

HELI GRAPHY

e-Magazine of Dum Dum Foto Unit

In Focus

Exposure

Heart Speaks

Controversy

Foreground
Minimalism



**Kallol
Majumdar**

Photo Competition
Events

04

In Focus
Asim Moulik

Con

05

Heart Speaks
Ajit Choudhary

13

Foreground
Kallol Majumdar

26

Photography
Competition

Tent

56

Dum Dum Foto Unit
Events

50

Controversy
in Photography
Tapas Basu

48

Dum Dum Foto Unit
Workshop

36

Exposure
Chitresh Biswas

44

Dum Dum Foto Unit
Fellowship Honour

Asim Moulik

*Vice-President, Dum Dum Fotounit
Editor -in-Chief, Heliography*



Let me wish a very happy new year 2022 with a hope to overcome the crisis in all spheres of life following the pandemic. The outbreak of the corona virus disease COVID19 during the year 2019 created a very serious crisis globally that has affected our everyday lives. Our perception about our way of life has undergone a sea change. We are forced to mask ourselves and keep distance with others including our near and dear ones. We have been out of the solace of the company of others in general, friends and loved ones in particular which is essential of a society.

The year 2020 had been very challenging for everyone. The vibrant sense of community has been eclipsed largely. Many people have lost their jobs. The dark phase is not over yet though a silver line is visible slowly.

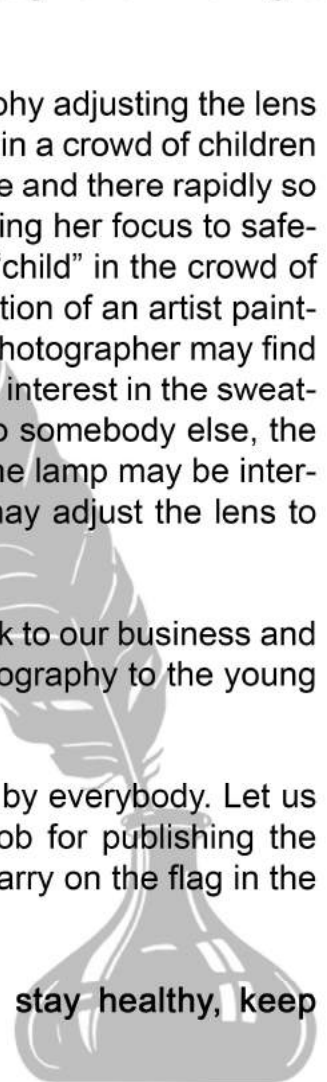
In absence of light we lose focus in life, so is in photography. During the period, like any other field of life, photography, both professional and amateur, has become a back-bencher for want of scope of activity in our social life. During the period some very enthusiastic young friends of our club have come out with an idea of starting our e-magazine. This has been a positive outcome of otherwise a tough time. This might help us to be back to our focus.

Focus is the centre of interest or activity literally and in photography adjusting the lens to have a clear image of the point of interest in a frame. A mother in a crowd of children remains vigilant from a distance on her naughty child moving here and there rapidly so that she can intercept fast in case of need. She keeps on changing her focus to safeguard her interest. Likewise, a photographer has to identify his "child" in the crowd of various objects in the frame and focus accordingly. In a composition of an artist painting eyes of an idol with the help of a smoking kerosene lamp, a photographer may find the painting brush on eyes of the idol interesting, others may find interest in the sweating tired face of the artisan with his joyful look at his working. To somebody else, the play of light and shadow created by the single source of kerosene lamp may be interesting. Once the photo artist decides his point of interest, he may adjust the lens to keep his focus sharp.

Almost two years have been lost by us. Let us hope to come back to our business and start regular classes with a view to imparting knowledge of photography to the young aspirants by regular classes.

The initiative of our e-magazine, I presume, will be appreciated by everybody. Let us congratulate the team who have undertaken the painstaking job for publishing the e-magazine and encourage them to continue with their zeal to carry on the flag in the coming days regularly.

Happy New Year 2022 once again. Stay safe, keep safe; stay healthy, keep healthy.





Heart Speaks

DUM DUM FOTO UNIT – A Nostalgia Ajit K. Chowdhury



Dilip Bose

N.R.Saha

Ajit Chowdhury



Udayan Muhuri

L.N.Pal

Sudip Ghosh

One fine morning Anjan (Dr. Anjan-dev Biswas, the present Secretary of FOTO UNIT) called me up. I was in a lull mood after hectic Durga Puja festivities. Anjan informed me that some of the students and alumni of FOTO UNIT decided to publish an e-magazine, named Heliography. Anjan insisted I write something about my experience with FOTO UNIT. I followed this passion for photography for the last five decades. And a large part of it is about the formation, growth, and glow of the Institution. Today, I am proud that the seed we have sown about 50 years back is now a leading Institution in photography in India.

Before starting this favourite topic, I would like to tell you that while writing this, I was reminded of a lot of nostalgic memories about this club and the past and history involved with it. Dum

Dum Foto Unit has inspired a lot of lives and I hope it continues to do so.

Back then, I (Ajit), Kishore Kumar Paul, Sudip Ghosh, Udayan Muhury were the final year students of B.Sc. (Pure Science) of the 1971 batch of Dum Dum Motijheel College (the final exam was deferred due to Naxalite Movement). Once we came across a notice of Free Evening Course in Photography at the door of Modern Studio, which was a commercial photo studio of Sri Benu Sen (Gupta) as well as the Official headquarters of Photographic Association of Dum Dum (PAD) and Classroom for artificial light and practical classes viz. developing and printing etc.

We four decided to join the course as it was free of any charge and we successfully completed the course and

obtained a certificate from PAD. We became very close to Benuda and Jagaida (Sri Biswotosh Sengupta, younger brother of Sri Benu Sen) and as a result, we had free access to the studio and used to go to the studio all most every day in the morning hour where we met Sri Dilip Kumar Bose and Sri Laxmi Narayan Paul (he was a seaman and had SLR camera, telelens and Gnome portable enlarger of England). Mr.N.R.Saha was the photographer of the same studio. The circle of seven was formed in this way which ultimately culminated to form a photo club.



শিল্পীউদ্ভি মস্টোগ্রাফী সোসাইটির তিন দিনের এক প্রশিক্ষণ শিবিরে বক্তব্য রাখছেন দিলীপ বসু। -সংবাদ চিত্র

But we four classmates had no camera, on the other hand, the rest three had. Dilip da was originally a teacher of vocal music and a member of the Sur-O-Bani club and once he (Dilip da) took part in a drama named 'Shahjahan'. He was also a good camera repairer and a technician (Photo paper tester of Adross Ltd, Madyamgram).

Dilipda had to devote completely to commercial photography by opening a studio at the crossing of Satgachi in the name and style of Studio Retina.

The Adross printing paper could not stand competition from rivals Kodak, Agfa, and Indu (Hindustan Photo Film Mfg. Co.) papers. And once shut down the factory and as a cause of that, Dilipda had to devote completely to commercial photography by opening a studio at the crossing of Satgachi in the name and style of Studio Retina. Throughout his life, Dilipda did not have any sound financial condition but one will find none who did not have a cup of tea at Dilipda's house. We were frequent visitors at Dilipda's house and used his chemicals and papers for test prints and development of films exposed in the outings in the cameras of N.R. Saha Dilipda and Laxmi Narayan Paul. Dilip da never showed any intolerance, never spoke of any political and family sorrows, although he lost his daughter due to strong diarrhoea. But he never gave up pictorial photography. When V.V. Giri was the President of India, he received the AFIAP certificate from him.

We seven thought of forming a photographic club and approached Sri Santosh Sengupta (an Income tax officer), Sri Subash Paul (a teacher of Sculpture of Art College) and two of our classmates viz. Sri Pradip Sarker and Sri Pankaj Behari Sarker, Sri Chandi Charan Das (an employee of CESC Ltd., as well as a classmate of

at 8/3, Babutala Road, Calcutta-700028). The first darkroom we used for our Club was a tiny room of about 40/50 sq. ft opposite of UCO bank, Dum Dum Branch as Dilipda had only one living room in his possession on rent. After a few years, he got another room adjacent to his previous one and the darkroom was



Photographic course), and Sri Satya Ranjan De (a businessman). We held our first meeting on 9th June 1973 at 139 Dum Dum Park, Kolkata 700055) in the evening hour. It was conducted at my residence and the first meeting was held in the darkness of a load shading as that was the regular phenomenon of electricity in those days. The address was the official address of FOTO UNIT for a few years and later the address was changed to the residence of Sri Dilip Kumar Bose

shifted over there leaving the tiny one. For many years Dilipda allowed us to conduct all sorts of activities viz. developing, printing, meeting, gossiping, storing photographs, judging, etc. without any hesitation and it is after many years of the founding of FOTO UNIT we hired a garage at Chatterjee Bagan (on Satgachi Road) as our club room.

The name FOTO UNIT was suggested by me and the logo was proposed by Pankaj Behari Sarker.

The symbol is composed of concave and convex lenses with mirrors. In the first meeting of FOTO UNIT on 09.06.1973, Sri Santosh Sengupta was nominated as the first President and Sri Dilip Kumar Bose became the Vice President. I was nominated as the first Secretary cum treasurer though on Ad-hoc basis.

Simultaneously with the formation of the club, we used to go to outings, preparing photos for salons and sending our photos to different national and international salons. From 1975 we started to organize pictorial Photographic Salon.



We launched our first salon in 1975 which was of National level followed by the 2nd FU National Salon of Photography in 1976. With the overwhelming participation and support from our members and patrons, we were encouraged to launch an international salon. The dream was fulfilled in the year 1977 with the launch of the 1st FU International Salon of Photography and decided to continue it every alternate year which contin-



For the purpose of judging we had to go to the places of the judges e.g to Shantiniketan for judging by Sri Subrato Ray, to Sonarpur for judging by Sri.Asit Banarjee, to Park Street for Mr. Ahmed Ali's judging (offspring of writer M. Wajed Ali, as I heard) and to Rashbehari Avenue for Sri B.K. Sinha (Later he used to come to our places and always refused to take conveyance).

Later the members of FOTO UNIT decided to hold classes. It was the actual brainchild of Dilipda who had an immense thirst for knowledge and always interacted with us and we would exchange views amongst ourselves. And I was bestowed with the preparation of some class notes especially of optics and chemistry which I did as per my capabilities.

The classes started in 1984 and I, Udayan, and Dilipda would take classes and a teacher of Govt. Art college, Sri Santosh Chakraborty was inducted to faculty for composition classes and Sri Sumit Sen of (K. K. Hindu Academy) for chemistry classes.



In the first batch, there were 9 successful students whose names were published in View Finder. I am proud to mention here that our course for FOTO UNIT was the 1st recognized photographic course by the Federation of Indian Photography (Bangalore). The then Secretary-General Dr. G. Thomas seek our assistance to prepare the syllabus of the photographic course for Indian photo clubs under the banner of FIP and even he took the idea of the format of certificates for the successful candidates. That is, we are the pioneer in the field of photographic education. The course of FOTO UNIT gradually developed in course of time with assistance from the alumni from time to time.



The course ushered in a new era and a number of students admitted to our course and alumni of FOTO UNIT found jobs in accordance with their lines of interest in photography.

The classes (generally in the evening) used to be held at different places as we had no particular room of our own where a class could be conducted. The places were Rishi Aurobindo School (which is still continuing), Ananta Dutta Smriti Bhavan, a room at 17/1, A.M. Basu Road, Calcutta-28 (Ideal Tutorial), In February 1985 we took a garage on rent at Chatterjee Bagan for club's practical classes (the club room as well as a darkroom, which was inaugurated by Sri Benu Sen).

In the meantime, I was somewhat at a distance but the contact did not erase which is due to my liabilities in my business. But Dilipda never forgot to come to my house to invite me to attend the salons.

He was so attached to the cause of art photography that it erased all the sorrows of his life. Once he told me personally "Chowdhury do not be emotional, for I lost many things for this (emotion)". He had sorrows of being deprived of his paternal side which he did never mention before us. And in his personal life, he was cheated by many who came as friends but quitted like jackals. He had the first obsession with photography which even his dirtiest foe cannot conceive of but his second obsession was Charminar Cigarettes which perhaps silently killed him, the man who gave never claimed in return.

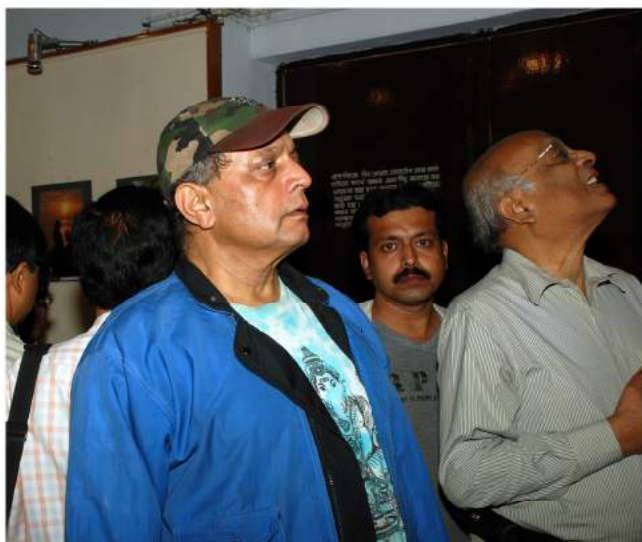


Sri Dilip Kumar Bose departed the mundane world leaving legacy of pictorial photography as well as the club FOTO UNIT on 5th day of August 2000. Sri Santosh Sengupta, the President of FOTO UNIT followed him to the heavenly abode the next year. His demise on 8th day of November 2001 made a vacuum especially in the administrative aspect and

FIP was asking for choosing a new President. Then I was chosen to be the 2nd President of FOTO UNIT to get out of the imbroglio (though the selection was not unanimous). I became President in the year of 2002. I had to face some problems from very close persons though with the support and help of well-wishers of the club, the problems and obstacles were surmounted and started to bring the activities in proper track from the dismal condition. The classes were resumed and after a gap of four years, the 13th FU International Salon was launched. The registration of the club was renewed and found many enthusiastic members who helped us in different ways and manners. But there is a seamy side of the shiny history of FOTO UNIT, that is, some of the good students left us and some old students feel reluctant to mention the past connection with FOTO UNIT though they gained something from FOTO UNIT.



Mr. Subrata Mitra, well known cinematographer of Apu Trilogy, in his inaugural address in 1998 (Silver Jubilee Salon) said “I see a prevalence of colour photographs in this salon, but I see more colour in B&W photographs than that in a colour one, in its tonal gradations”. At that time colour prints were coming in numbers and digital photography was poking its nose to invade total photography throughout the world.



Institution and I am proud to be a part of it.



In the span of 48 years since the inception of FOTO UNIT, I experienced many personalities of fame and infamy and did many things whether ethical or not but with the ultimate aim to maintain the pinnacle high up.

It is my pleasure and a matter of pride that I am still walking this colourful path with FOTO UNIT. The next year it is going to step into its golden jubilee year. A new initiative has been taken through this e-magazine, Heliography. Another feather on the cap of the





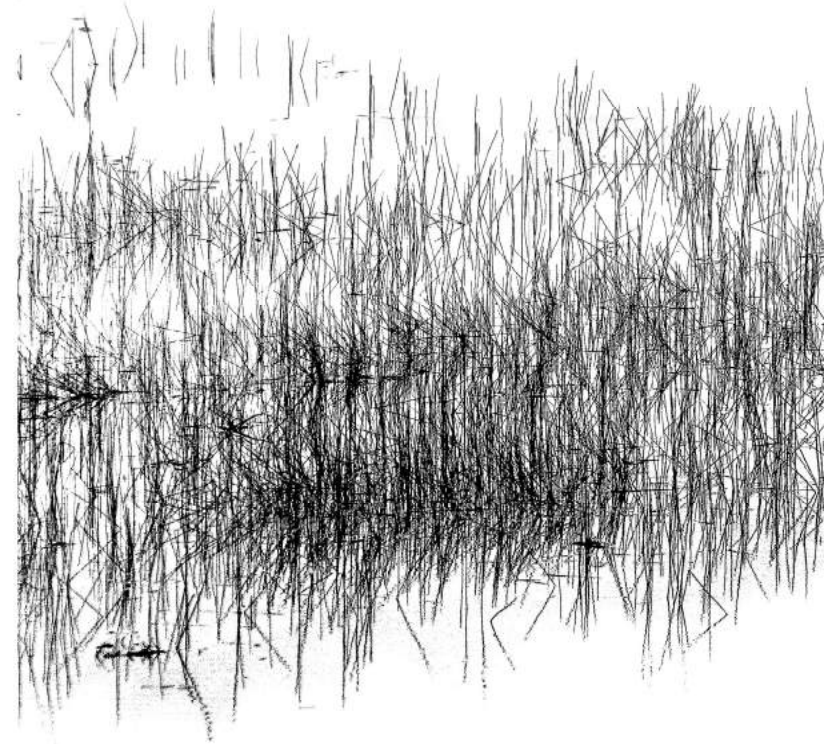
Photography: Ultimate sophistication with simplicity

Kallol Majumdar

EFIAP, FFIP, Dip-in-Photo (FIP/FU)

There were times when everybody in the art world was talking about surrealism. It is mainly after the publication of the manifesto in 1924 by Andre Breton. After almost 100 years, that stream has faded away. At the moment, minimalism is the buzzword that takes the space. Let us see the genesis of it.

We have heard the name of Marie Kondo, the Japanese organising consultant, the diva of decluttering house and closet and of her famous book "The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing". And we also know, to increase efficiency and productivity by eliminating waste, Toyota Motor Company adopted a method called 5S, on the principles laid down by Marie Kondo. 5S is a process based on five principles:



1. Seiri (Sort)
2. Seiton (Set in order)
3. Seiso (Shine)
4. Seiketsu (Standardise)
5. Shitsuke (Sustain)

This system is a foundation for both Kaizen (continuous improvement) concept and the Toyota Production Systems. So, decluttering and coming back to the essential minimum is the order of the day from the corporate world to the art scenario. To understand minimalism in art and minimalist photography, first and foremost, we have to understand the definition and concept of minimalism.

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GRASS-LINES IN WATER
Repetition of vertical lines creates a rhythm

What is minimalism?

If we consult the dictionaries, all the definitions say that minimalism is a style in all forms of art, considered by extreme simplicity with the minimum use of elements of design or composition (as in lines, shapes, forms, textures, colours, space, etc.). In simple words, minimalism is about prioritising, being aware and conscious of the fundamental elements of design and their relationships with the whole body of work.

Minimalism is a style of simplicity and avoiding superficial unnecessary (provided by mass consumerism, both physically and conceptually). Minimalism is about highlighting the beauty, the essence and the purpose of things to their core. That's why while describing the minimalist approach in art, we often hear - simplicity, stripping down to a bare minimum, and so on. We can relate all these by studying the history of minimalism.

Unfortunately, the history and concepts of minimalism are beyond the scope of this article. However, an interested person can read the essay: 'minimalism: refuse of artists anxious about "Purity" in art' by the author of this article, published in the book 'Blue Sapphire' by the Federation of Indian Photography. Still, I am giving here a sketchy outline for a better understanding.

Minimalism comes from the word minimum. Minimalism - also referred to as Minimal art, ABC art, Reductive art, Rejective art, Zeroism, Object art, and Primary Structure Art – was mainly a significant postmodern art movement. "Minimalism" was the term that eventually stuck, perhaps because it is the best-described way the artists reduced art to the minimum number of the essential compositional elements. Consequently, it has emerged as a sincere form of art.

Minimalism was born as a self-conscious movement in New York in the late 1960s. Originating from music, it influenced all other art forms, especially the visual arts. However, its extreme simplicity in form and precise objectivity in an approach characterised by unitary geometric shapes and forms and mass-produced materials make it unique.

Minimalism is associated with one of the post-World War II Western Art forms. In the 1950s, the dominant art movement in the US was Abstract Expressionism. The expressionist artists' wanted to express their very own private emotions through their art. The most popular branch of abstract expressionism was Action Painting, where the paint is spontaneously dribbled, splashed or smeared onto the canvas. As a reaction to that, in the early 1960s, a new movement emerged - minimal art. The minimalists felt that abstract expressionism

was too personal, pretentious and insubstantial. They rejected the idea that art should reflect the individual expression of its creator. Instead, they adopted the view that a work of art should not refer to anything other than itself. Their goal was to make their work objective, inexpressive and non-referential.



IMPRESSION

Two bold primary hues are struggling to retain their space.

Emphasising cool anonymity over the hot expressivism of the previous generation of artists, the minimalists attempted to avoid metaphorical associations, symbolism, and suggestions of spiritual transcendence.

The forms are abstract, clean, simple, and machine-made. It is precisely an abstract art style with extreme fundamental form and a deliberate lack of expressive content. Any personal expression is kept to a bare minimum, thus giving it a literal presence. Therefore, minimalism is a type of visual art reduced to geometric abstractions with fundamental compositional elements. It also forms a bridge to post-minimal art practices.

However, it is different in approach from all other visual art forms as it starts with a cluttered canvas and ends up decluttering the same, whereas all other forms begin with a blank canvas and add some more elements to it. Although we know that, the ultimate result remains, maybe, alike for all. So, photography itself is a medium of reductionism or minimalism. But essentially, it draws inspiration from other minimal forms of art and strengthens its foundation.



CABLE LINE IN RED WALL

Colour contrasted the cable in a c-curve to pop up.

Understanding the Basics of Minimalist Photography

Photography is a form of visual art and is associated with our everyday lives.

Suppose we want to take an image that focuses on a subject after eliminating all the non-essential things through framing or cropping, i.e. stripping down to only the basics needed.

to communicate our idea as art. Of course, we must keep this postulate in mind when practising minimalist photography, whether at shooting or post-processing.

Minimalist photographers promptly recognise the importance of focusing solely on one particular subject rather than overwhelm the viewer with countless tons of colour, pattern and information. While plenty of successful photographers take "busy" photographs, minimalist photographers successfully use bare minimum elements. (Illustrations: M1, M2) Prominent minimalist photographers are Michael Kenna (b.1953), Hiroshi Sugimoto (b.1948), Grant Hamilton (started photography with Polaroid camera in 2004), Peter Downsborough (b.1940), Hans Hiltermann (b.1960), Andreas Gursky (b.1955), Mark Meyer et al. (Illustrations: M3, M4) In minimal photography, the composition represents the key, as it deals with fewer design elements and organises these elements to the most efficient ways to communicate the ideas. Therefore, we have to learn how to reduce those elements as far as possible to a bare minimum, and the ones left should be enough to bear the comprehensive idea, keeping in mind the maxim of 'less is more'. Hence, we must understand and organise the compositional elements according to the principles laid down to make the viewing pleasurable.

Concentrating on the contributory factors of Minimalistic Photography.

1. Learn to identify and select an intriguing subject

Once we carefully study the photographs of some minimalist stalwarts, we shall naturally begin to train our eyes to identify the key elements and their organising styles suitable for this type of photography. We invariably have to ask ourselves our purpose and methodology of photographing. The answers will assist us in previsualise our result.



CABLE LINE IN RED WALL
Colour contrasted the cable in a c-curve to pop up.

2. Keep everything simple

Simplicity is one of the most important organising principles of design. The photographer's work is to simplify the composition by assuring nothing competes or distracts from the subject or weakens the theme.

When considering a minimalistic approach to our photography, we have to thrive on simplicity in both content and form and seek to remove any sign of personal expressions through metaphors. We have to allow the viewer to experience the work more intensely without the distractions of complexity in composition, theme etc. It requires careful thought, observation and creativity.

3. Focus on composition

A well-composed photo will stand out against the crowd. An appealing placement of the point of interest produces comfort when our eyes read the image. Moreover, minimalist photography typically consists of very few elements. Therefore, achieving a thoughtful composition remains the key to enhancing the impact. We have to think on all its three parts :

1. Elements of design,
2. Principles of organising the ingredients, and
3. Rules of composition.

We use minimum structural elements in minimalist photography, like lines, textures, shapes, forms, or



TENDRIL

Informal vertical balance and horizontal balance keep the things stay input

non-structural elements, like colour, tone, space, or perspective. However, unitary geometric forms neither represent the external world nor form the

narrative of a story. So minimalism is often based on a grid and is composed mathematically.

Again, to understand the principles of organising in minimalist photography, we must understand all its items, like balance, unity and variety, scale and proportion, emphasis, movement, pattern and rhythm, harmony, contrast etc. For example, balance gives the feeling of the evenly distributed visual mass, steadiness and stability

to the elements. If there is an imbalance, it looks awkward, causing a disturbance; the viewer will not feel any attraction to that image.

There are some rules of composition, apart from the very well known 'rule of thirds', like the rules of the golden mean, the golden ratio, the golden spiral, the golden triangle, the figure-ground relationship, the diagonal method, the space, the odds, the frame, the format etc. So we have to be conversant with these rules and apply them according to our needs.

4. Breaking the Rules & Getting Creative

The success of a photograph is very subjective. At the same time, this journey is sculpted by rules as well. Though the rules and conventions of composition in photography are not extremely strict and rigid, breaking the rules can lead to creative results with great success if done suitably. We have heard the adage "rules are meant to be broken". But firstly, we need to recognise and master the rules to break those in our minimalistic photography.

5. Point of View

The point of view represents the position of the camera when viewing a scene. Whenever we look up or down, or at an angle or eye-level, the

the subject's appearance changes dramatically. It also transforms the way viewers interpret the image. For example, minimalist photography can cause viewers to feel superior to the principal object by photographing from the eagle's eye view. Therefore, it can be pretty helpful in landscape minimalism.

On the other hand, photographing from a worm's eye view can make the viewer feel vulnerable. Thus, it is efficient in photographing tall architecture.

Therefore, it is intelligent to move around the subject in search of a unique point of view to produce a minimalist composition that speaks of simplicity but still leads the viewer's eyes from one point to another and gradually make them traverse through the whole frame.

6. To tell or not to tell a story

Storytelling or narrative style is a favourite among photographers and social culture. Recent studies involving brain scanning have revealed that when we experience narratives, our brain's areas associated with it make us feel as if we were experiencing them ourselves. In addition, studies have shown that the conflict resolution form of most stories releases dopamine (a feel-good hormone) which

helps us remember the message, which is usually tough to earn attention. That's why, in consumerism, advertisers and marketers embrace narrative photography. They utilised it in well-studied ways to influence the audience's behaviour and choose images that elude mental defences, change attitudes, engage emotions, and even convince people to believe in false information.

Therefore, all art forms thrive for narrative style. In its initial years after the invention, photography incorporated this narrative style in conveying cultural wisdom to establish as an art form. For example, the pictorialist Oscar Gustav Rejlander constructed his picture on a storyboard of vice and virtue inspired by Raphael's painting 'The School of Athens' (1509–1511) in his iconic photograph – 'Two ways of life' (1857). Similarly, Henry Peach Robinson made his famous image 'Fading Away' (1858) from the Shakespearean verse — "She never told her love, but let concealment, like a worm i' the bud,/- Feed on her damask cheek" (Twelfth Night II, iv, 111-13).

But in antagonism with narrative style, in all art forms, including photography, the non-narrative style expresses the idea, the concept of an artist and their inner self. The straight photography movement started to oppose the dependency towards the painterly approach of the pictorialists.



CORRIDOR WITH LIGHT

Paul Stand's 'unqualified objectivity', Laszlo Moholy-Nagy's Bauhaus movement, and California-modernists like Ansel Adams, Edward Weston's pure-photography approach helped to achieve another style of photography, which is purely objective and non-narrative. Minimalist photography is an extension of that style. It is essentially objective, generally eye-catching, featuring simple lines, appealing colours and could be considered an artistic expression. They convey a concept, an idea, create a unique visual experience, or even tell a story with fewer details. But, of course, it all depends upon the author of that image which one they choose.

7. The Connotative and denotative meaning of an image

Usually, an image has a subjective or an editorialised/ matter-of-fact depiction of a thing, person or place. Therefore, an image can have either a connotative (implied) meaning or a denotative (literal) meaning. These two meanings may differ. The obsession with storytelling overlooks photography's more practical and powerful uses of denotative importance. Photography has an influential role in communication and, thereby, arousing the stimuli of the viewers. In the narrative spectrum, photography frames stories rather than tell them and complements narratives rather than express them. A photograph, in general, and a minimalist photograph, in particular, is a single small slice removed from the timeline and frozen for our consideration. We may call it our visual experience through the denotative meaning, or we may add connotative meaning.

8. Special Techniques

a) Isolating the subject - We have to separate our subject from the rest of the scene. We can use the depth of field technique with a wide aperture and give the image a minimalist look.

b) Colours to pop up - We can use hue contrast and complementary colour harmonies if we want bright colours to pop up in our minimalistic image. On the other hand, if we want a subtle minimalistic look, we can choose monochromatic colour palettes with a cool hue or neutral colours. However, it will only sketch the space, not express our feelings.

c) Texture - We can use texture as our main element. However, sometimes even adding a little tactile feeling to the image can improve the visual appeal. On the other hand, sometimes, we may want no details or texture in our image.

d) Negative space – Negative space isolates our subject, allowing us less clutter in the frame and balance in minimalist photography. As a result, we can add a lot of drama to the image. In addition, it enables the principal object to breathe freely and depicts a sense of subtlety in both place and space.

e) Prolonged exposure - We can blur moving objects through long exposure or slow shutter photography while capturing the stationary elements sharp. To eliminate details from the photographs, we can use more prolonged exposure at low light conditions or night or more Neutral Density filters.



CYCLE ON WHITE WALL

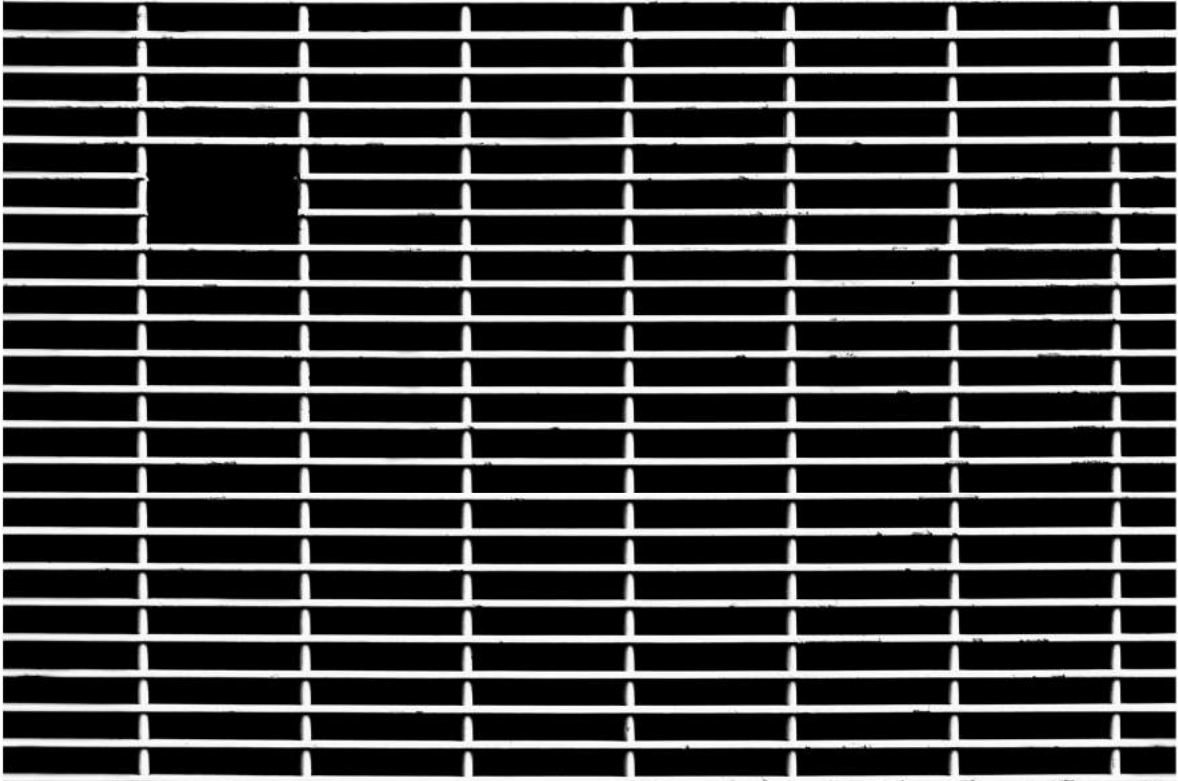
9. Post-Processing

Post-processing is equally essential as capturing to achieve a clean, timeless look of a minimalist photograph. But we have to keep in mind that post-processing should be nearly simple and match with the content in minimalist photography.

10. Bottom line

We should use plain, industrial, factory-made, store-bought or mass-produced materials in minimalist photography, as these never highlight the artist's 'mark'. These modern materials defy the traditional art materials and are intended not to symbolise anything else. Minimalist photography gives us the scope to use

minimal equipment. The camera, or even the smartphones, we carry, will serve our purpose. Minimalism is a very author-centric style, open to interpretation. So it is better not to be afraid of any criticism or differing point of view. Enjoying the learning curve is the mantra of success in minimalist photography. Incorporating a minimalist perspective into our existing photography style will inject new life and will help to transform everyday things, moments and places into unique photographic works of art.



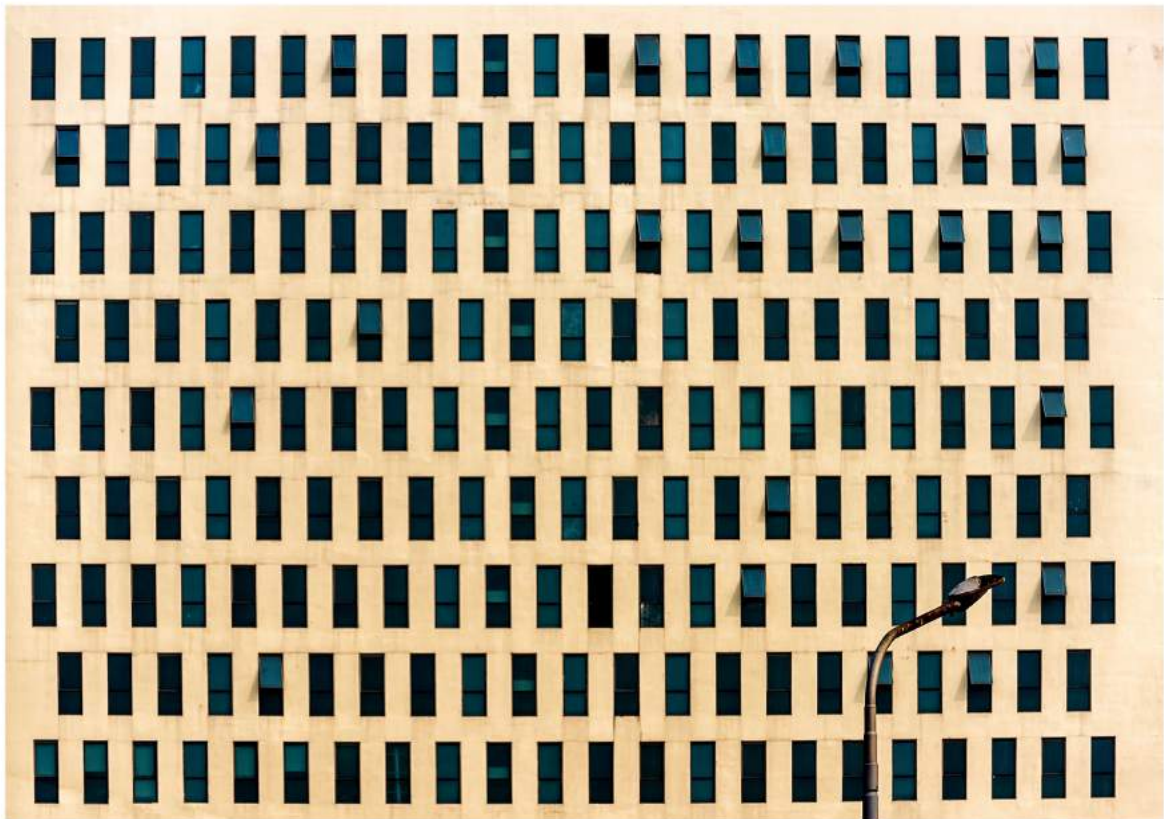
AC COVER



BLUE WHITE BUILDING



CYCLE ON WHITE WALL



LAMP POST AGAINST RECTANGLES



LIGHT

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- v. "ABC Art", Art in America – Barbara Rose
- vi. The effects of minimalist movement on painting arts and music - Şükriye İNAN
- vii. Minimalism in Art and Design: Concept, influences, implications and perspectives - Cedric VanEenoo
- viii. Minimalism - Justin Wolf
- ix. Minimalist Magic - Red Ognita
- x. The ironic exploration from abstract expressionism to minimalism - Tina Porwal
- xi. Minimalist Photography - New York Film Academy
- xii. Minimalist Photography - Don Munro
- xiii. Minimalism - James Meyer
- xiv. The Photographer's Eye - Michael Freeman
- xv. 5S Infographic - Toyota Material Handling Ohio. <https://www.tmhoh.com/5s-infographic/>

WINNERS

HELIOGRAPHY
Photography
Contest

Theme : Festival
Open to All



Judge : Dr. Anjandev Biswas



Circle of Remembrance
Anindya Phani



Goodness
Abhinandan Bhaduri



The Colourful Duo
Biplab Sikdar



Flow of Festival
Somnath Pal

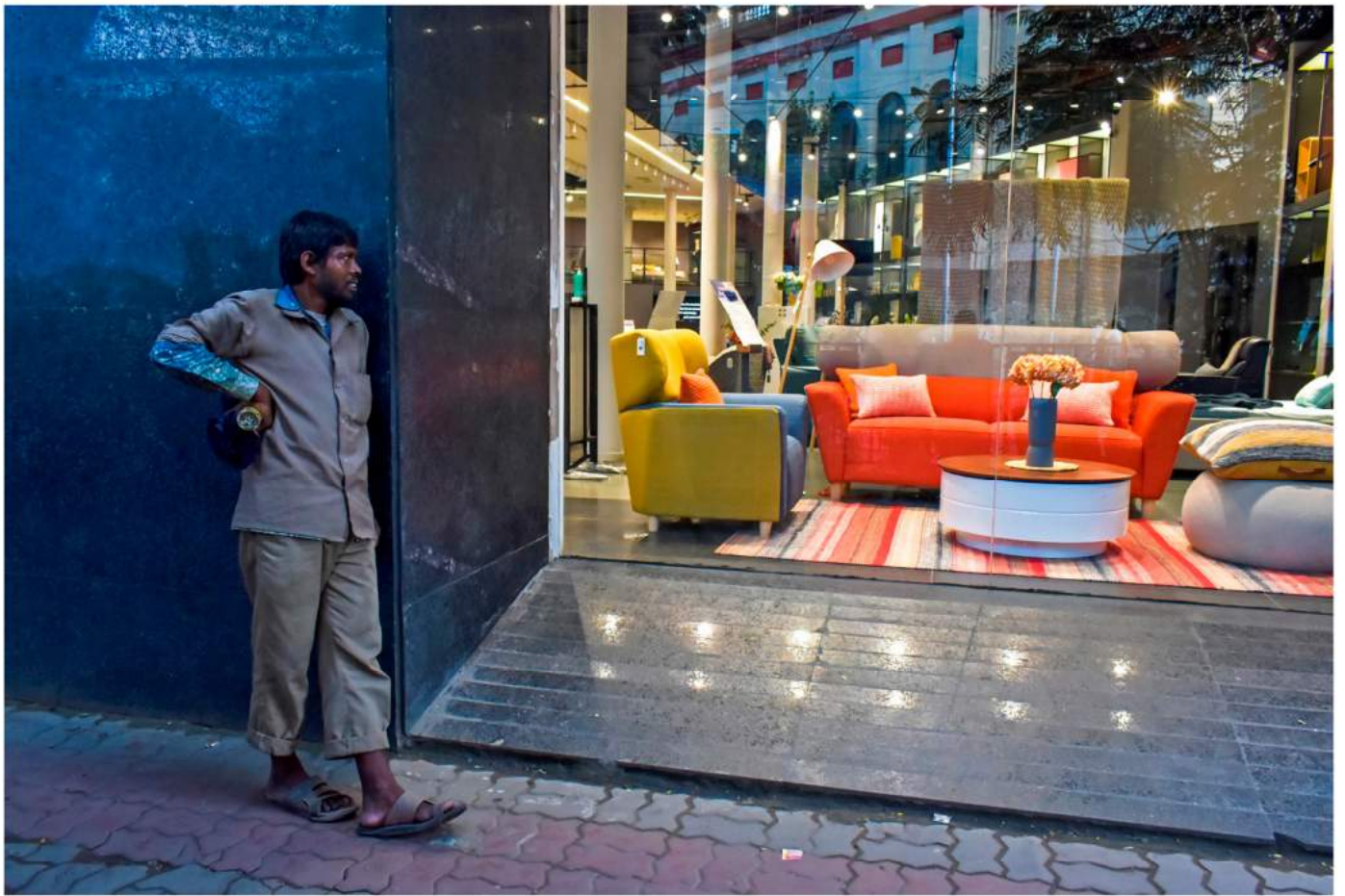
WINNERS

HELIOGRAPHY
Photography
Contest

Theme : Street
Present Students



Judge : Dr. Anjandev Biswas



Dream
Subhashree Das



Tea Break
Sujoy Gupta Choudhury



Silent Conversation
Sayan Nandi



Symmetry
Sutap Ghosh



Khajuraho

– Poetry carved in stone!

Chitresh Biswas

Khajuraho - I first came across the name in my history book, which mentioned that a temple in India is inscribed with 'erotica' all over, it fascinated my adolescent mind. A momentary interest in forbidden attractions, which it was, turned into a serious interest of study as I read the book '*Bharatiyo Bhaskarje Mithun*' by Narayan Sanyal. It gave me a fair bit of idea of what Khajuraho is all about. A big debate regarding vulgarity spread all over the country in the '90s. The issue cropped up with Hindu activists' protests against M.F. Hussain's painting series on '*Durga*' & '*Saraswati*'. Being a patron of art and architecture, I decided to explore Khajuraho.

Khajuraho Temple complex, a UNESCO World Heritage Site, is an unparalleled blend of spirituality and sensuality. The Khajuraho Temples

are a group of Hindu and Jain temples in Chhatarpur district, Madhya Pradesh, India. Most Khajuraho temples were built between 885 AD and 1050 AD by the Chandela dynasty. Historical records note that the Khajuraho temple site had 85 temples by the 12th century covering over 20 square kilometers. Of these, we can find only about 25 temples spread over six square kilometers.



Mithun



Khajuraho

Khajuraho temples are divided into three groups according to history, architecture, and genre; i.e. Western, Eastern, and Southern groups. The temples in the western group are the main focus of Khajuraho. It consists of Laksmana Temple, Kandariya Mahadev Temple, Jagadamba Temple, Chitragupta Temple & Viswanath Temple. It also consists of Barah Temple & Devi Temple. The only living temple, Matangeshwara Temple, is just beside the western complex, where devotees still offer worship.

The temples in Khajuraho illustrate the idea of life that engaged aesthetic

objects to create something inspirational. As per the legends, Hemavati was a beautiful woman, after whom the Khajuraho temples were built. One day, when she was bathing in a pool in Benaras, the Moon God, Chandradeva was swooned by her beauty, and could not wait any longer to see her. The union of Chandradeva and Hemavati conceived a child and named him Chandravarman. Hemavati feared that her child might have to face harassment as he was born out of wedlock. But Chandradeva pacified Hemvati and prophesied that the child will grow up to become a great king.

Just like the prophecy, the child indeed grew to become a great king, who founded the Chandela dynasty. One day, after Hemavati passed away, her son saw her in his dreams, where she asked him to construct 100 temples that would depict human passions.



Ganesha

Though infamous for its erotic carvings, 10 percent of all the carvings found in the complex of Khajuraho temples depict the beauty of human relationships. Erotic carvings are completely absent in temples built later in the Jain period. Khajuraho

was never a political settlement of the Chandelas. It was a temple town. The Chandela kings may have been the followers of Tantra philosophy and they worshiped in seclusion.

In Hinduism, the relationship between a man and a woman is considered the genesis of humanity. It is not a sin, rather a way of attaining pleasure that culminates in the creation of life. In Hinduism, the relationship between a man and a woman is considered the genesis of humanity. It is not a sin, rather a way of attaining pleasure that culminates in the creation of life. **As Upanishads say - there is no sin in the core of vivacity of the living world, it is only the joy which creates, let live and grow. Khajuraho is infamous for its explicit exposition of eroticism on the walls of a temple. It is allegedly vulgar and obscene to a majority of common people. There was no aesthetic criticism found about Khajuraho by modern art historians or artists –** there is no sin in the core of vivacity of the living world, it is only the joy which creates, let live and grow.

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Jagadamba Temple

Expression of the human sexual relationship between men and women can be found in reliefs and sculptures of Hindu temples for ages, but it has different characteristics and it evolved through ages also. We found Shiva Linga, an embodiment of genesis in as early as 3000-2000 BC. It is a Symbolic expression of creation through the union of man and woman. Later on, as magico-religious practices, Cryptics expressions were found in many ancient temples. From the 7th Century AD to the 12th Century AD, India saw rapid development in temple architecture. Several phenomenal temples of India were built during that period. I will restrict my

discussion with some of those who have the explicit expression of sexuality on their façade. Khajuraho temples are some of the most exquisite examples of such temples, along with temples of Pattadakal and Badami in Karnataka, Lingaraja, Rajarani, Konark, and Puri temples in Odisha also have similar expressions on the walls.

Khajuraho carvings, it is said, are depictions of the Kama Sutra by Rishi Vatsayana. Though there was no evidence as such the influence may be seen as all-pervasive. From normal chaste couples to orgiastic couples, from homosexual sex to voyeurism, even reliefs depicting fellatio or cunnilingus, everything became the subject of the sculptor's exquisite creation. Several people considered the reliefs and sculptures as pornographic and heinous to be portrayed on temple carvings. Even voice has been raised to erase all those so-called '*objectionable*' motifs! Thankfully, they were unsuccessful in committing such a blunder and the temples stand tall gracefully to date.

A piece of art is to be judged with the yardsticks of rasa and not with that of mortality – said the great artist Nandalal Bose, who is behind saving the Khajuraho temple art from destruction.

Photo travelers are suggested to stay at hotels near the western group of temples. The best time to visit Khajuraho is definitely in winter, from November to February, but I would suggest visiting Khajuraho during September or October. The winter sky in that region is flat blue. Khajuraho is a small town and the other temples are not too far. Hiring a cycle or an auto is sufficient for a whole day trip to Khajuraho. Temples are illuminated with beautiful dimensional lights.

It gave me an uncanny feeling altogether! I was in front of an untold history of thousand years about one of the finest examples of human creation!

As it is an ASI site, it opens its gates for visitors from sun-up and till sun-down. We were the first visitors of the day. We were welcomed by the Varahavatara of Varah Temple, a small temple in front of the main temple, the Lakshmana Temple, the oldest one. The first ray of sun enters the altar of the idol of the temple. But we were stuck outside. It was a mind-blowing architecture mixed with technology and aesthetics. An audio guide is available at the site and it is highly recommended to avail of the service if you are a first-time visitor.

The basic architecture of the Khajuraho temples follows 'Nagara' style with Sopan, Mandaps, and Garbha Griha. The Khajuraho temples are made of

sandstone, with a granite foundation. The excellence of the construction is the absence of mortar: the stones were put together with mortise and tenon joints and they were held in place by gravity. This form of construction requires very precise joints.



Mithun

The columns and architraves were built with megaliths that weighed up to 20 tons. Some repair work in the 19th Century was done with brick and mortar; however, these have aged faster than original materials and

darkened with time, thereby seeming out of place. Like many other temples, the relief work was not carved out of stone. Rather relief works on stone fitted on a basic stone structure. Like modern-day PoP wall decoration fittings.



The myth of the erotica of Khajuraho in my mind was shattered, I cannot explain my feelings at that time, but it was not sensuality at all. It was a pure delight to enjoy the extraordinary piece of art. All the motifs of erotica are on the outer wall of the temples,

inside, there is none. The captivating sound & light show in Khajuraho describe the reason. A devotee shall keep all his lust and greed outside the temple and enter the temple with a pious heart. The show is a must-see that describes the life of the Chandela rulers and traces the tales of temples from the 10th to 11th centuries in the baritone voice of Mr. Amitabh Bachchan. The show takes place at the Western group of temples in both Hindi & English. The saga continues with Kandariya Mahadev, Devi Jagadamba Temple, Chitragupta Temple, and Viswanath Temple.

The carvings inside the temples are awesome. The light is very low inside though. The saga continues with Kandariya Mahadev, Devi Jagadamba Temple, Chitragupta Temple, and Viswanath Temple.

Western Group of Temples of Khajuraho needs at least a couple of days to cover. Photographing Khajuraho is not difficult. Though the light inside is very low, which makes it very difficult to capture the exquisite internal carvings inside the temple, a camera with noiseless high ISO sensitivity (ISO1600 to 6400 at least) and a good fast lens with a bigger aperture may eliminate the hurdle. Moreover, the light coming from the narrow door creates a chiaroscuro which helps to capture the dramatic ambiance.

Narrow aisles may not allow you to fix tripods in all the corners. I depended on the afternoon light as it gives a magnificent color to sandstone.

It was like a “dream come true” trip for me, and it is a thought-provoking journey too. Khajuraho is one of the finest examples of symbolism and expressiveness of ancient Indian art and the pinnacle of Indian architecture. To me Khajuraho cannot be described, it is not for everyone to enjoy even, but if you are touched, you will be engrossed with Khajuraho!



Yaksha



Kandariya Mahadev

How to reach: Air services to Khajuraho are available from Delhi and Varanasi. It is also having its own Railway Station linking it to Delhi, Jhansi (172 km), Harpalpur (94 km), Satna (117 km), and Mahoba (64 km). Satna & Mahoba is on the Mumbai-Allahabad route of Central Railway linking Mumbai and Kolkata. Regular Bus services are available from Satna, Harpalpur, Jhansi, and Mahoba.



Kandariya Mahadev



Laxman Temple



Laxman Temple Inside

**Dum Dum Foto Unit Fellowship
Honoured Dignitaries**



In the year of 1994
Sri Dilip Bose honoured with
DDFU Fellowship

After 1994, we started our programme suessfully on and from 2016
after overcoming many challenges



In the year of 2016
Sri Sushanta Banerjee honoured with DDFU Fellowship



In the year of 2017
Sri Biswatosh Sengupta honoured with DDFU Fellowship



In the year of 2018
Sri Ajit Kumar Chowdhury honoured with DDFU Fellowship



In the year of 2019
Sri Tapas Basu honoured with DDFU Fellowship



In the year of 2020
Sri Anil Risal Singh honoured with DDFU Fellowship
through an Online Session

**SOME GLIMPS OF
DUM DUM FOTO UNIT
WORKSHOPS**





Arranged versus Candid: few thoughts on a subject of eternal controversy in photography

Tapas Basu

*ARPS (GREAT BRITAIN), HON.FICS(USA),
HON.PESGSPC (CYPRUS), FFIP, AFIP, FELLOW(FU)*

Photography is, by its own right, a legitimate form of fine art, and photographers are visual artists who create images with light. Creation of a visually as well as intellectually appealing image has now hit a controversy in the fraternity. On one hand we have photographers who believe that a candid image can be the only way the sanctity and purity of the art form can be maintained. In other words, the artist captures the exact image of what is going on in the world in front of him without tampering the ongoings actively or passively in any way.

On the other hand, there are artists who, for the sake of aesthetics, would arrange the elements or subjects in the frame to get a meaningful image. Now, I personally believe both the camps to be true pursuants of art.

A good candid image reflects the patience and agility of the photographer as well as an ability to take a quick decision. Similarly, a photographer who arranges a shot has already planned and seen his image in his mind's eye before exposing his sensor. This requires a high level of creativity and imagination.

True to the adage, change is the only constant factor in photography. From analog to digital, SLR to mirror-less



darkroom to sophisticated processing softwares, we are evolving at a fast pace. Though I belong to the analog generation, I have tried to embrace the changes with an open mind, because this evolution is inevitable, and it is prudent to acknowledge it sooner than later.

When we indulge in indoor photography or tabletop photography using studio lights the controversy of arranging a shot never comes up. The dispute arises when we come to other genres. It is pertinent to remember here, that contrary to popular belief

arranged photography has been here for a long time. The portraits that were taken in the early days of the camera were nothing but arranged shots.

Pertaining to photography, whether candid or arranged, the question remains, as to what is acceptable. In my opinion, any visually appealing image fulfilling the criteria of true art should be acceptable. Which brings us to one of the most controversial issues that had taken place in recent times in one of the most prestigious photography contests.



Recently, the image that bagged the first place in HIPA was an arranged shot. Despite a huge uproar, the authorities stuck to their decision. That was simply because, above everything else, the creativity of the artist was given the priority. Let's consider a different scenario for a while. The forest department has dug an artificial waterbody or made a salt pit near a watch tower, and you have spent hours on end tracking wild life and taking pictures from the aforementioned tower. Can one disagree that the resulting shots are pure wildlife images in all its sanctity? Wouldn't we give full credit to the photographer if the images are technically sound and aesthetically appealing?

I think, aesthetics should be the deciding factor for any image, be it arranged or candid. Because aesthetics is the only signature of a true art form and a true artist. The debate and the dialectics should continue, and a photographer should keep on clicking according to his philosophy of photography. The shutter should be free from the dictates of what is acceptable or unacceptable.



◀ Arranged Shot ▶





Arranged Shot





Candid Moment





Candid Moment



Acknowledgement :
Dr. Soumen Mondal & Abhijit Bandyopadhyay

Events



Club Day 2017

Date - 19-08-2017

Venue - Dum Dum Motijheel College

Chief Guest - Shri Biswatosh Sengupta

Guest of Honour - Shri Sambhu Das, MFIAP

President Shri Asis Mitra honoured Shri Biswatosh Sengupta with Fellow of FU for his unparalleled contribution to the art of photography in India.



Club Day 2018

Date - 26-08-2018

Venue - Kalakakali Muktomancha

Award Distribution & Opening Show of 19th FU International Salon of
Photography

Chief Guest - Shri Biswatosh Sengupta

Guest of Honour - Jury Members of 19th Salon:

Shri Sambhu Das, MFIAP, Shri Kallol Banerjee, EFIAP, Shri Tapas Basu, ARPS,
Shri Rajdeep Biswas, EFIAP, MPSA, Shri Tuhin Kanti Das, EFIAP et al

Secretary Dr. Anjandev Biswas presented the Fellow of FU award to the founder member and acting President of FU, Shri Ajit Chowdhury for his immense lifetime contribution to the institution.

Club Day 2019



Date - 17/08/2019

Venue - Gandhi Seva Sangha Laketown

Chief Guest - Prof. Dr. Pratip Mukhopadhyay, Scientist, SINP, Kolkata

Guest of Honour - Shri Biswatosh Sengupta

Dilip Bos Memorial Lecture on Bird Photography by Shri A Tanu Das

President Shri Ajit Chowdhury and Guest of Honour, Shri Biswatosh Sengupta handed over the Fellow of FU award to Shri Tapas Basu for his contribution to photography

Club Day 2020

DUMDUM FOTO UNIT

4/1 Babutala Road, Kolkata - 700074, www.fotounit.org

Estb: 1973
S-85621 of 1996/97

Certificate of Fellowship

The honour of the Fellowship of FOTO UNIT is hereby conferred upon

Shri Anil Risal Singh

This is in recognition and appreciation of his dedication, commitment and exceptional contribution towards photography that has been acknowledged by many of the renowned photographers, critics, clubs etc. worldwide, apart from being a source of inspiration to many of the aspirants of this form of art and winning hearts of many art lovers.

Ajit K. Choudhury
President

Anjan
Secretary

Date: 16.08.2020

Date - 16-08-2020

Venue - LIVE Facebook Page of FU
(Due to pandemic situation)

Chief Guest - Shri Anil Risal Singh, MFIAP

Dilip Bose Memorial Lecture on 'Colour & Forms' by Shri Anil Risal Singh

Shri Anil Risal Singh was awarded with the Fellow of FU award for his contribution to art photography

60

Club Day 2021



Date - 14-08-2021

Venue - Zoom Online Platform

Chief Guest - Prof. Dr. Pratip Mukhopadhyay, Scientist, SINP, Kolkata

Guest of Honour - Shri Anoop Guha, Canon Maestro & Ace Photographer

Dilip Bose Memorial Lecture on Recent Developments in Photography by Shri
Anoop Guha

Excursions



Year - 1997
Place : Bandel



Year - 2006
Place : Puri

Excursions



Year - 2008
Place : Bhalki Machan



Year - 2009
Place : Bangriposhi

Excursions



Year - 2011
Place : Bhalki Machan



Year - 2012
Place : Sillerygaon

Excursions



Year - 2012
Place : Sundarban



Year - 2013
Place : Jayanti

Excursions



Year - 2014
Place : -Bishnupur



Year - 2015
Place : Varanasi

Excursions



Year - 2016
Place : Bodhgaya



Year - 2017
Place : Varanasi

Excursions



Year - 2018
Place : Bodhgaya



Year - 2019
Place : Purulia

Nababarsha



Year - 2013

Year - 2014



Nababarsha

Year - 2015



Year - 2016



70

Nababarsha

Year - 2017



Year - 2018



Nababarsha

Year - 2019



Year - 2021

Upcoming Events

Year - 2022

5th February 2022 (Saturday)

Saraswati Puja at Club Premises

15th April 2022 (Friday)

Nababarsha Get Together at Babughat
at 7 am

14th August 2022 (Sunday)

Annual Club Day

Cover Photo Courtesy
Kallol Majumdar



write a letter to us, we will
publish your letter in the
next issue of
Heliography E-magazine



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