

montage

24

AN INTERNATIONAL PHOTO
CONTEST AND EXHIBITION

60 YEARS...



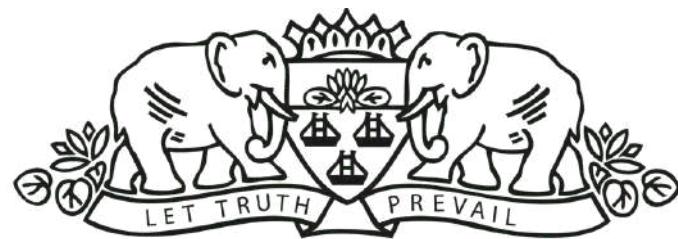
JADAVPUR
UNIVERSITY
PHOTOGRAPHIC
CLUB

...SINCE 1964



SIGMA

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JADAVPUR
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PRESENTS

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AN INTERNATIONAL
PHOTOGRAPHY CONTEST

"The only solutions that are ever worth anything are the solutions that people find themselves."

— Satyajit Ray

THEME : FAMILY

INTRODUCTION

I am happy to learn that Jadavpur University Photographic Club (JUPC) has organized an International Photography Contest - Montage'24 in collaboration with Dakshin Dinajpur Film and Photography Club. The exhibition of the selected images is being held from 22nd May to 25th May, 2024 at Academy of Fine Arts, Kolkata.

The club has been evoking and nurturing the photographic talent of the students of Jadavpur University since the last 60 years. Today, it is on a path to break away from the mould of amateurism and become a centre of learning for contemporary practices in photography.

I believe that, in the years to come, the club, with the help of the untiring efforts of the club members, will achieve its goal. I wish the venture all the success.

Dr. Bappa Mullick

*Sr. Director of Youth Welfare
Jadavpur University*

I joined JUPC in 2019, and immediately found my place in an environment abundant in freedom of expression and art. Photography is not simply an art form there, it is a way of life. After witnessing the success of Montage 2020, and the subsequent dip due to COVID-19, we were fueled by the desire to restore the club's practices of celebrating photography. Being founded in 1964, 2024 was the 60th Year of JUPC, and Montage'24 was our attempt to pay respects to photography, and the members who came before us. With a theme of "family", we wanted to unite the entire JUPC family, and the photography fraternity, in a mutual celebration. As Student Secretary of 2023-24, this event would not have been possible to pull off without the support of every club member, current and past, and all University officials. I have faith that the future members will carry on the club's glorious legacy.

Rai Chakrabarti

Student Secretary (2023-24)

I, Tanmay Dutta, joined JUPC in 2019. JUPC has always been more than just a photography club — it is a space where freedom of expression and creativity thrive. Having coordinated Montage 2020, I witnessed firsthand the club's vibrant spirit and the immense passion of its members. Although the momentum slowed in the years that followed due to the pandemic, our determination to revive the tradition of celebrating photography never wavered. Founded in 1964, JUPC reached its 60th year in 2024, and Montage'24 was our heartfelt tribute to both the art of photography and the generations who built this legacy. With the theme "Family," we aimed to bring together the entire JUPC community and the wider photography fraternity in a shared celebration. As the Student Associate Secretary for 2023-24, I am deeply grateful to every club member, our alumni, and the University officials for their unwavering support in making this event possible. I am confident that future members will continue to carry forward JUPC's proud legacy.

Tanmay Dutta

Student Associate Secretary (2023-24)

JUPC is nothing less than a Family to me. After a long gap in our major events, Montage was the best way to commemorate the 60th anniversary of the club. It was quite a challenge for the entire team to manage all the finances, logistics and every other aspect of organising such a large scale event like Montage 2024. It wasn't just another photography event... It brought together people from several genres of photography including film and story telling. This montage was quite unique as we introduced dedicated segments for photo-story, short-film and also expanded on the categories of singles. Through open sessions on cultivating art to niche specific workshops under the mentorship of eminent artist of the fields, Montage 2024 gave a holistic experience for both the organizers and participants equally. I would like to thank each and every members, past and present, university officials and the mentors and judges without whom it wouldn't have been possible. Lastly a special thanks to the sponsors who allowed us to operate so smoothly.

Jyotishko Dey

Student Treasurer (2023-2024)

Working in montage was a wholesome experience all together. The event being an international one had it's reach farther than we could imagine and being a part of the core committee as an honour. I am truly grateful that I had the opportunity to closely meet many of the profound photographers and film artists in the kolkata circle. It was kind of a dream come true. It taught me an all together different perspective when it comes to looking at a photograph. Apart from the judging, the various session, collaborative sponsorships also had a huge role in teaching us how to manage events. From contacting judges to booking gallery to finally putting up pictures for the exhibition, it was a once in a lifetime achievement to be a solemn part of it. It would like to extend my thanks to each and every one of my club members who were a part of it, professionals who were a part of montage and the companies who extended their sponsorship to make this event a successful one.

Supratim Sarkar

Event Coordinator (2023-24)



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Film & Photography Club
Balurghat, Dakshin Dinajpur**

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SINGLE



CATEGORY-
OPEN

Winning Run
by Pushpendu Paul

CATEGORY-
THEMATIC

**Jump Over
the Fire**

by Mousumi Sarkar



CATEGORY-
NATURE

**Speeding Train &
The Rising Death**
by Najish Ali

CATEGORY-
PORTRAITURE &
FASHION

Ulotpuran

by Pradiptamoy
Paul



PHOTO

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CATEGORY-
OPEN

Helping Hand
by Anuj Medhavi

CATEGORY-
THEMATIC

**Finding
Family**
by Kaushik Dutta



CATEGORY-
NATURE

Dream in Motion
by Mukul Mukherjee

CATEGORY-
PORTRAITURE &
FASHION

His Eye
by Devaraj Devan



RUNNERS-UP

PHOTO

CATEGORY - OPEN



A barren landscape of Rarh



The student



A job aspirant holding a book of examination guide



Admit card



Shrila (MA in Sanskrit, B. Ed, B. Lib) is a homemaker. She is also tutoring one student at home. She bakes and sells cakes for events like birthdays. She passed the primary TET organized in Dec 2022.



Debashis (MA in History) while working at an automobile showroom as a cashier.

STORY

CATEGORY - OPEN

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7



Barnali (Honours in Philosophy) is also a homemaker tutoring a batch of students at home. She sells 'telebhaja' in a small makeshift shop near home

8



Susanta (MA in History) runs a small flour mill at home

9



Chandan (BA, B.P. Ed) sells spices on his bicycle in the villages nearby

10



The protest

11



Civil society

12



The system

DWELLERS OF THE DARK

by *Madhabendu Hensh*

For the past two years the West Bengal media has been covering recruitment scams in the state. This photo series, however, is not about the ongoing investigations and instead focuses on the survival stories of actual victims, especially those who are unable to participate in agitations or legalities. A couple of job aspirants from rural Bankura agreed to pose for my camera. This series depicts their current struggles and how their last hope died a slow death.

PHOTO

CATEGORY - THEMATIC

1



Ma' Nene ceremony, Brothers Micha from Jakarta and Misi from Makassar embrace their parents, father Tumaang and mother Rara. The grave house is located on top of a hill overlooking the rice fields.

2



Lai' Tandok Ne Redaq was over 100 years old when she passed away in May 2016. Her younger sister, Ne' Maraun also known as Mama Andi caresses her sister's head surrounded by her family. Until her funeral she will remain in the family home considered only as a sick person. The family will continue to interact with her, bringing her gifts, sharing meals or simply sitting and talking to her.

3



In the family home, 10 year old Kanan, watches over her grandfather, Ne' Dennupa who passed away a week ago (July 10, 2016). It will take a year or two to gather the family from distant islands, save money and determine the number and purchase enough buffalo for the funeral. Until then, Ne Dennupa' will remain here in the family's home just as he is now, lying comfortably on a thin mattress with a pillow over a tightly woven bamboo mat. Two coins have been placed on his cheek and his forehead symbolizing pocket change for the journey to paradise (puya).

4



At the end of the church service the close family gathers around the coffin of Altikal Patulak, 54 years old, for a final farewell. His wife is inconsolable.

5



Sereale village, during a funeral ceremony a group of men carry the body around the property before the burial. The people are chanting and screaming pushing away any bad spirits.

STORY

THEME - FAMILY



Balle village next to Pangala,



*Ma' Nene ceremony,
Captain Lode Sarungu wearing his military
uniform, with his mother Dandan and sister
Limbong are drying on the ground in front of the
grave house next to the road. A young student in
uniform has stopped to look at the scene.*



*Ma' Nene ceremony,
Before replacing the cleaned and freshly
dressed corpses in the new grave house,
Pedah, the son of Yusuf Kende', writes his
name on the cloth that covers him. In this
Ma' Nene ceremony, 9 bodies wrapped
only in bundles of cloth have been moved
to the new grave house.*



Joking and fun are also part of Ma' Nene ceremonies. A young relative, parades the mummy of Pare, the sister of (father) Tumaang scaring some of the children.



*Balle village next to Pangala, A young girl, observes three
mummies drying in the sun from her balcony.*

LIVING FOR DEATH

by Alain Schroeder

In Toraja, the rituals associated with death are complex, require extensive planning and are expensive. Therefore, when a person dies, it can take weeks, months even years for the family to organize the funeral. During this time, the deceased is considered to be "sick" and kept at home. Relatives continue to interact with them offering gifts of cigarettes and betel leaves, drinking coffee, having meals by their side and conversing with them. While, it remains a sad time, the transition from life to death is a slow and peaceful process strengthening family bonds. Depending on the family, the body may be kept uncovered, bundled in layers of cloth or in a coffin.

The funeral ceremony, Rambu Solo, lasts 3 to 7 or more days according to the social status of the family and includes, traditional dances and processions for receiving guests, buffalo and coq fighting, animal sacrifice and large feasts.

In the region of Pangala, the Ma' Nene, or cleaning of the corpses, ceremony takes place in August after the rice harvest. Coffins are removed from their burial sites and opened. The mummies are cleaned, dried in the sun and given a change of clothes. Expressions of sadness are mixed with the overall happy atmosphere surrounding these moments of bonding with loved ones and honoring ancestors.

RUNNERS-UP

PHOTO

CATEGORY - OPEN

1



6



2



7



3



8



4



9



5



10



BEYOND THE MASKS

by Pritam Dutta

In my photo story, "Beyond the Masks," I delve into the intricate layers of human identity. Through abstract photography, I seek to uncover the multifaceted nature of individuals, highlighting the masks we wear and the personas we project to the world.

Through vivid and striking imagery, I capture the first face we present to the world - the carefully curated facade that conceals our innermost thoughts and emotions. Humans are complicated, and much of what makes us who we are is hidden beneath the surface. As we interact with different people, we reveal different layers of ourselves. We have different faces or rather illusion of faces around us and they will express themselves differently depending on the people around them.

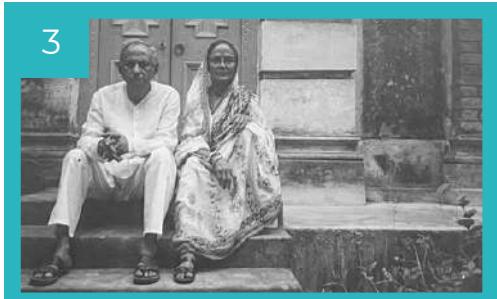
"The Japanese say you have three faces. The first face, you show to the world. The second face, you show to your close friends, and your family. The third face, you never show anyone. It is the truest reflection of who you are."

We maintain a different face in front of different people to identify ourselves better with the situation. But behind the face there is a hidden face which true reflection of his or her emotions. There is greed, lust, jealousy, bestiality, pain, agony, innocence hidden behind every face we are looking at. Humans are by nature extremely self-centred, egotistic, and calculating. Faces which allow us to integrate well socially by adhering to social convention while simultaneously enabling us to give off a positive impression to those around us. In a world of fetishized individualism and technologically mediated social interaction we act as actors of the play called society. We not only develop a need to compare ourselves to the other, we also want to take it and make it our own. In today's increasingly narcissistic society, there is hidden face of each person we interact on social media. Using experimental techniques and unconventional compositions, I invite viewers to contemplate the complexities of human identity and the masks we wear in our daily interactions.

Through "Beyond the Masks," I aim to provoke introspection and spark conversations about authenticity, vulnerability, and the intricate dance between the selves we reveal and the selves we conceal.

PHOTO

CATEGORY - THEMATIC



STORY

CATEGORY - THEMATIC

11



12

my sisters, I stay far away from her in a
city. I am a working mother of two, I love
my job but the working environment is very stressful.
For the past 23 years the only thing that kept me going
was that one phone call at the end of the day. Right
now I would give anything to have that one phone call
with my real mother who remembers me.
It really hurts me when she doesn't hug me pull me
closer and kiss my forehead like she used to do every
time when I came back from school or visited her
after a long time. It saddens me when she ignores me
like a stranger would do when I am sitting right in front
of her and she continues to read her books. I can't
see her like that anymore. I pray to God to end her
sufferings and unite her with my father again. Sometimes
I dream that miraculously she got cured and I have
my mother back. Then I wake up.

- Kishore

IMPRINTS

by Sannidh Raychaudhuri

It's incredibly heart-wrenching to witness my beloved grandmother going through such a difficult journey with Alzheimer's disease. She was such an influential woman in her prime, being the first female teacher in our village and empowering so many women, especially fighting for the educational rights of girls. Now, seeing her struggle with losing her memory, unable to recognize even me, her cherished grandchild, is incredibly painful. She didn't even shed a single tear at the death of her beloved husband, my grandfather. It's like she's lost in a fog, unable to grasp onto the memories that once defined her. The fact that she only recognizes Reba, our house help who my grandfather adopted as a child, adds another layer of complexity. My grandmother raised her like her own daughter, and now Reba seems to be the only anchor in her increasingly fragmented world. It's heartbreakingly when she suddenly starts screaming and breaks down, haunted by flashbacks of my grandfather's passing. We've had to remove everyday objects that remind her of him, like his lighter and ashtray, just to spare her from that pain. But amidst the turmoil, there are small glimmers of hope. My grandmother is trying to fight back, reclaiming fragments of her old self. She's trying to revive her voracious reading habit, even if it means reading the same book over and over again. It's a cruel irony that she can't mourn my grandfather's death because she doesn't remember him, and she can't recognize her own daughters, which breaks their hearts in ways I can't even imagine. Her journey with Alzheimer's is a stark reminder of the passage of time and how a person can change. It's a reminder of the fragility of memory and identity, but it also underscores the resilience and capacity for love within our family. As we navigate this painful journey, we try to cherish every moment we have with her, even if they're fleeting and bittersweet. We strive to prioritize her comfort and well-being above all else, knowing that's what she would want. And we hold onto the memories of her vibrant past, hoping they'll bring some solace amidst the turmoil of the present.

As Alzheimer's disease gradually erodes her memories and sense of self, family becomes the sole anchor in her increasingly fragmented world, even if she's unaware of it. Unintentionally, she becomes the glue that binds the family together, each member unified in their commitment to her well-being and comfort. However, as inevitable as it is, the thought of her eventual departure looms heavily, casting a shadow over the family's unity. "Imprints" becomes just another poignant chapter in the intricate tapestry of their family history, a testament to their resilience and unwavering love in the face of adversity. And while the future remains uncertain, the imprints of her influence and the strength of their familial bonds will endure, shaping the narrative of their lives long after she's gone. It's a sorrowful irony that the very family she nurtured with boundless love and care has become a collection of strangers to her. Despite the profound impact she's had on each member's life, Alzheimer's cruel grip has stripped away the recognition of those closest to her. The poignant realization that her own legacy now feels distant and unfamiliar is a heartrending testament to the devastating effects of the disease. Yet, even in this painful realization, there remains a glimmer of hope — a hope that the imprints of her love and the strength of their familial bond will persist, transcending the barriers imposed by Alzheimer's, and ensuring that her legacy endures in the hearts and minds of those she holds dear.

SHORT



GAMAN
by **Sarthak Das Sharma**

The octogenarian widow toils through her day, keeping herself occupied — sometimes with household chores, sometimes with laundry, and often with betel nut leaf that she munches on as a perpetual habit. She keeps complaining to the housing society administration but no one pays heed. The elevator has stopped working and that bars her from going to the terrace. Each evening she waits for them to fix it as promised, but a lot of evenings pass by, without anyone coming in to her rescue. Loneliness drives one to lunacy as one says, but she manages herself with grace. And then, one evening, she climbs the staircase despite her arthritic pain. Did she manage all fine to reach the terrace? Was the elevator fixed?

The film captures the mundane, the tedious nature of everyday existence and the in-betweens, looked through a very personal lens, where the actor is my very own grandmother, a non-actor. As the writer, director and cameraperson of this very personal film, it was an inward journey, ornamented with laughs, loving memories of the deceased, love, loss and passion. To Dadu.

- DIR. SARTHAK DAS SHARMA

FILM

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TRISHANKU by *Ritagnik Bhattacharya*

The film explores the struggles of a migrant worker who is stuck between his job in a big city and his longing for his homeland. The title "Trishanku" is a reference to a Hindu mythological character who was stuck between heaven and Earth. The camerawork is claustrophobic and captures the protagonist's feeling of being trapped. The use of muted colors and long takes effectively portrays the monotony of his life. The use of news and commentary audios is effective in creating a contrast between the protagonist's isolated world and the outside world. The climax is considered the best scene in the film, providing a moment of solace for the protagonist. The film highlights the social issues faced by migrant workers and the feeling of being stuck between two worlds. The short film is commendable for its social commentary, storytelling, and technical aspects. This is a promising debut for the director and his team.

-RANADEEP NASKAR

RUNNER-UP

PHOTOGRAPHIC

JUDGES'

JURY - SINGLE PHOTOS



Deb Lahiri
 Jury - Single Photos

"It was truly a great experience to be part of the judging process for the Singles and Thematic category ("Family") of the photographic exhibition "Montage 24", organized by the Jadavpur University Photographic Club. I was requested to select the best seven images out of over 900 submissions in the Open category and over 400 in the Thematic category. I was astonished by the quality of the photographs submitted by both professional and amateur enthusiasts. We had to shortlist the images in stages: initially selecting the best 100 images, then narrowing it down to 50, and finally to 25. Each entry in

the final round was phenomenal, making it one of the toughest judging tasks I have ever undertaken to identify the top seven for the final cut. While congratulating the winners and the other photographers who made it to the final rounds, I also empathize with those highly deserving images that did not make it. We were constrained by the need to select a specific number of images. My earnest request to all photographers is not to be disheartened by the results and to continue their good work, consistently surprising us with their unique creations. In my opinion, there are no winners or losers in this process; the art of photography itself triumphs.

I would like to extend my gratitude to the members and organizers of the Jadavpur University Photographic Club for giving me the opportunity to participate in the panel discussion on "The Essential Role of Critics in the Evolution of Visual Arts" at the Academy of Fine Arts on the exhibition's last day. It was a privilege to share the stage with eminent personalities in their respective fields of expertise for this discussion.

Lastly, I deeply appreciate the hard work and efforts of the members of the Jadavpur University Photographic Club in making Montage 24 a resounding success. I wish these energetic and enthusiastic youngsters all the best in their future endeavors, as they continue to uphold the prestigious and longstanding traditions of their photographic association."



Debmalya Das
 Jury - Single Photos
 (Open & Thematic)



Soumitra Dutta
 Jury - Single Photos
 (Nature)



Arghya Chatterjee
 Jury - Single Photos
 (Portraiture & Fashion)

TABLE

JURY - PHOTO STORY



Kushal Ray
Jury - Photo Story

"The entries we received for both open and family categories were of good standard. Some of the entries were commendable, and it was a challenge to select the best four entries from each category. However, Dwellers In The Dark (open) and Living For Death (family story) unmistakably stood out from the rest, making it quite easy for us to select the toppers. We hope Montage 24 will give all the participants enough impetus to do better in their future work."

"Hi this is Joydeep Mukherjee .. As a judge of Photo Story Segment ... I must say ... The quality of Submission was too good ... and only of this high level of Submission ... As a Judge we faced lots of arguments to declare the winners."



Joydeep Mukherjee
Jury - Photo Story

JURY - SHORT FILM



Sabyasachi Banerjee
Jury - Short Film

"Montage is a wonderful initiative. The quality of submission was pretty good. All my best wishes to JUPC and hope they continue with the good work.."

Indranil Roychowdhury
Jury - Short Film

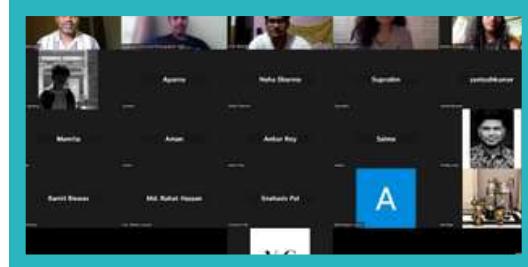


SESSIONS ON

DISCUSSION ON STREET PHOTOGRAPHY AND EDITING WORKFLOW

-ASHRAFUL AREFIN

The inaugural session of Montage '24, in this online workshop Mr. Arefin guided attendees through all the steps of his street photography workflow, starting from location scouting and familiarisation, to his post processing workflow in Lightroom and Photoshop. Using the powerful tools offered by both programs and his distinctive editing style, he demonstrated to the attendees how he gives his shots his painting-esque, near-surreal, magical atmosphere, showing them how to achieve similar results with their own shots.



FASHION AND PORTRAIT LIGHTING sponsored by FUJI and GODOX

-ARGHYA CHATTERJEE



A heavyweight of the commercial and fashion world, Arghya Chatterjee's workshop introduced its attendees to the world of fashion and portrait photography. In this 5 hour workshop, he showed all attendees the ropes of studio work, such as lighting setups, their effects and uses, as well as the use of pros to modify them; and how to direct and maintain smooth communication with the model, ensuring both model and photographer are on the same page and in their flow state. Lastly, he also covered outdoor settings, and how to control and utilise lighting conditions when shooting fashion outside

FUJIFILM
 WORKSHOP PARTNER

ALSO THANKS TO
 & **Godox**
 FOR THEIR LIGHT SETUP

PHOTOGRAPHY & CINEMATOGRAPHY

PURSUING PHOTOGRAPHY AS A PASSION

- SIDDHARTHA PAUL

Mr. Paul's session highlighted his style of deviation and reconstruction. He explained how observation can create Art. The most valuable part of the session was his confidence in defining a picture in his own style. From reflections, alternative POV and juxtapositions to building a proper story with multiple layers, infusing geometric patterns and symbolisms, the pictures he showcased demanded a thoughtful consideration.



FINDING ART IN NATURE

- JAYANTA GUHA

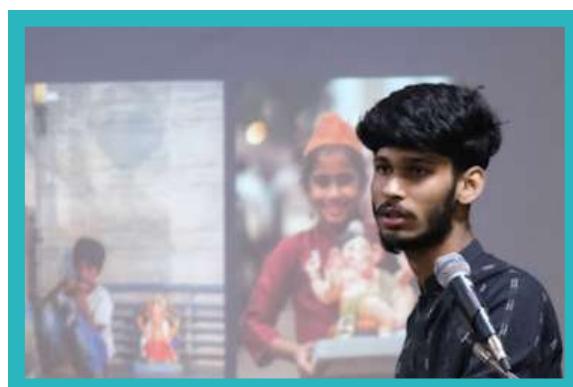
Mr. Guha throughout his session highlighted how the elements in nature often drive him to capture the beauty and diversity of wildlife. As per his words, Photography serves as a creative outlet, allowing individuals to express their artistic vision and showcase the beauty of wildlife in captivating ways. Mr. Guha is sanguine about developing personal connections with animals, through his lenses as he thinks such connects can turn into lifelong fascinations, which may inspire individuals to capture and share the stories in different forms.



INFLUENCING THROUGH PHOTOGRAPHY AND VIDEOGRAPHY

- SUDIPTA MONDAL

Mr. Mondal has an overpowering Instagram page bulking with followers. He through his session explained that apart from being a data analyst, his passion for photography has helped him build a stable career path. He gave insights on how can someone rely on brand collaborations and commercial shoots to earn a good incentive. According to him, photographs which please the masses depend upon the place where they are captured and it should be the priority of every photographer or cinematographer to know the places where they can get such clicks.



PHOTOGRAPHIC
CLUB

SESSIONS ON

A SYMPHONY ON STREET PHOTOGRAPHY

- DEBRANI DAS

Mrs. Das introduced herself as a passionate street photographer and homemaker. She mentioned how street photography has helped her to push her limits and it is to no surprise that she enjoys discovering her strengths and weaknesses through this genre. She explained how deeply, she tries to observe human behaviour and action, and many a time comes across an unexpectedly great act from a very normal person. This "lyrical and often magical simplicity" motivates her, and eventually she tries to embed this into herself that in turn enriches her soul.



PEOPLE AND TRAVEL PHOTOGRAPHY

- TANIA CHATTERJEE



Mrs. Chatterjee instituted herself as a humanitarian worker and educator apart from being a photographer. The photographs she showcased hold a deep insight about the places she visit. It is through her lenses that she captivates emotions, culture and diversity throughout and across the country. She believes in the Art of observation and tries to build a proper connect before capturing. From capturing festivities, habitats to capturing accoutrements, her photographs speak of everything.

HUMOUR, AN ESSENTIAL ELEMENT IN FILMS

- ABHIJIT GUHA

When it comes to humour, Mr. Guha does not need an introduction. His session highlighted his experiences both as an actor and director in the film industry and how smartly the pattern of videography or cinematography does influence the density of comedy in cinema. He gave insights that apart from acting to directing to projecting, it is upon the camera to portray how hysterical a scene can be.



PHOTOGRAPHY & CINEMATOGRAPHY

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FEMALE SPECTATORSHIP IN MAINSTREAM FILMS

- SUDESHNA ROY



With roots in the world of journalism and notoriety as a film director, Sudeshna Roy shared her experiences and viewpoints on not only female spectatorship in mainstream films, but also her lived experiences in and around the film world and adjacent society as a woman, actor, and director, and her directorial work alongside Abhijit Guha, also touching on her acquaintance and work with the renowned Rituparno Ghosh; all peppered with dry wit, and honed by her keen perception.

ASTROPHOTOGRAPHY 101: BASIC PRINCIPLES AND TECHNIQUES

- SOUMYADEEP MUKHERJEE

A prolific astrophotographer, Soumyadeep Mukherjee walked the audience through the basics of the world of astrophotography. From the Bortle scale, to star trackers, to the techniques and practices both before, during, and after shooting, the audience was given the full crash course required to pique their interest and get their start in the vast and unique field of photographing the night sky.



POPULARITY VS INTELLECTUALISM IN VISUAL ART

- KAMALESHWAR MUKHERJEE



Not one for conventions and rigid talks, Kamaleshwar Mukherjee held the audience in thrall with his interactive session on Popularity vs Intellectualism in Visual Art. By means of questions from the audience, the session explored not only this very complex topic, but also how it relates to Mr. Mukherjee's own work, the works that inspired and continue to inspire him, censorship and its role in visual media, and the state of the industry at large.

PHOTOGRAPHIC CLUB

SESSIONS ON

DESIGN AND COMPOSITION TECHNIQUES

JAYANTA SAHA



Drawing from his deep experience built up as a prolific street photographer over the years, Jayanta Saha demonstrated how the most basic, well known elements of design and composition in visual art: shapes, lines, form and texture, can be layered, interwoven, and combined to give frames depth and complexity, and imbue these simple concepts with a weight and ability to reflect and enhance the very real emotions and lives that form the basis of street photography.

THE FUTURE OF PHOTOGRAPHY WITH MIRRORLESS CAMERA TECHNOLOGY (sponsored by SONY)

- SAROJ DORA

With a background in photojournalism, but also a skilled wildlife photographer, Saroj Dora's presentation on mirrorless camera technology not only covered the technological advances powering photography into the coming era, complete with a demonstration of some of Sony's most cutting edge offerings in the camera and lens spaces, but also demonstrated the skills required to reap the benefits of the kit available to one, including the importance of research and prior knowledge regarding the location and/or subjects of a shoot.



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UNPREDICTABILITY OF STREET PHOTOGRAPHY

- SAMMYA BRATA MULLICK



One of the most prolific street photographers in the city on social media, Sammya Brata took up the mic to discuss the delicate timing and colossal dose of unpredictability that is part and parcel of street photography. Through his own learnings, projects and shots, he artfully demonstrated how to cope with everything the streets throw at the photographer, and to turn the unexpected into the subject with a keen eye and a sharp mind

READY TO RENDER !

- ANIRBAN DEY

A videographer with commanding control over both the craft and its outreach, Anirban Dey wields editing like a scalpel, precisely using it to transmit the emotions, feelings, and ideas innate within the subject matter. In this talk, he covered not only editing, how to use it, and its power, but how it ties into the process of content creation at large, and how all elements of it directly affects the audience, their interest, and their investment into the scenes displayed to them



SPECIAL SCREENING OF “CHAALCHITRA EKHON” FILM BY ANJAN DUTTA



A name that needs no introduction, Anjan Dutta graced the podium of K P Basu Memorial Hall for a special screening of his tribute to Mrinal Sen, Chaalchitra Ekhon, accompanied by crew and cast members like Anjan Dutta, Sawon Chakraborty and Neel Dutta. The screening was followed by an interactive session with the crew, where they fielded questions ranging from the making of the film, to Anjan Dutta's experiences with the real Mrinal Sen, to his views on the industry and films at large.

PANEL DISCUSSION

TOPIC - *The Essential Role of Critics in the Evolution of Fine Arts*



Debiprasad Mukherjee
Visual Journalist



Ratnottama Sengupta
Film Journalist



Amitava Nag
Film Critic



Sanjoy Mukhopadhyay
Film Scholar



Debrani Das
Street Photographer



Maharghya Chakraborty
Street Photographer



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ACKNOWLEDGEMENT

We offer our sincerest gratitude to:

Prof. Bhaskar Gupta, Patron-in-Chief and Prof. Snehamanju Basu, Registrar, Jadavpur University for their patronage and support.

Dr. Bappa Mullick, Working President (Ex Officio)

Prof. Sheli Sinha Chaudhuri, Department of ETCE, Treasurer (Ex Officio)

Prof. Jayoti Das, Department of Physics, Advisor

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Our sincere appreciation goes to our sponsors:

Sony: Mr. Manas Basak and Mr. Faruque Alam

Sigma: Mr. Sombit Das

for their generous contributions, without which this endeavour would not have been possible.

We record our special gratitude to Mr. Arup Ray, whose hospitality enabled us to conduct major portions of the shoot at his residence, and whose initiative in arranging multiple sponsorships has been instrumental to the success of this project.

We also wish to acknowledge Mr. Jayanta Saha and Mr. Kushal Gangopadhyay (Ex-JUPC) for their steady support and encouragement.

We are grateful to IG Calcutta, and to Sammya Brata and Mr. Anirban Dey, for their immense support through their social media platforms, which significantly broadened our visibility.

A special acknowledgement is due to Mr. Ashraful Arefin, whose assistance greatly enhanced our outreach and engagement in Bangladesh.

Finally, we thank all well-wishers, collaborators, and contributions of the members of the community without which Montage'24 would not have been what it has emerged now.

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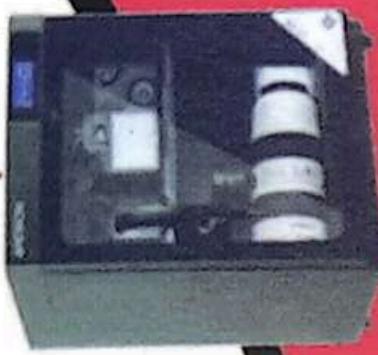
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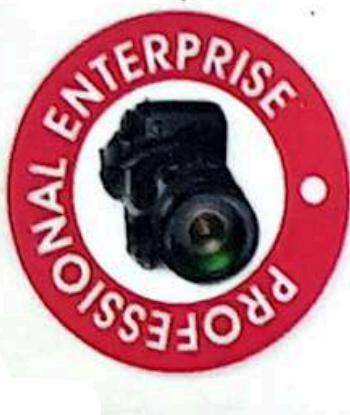
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JUPC FAMILY



Many of our members are missing in this picture, but this is what binds us together, the affection towards art and photography

MONNTAGE '26

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