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A Startling Perceptible
Tale of Steel in Making
Varun Chawla

Industrial Adventure in Japan
Koudai Ikeda

Story of an Italian Marble Quarry
Alessandro Puccinelli

KAW: Questioning the Identity
Swarup Dutta

A Chronicle of Street Ballet
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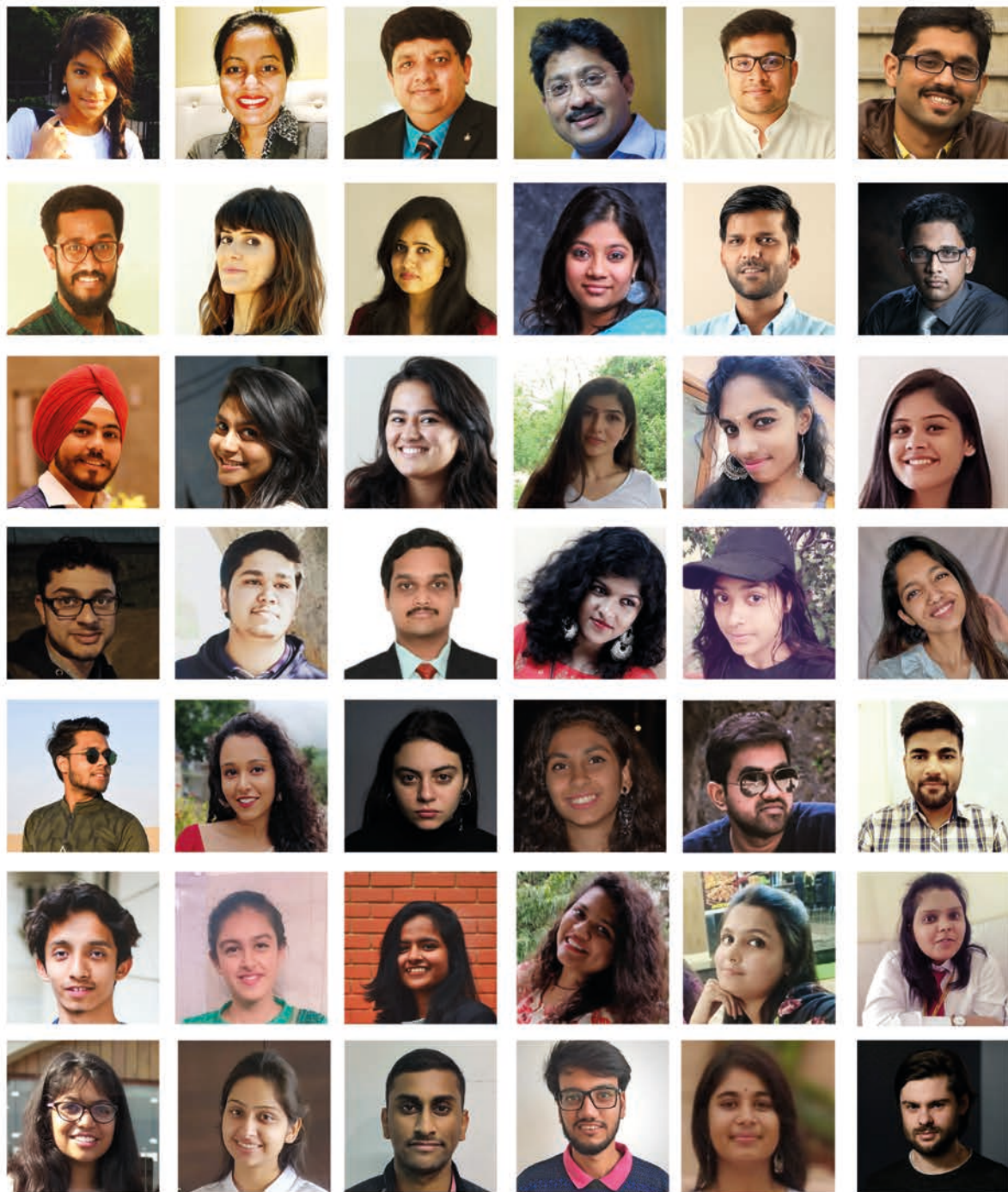
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Editorial



Industrial photography explores photos of products, machinery, equipment, and staff members. It is common in various industries, including construction, mining, manufacturing, energy, and transportation. Often, Industrial photographs demonstrate people building and creating things – the aim is to capture the manufacturing process and the laborious jobs performed by workers. Every major industrial company needs pictures of their operations, and as technology and automation continue to develop, the need for these images is increasing day by day. Industrial photography is essential as it captures the technology, innovation, and hard work behind industrial processes of all sorts. Most people aren't aware of what happens behind the scenes in the industries, and industrial photographs can enlighten them uniquely and excitingly.

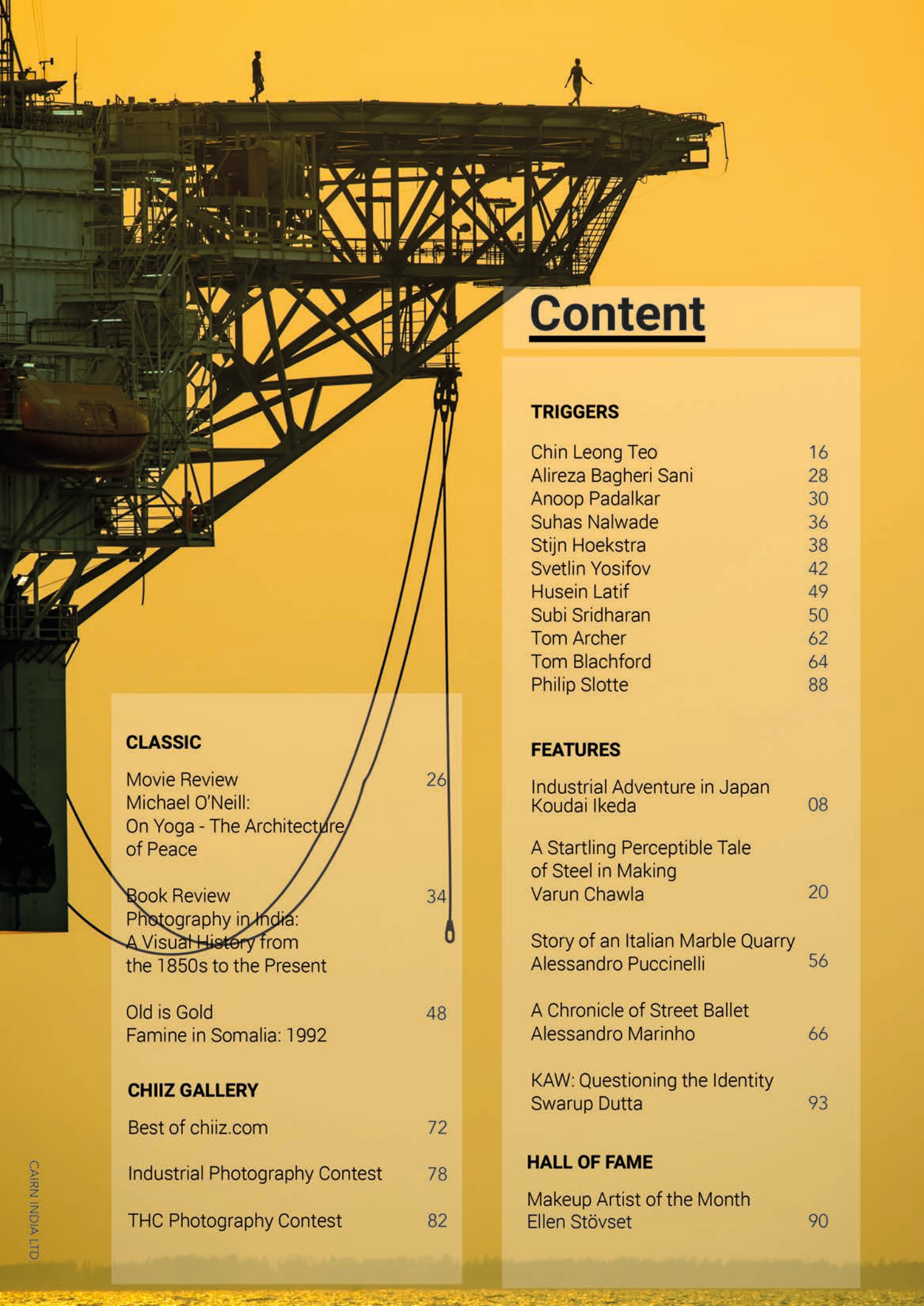
Chiiz Photography Magazine is here again with a special issue based on the 'Industrial' genre. In our magazine's "Feature" section, our readers will witness a terrific compilation of Industrial images, where we are highlighting Koudai Ikeda, a tremendous Japanese industrial photographer from Nara city, and Alessandro Puccinelli with his classic black and white industrial story. In addition to this, we are featuring a Delhi-based photographer and filmmaker, Varun Chawla, with his astounding photo-story titled "A Startling Perceptible Tale of Steel in Making" who has captured compelling and eye-catching images. With this much enthusiasm, we present a fantastic conceptual nude photographer, Swarup Dutta, who has enthralled us with his artistic photo-story under the title of "KAW: Questioning the Identity."

The best Indian and International photographs from the Industrial Photography Contest, Chiiz Click August 2020, and THC Photography Contest are showcased in Chiiz Gallery. Some of the best photographers for the contests include Debasish Nag, Ehsanul Siddiq Aranya, Koushik Daw, Nihal Kumar, and Prateek Agarwal. In this majestic issue, we are reviewing "Photography in India: A Visual History from the 1850s to the Present" by Nathaniel Gaskell & Diva Gujral in our "Book Review" section, that gives a comprehensive journey from photography's first appearance at the height of the British Empire to the work of contemporary practitioners. In the "Old is Gold" section, we are showcasing the painful story of Famine in Somalia in 1992, captured by James Nachtwey with an image that won a lot of international awards. In addition to this, we are reviewing a renowned photojournalist Michael O'Neill in the "Movie Review" section, who experienced profound physical healing through yoga. Directed by Heitor Dhalia, the film is an astonishing documentary on the meaning of life and spirituality and comparing its compassion with photography. It is not a documentary about yoga; It is a film about a man's search.

Assuming that our readers are engaging attentively with this unique issue, we are passing this issue with our great efforts and research. People usually interpret that Industrial photography is a misnomer, while this issue changes our perception positively and configures a better understanding of the theme. So, dive deep into this issue comprising heartfelt efforts by our team and providing the best guide into the world of Industrial photography, and hence, frolic the photographs.

Tom Blachford

Regards,
Tom Blachford



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HALL OF FAME

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A Clouded Day
Canon EOS 5D Mark IV 75mm F/1.3 ISO 250



Mirror of an Orangish
Canon EOS 5D Mark IV 75mm F/1.3 ISO 250



Koudai Ikeda, is a photographer born in 1989, in Japan, Nara City. He is mainly interested in shooting night views and waterfalls. He quoted, "I think it's a great pleasure to be able to photograph the beautiful moments of this world that are actually alive". He studied at Osaka Sangyo University and is an employee at a technical company.

@ko_4482

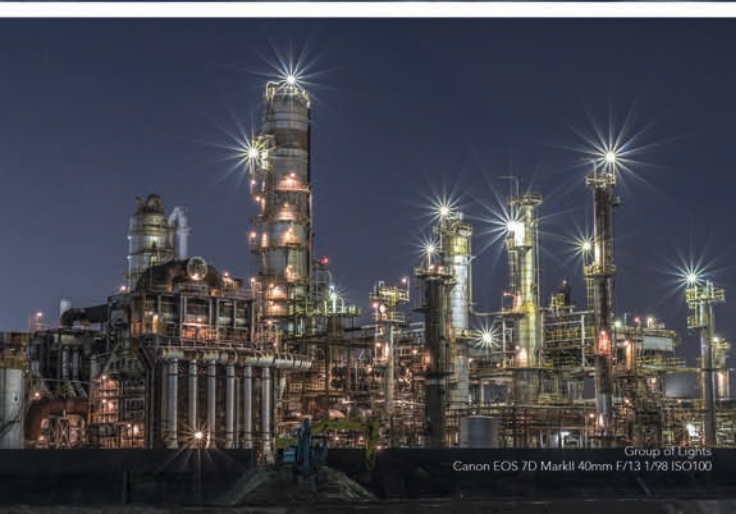
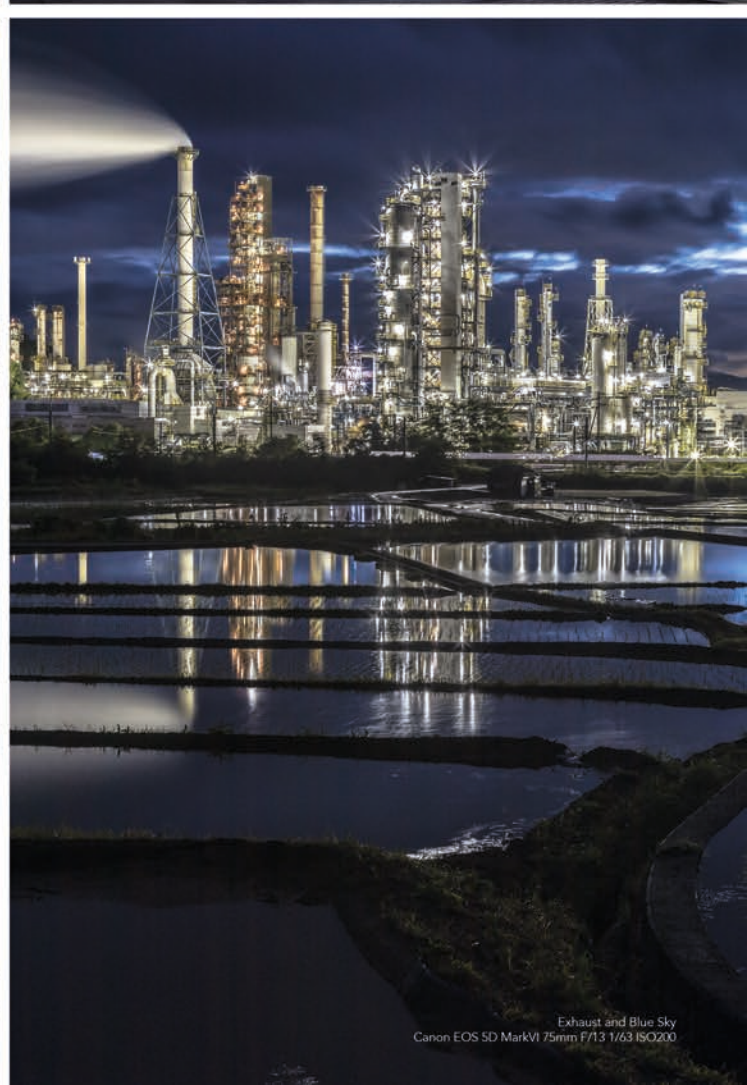
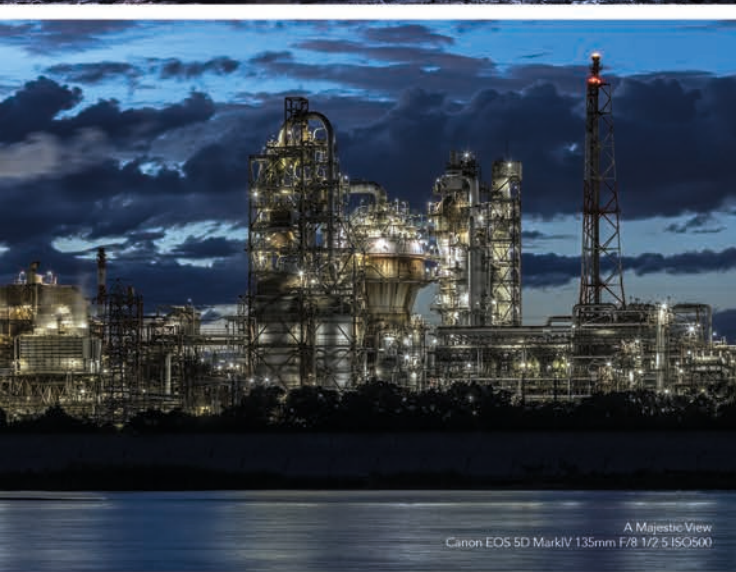


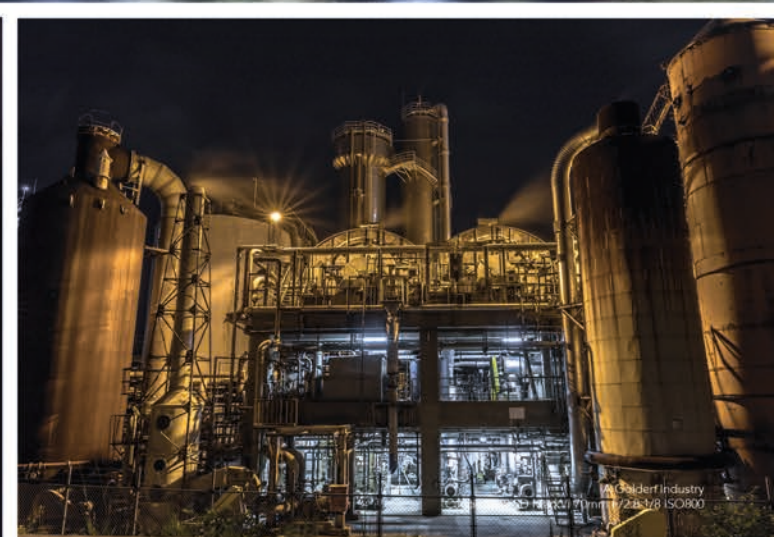
A Moon Tower
Canon EOS 5D Mark IV 64mm F/3.5-1.2 L ISO 200



Exhaust in a Dynamic City
Canon EOS 5D Mark IV 12mm F/1.3 L ISO 250









Blue and White
Canon EOS 5D MarkVI 36mm F/2.8 1/25 ISO500



Industry Nearby Railway Lines
Canon EOS 5D MarkVI 22mm F/1.3 1/30 ISO320



A Perfect Night View
Canon EOS 5D MarkVI 36mm F/1.3 1/25 ISO250









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Chin Leong Teo is an internationally published, multi award-winning Singaporean photographer. He pursued his college education in New York and California. In 2019, Chin Leong won the prestigious Pangea Prize. In 2020, he won 1st prize in the Nature category of IPA OneShot: Movement Photo Awards, and the Grand Prize in The New York Centre for Photographic Art – Luminosity Photo Awards. His photography philosophy is to capture "all things beautiful God created" and to continue to grow and evolve his photographic sense and acumen.

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Sony A6300 18mm F/13 1/640 ISO200







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Shipyard Shadow
Sony A6300 35mm F/8 1/400 ISO 125



Sand Dune Ladies
Sony A6300 70mm F/2.8 1/1000 ISO 125



Making Drums
Sony A6300 16mm F/5.1/1/25 ISO1600



Harvesting Salt
Sony A6500 30mm F/8.1/1/500 ISO500

A Startling Perceptible Tale of Steel in Making

By Varun Chawla

Clients: JSPL & JSW



It All Begins With Mining, Coal and Iron Ore







Varun Chawla, an avid photographer and filmmaker specializing in the realms of capturing appealing frames; be it Consumer Product Shots, Impressive Corporate Portraits or Stunning Industrial Imagery with over 11 years of experience. Based out of Delhi, Varun learned the ropes of photography from Delhi's Triveni Kala Sangam and Shari Academy of Professional Photography & Digital Imaging in Mumbai. Later, he also completed a term course from the London School of Photography. Currently, Varun is the Founder of Rolling Pix and holds over a decade of experience under his belt. He is amongst one of the most well-recognized corporate photographers in India. In his own words, "My acute passion for various genres of photography has taken me places and given me a rich bank of experiences."

 [rollingpix_photography_films](https://www.instagram.com/rollingpix_photography_films)
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Pelletization is the process of mixing iron ore fines with few additives like bentonite and shaping them into spheres, and hardening them by firing with a fuel.

Nikon D4 24mm F/2.8 1/60 ISO1000



Nikon D4 35mm F/3.5 1/2000 ISO2000



Nikon D4 21mm F/4 1/160 ISO2000



Nikon D4 21mm F/4 1/60 ISO2500



Nikon D4 21mm F/4 1/25 ISO2500

Pellets to Hot Metal : The uniform-sized iron ore pellets transform into "Hot Metal" when fed into a blast furnace with coke and limestone, which is then transported to the Steel Melting Shop, for the process of oxidation of the hot metal.



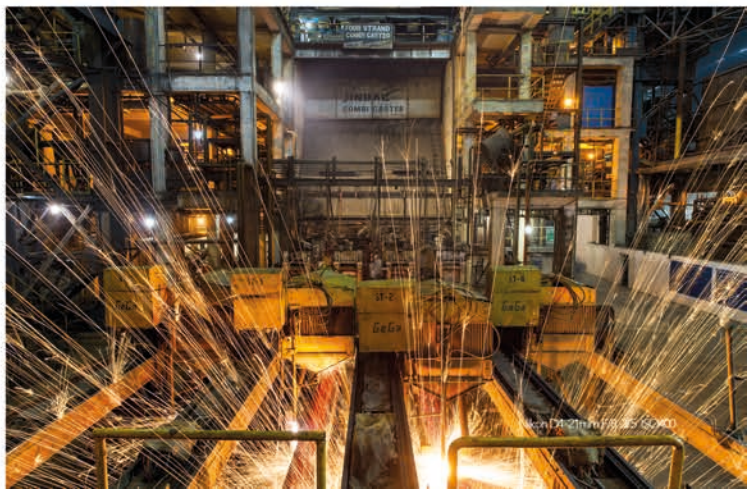
Nikon D4 35mm F/2.8 1/250 ISO1600



Nikon D4 50mm F/2.8 1/100 ISO2500



Nikon D4 24mm F/2.8 1/30 ISO800

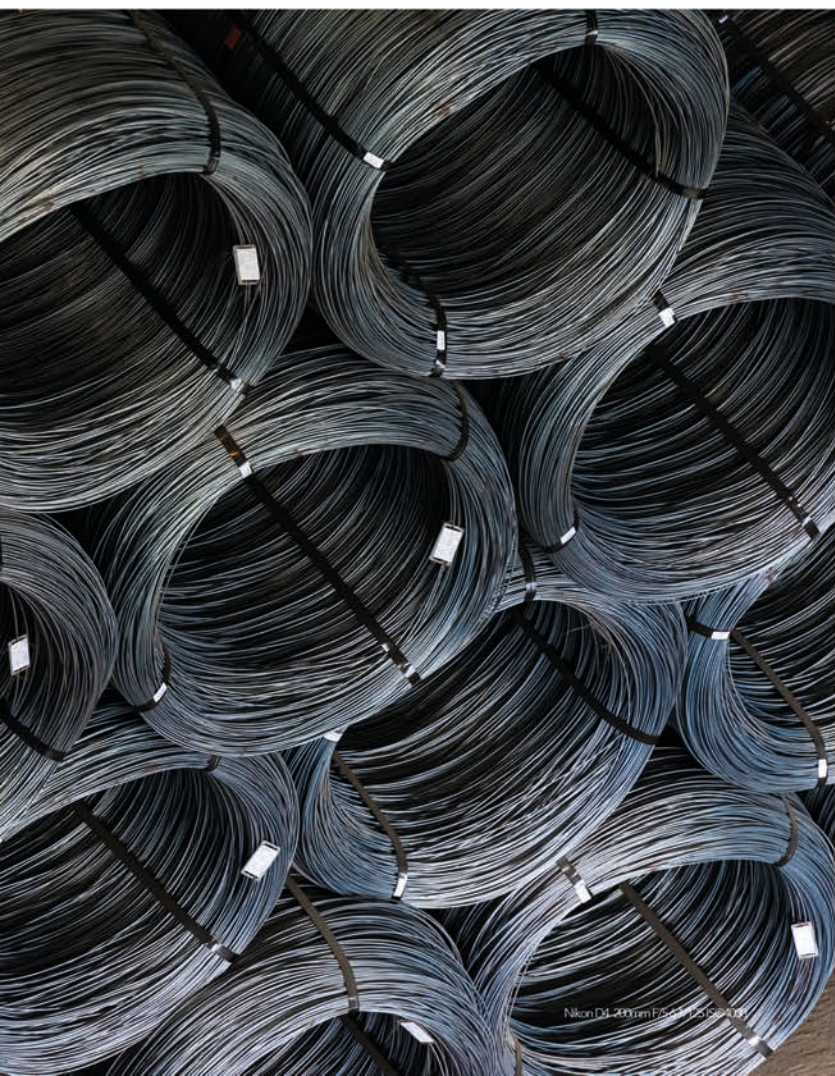


Nikon D4 24mm F/2.8 1/30 ISO4000

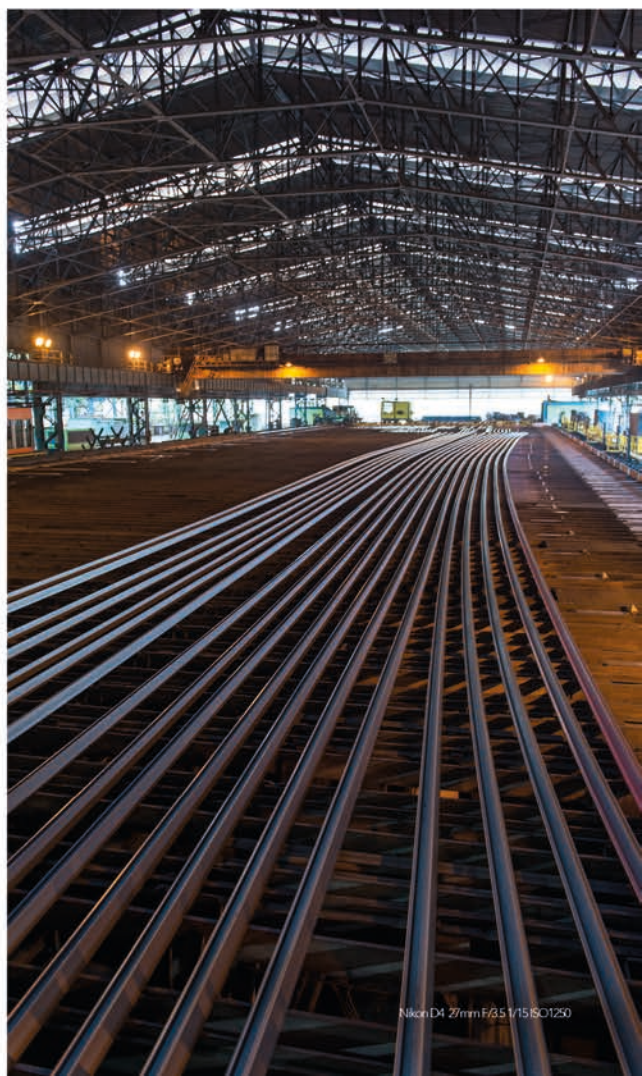
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Movie Review

On Yoga - The Architecture of Peace

Director and Producer: Heitor Dhalia
Genre: Documentary, Performing Arts
Cinematographer: Adolpho Veloso
Music director: Silvio Piesco
Running Time: 87 min
In Theatres: Nov 09, 2017 (Brazil)
Language: English

About Michael



A renowned photojournalist Michael O'Neill experienced physical healing through yoga. His film pays tribute to the practice and teachers of yoga through this 10-years in making the film. The film explores all the significant facets of yoga through still photography, interviews, and video.

This is not a documentary about yoga; this is a film about a man's search. Its opening scene says it all. Photographer Michael O'Neill looks for some of his best pictures and shows them to the camera. In his 25-year career, the photographer lenses captured Orson Welles, Paul Newman, Jack Nicholson, and Martin Scorsese, among other film legends. His portfolio includes clients as Fortune Magazine, Vanity Fair, and Glamour Magazine but fortune, vanity and glamour weren't enough to make him happy. A drastic event changed his life, and O'Neill turned to yoga.

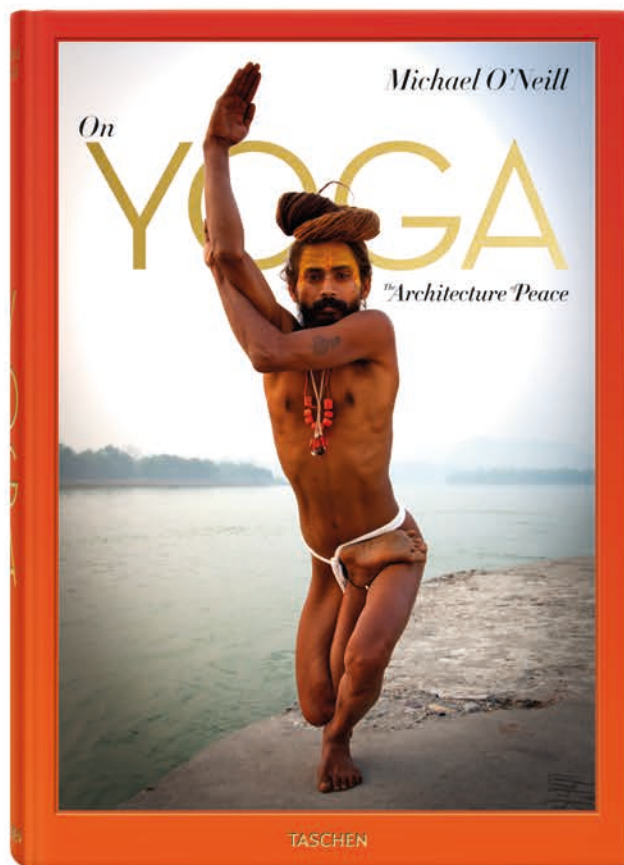
About ten years ago, Michael O'Neill traveled to India. Here is one thing about India: one definitely learns something new about oneself. He wanted a connection with his subject, and he found it on framing yogis. In his own words: "I became an anthropologist." He then realized that photographing is a way of meditating and that you need to focus on both activities.

About Documentary



A prominent New York-based photographer with five decades of experience and a portfolio studded with shots for the New York Times Sunday Magazine, Fortune, Time, Life, and Vanity Fair, Michael O'Neill had done portraits of everyone from J Lo to Richard Nixon when the idea to do a series of yogis occurred to him. "Sometime in August of 2005 I had finished a class, I came out onto the

streets of Manhattan with a yoga mat under my arm, and I bumped into my director of photography from Vanity Fair, who I hadn't seen in a year," says O'Neill, who is devoted to Kundalini Yoga. "We started talking about yoga, and I



"The Official Cover of The Film"

said I would love to do this portfolio on the masters and gurus of yoga and Susan [White] looked up at me and went, 'Absolutely—and do a book.'" You may remember his iconic images of Shiva Rea, John Friend, Dharma Mittra, Christy Turlington, and more that ran in his 22-page Vanity Fair piece in June 2007, just as yoga was genuinely coming of age in America. For O'Neill, that was only the preview. "There was a point when somebody at the magazine looked at me and said, 'No more money, Michael.' But poor little me couldn't stop shooting," he says O'Neill devoted the next decade to his labor of love, frequently traveling to India (on his own dime), spending time with yoga masters and gurus in both the East and the West, and everyone in between. "I did it as bhakti, like my devotion to yoga," he says. "I never said I like this better than that. There was no judgment. Yoga is yoga. It's a path to consciousness. It's a path of spirit. It's a way of life." The result of his decade-long immersion, *On Yoga: The Architecture of Peace* (TASCHEN, October 2015), is a study in anthropology and sociology as in the beauty of form and spirit. "What I've tried to do with my work in general, not just the yoga, is to tell a story that's more than just a specific image," he says.

But O'Neill says the work is always the same. "A portrait is always an agreement," he says. "An agreement is established in one form or another on whatever wavelength to work together and share the process and the same goal of making a great picture." Yogis, he says, make his job easier.

Maushi Journal
maushi@chiiz.com

Maushi Journal is a writer and photojournalist. She writes poems, poetry & short stories. "I love to work for society, in society & with society. Love is what's important to me. I want to spread love in the universe", she quoted her aim passionately.

@maushi_journal

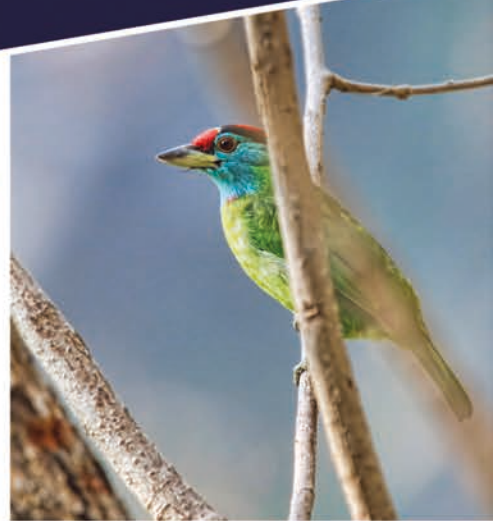


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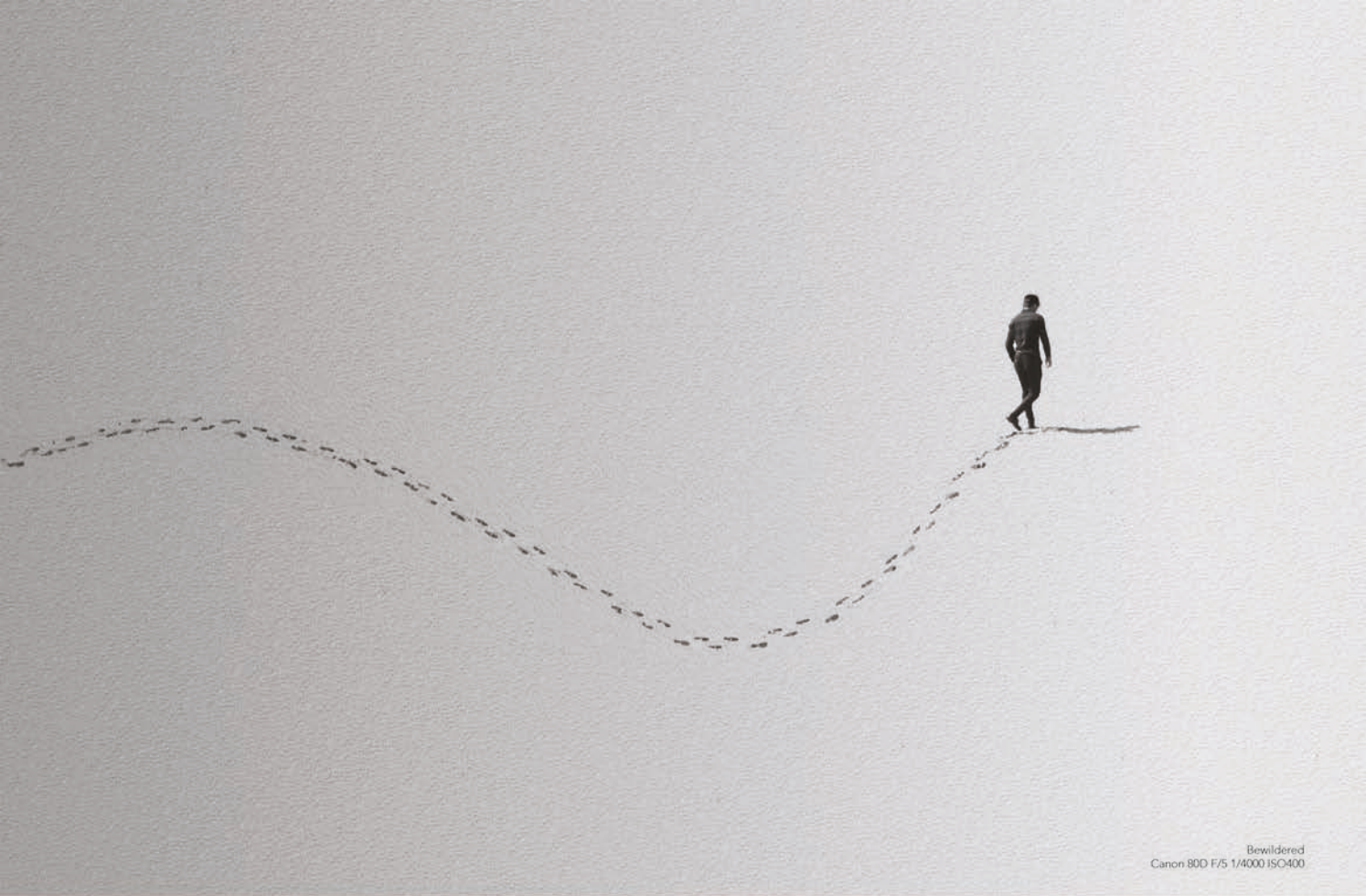


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Alireza Bagheri Sani born and brought up in Iran, Tehran in 1984. He got a film making degree at IYCS (Iranian Youth Cinema Society) since 2017 to till now as a photographer. He is into Minimalist photography. His motto is "Minimalism as a lifestyle is an art of letting go..."

@alireza.b.sani







Canon EOS 5D MarkIV 35mm F/4 1/1000 ISO1000



Anoop Padalkar decided to head in a new career direction in 2010, when he fell in love with photography. Based in Mumbai, today he work across the globe capturing some of the most beautiful weddings. In his own words, "Capturing the right emotion, stealing those special moments and creating memories for forever, is what we believe in!"

@ weddingkrafter









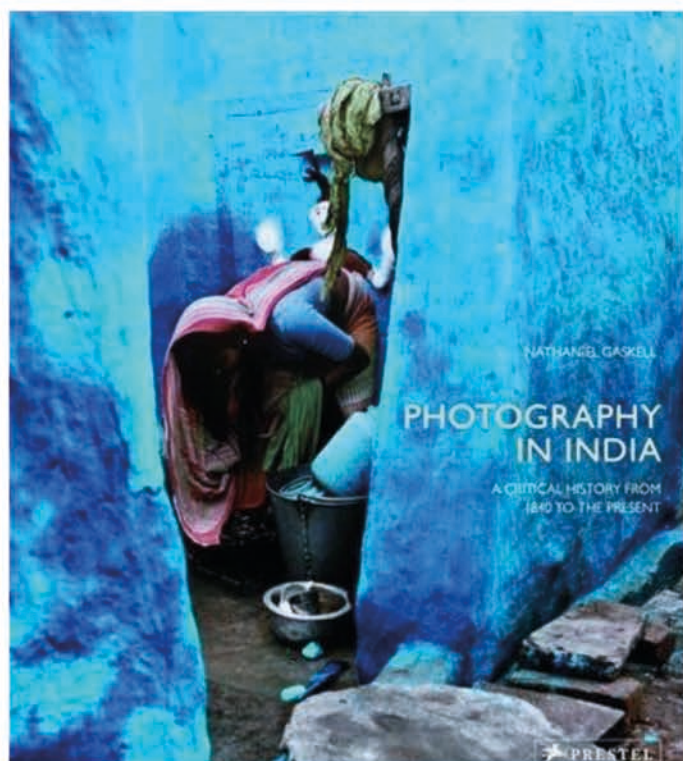
A Golden Couple
Canon EOS 5D MarkIV 50mm F/1.3 1/50 ISO800



Merging into Each Other
Canon EOS 5D MarkIV 16mm F/2.8 1/200 ISO1250

Book Review

Photography in India: A Visual History from the 1850s to the Present
by Nathaniel Gaskell & Diva Gujral



Following the invention of photography in Europe in the late 1830s, it took mere months to arrive in India. Since then, the subcontinent has gone on to have a rich, varied and, at times, fraught relationship with the medium. Nathaniel Gaskell and Diva Gujral's *Photography in India: A Visual History from the 1850s to the Present* (Prestel) gives a comprehensive journey from photography's first appearance at the height of the British Empire to the work of contemporary practitioners.

In keeping with the international origins of photography in the Subcontinent, this book looks beyond national boundaries. As the introduction explains: "...in a world pervaded by the forces of globalisation, it is no longer possible to understand the photographic medium through conventional lenses such as nationality and geography." The result is hugely successful, revealing through magnificent imagery the global connections and counterpoints across the last 180 years.

Each of the ten chapters in *Photography in India* identifies themes that run roughly concurrent to the history of the country, providing an erudite introduction and a detailed caption for each image.

The first chapters explore how, either overtly or unthinkingly, British imperialists used photography as a means of recording the peoples and landscapes of India. A more detailed history of these early years of photography in India can be found

in John Falconer's excellent catalogue for the exhibition 'Under Indian Skies', which was recently exhibited at the David Collection in Copenhagen.

From the earliest days Indians were enthusiastic photographers, often adopting, then adapting European conventions. For instance, the portraits revealed in chapter three combine the formal studio with Indian elements even until the 1970s and 1980s, as seen in Suresh Punjabi's 1978 portrait, which, reminiscent of a Mughal miniature, shows a man posing with a songbird.

The book highlights ambiguities about the many masters that photography in India has served. For instance, the chapter Proof and Propaganda presents pictures from the Indian.

Uprising of 1857 to independence, partition and beyond. There is a telling juxtaposition of shots of the opulent Delhi Durbar of 1911 and victims of the 1919 Amritsar Massacre pointing at bullet holes made by Imperial troops. Differing visions of the country persisted after 1947. On one hand, there is an imagined exoticism – exemplified here by photographers including Norman Parkinson, Cecil Beaton, Derry Moore and Steve McCurry. On the other, as India tried to define itself as a new nation, modernist imagery, photojournalism, photo essays and street photography all contributed to a new picture of the subcontinent.

The book closes with an exploration of the recent role of photography and the position of the medium in India today. The output is diverse, often humorous and subversive, making references to earlier photographers.

Photographers such as Pushpamala N. and Clare Arni revisit Victorian ethnographic images, while Vivan Sundaram recalls paintings and photographs of Umrao and Amrita Sher-Gill.

In bringing this history to the present, the authors acknowledge that it is impossible to predict how photography in India might develop. Increased globalisation has meant geographical labels are less applicable, while the growth of the Indian economy will change the status of the country and how it is seen. What is clear is, as the authors say, "...the camera will be on hand to capture the results.", reviewed by Photomonitor.

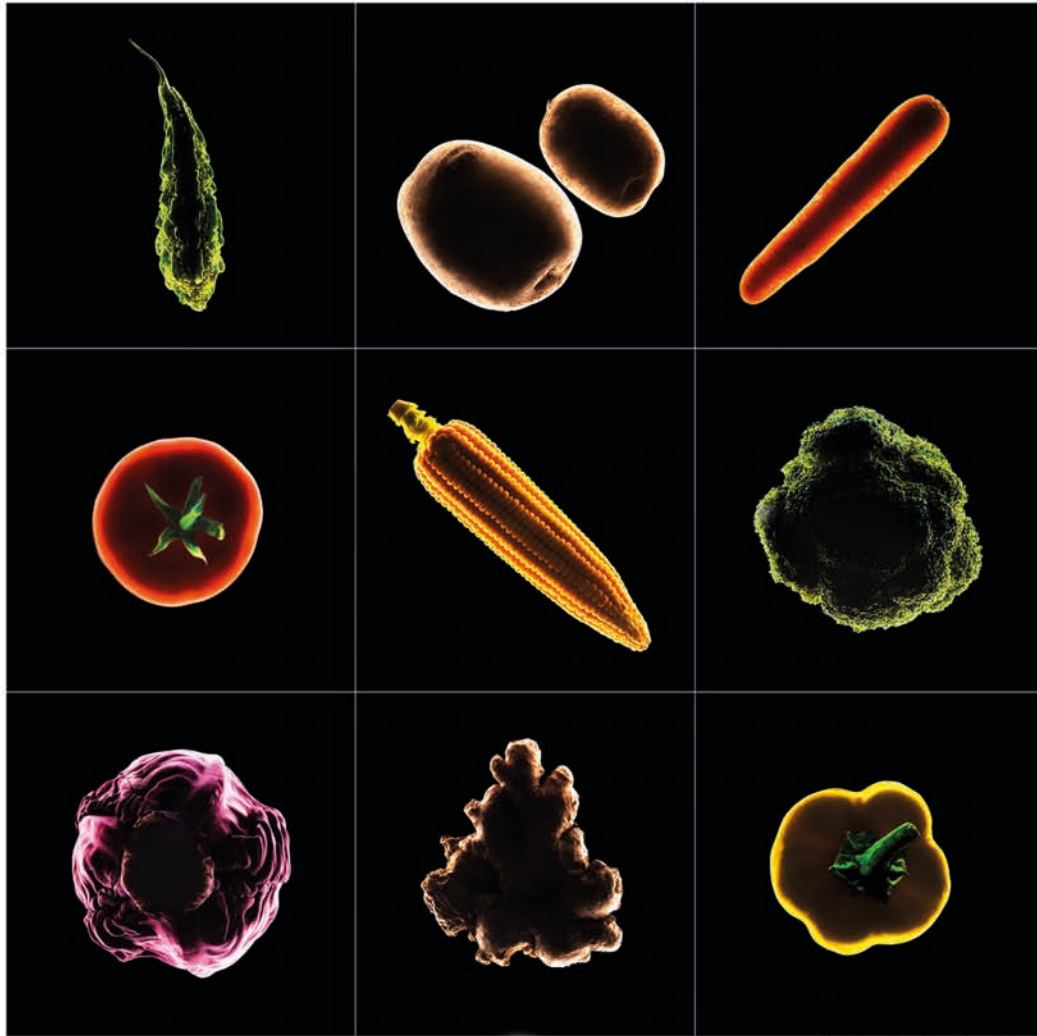
Maushi Journal
maushi@chiiz.com

Maushi Journal is a writer and photojournalist. She writes poems, poetry & short stories. "I love to work for society, in society & with society. Love is what's important to me. I want to spread love in the universe", she quoted her aim passionately.

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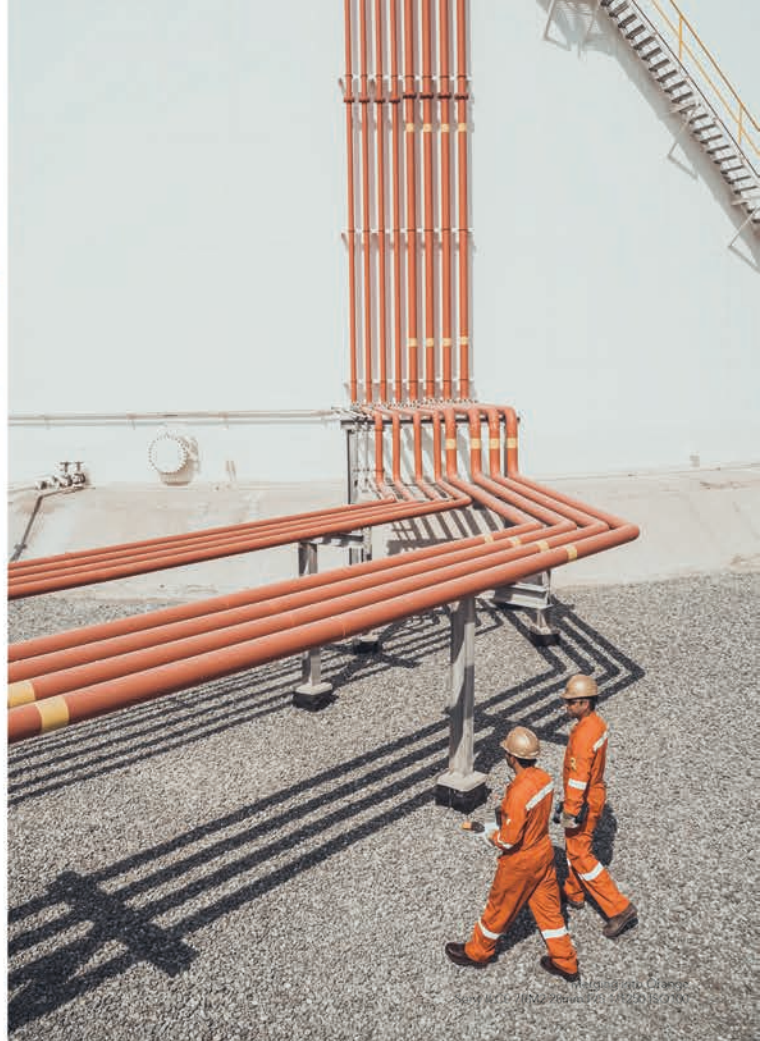
Suhas Nalwade is a travel photographer. He loves to capture people in their native costumes, rural surroundings, their emotions, behaviour & culture through my lens.

@framesbysuhas





Orange on Ladder
Sony ILCE 7RM2 63 mm F/5.1/500 ISO200



Orange on Ladder
Sony ILCE 7RM2 63 mm F/5.1/500 ISO200



Stijn Hoekstra's career started as a cinematographer, shooting for commercials and documentaries. He iterated, "In my photography I always try to tell a story and put some of my cinematic background into the pictures. In my work I'm always looking for strong lines in combination with beautiful light."

Instagram: [stijnhoekstra](https://www.instagram.com/stijnhoekstra)



Stairs to Heaven
Sony ILCE 7RM2 63 mm F/5.1/2000 ISO125



Open Up an Orange Red
Sony ILCE 7RM2 35 mm F/2.8/1600 ISO400

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TRANSIT
MATERIAL

The pictures shown in the magazine are part of a commissioned shoot for an oil company, they were looking for a new brand style and gave me complete freedom. For this project I travelled to 13 different country's around the world in half a year.



Abandoned Cement Plant
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Svetlin Yosifov, a travel photographer from Bulgaria. He defines himself as a travel-documentary-art photographer. His passion is catching street portraits and trying to figure out his subject's character. He iterated, "My adventurous spirit is my main drive, the inner flame, that keeps me going! My Point of interest - traditions in primal and natural places like India, Ethiopia, Kenya, Indonesia, Vietnam, Laos, Cambodia, Cuba, and more. I consider good photography to be much more than a snapshot or a memory, it is something that tells a story, strong enough to influence the world we live in and raise more awareness."

@ picsvet_photography









Mursi Tribes
Canon EOS 6D Mark II 65mm F/5.6 1/320 ISO100

"Mursi People" is a series of photos that were taken during his visit to Ethiopia and are part of the album "Ethiopian tribes expedition 2018" and "2nd Ethiopian tribes expedition 2019." The African tribe of the Mursi people is isolated in Omo valley - South Ethiopia near the border with Sudan. They are one of the most fascinating tribes in Africa with their lives being a combination of brutal reality and amazing beauty. What was really appealing to Svetlin, as a photographer, was to capture and recreate the perplexing nature of their culture and way of life. Suffering from extreme drought in the past few years has made their life cruel and sometimes dangerous, but has not left a single mark on their traditions. "Living among them gave a sense of extreme authenticity and at the same time felt like an illusion. Their faces filled my insatiable passion for capturing pure, untouched souls of culture on the brink of extinction.", he added.



Suri Boy
Canon EOS 6D Mark II 64mm F/5.6 1/200 ISO100





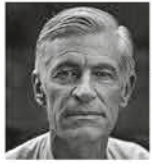
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Old is Gold

Famine in Somalia - 1992

About James Nachtwey: The Photojournalist



Photographs of the Vietnam War and the American Civil Rights movement inspired him to become a photographer. While teaching himself photography, he worked as a truck driver and as an apprentice news film editor.

In 1980, after working for several years as a newspaper photographer in New Mexico, he moved to New York to begin a career as a freelance magazine photographer. His first foreign assignment was to cover civil strife in Northern Ireland in 1981 during the IRA hunger strike.

Since then, Nachtwey has devoted himself to documenting wars, conflicts, and critical social issues, photographing ordinary people in the cause of history. He has worked on extensive photographic essays in El Salvador, Nicaragua, Guatemala, Lebanon, the West Bank and Gaza, Israel, Indonesia, Thailand, India, Sri Lanka, Afghanistan, the Philippines, South Korea, Somalia, Sudan, Rwanda, South Africa, Russia, Bosnia, Chechnya, Kosovo, Romania, Brazil, and the United States.

James Nachtwey has been a contract photographer with Time magazine since 1984. He was associated with Black Star from 1980 until 1985 and was a member of Magnum between 1986 and 2001. In 2001, he became one of the founding members of the photo agency VII. He received numerous awards including two World Press Photo of the Year awards, five Robert Capa Gold Medals, the ICP Infinity Award, and the W. Eugene Smith Grant in Humanistic Photography. He is a fellow of the Royal Photographic Society and has an Honorary Doctorate of Fine Arts from Massachusetts College of Art.

About the Photograph of Famine in Somalia 1992

The photograph shown above describes the dangerous



"Two Starving People During Famine in Somalia (1992)"

"Famine in Somalia", captured by James Nachtwey. It was 1992 when the food price increased in Somalia, and therefore, it no longer was getting food from their food sources.

James Nachtwey couldn't get an assignment in 1992 to document the spiralling famine in Somalia. Mogadishu had become engulfed in armed conflict as food prices soared and international assistance failed to keep pace.

Yet few in the West took much notice, so the American photographer went on his own to Somalia, where he received support from the International Committee of the Red Cross. Nachtwey brought back a cache of haunting images, including this scene of a woman waiting to be taken to a feeding centre in a wheelbarrow. The Red Cross said public support resulted in what was then its largest operation since World War II. One and a half million people were saved, the ICRC's Jean-Daniel Tauxe told the Times, and "James' pictures made the difference."

Nachtwey captured the image above of the two starving people, along with many other images. The image was posted on the cover of the magazine, "New York Times" and then became a big hit. After the photograph was posted on the cover of that magazine, many people started taking action.

The images shown above are unfortunate. There is a starving lady in a wheelbarrow and another person sitting next to her. Both of them look semi-dead and unhealthy. The image is in black and white, but it is obvious that the main focus is the lady in the wheelbarrow. The photograph did have a huge impact on people when they first saw it. It was shocking to view the image because both of the people in the image look dead. They almost look as if they've been dead for a while.

At the same time, the lady in the wheelbarrow looks as if she is waiting for someone because her arm is out in the form of, "help me". This image is tough to look at, and it is deplorable to think that millions of people suffered and died because of starvation. Nachtwey reached his intentions with people who read the magazine because they immediately made their move to help the Somalia crisis.

The photographer captured the shot perfectly because he translated the pain that those poor people were feeling to the viewer. The black and white also helped interpret what these people were feeling through this time because it seems as if there is no hope at the end. The black and white also helps the viewer focus on the main subject, which is the lady in the wheelbarrow. After it was published as part of a cover feature in the New York Times Magazine, one reader wrote, "Dare we say that it doesn't get any worse than this?" The world was similarly moved.

Maushi Journal
maushi@chiiz.com

Maushi Journal is a writer and photojournalist. She writes poems, poetry & short stories. "I love to work for society, in society & with society. Love is what's important to me. I want to spread love in the universe", she quoted her aim passionately.

@maushi_journal





Husein Latif is a nature and wildlife photographer based out of Hyderabad. A passionate bird photographer who after spending 18 years of working in the IT and real estate worlds, moved on to pursuing his passion of photography and creative design. He is particularly keen in wildlife and nature, but also enjoys photographing architecture, product and people.

@husein_latif



Subi Sridharan is an amateur photographer living in the UK, born and brought up in India. He has always been intrigued by wildlife and have had a passion for photography. In his own words, "I love travelling, wildlife and photography as these are definite stress busters from the usual 9-5."

@ shutterzoomuk







A Tactful Stretch
Canon EOS 5D Mark IV 700mm F/5.6 1/1000 ISO1600



Romantic Silhouette
Canon EOS 600D 300mm F/5.6 1/2000 ISO800









Alessandro Puccinelli is a fantastic photographer, born in 1969. His earliest professional experience dated from 1993 when he moved to Australia, where he worked in an advertising photography. Back in Italy, he started doing commercial photography using a "loose and free" style. In the last few years, his works have been selected in some of the main and most prestigious photography awards including, Sony World Photography Awards, IPA Awards, Black & White Spider Awards, Critical Mass and others.

@ alessandro.puccinelli





A Worker After a Maintenance Job
Sony A7R 14-24mm F/2.8 1/640 ISO1600



A Worker on a Marble Block
Sony A7R 14-24mm F/2.8 1/200 ISO400



Giving Instructions
Sony A7R 14-24mm F/8 1/1250 ISO1600



Marking to Extract a Big Stone
Sony A7R 14-24mm F/2.8 1/160 ISO1600



Moving a Big Piece of Marble
Sony A7R 50mm F/4 1/200 ISO1600

Story of an Italian Marble Quarry

A commercial work, commissioned for a marble producer, based in Carrara, Italy. Carrara is a small town in Tuscany, well known for its high-quality marble, the Marmo di Carrara. The marble quarry is situated in the Apuan Alps at around 1000 meters on top of sea level. All workers over there are local, in many cases, they have a job that has been handed from father to son. It is a perilous and fatal job. Even in these days with a better standard of security than 30 years ago, there are threatening injuries that can be fatal, sometimes. It's an industrial photography project in a powerful and dramatic environment. It's about top quality products and has a lot of history behind.

According to Alessandro, "In the end, the difference from a commercial and reportage is just that I show only what would be good for the client areas and things not very appealing. But as said, the most important thing is to maintain shots as natural as possible. These kinds of images sometimes get used by the client, sometimes not, but for me, it's fun and helps me to create a deeper connection with others."



Moving a Big Piece of Marble
Sony A7R 50mm F/4 1/200 ISO1600







Santa Magdalena Church
Nikon D800 58mm F/4 1/320 ISO500



Tom Archer is an award-winning landscape, adventure, and lifestyle photographer based outside London. His love for photography started in his early 20s and he has worked as a freelance photographer for nine years. His style incorporates epic and dramatic landscapes, showing the scale and beauty of the world.

📷 [tomarcherphoto](#)





Lauchbrunn
NIKON D850 24mm F/2.8 1/1250 ISO200



Kilchum Castle
LTD-20C 10mm F/4.5 1/120 ISO100



Portmagee Keny
Nikon D850 70mm F/2.8 1/400 ISO300



Hot Air Balloon, Gambia-Sieringgeti
Nikon D850 400mm F/4.5 1/1600 ISO1250



Faerø Islands
Nikon D810 14mm F/2.8 1/500 ISO400



Tom Blachford is a Melbourne, Australia based photographer who specialises in capturing fine art and architectural perspectives of the built environment. His series *midnight modern* has achieved particular acclaim, having been published globally in magazines spanning fine art, architecture, design and culture.

Instagram: [@blachford](#)



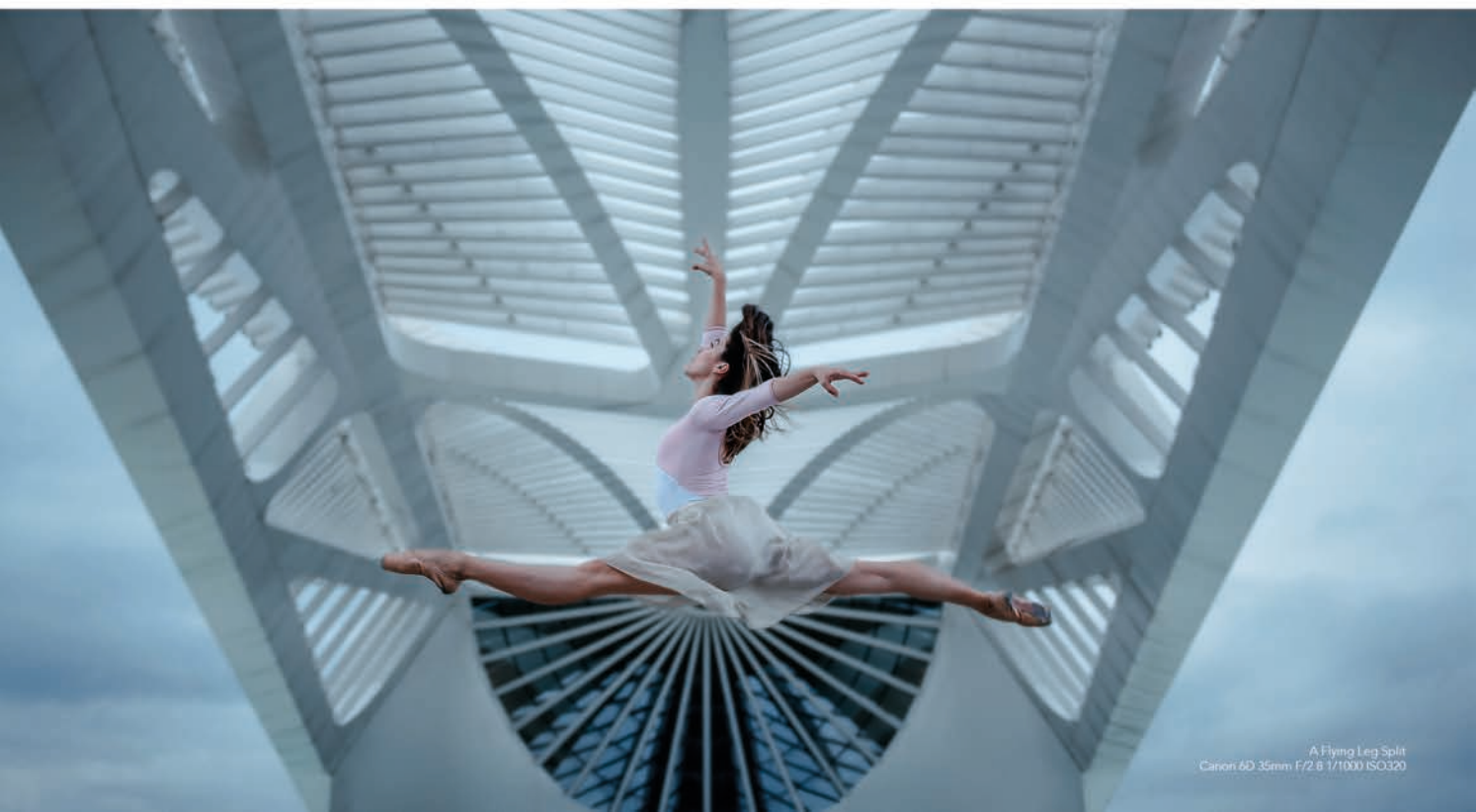






Alessandro Marinho is a portrait, fashion, and dance photographer based in the city of Rio de Janeiro, Brazil. Marinho has six years of experience as a portrait/fashion photographer and began photographing ballet in 2017 when he created the "A Belezado Ballet" Photography project."

📷 [marinhofotografia](https://www.instagram.com/marinhofotografia)







Off floored Foot
Canon 6D 35mm F/2.8 1/4000 ISO100



A Classical Flying Man
Canon 6D 85mm F/2.8 1/1000 ISO400



An Oblique Leg Split
Canon 6D 35mm F/2.8 1/2000 ISO100





Symmetrizing a Bridge
Canon 6D 35mm F/2.8 1/1250 ISO400



A Cute Ballet
Canon 6D 85mm F/2.8 1/2000 ISO320



A Popping Dance
Canon 6D 85mm F/2.8 1/4000 ISO100

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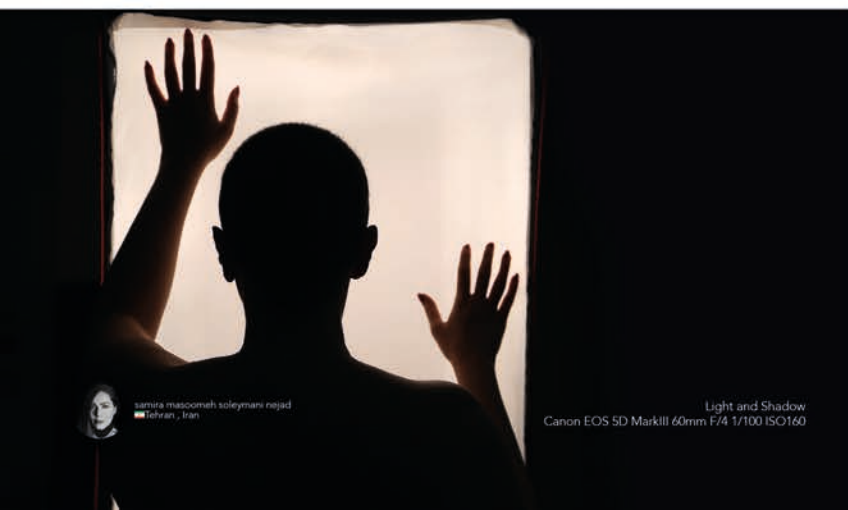
Shahin P. J.
Tehran, Iran

Watching in Anonymous
Canon EOS 1500D Series F/3.5 1/25 ISO200



Camellia Rajabi
Tehran, Iran

Colorful Women
Canon EOS 75mm F/3.5 1/125 ISO500



samira masoomeh soleymani nejad
Tehran, Iran

Light and Shadow
Canon EOS 5D MarkIII 60mm F/4 1/100 ISO160



Nilesh Ganthade
Aurangabad, India

Red Cherr Red Cherry
Nikon D810 105mm F/2.8 1/200 ISO100





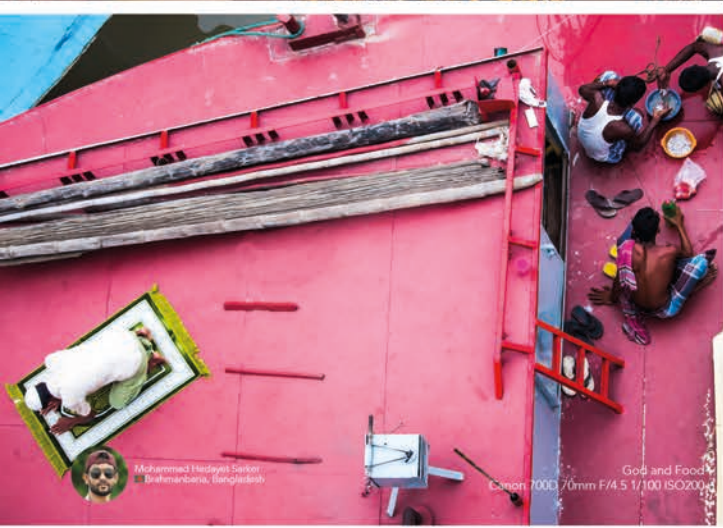
Souvik Chakrabarty
Kolkata, India

Lord Krishna
Nikon D7200 16mm F/8 1/160 ISO320



Sultan Ahmed Khan
Chittagong, Bangladesh

Lunch Time
Nikon D750 F/11 1/250 ISO640



Muhammad Hedayet Sarkar
Dhaka, Bangladesh

God and Food
Canon 700D 70mm F/4.5 1/100 ISO200



Arundhati Mitha
Kolkata, India

Moment of Joy
Nikon D3400 F/8 1/125 ISO200



Colorful Wall
Canon EOS 650D 18mm 1/10 F/3.5 ISO800



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Nihal Kumar
Varanasi, India







Debashish Nag
Kolkata, India

The Mystique
D750 50mm F/1.8 ISO50



Debashish Nag
Kolkata, India

Hard Work
Nikon D3100 55mm 1/400 F/5.6 ISO3200



Debashish Nag
Kolkata, India

Daily Life
Nikon D3100 38mm F/5.1/80 ISO3200



Prateek Agarwal
Kolkata, India

Foundry Worker
Nikon D5600 18mm F/1.1/10 ISO250



Prateek Agarwal
Kolkata, India

Welding Hand
Nikon D5600 145mm F/4.8 1/6400 ISO2000

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Anurag Singh
Bhubaneswar, India



Sujata Sen
Kolkata, India

Creative Imagination
Nikon D5300 18mm F/10 1/640 ISO 400



Haribabu Beemli
Chennai, India

Classical Dance
Canon EOS 5D Mark III 123mm F/3.5 1/500 ISO 640



Ramash Karmakar
Jalgaon, India

Frog Toss
Nikon D500 F/8 1/5000 ISO 2000



Anil K.P.
Thessan, India

The Big Care in The World
Canon EOS 7D 400mm F/5.6 1/1600 ISO 320



Prateek Agarwal
Jaipur, India

Catch and Fly
Nikon D5600 500mm F/6.3 1/2500 ISO 500



Gyana Mohanty
Bhubaneswar, India

Flamingojet
Nikon D850 Nikkor 200-500mm 1/1250 F/8 ISO 250





Meryel Andreen Christian
Ahmedabad, India

Angel in Disguise
Canon EOS 60D 388mm F/8 1/3200 ISO1000



Jugal Bharali
Guwahati, India

Baikhro Festival
Nikon D810 24mm F/4 1/125 ISO1600



Dr. Amit Bijon Dutta
Nagpur, India

Black Beauty
Nikon D810 35mm 1/125 F/4 ISO125



Soura Nath
Kolkata, India

Dark Secret
Nikon D3400 F/13 1/160 ISO100



Shubhoddeep Roy
Kolkata, India

Beauty
Nikon D60 48mm F/5.6 1/200 ISO 800





Winter at Sakrisøy
Nikon D810 30mm F/16 ISO64



The Yellow Cabin
Nikon D810 35mm F/16 30" ISO100



Philip Slotte is a twenty-four years old self-taught landscape photographer based in Stockholm, Sweden. His passion for photography started in 2012 when he received a Digital Camera as a gift from his parents, since then, he has spent a lot of time travelling, practising and being out in nature to become a better photographer.

@ philipslotte





MAKEUP ARTIST OF THE MONTH



Ellen Stövset is an inhabitant of a tiny town called Sorsele far up north in Sweden. She always knows that she wants to do something creative in her life, something that inspires people to do or create something outside the box. "The ability to express myself through makeup is the best feeling in the world", she iterated.

@ellenstovset

Exifs of all Images - Canon EOS 750D 64 mm F/4 1/1000 ISO100





KAW

Questioning the Identity

The whole story revolves around the acronym 'KAW', constituting three bodies of work, Khalna Bati, Armour of Weaknesses & Otherworldly. Swarup finds it more than a curious and amusing coincidence that all the interrogative questioning words in Bengali start with the letter 'Kaw'? the first Bengali consonant? Ki(What?), Key(Who?), Keno(Why?), Kokhon(When?), Kothay(Where?) and Ki Bhabey(How?).

Our practice as artists is not far away from the lives we lead and the art we admire. Swarup started his questioning early. As a student of fashion, passionate about photography, experimenting in imagery came early to him. As a photographer, scenographer, artist, and designer, his practice everyday engulfs visual imagery of forms, lines, shapes and silhouettes on one hand and pursuing their meaning on the other. The body is a reservoir of memories. It is subjected to gaze, presumption, judgement, and biases, becoming a bed of politics and layers of subtexts. Swarup's practice as an artist who visualises and actualises images is to question the why and wherewithal of this process of subjection that the body undergoes and explore if in some realm of artistic suspension of disbelief the body can be free; free off every trope of identity construction that traditionally dictates what it should be and what it cannot or should not.

Swarup weaves in this labyrinth of interrogations about our identities and how we manifest them in our displayed and secret lives; how our identities are constructed and how they gradually dismantle. Swarup Dutta's solo show KAW is an enquiry into these myths about our identity, who we are and how we become.

KAW is a series of three bodies of work if viewed in order in which they have evolved – Khelna-bati, Armour of Weaknesses, and Otherworldly progressing thematically from a space of androgyny to the periphery of struggle, to the eventual evolution of the mutant, ambiguous in both gender and identity. The three bodies of work raise questions about a few dominant ideas. First being 'play'. This theme becomes a juxtaposition of child-like indulgence, unfettered dalliance to play-acting in a performative sense. His body plays. With each other, with themselves, with an odd collection of kitchen props which placed out of the usual kitchen context become weapons, sex organs, costumes and many more things. There is a play of power and there is a play of light. Androgyny is another theme that runs through all three series. Swarup comments "It would be great if everyone is both male and female". Swarup's bodies are androgynous and never sexually obvious, they are various and non-conformist to type, shape and size. Issues of identity plague us, everyone seems to be trying to save theirs. Which is leading to conflicts worldwide. The artist wants to address these questions of identity and the problems surrounding it, be it sexual, social, political or religious to name a few.



Swarup Dutta is a multidisciplinary art and design practitioner, educator, photographer, and scenographer. He holds a masters degree in the field of Fashion & Textiles from Nottingham Trent University. He took responsibility as Dean Academics at Indian Institute of Crafts & Design, where he has shaped the framework of teaching and learning of traditional craft techniques, and making them relevant in today's era. He has personally undertaken projects, wherein he has developed strategies to revive various languishing craft cultures.

@swarupdutta

EXIFs of **K**halna Bati

Nikon D800 85mm F/1.8 1/100 ISO640

EXIFs of **A**rmour of Weakness

Nikon D800 85mm F/6.3 1/100 ISO250

& **O**ther**W**orldly

'Armour of Weaknesses' shows the struggle that the bodies undergo to assume other identities, to become other than what they are. The slipping in and out of painfully and expertly crafted bamboo structures almost like slipping in and out of real and assumed realities and identities. 'Otherworldly' takes it to the other end of the spectrum where all lines blur and become hazy. It might as well be something else or something in between. The social construct of identities is kept behind to step into a world of phantasmagoria. In discussing fashion's association with the otherworldly, he further says, "The individual, the outsider, the pioneer, and the mutant: these are the characters who so frequently lead that mutiny."

KAW also explores the topic of our encounter with nudity in India. We usually stumble before we engage with this volatile pretension. What does nudity mean within the Indian context? Is it always in the context of erotica that nudity may be discussed? What other ways are there? Playfully nude? Seriously nude? Impoverished nude? Can anything be innocently nude? Are we ready to embrace it? When a Jain monk takes his clothes off or a sadhu does the same, why are they any different? Or is it that in all this a subtext of sexual gaze is omnipresent?

KAW is a personal journey questioning who we are: The formats we follow without questioning.: The mythologies we live in, and the mythologies we invent every day. To Survive!!!

KHALNA BATI







ARMOUR OF WEAKNESSES







OTHERWORLDLY



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