definitely influence you.

Therefore being part of an organization like PSI (Photographic Society of India) exposes you to the work of many good and award winning photographers. These organizations will help you to grow much faster simply because they have the available talent!

I have learned photography by myself from books and articles. In the late eighties I would download 2 to 5 images per day (speed then

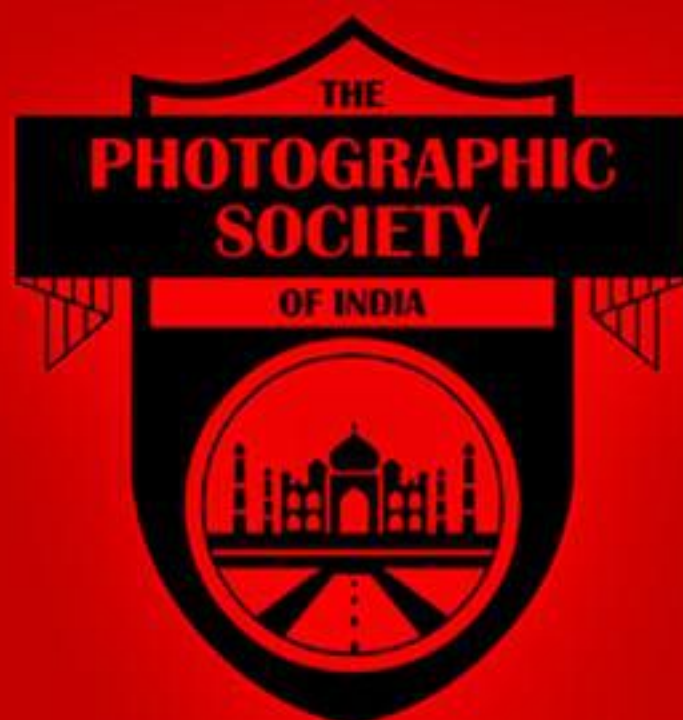
was 14 kbps! Not 14 mbps). These were professional well composed landscape images. I would look at all the pictures I collected everyday. I did not realise until many years later that this simple process taught me composition unknowingly. I was in a train in Switzerland shooting the mountains as they passed by. In my mind I was trying to duplicate the images that I had seen in the past. Little did I know that I was applying many composition rules without even knowing it!

Which stage are you at? Wake up ...



**BRENDAN DIAS**





ESTD : 1937

# THE PHOTOGRAPHIC SOCIETY OF INDIA

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1. OPEN MONOCHROME
2. OPEN COLOUR
3. NATURE
4. PHOTO TRAVEL

TOTAL AWARDS : 76  
 BEST CLUB : 1  
 BEST ENTRANT : 1

### SALON CALENDAR

- ★ **CLOSING DATE**  
31st July 2022
- ★ **JUDGING DATE**  
13th & 14th Aug. 2022
- ★ **NOTIFICATION**  
25th Aug. 2022
- ★ **EXHIBITION**  
29th Aug. to 10th Sept. 2022

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AFIAP



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EFIAP/B, FFIP

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