

WPAI NEWSLETTER

Issue 22, July 2026

Exploring and updating the emerging trends of photography



A Heartfelt Thank You!

The **Wildlife Photography Association of India (WPAI)** sincerely thanks all photographers, contributors, readers, and well-wishers whose unwavering support, encouragement, and trust have made the **22nd Issue of the WPAI Newsletter** possible. **This edition is a celebration of your passion, creativity, and our shared commitment to wildlife photography.**

Wildlife Photography Association of India

WPAI Newsletter

July 2026

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Preface to the 22nd Issue

From the Editor's Desk

Welcome to the **22nd Issue of the WPAI Newsletter**.

Every new edition marks another milestone in our shared journey—a journey driven by creativity, curiosity, and an unwavering commitment to wildlife photography and nature conservation. As July unfolds with vibrant landscapes and renewed energy, it reminds us that every season offers a fresh opportunity to discover, document, and protect the remarkable diversity of life around us.

This issue brings together stories that celebrate achievement, learning, and collaboration within the WPAI family. From inspiring photographic accomplishments and conservation initiatives to educational insights and community activities, each page reflects the passion and dedication of individuals who continue to strengthen our collective vision.

Through this newsletter, we are proud to showcase not only outstanding work but also the spirit of cooperation and knowledge-sharing that defines our community.

We are deeply grateful to our contributors, volunteers, editorial team, and every member whose enthusiasm and support make this publication possible. Your participation transforms this newsletter into a vibrant platform where experiences are shared, ideas flourish, and lasting connections are built.

As you turn these pages, we hope you discover new perspectives, celebrate the achievements of fellow photographers, and find inspiration for your own creative journey. Together, let us continue using the power of photography to foster appreciation for wildlife, promote conservation, and leave a positive legacy for generations to come.

Thank you for being an integral part of the WPAI family.

Happy reading, and best wishes for a productive and inspiring month ahead!

In this edition, we bring together a diverse collection of stories that celebrate photography as a bridge between culture, heritage, people, and the human spirit. We begin our journey with ***My Visit to the Majestic Jagdish Temple, Udaipur***, where **Chitragad Kumar** takes us through the timeless grandeur of one of Rajasthan's most revered temples. Blending history, architecture, spirituality, and personal reflection, his travelogue captures the essence of a destination that continues to inspire visitors from around the world.

Our journey then moves to the sacred banks of the Ganga, where **Sarabjit Kaur** introduces us to **Shri Ramkishan "Tillu"**—a humble boatman, protector, and lifelong guardian of Mother Ganga. His inspiring story is a tribute to quiet service, resilience, and the enduring bond between humanity and one of India's holiest rivers.

From the banks of the Ganga, we travel to the quiet streets of **Northern Europe through Yana Raaga's** thought-provoking essay, ***ONE DAY / ONE FRAME***. Her unique photographic discipline of creating just one image each day reminds us that great photography is born not from constant action, but from patience, mindfulness, and the art of truly seeing.

Continuing this exploration of photography as a medium of reflection, internationally acclaimed photographer **Ionel Simioana (Romania)** invites us into ***The Geography of Absence***. His deeply philosophical work explores memory, solitude, transition, and the silent spaces that photographs preserve long after moments have passed.

Celebrating the future of photography, we are delighted to feature **Master Chetesh Wangnue**, whose passion and dedication at a remarkably young age demonstrate that talent knows no boundaries. His journey is an inspiration for aspiring photographers and a testament to the value of guidance, curiosity, and perseverance.

Our photographic expedition then takes us across the vast landscapes of Mongolia in ***Life on the Steppes***. Through **Arnab Sarkar's** evocative images and engaging narrative, readers will discover the resilience, traditions, and timeless wisdom of one of the world's oldest surviving nomadic cultures.

Art and tradition come together beautifully in ***Laceography***, where **Aleksander Cufar** presents an extraordinary fusion of handcrafted lace and contemporary photographic expression. His innovative work pays homage to generations of lace-makers while demonstrating how cultural heritage can be preserved through creative vision.

Finally, as we conclude this edition, WPAI proudly pays tribute to the legendary photographer and photojournalist **Mr. Raghu Rai**. His iconic body of work has documented India's history with extraordinary depth and humanity, inspiring generations of photographers across the globe. We honor his unparalleled contribution to photography and celebrate a legacy that continues to illuminate the path for visual storytellers everywhere.

Thanking you
Chitrangad Kumar
(Chief Editor)
WPAI Newsletter

My Visit to the Majestic Jagdish Temple, Udaipur

by Chitrangad Kumar

Traveling to Udaipur was a dream comes true for me. Popularly known as the “City of Lakes,” Udaipur is one of the most beautiful and culturally rich cities of India. Surrounded by the Aravalli Hills and decorated with shimmering lakes, royal palaces, colorful bazaars, and magnificent temples, the city offers a magical experience to every traveller. During my visit, I explored many historical places, but one destination that touched my heart deeply was the magnificent Jagdish Temple. This centuries-old temple, located in the heart of the old city near the famous City Palace, left a lasting impression on me with its spirituality, architectural beauty, and cultural significance.

As I walked through the lively streets of old Udaipur, I could already sense the vibrant atmosphere surrounding Jagdish Temple. The narrow lanes were filled with tourists, local vendors, colorful shops, and traditional Rajasthani handicrafts. The fragrance of incense sticks mixed with the aroma of local street food created a unique charm. As I moved closer to the temple, the grand structure slowly emerged before my eyes, standing proudly amidst the bustling surroundings. The sight of the towering temple instantly filled me with admiration and curiosity.



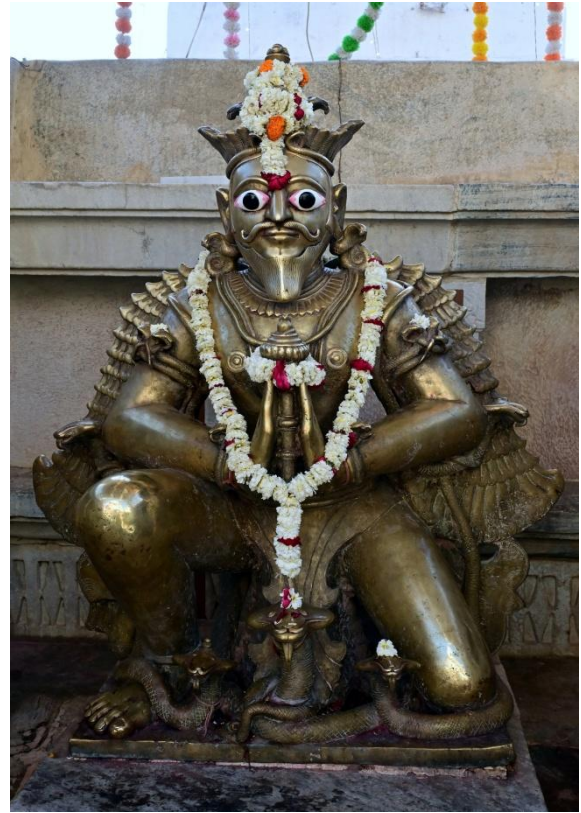
Faith and Offerings



Idol of Lord Ganesha



Gangadhara Shiva



Idol of Garudraaj



Stone Chronicles



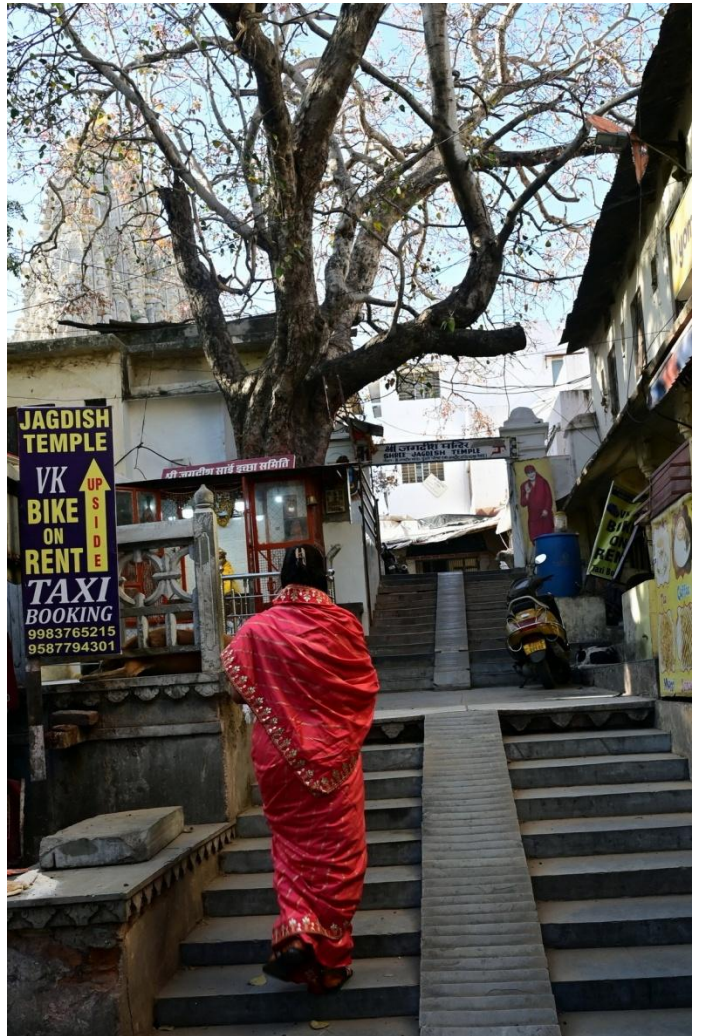
Majestic Devotion



Warrior and Elephant



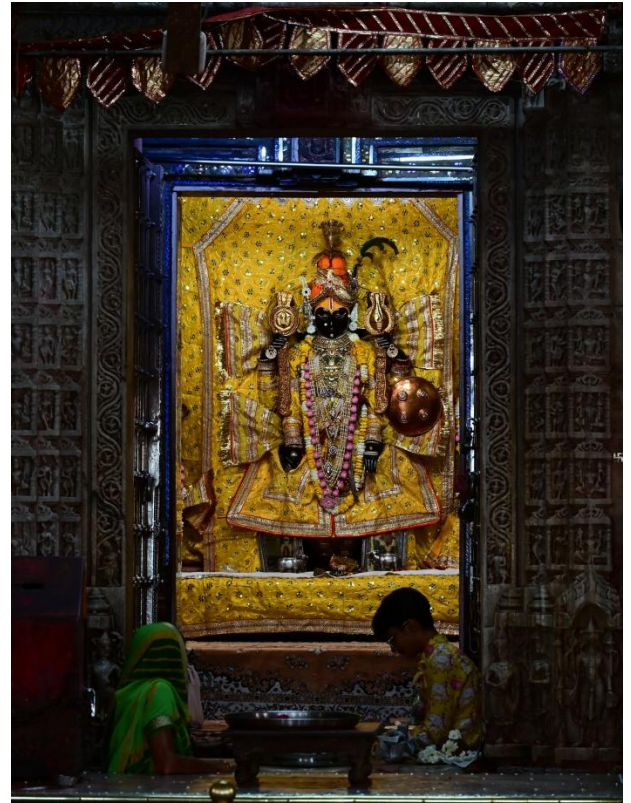
Sacred Tulsi



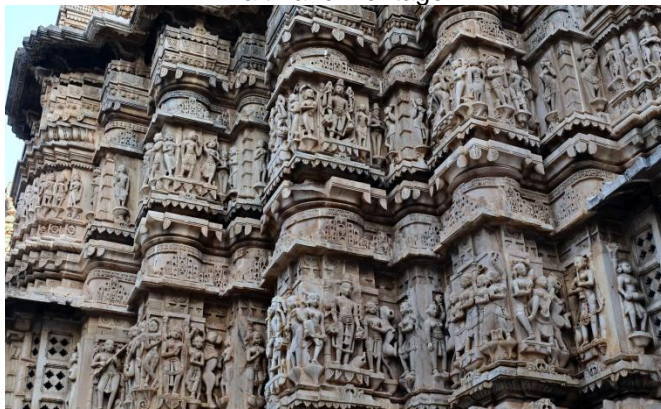
Towards Faith



Faith and Heritage



Peetambar Hari



Divine Details



Art in Stone



Bond Beyond Time



Rhythms and Riders

The first thing that captured my attention was the impressive flight of 32 marble steps leading to the temple entrance. Climbing those steps felt symbolic, as if I was gradually leaving behind the noise of the outside world and entering a peaceful spiritual realm. The moment I reached the top, I stood still for a few moments simply admiring the grandeur of the temple. Built in 1651 by Maharana Jagat Singh I, Jagdish Temple is dedicated to Lord Vishnu, worshipped here in the form of Lord Jagannath. Despite being more than three centuries old, the temple continues to stand majestically, preserving the glorious legacy of Rajput architecture and devotion.

The architectural brilliance of Jagdish Temple fascinated me beyond words. Every inch of the temple reflects exceptional craftsmanship and artistic excellence. The temple is built in the Indo-Aryan style and is adorned with intricate carvings that showcase the remarkable skills of artisans from the Mewar dynasty. As someone who has a deep appreciation for heritage and photography, I found myself constantly observing and capturing the fine details of the structure.



Cultural Heritage



Untamed Struggle



Stone Narrative



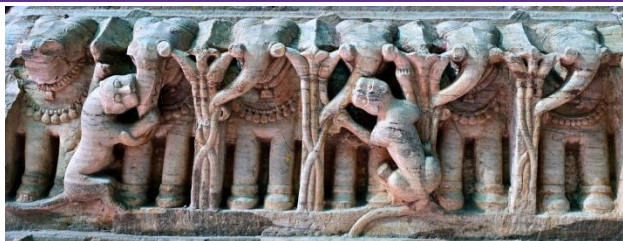
Trinity of Dance



Carved Grandeur



Sculpted Strength



Carved Conflict



Royal Cavalcade



Chiseled Perfection



Etched in Eternity

The beautifully carved pillars, decorative ceilings, and sculpted walls tell countless stories from mythology and history. I noticed detailed carvings of elephants, horses, dancers, musicians, and celestial figures beautifully etched into the stone. Each sculpture appeared alive, expressing movement and emotion with extraordinary precision. The towering shikhara, rising high above the city skyline, added to the temple’s majestic appearance and could be seen from a distance. The structure looked especially mesmerizing against the clear blue sky of Rajasthan.

One of the most memorable aspects of my visit was the peaceful and spiritual atmosphere inside the temple premises. The sound of devotional hymns, the ringing of temple bells, and the fragrance of flowers and incense created a deeply calming experience. As I entered the sanctum sanctorum, I saw the magnificent black stone idol of Lord Vishnu carved from a single piece of stone. The four-armed deity radiated divine grace and spiritual energy. Devotees stood patiently with folded hands, offering prayers with immense faith and devotion.

I was fortunate to witness the aarti ceremony during my visit. The glowing lamps, rhythmic chanting, and devotional music created an atmosphere filled with positivity and devotion. Watching the priests perform the rituals with dedication and seeing devotees immersed in prayer gave me a profound sense of peace. In that moment, I realized how temples like Jagdish Temple are not only places of worship but also centers of emotional and spiritual connection for people from all walks of life.



Krishna's Divine Melody



Divinity in Stone



Carved Choreography



Carved Elegance



Timeless Craftsmanship

Beyond its religious significance, Jagdish Temple also introduced me to the vibrant cultural spirit of Rajasthan. The surroundings of the temple were alive with traditional markets selling colorful textiles, miniature paintings, handcrafted jewelry, and local souvenirs. I spent time walking through the nearby lanes, interacting with local artisans and observing their skilled craftsmanship. The miniature paintings, known for their intricate detailing and vibrant colors, particularly attracted my attention. Every shop seemed to reflect the artistic soul of Rajasthan.

As a photography enthusiast, Jagdish Temple offered endless opportunities for capturing memorable moments. From the intricate carvings and architectural patterns to the expressions of devotion on people's faces, every frame told a story. I especially enjoyed photographing the contrast between the ancient temple structure and the lively modern-day streets surrounding it. The changing light during sunset added a magical glow to the temple, making it even more visually stunning.

What impressed me the most was how Jagdish Temple beautifully preserves the traditions and cultural heritage of Rajasthan even in today's fast-changing world. Despite the increasing number of tourists visiting Udaipur, the temple has maintained its spiritual authenticity and historical charm. It serves as a bridge between the past and the present, reminding visitors of India's rich architectural heritage and deep-rooted spiritual traditions.

I also learned that Jagdish Temple becomes even more vibrant during festivals such as Janmashtami and Diwali. The temple is decorated with lights, flowers, and colorful decorations, attracting thousands of devotees and tourists. Though I did not visit during a festival, I could imagine how breathtaking the temple must look during those celebrations. The locals I spoke to described the festive atmosphere with great enthusiasm and pride.

My visit to Jagdish Temple became one of the most enriching experiences of my journey through Rajasthan. It was not just about visiting another tourist attraction; it was about experiencing a place where history, art, spirituality, and culture coexist harmoniously. The temple gave me an opportunity to slow down, appreciate the beauty of ancient craftsmanship, and connect with the spiritual essence of Indian heritage.



Divine Humility



Eternal Dance



Divine Preserver



Surrender to Divine



Timeless Vishnu



Sacred Sustainer



Architectural Marvel



Carved Splendor



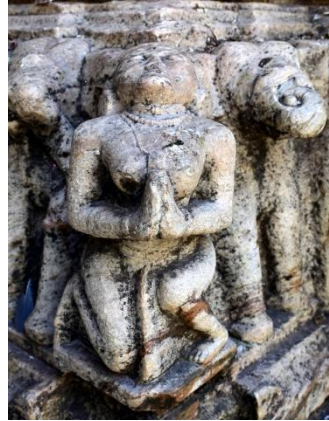
Eternal Watch



Queen Among Giants



Eternal Companions



Poise and Power



Companions



Frozen Rhythms



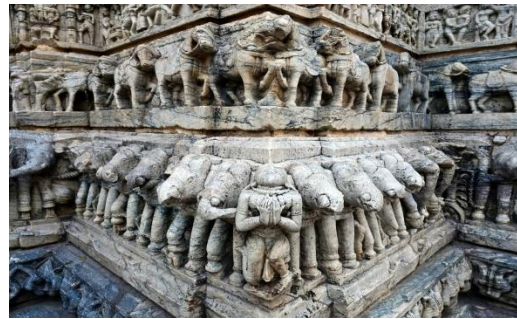
Carved Rhythms



Heritage Engraved



Goddess and Children



Strength and Serenity



Royal Dancers



Eternal Craft



Dynasty and Dharma



Rhythm for Ganesha



Echoes of history



Temple Artistry



Rhythm and Grace



Timeless Dancers



Meditation in Stone



Layers of Life



Stillness and Service

Jagdish Temple, Udaipur
Jagdish temple is one of the architecturally and artistically significant temples of North India. It was built by Maharana Jagat Singh-I in 1652 A.D. This temple represents Nagar style of temple architecture and has shikhar, garbh graha (sanctum sanctorum) and sabhamandap. The outer part of the temple is decorated with beautiful sculptures. An inscription placed therein gives detailed information about Guhil rulers and the temple. On all the four sides of this panchayatan type temple, small shrines for Surya, Shiva and Ganesha are located.



Temple

Poses of Grace



Gazing Through Time



Royal Symphony



Threefold Grace



Admiring Heritage



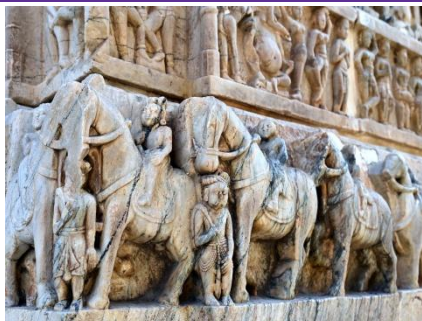
Heritage Caretaker



Descending Gracefully



Carved Legacy of Mewar



Hierarchy of Power



Stone Sentinel



Culture Carved Eternal



Rhythm in Stone



Living Heritage



Mewar Masterpiece

Even after leaving the temple premises, the memories remained vivid in my mind. The peaceful atmosphere, the sound of bells echoing through the corridors, the mesmerizing carvings, and the warmth of the local people made the experience unforgettable. Jagdish Temple taught me that true beauty lies not only in grand monuments but also in the stories, faith, and emotions they carry through generations.

Whenever I think of Udaipur now, the image of Jagdish Temple immediately comes to my mind. It stands as a symbol of devotion, artistic brilliance, and timeless heritage. My journey to this remarkable temple filled me with admiration and respect for the cultural richness of India. It reminded me how important it is to preserve and appreciate our historical monuments, as they are living treasures connecting us to our roots and traditions.

For anyone planning to visit Udaipur, I would strongly recommend experiencing the divine aura and architectural splendor of Jagdish Temple. Whether you are a devotee, a history lover, an architecture enthusiast, or a photographer, the temple offers something truly special for everyone. It is a place where one can witness the grandeur of Rajasthan's history while also finding moments of peace and inspiration.

My visit to Jagdish Temple will always remain close to my heart as one of the most beautiful and spiritually uplifting experiences of my travels. The temple is not merely a monument of stone; it is a living symbol of faith, culture, and artistic excellence that continues to inspire visitors from around the world.

Ramkishan “Tillu” – A Lifelong Guardian of Mother Ganga

by Sarabjit Kaur

Among the many individuals whose lives are deeply intertwined with the sacred River Ganga, Shri Ramkishan, popularly known as “Tillu,” stands out as a remarkable example of dedication, perseverance, and service. Having spent nearly forty years working on the banks of the Ganga, he represents a family tradition that has been passed down through generations. His father, grandfather, and forefathers all earned their livelihood from the river, and he has proudly continued this legacy.

Today, he operates a fleet of ten motorboats and provides employment to approximately twenty-five people. In addition, around twenty members of his extended family depend on this occupation for their livelihood. For him, Mother Ganga is not merely a river; she is the source of sustenance, faith, and life itself.

His journey, however, has not been without hardship. He recalls a time when his family faced extreme financial difficulties. His father often had to borrow money just to provide basic necessities for the family. Those challenging years taught him the value of hard work, resilience, and unity. Through determination and the blessings of Mother Ganga, he gradually improved his circumstances and now supports his family with dignity and pride.



Ramkishan -Timeless Journey



The Silent Navigator

With the rise in tourism and pilgrimage activities, particularly after 2014, the number of visitors to the river has increased significantly. While this has created better economic opportunities, it has also brought greater responsibilities. He has embraced this role wholeheartedly.

Beyond operating boats, he considers himself a servant of Mother Ganga and a guardian of those who visit her sacred waters. One of the most commendable aspects of his work is his commitment to public safety. Whenever pilgrims or tourists find themselves in danger while bathing or boating, he and his team are among the first to respond. Over the years, they have helped rescue numerous individuals from drowning and have consistently worked to ensure the safety of visitors.

Although he received little formal education, he has spent his entire life learning from the river. Together with his five brothers, he has maintained a spirit of unity, hard work, and service. His story is a testament to how faith, perseverance, and community service can transform lives.

For him, every day is an opportunity to serve both Mother Ganga and the people who come seeking her blessings. His life reflects the enduring bond between the river and the countless individuals whose livelihoods and identities are inseparably connected to her sacred waters.

Har Har Gange! Jai Jai Gange!



Weathered, Yet Strong



Life on Water



Riverbound



The River's Guardian

ONE DAY / ONE FRAME

by Yana Raaga

Photography as a Practice of Sustained Attention

ONE DAY / ONE FRAME began with a simple decision: to select and fix one photograph every day, without exceptions.

At first, the rule seemed almost minimal. But over time, it transformed not only the way I photograph, but also the way I perceive reality itself.

The project is developed in Alūksne, a small town in Northern Europe, far from major urban centers and far from the visual intensity usually associated with contemporary street photography. Here, very little appears to “happen.” Days often unfold through repetition, silence, weather, light, and small shifts that most people pass without noticing.

Yet it was precisely this apparent lack of events that became central to the work.

Outside large cities, photography often loses the support of spectacle. There are no constant crowds, demonstrations, dramatic gestures, or rapidly changing scenes. In a small peripheral town, everyday life moves differently. People live calmly, without the constant sense of urgency typical of large cities. In public space, emotional expression often remains restrained and inward rather than openly visible — a quality that feels closely connected to the reserved temperament of Northern and Baltic culture. Streets repeat themselves. Weather, seasonal shifts, and the slow passage of time become some of the most visible forms of change within the environment.

At the beginning of the project, I thought repetition might eventually exhaust perception. Instead, the opposite happened. Returning to the same streets every day gradually altered the way I see. Familiar places stopped functioning as stable, fully known environments. Small variations — reflections, shadows, fog, seasonal transitions, traces left on surfaces, accidental alignments between people and space — became increasingly visible.

The project slowly transformed photography into a practice of sustained attention.

Most days, nothing extraordinary happens. In fact, the majority of moments remain visually unresolved. A photograph appears only when multiple conditions briefly align: light, distance, spatial rhythm, weather, movement, and an internal state of concentration. Sometimes even a delay of twenty minutes is enough for an image to completely collapse. A composition that existed earlier may disappear entirely because the light has shifted slightly, a reflection is gone, or the spatial balance no longer holds together. At other times, the opposite occurs — an ordinary place unexpectedly gathers into coherence for only a few seconds.

This instability became one of the central realizations of the project. A place never fully repeats itself, even when everything appears unchanged.

The decision to work with a smartphone was also important. Not because of technical superiority, but because of proximity to everyday life. The phone allowed photography to remain directly connected to daily movement, observation, and immediate presence. The camera was no longer separated from ordinary experience by preparation or equipment. Photography became less about “going somewhere to photograph” and more about remaining visually open while already being inside the flow of everyday life.



Over time, the project began changing more than my photographic process. It changed my relationship to attention, memory, and time. Daily repetition sharpened sensitivity to subtle visual structures that previously remained unnoticed. The environment became psychologically denser. I began recognizing recurring forms, rhythms, colors, distances, and even emotional atmospheres within the same streets and spaces.

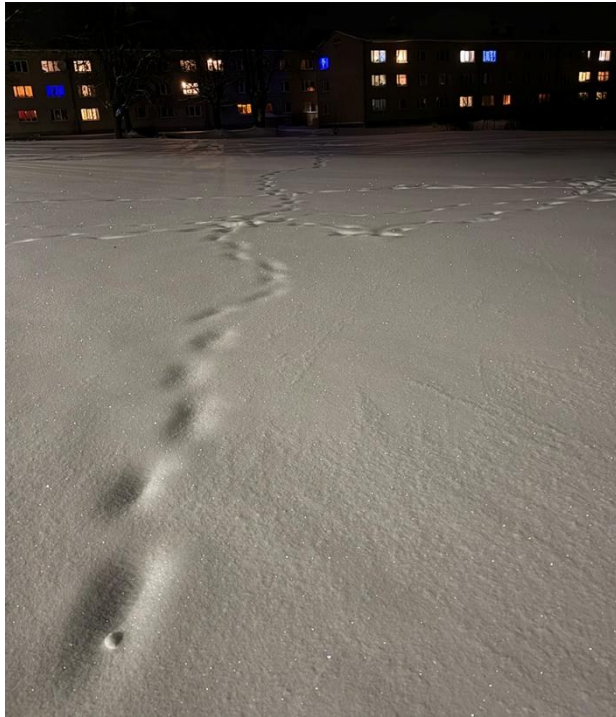
In contemporary image culture, photography is often connected to acceleration, production, and constant visual consumption. ONE DAY / ONE FRAME moves in the opposite direction. The restriction of one image per day reduces production while intensifying observation. Instead of accumulating thousands of photographs, the project demands a continuous act of selection and responsibility toward a single frame.

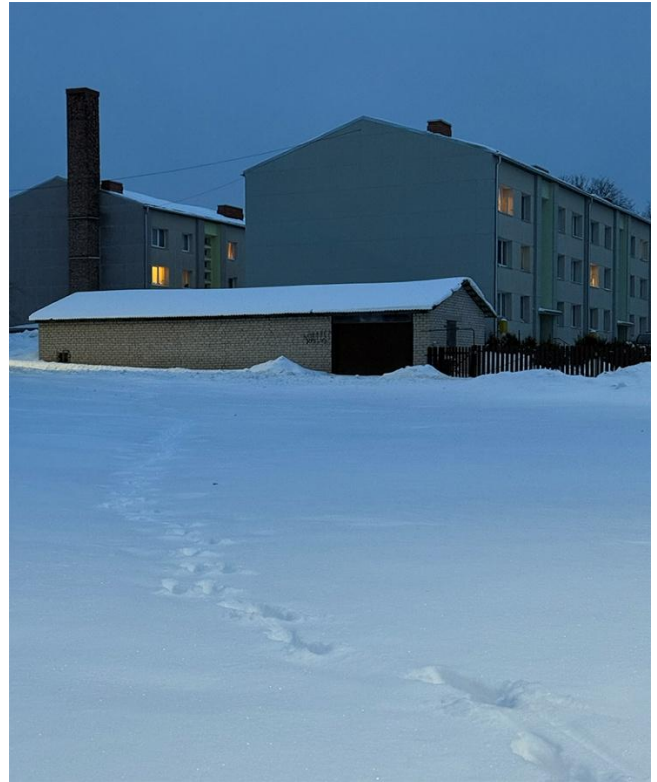
Over time, each image becomes less an isolated “successful shot” and more a fragment within a larger perceptual system built through duration, repetition, and return.

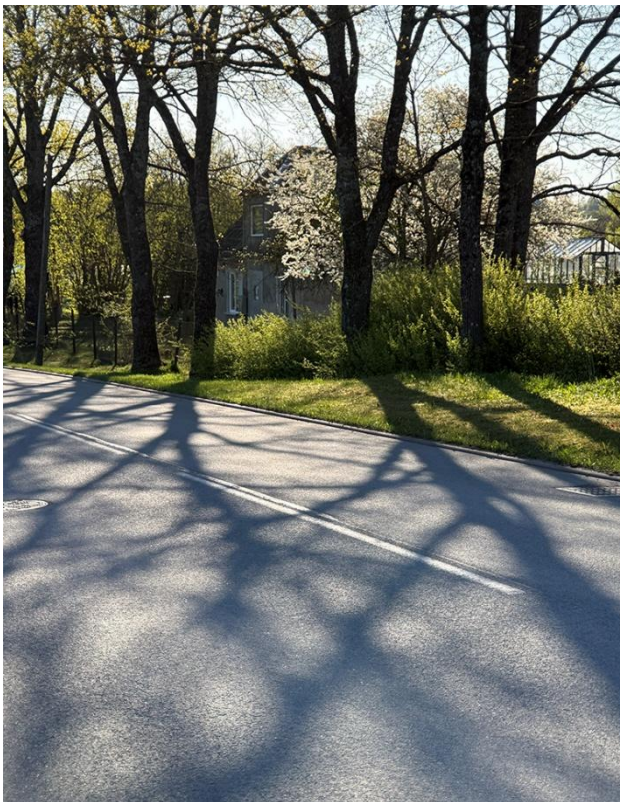
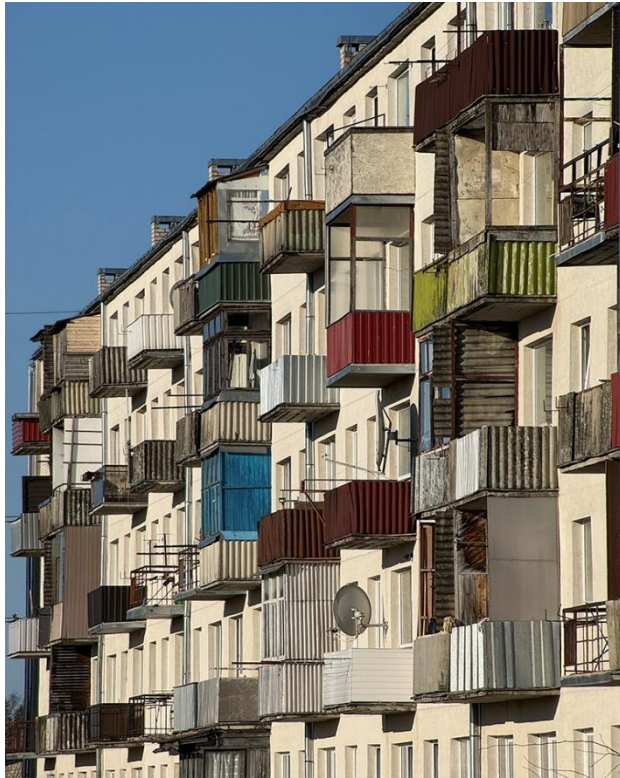
There were periods during the project when I felt exhausted by repetition and uncertainty. Walking through the same streets every day, especially during difficult weather or emotional fatigue, often created the feeling that nothing would happen and no image would appear.

Yet the discipline of continuing became essential. The project gradually taught me that perception does not deepen through constant novelty, but through sustained presence and repeated attention directed toward the same reality over time.

Ultimately, ONE DAY / ONE FRAME is not only about photography. It is about learning to remain attentive within a world increasingly shaped by distraction, speed, and visual excess.









The project does not search for extraordinary events. Instead, it asks whether sustained attention itself can become a meaningful form of seeing.

After months of daily practice, I no longer experience photography as the search for rare moments. I experience it as a continuous negotiation between time, perception, and presence — a way of remaining connected to reality through observation.

In this sense, the project became not simply a photographic series, but a long-term transformation of perception itself.

The Geography of Absence

by **Ionel Simioana** (Romania), EFIAP, GPU Hermes, CIAAP, MPBA, EAAFR, AAPS

For a long time, I did not realise that I was photographing the same subject.

The images presented in this project were made over many years, in different countries and under very different circumstances. Some were taken while travelling, others close to home. Some resulted from deliberate photographic exploration, while others emerged unexpectedly during ordinary moments. They were never intended to become part of a single body of work.

Only when I began revisiting my archive did I notice certain elements appearing again and again: roads disappearing into the distance, railway stations, train windows, reflections, solitary figures, abandoned buildings, forgotten objects and places suspended between past and present.



Endless road



Waiting for the blue airplane



Woman in the train



Reflection of sadness



White thoughts



Headed in the wrong direction



Flowers of despair



The hunger between us



Chair of memories

At first, I thought these were merely recurring visual motifs. Gradually, however, I understood that they were all connected by something deeper.

What united them was not geography.

It was absence.

Photography is often associated with presence. We photograph what stands before us: a face, a landscape, a gesture, a fleeting moment of light. Yet with time I became increasingly aware that photography also speaks about what is no longer there. Every image contains traces of something already passing away. The moment a photograph is taken, the present immediately begins to recede into memory.

This paradox has fascinated me for many years.



A soul left behind



From another life



Wedding portrait



Windows of empty dreams

I have often felt that what disappears from our lives does not vanish completely. Places, people and moments leave traces behind them, and sometimes those traces become more visible with time than the events themselves. An abandoned room still carries the memory of those who once inhabited it. A railway carriage remembers journeys long after its final destination has been reached. A solitary figure waiting on a platform evokes not only the present moment but also departures, expectations and untold stories.

The photographs in this series explore these fragile traces.

Many of them revolve around spaces of transition: roads, bridges, railway stations, windows and passages. These are places that exist between departure and arrival, between one destination and another. They are physical

spaces, but they also function as metaphors for human experience. Much of life is spent in transition. We move between places, relationships, memories and expectations, rarely remaining still for very long.

Perhaps this is why trains and windows appear so frequently throughout the work.

A train journey has always seemed to me like a powerful metaphor for existence itself. We travel alongside strangers whose stories we do not know. Landscapes appear and disappear. Destinations change. What remains are fragments: a reflection in a window, a glimpse of a face, a moment of silence, a memory that lingers long after the journey has ended.

Windows occupy a special place in these photographs. They separate and connect at the same time. They allow us to look outward while reminding us that we remain on one side of the glass. Memory often functions in a similar way. We look through it toward another time, aware that we can never fully return.

Alongside these spaces of transition are images of people encountered along the way. Some are waiting. Some are working. Some appear lost in thought. Others seem detached from the world around them. I have never been interested in photographing people merely as subjects. What interests me is the invisible space surrounding them: the emotions, memories and uncertainties that cannot be seen directly but can sometimes be sensed.

Many of these figures appear alone, even when surrounded by others. This solitude is not necessarily sadness. Rather, it reflects a condition that all human beings share. Each of us moves through the world carrying experiences, memories and questions that remain largely unseen by those around us.

The abandoned places included in this project emerged from a similar fascination. I have never photographed ruins because they were picturesque. What attracted me was their ability to reveal the passage of time. Empty rooms, forgotten objects and neglected buildings often feel strangely alive. They suggest stories without telling them. They invite imagination to complete what reality no longer provides.

Over the years I have come to understand that absence is not the opposite of presence.

The two are inseparable.

Every presence contains the possibility of absence, just as every absence preserves traces of what once existed. Photography occupies that delicate territory between the two. It cannot stop time, preserve memory intact or prevent change. What it can do is offer a brief pause—a moment in which we become aware of the fragile relationship between what remains and what has already disappeared.

The Geography of Absence is not a documentary project about specific places, nor is it a chronological record of journeys. It is an attempt to map an invisible territory shaped by memory, transition, longing and time.

The roads, windows, reflections, people and abandoned spaces that appear throughout these photographs belong to different countries and different years. Yet they all seem to inhabit the same landscape.

A landscape where presence and absence coexist.

A landscape that, in one form or another, we all carry within us.

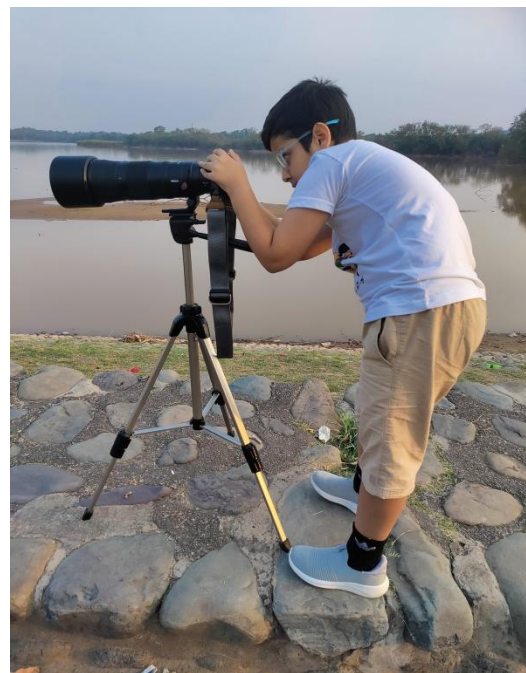
Master Chetesh Wangnue

by Chitrangad Kumar Chief Editor WPAI Newsletter

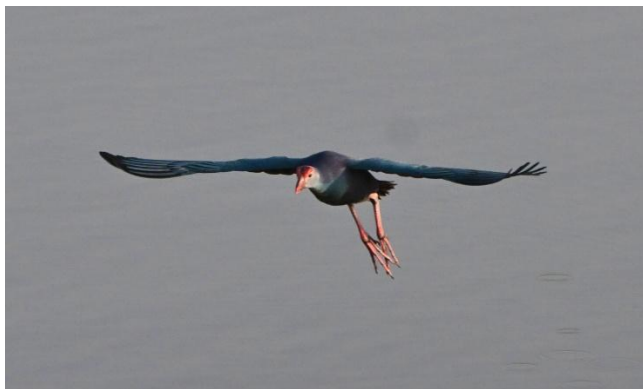
At just 10 years of age, Chetesh Wangnue, a student of Delhi Public School, Noida, has already shown remarkable promise in the world of photography. With two years of dedicated learning and creative exploration, Chetesh has developed a keen eye for capturing meaningful moments through the lens. Under the expert guidance of Subhash Sapru (APSA, PPSA, AIIPC, AWIEP, Hon. Excellence USPA, GPA. PESGSPC, Hon. PESGSPC, Hon. VNPC, Hon. WPAI, Hon. FWPAI, Hon. Master WPAI, Hon. Master TPAS), Chetesh continues to refine his artistic vision and technical skills. His enthusiasm, curiosity, and commitment to photography reflect a bright future ahead. As a young talent with immense potential, Chetesh serves as an inspiration to fellow students, proving that passion and perseverance can lead to remarkable achievements from an early age.



Grey-headed Swamphen-1



Master Chetesh Wangnue



Grey-headed Swamphen



Pond Heron



Comb ducks & Indian Spot-billed ducks



Black-winged Stilt



Red-wattled Lapwing-1



Purple Heron



Indian Pied Myna



Red-wattled Lapwing



Great Egret



A Pair of Whistling Duck



1st Accepted Image - Chetesh

Life on the steppes

by Arnab Sarkar

Mongolia is not a place to be understood from a map or a history book. The “Untamed Nation” is far beyond that. You understand the inheritance of Chinggis Khan by experiencing the vibrant, colorful nomadic life of Mongolian people on the steppe, where the horizon bends and the wind carries the sound of a morin khuur across valleys. You experience it by watching a ger go up by hand, by seeing a child learn to sit on a horse before he can read, and by noticing how a shaman’s drum echoes the rhythm of waves on a lake. Nomadic life here is not a relic. It is a way of being, shaped by grass, weather, and the knowledge that nothing stays in one place for long. As one spends each passing day with Mongolians, one is amazed by the blend of tradition with modern values.

I traveled to Mongolia to bring these experiences home and share them through my photographs.

The images are not a museum version of Mongolia. They show the living heart of it: a wrestler bending low from his horse, a family raising the felt on a ger, a girl pulling a yak by the nose rope, a woman milking a mare into a purple pail. These are not scenes from the past. They are today.

The Ger: A Home That Moves

A story begins at home, so let’s start with the ger — the round tent that has sheltered Mongolians for centuries. Typically, an entire family sleeps in the same ger. Gers are colorful, covered with layers of wool and an additional layer of plastic. Every ger has a decorative wooden door, and the head of the family usually sits facing it.



Nomadic Journey on the Steppe

A ger is engineering and philosophy in one. It can be dismantled in under an hour, loaded onto a cart pulled by yaks, and set up again miles away. That mobility is not just practical. It reflects a worldview: the land is not owned, it is moved with. Home is not tied to soil. It is tied to people, to the circle of felt, and to the stove at the center.

When a ger goes up, it is never one person's work. It is cooperation. The same is true when it comes down — a reminder that building a family is a shared responsibility. During migration, nomad families pack their entire households and move to another place, along with their livestock.

The Horse: An Integral Part of Nomadic Life

If the ger is the home, the horse is the life. Mongolians have a saying: a man without a horse is like a bird without wings. The images bear this out. I have seen horses crowded into the back of a truck, moved across the steppe by engine rather than hoof. I have seen a boy learning to sit a horse, an elder's hand adjusting the bridle. Horses are also part of games and sports, including the Naadam festival. Every family brands its horses with a unique symbol.



Ritual by the Lake- Shaman of Mongolia

Naadam is Mongolia's most famous festival. Its "Three Manly Games" — wrestling, horse racing, and archery — are central to it. Horse racing is not a weekend spectator sport. Children as young as six race across distances of 15 to 30 kilometers.

Horses are also work. They herd, they carry, they connect families spread across vast distances. It surprised me to see nomads milking horses, and the milk fermented into airag, the slightly sour drink herders offer to guests and to the spirits. The act looks simple. It is not. It is part of a daily rhythm that ties people to animals, and animals to the land.

The Land Shapes the Body and the Mind

Mongolia is vast, empty, and harsh. Winters can drop to -40°C . Summers are short. The steppe gives, but it does not give easily. That reality shows up in the body.

Mongolian wrestling, *_Bökh_*, has no weight classes, no time limits. It ends when one man's back, knee, or elbow touches the ground. The costume is minimal: an open-chested vest and briefs, to prove the wrestler is male. The stance is wide, grounded — like the steppe itself.



The Voice of the Morin Khuur



Strength in the Open Field- Nadam Festival



Passing the Reins



Life Among the Herd

Music is Life

Nomadic life is not only about survival. It is about meaning. In Mongolia, meaning is carried in sound and symbol.

Mongolian *_urtyn duu_*, or "long song," is recognized by UNESCO as intangible cultural heritage. A single song can last ten minutes, the voice sliding and stretching, imitating wind, birds, and the neigh of a horse. Musicians accompany the singers on the morin khuur, the horse-head fiddle. Mongolians use traditional instruments, and listening to throat singing in Mongolia is a unique experience.

Beliefs of Nomads

Nomads in Mongolia traditionally follow Buddhism and often visit monasteries. Cham dance is considered sacred

to watch. Cham dances are performed by monks and lay dancers at monasteries. The masks represent deities, protectors, and demons. They are not decorative. They are meant to frighten evil, to tell stories, to make the invisible visible. The dancer’s gesture is not dance as we think of it. It is ritual movement — precise, heavy with meaning.

Cham dance links me back to mask dances in India such as Chau and Gomira. They are also performed to relay mythical tales. Even though they are miles apart, mask dances bring the feeling of one shared universe to me.

Mongolians also believe in shamanism. Older shamans perform rituals to please nature and to cure someone from long illness.



Horse branding



Tag of war- Young lady vs yak



Masks That Speak



Horses on the Move

The Modern Steppe

It would be a mistake to think nomadic life is frozen in time. Horses ride in the back of a Hyundai truck. The ger is covered with modern canvas, not just handmade felt.

Mongolia is changing fast. Ulaanbaatar is growing. Mining is reshaping the economy. Climate change is making winters harsher and summers drier, forcing some herders to settle. But the core remains. People still move. They still raise gers. They still sing long songs. They still believe that a person’s worth is tied to how they treat their animals and their guests.



Game on Horseback



Raising the Ger



Milking the Mare

The Heart of It

Mongolia is not just yurts, horses, and throat singing for tourists. Its heart is in the way people move with the land, not against it. In the way a family raises a ger together. In the way a child learns to ride before she learns to write. In the way a song can stretch for ten minutes, holding the sound of wind.

The images show this. They show strength and care. They show ritual and daily work. They show that nomadic life is not about rejecting the modern world. It is about carrying a different set of values into it: mobility over ownership, cooperation over individualism, and relationship with animals and land over domination of them.

To spend time on the Mongolian steppe is to be reminded that there are other ways to live. Not easier ways, not better ways necessarily, but ways that ask different questions. Not “how much can I own?” but “how well can I move?” Not “how do I control nature?” but “how do I listen to it?”

That is the moving heart of Mongolia. And it is still beating.



Culture- Mongolian Ethnicity



Voices of the Steppe

Laceography

by Aleksander Cufar, EFIAP d3, MPSA, MF FZS, GM.APS, GM.NPS, FAPU

My hometown has always been known for its strong iron and steel industry, as well as for producing exquisite lace. For some time after the decline of the industry, it was lace-making that provided a livelihood for many local families. The Lace School in Železniki continues the tradition to this day, with more than 130 children enthusiastically learning the art of transforming thread into delicate patterns.

With this series of photographs featuring lace, I wanted to honour this legacy through my unique photographic lens. The first work of this kind was *Eve in Paradise*, which became the starting point for the series. It was followed by a collection of portraits offering an intriguing portrayal of a variety of characters: from a bishop and elegant ladies to distinguished gentlemen. They all gaze directly at the viewer, as if seeking to convey that they once were someone, that they are someone, and that they will continue to be someone in the future. As viewers engage with the portraits, they begin to create their own stories. They imagine how these people lived, what they did, and what mark they left on the world. That is precisely why I keep returning to lace as a source of my artistic inspiration. It brings me great joy to see exhibition visitors reflecting on my photographs.



LACEOGRAPHY- 1



LACEOGRAPHY - 2



LACEOGRAPHY - 3

In modern times, people are no longer willing to spend hours making lace from traditional patterns; instead, many artists have begun incorporating lace into their work in different and innovative ways. The renowned ethnologist Janez Bogataj expressed this perfectly in a programme about modern lace, saying that lace will survive, but will undergo an inventive transformation. I wanted to do my part to help preserve lace, so that future generations will know it, appreciate it, and understand what it meant to our ancestors. It is precisely this interweaving of threads and photographs that I sought to achieve with my project. In a way, it is also about blending the past and the present. Above all, it is a contemporary approach to working with lace – one that helps ensure people continue to see it as something beautiful and unique. We owe a debt of gratitude to our ancestors for elevating lace to an art form, and it is up to us to continue developing it, albeit in a novel way.

I arrange the lace into a collage, which I then photograph, or I combine different pieces of lace and photographs in Photoshop. The possibilities are endless and new artworks come to life day after day. I am constantly coming up with new ideas and figuring out how to capture them through a lens. Let me emphasize: I am the one who takes the photographs and creates the art. Some of the lace images are created using photo-editing software, but most are traditional collages that I photograph once I have finished setting them up just right. On impulse, one might think this is quick and easy work, but sometimes I spend the entire day arranging the lace until I am completely satisfied with the result.



LACEOGRAPHY - 5



LACEOGRAPHY - 4



LACEOGRAPHY – 6



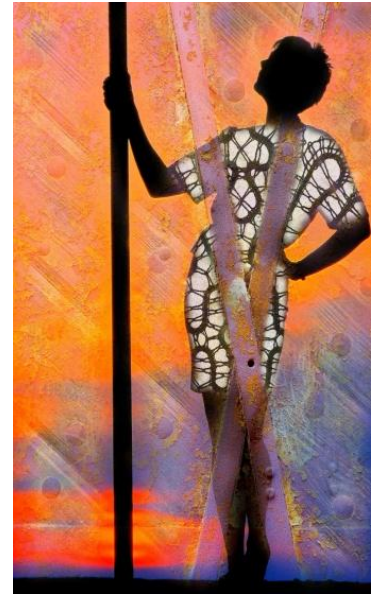
LACEOGRAPHY – 7



LACEOGRAPHY – 8



LACEOGRAPHY – 9



LACEOGRAPHY – 11



LACEOGRAPHY – 10

With this fresh approach, the hard work and creativity of our ancestors will persevere in contemporary photographic works. The idea gradually grew and developed over time. The result is a series of photographs featuring lace created by my mother Ana, my daughter Lucija, my wife's grandmother Štefanija, as well as my friends Irena, Alenka and Vida. Without their creative work, this series would not exist. In the depicted characters, everyone will recognize someone whose life story they know. It is precisely the stories we sense within these photographs that give the portraits an even deeper significance. In this way, these figures will continue to shed light on events that have passed, are happening, or are yet to come.



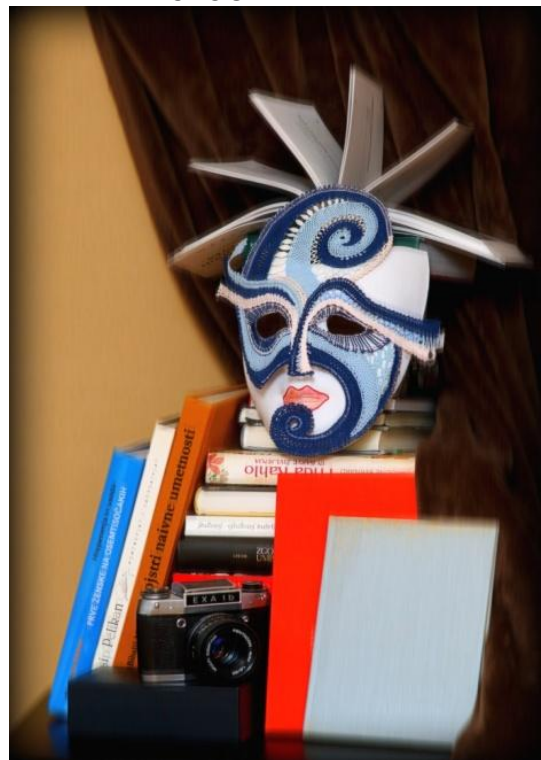
LACEOGRAPHY – 13



LACEOGRAPHY – 12



LACEOGRAPHY – 14



LACEOGRAPHY – 15

In loving memory of
RAGHU RAI

18 December 1942 - 26 April 2026

With deep sorrow, we regret to inform
you of the passing of our beloved



26 April 2026, 4:00 pm
Lodhi Road Cremation Ground

Gurmeet Rai
Nitin, Lagan, Avani and Purvai

Condolence Message by Wildlife Photography Association of India on the Demise of Raghu Rai

It is with profound sorrow and deep anguish that the Wildlife Photography Association of India (WPAI) mourns the passing of the legendary photographer and photojournalist Raghu Rai, who left for his heavenly abode on 26th April 2026 at the age of 83.

Raghu Rai was not merely a photographer; he was a visionary storyteller whose images transcended boundaries of language, culture, and geography. Through his extraordinary lens, he documented the soul of India with unmatched sensitivity, honesty, and artistic brilliance. His work inspired generations of photographers and established India's identity prominently on the global photographic map.

A protégé of the legendary Henri Cartier-Bresson and a distinguished member of Magnum Photos, Raghu Rai's contribution to photography remains unparalleled. His remarkable documentation of humanity, heritage, spirituality, environment, and everyday life reflected his deep understanding of people and society. His photographs were not just images — they were timeless narratives filled with emotion and truth.

Throughout his illustrious career, he served with distinction at The Statesman and India Today, while his works appeared in internationally acclaimed publications such as Time, Life, The New York Times, and Newsweek. His numerous books and exhibitions continue to serve as invaluable treasures for the world of photography.

Recipient of the prestigious Padma Shri and several international honours, Raghu Rai dedicated his life to elevating photography as a powerful medium of expression and documentation. His legacy will forever remain a guiding light for aspiring photographers, artists, and visual storytellers across the globe.

The entire WPAI fraternity joins the photographic community worldwide in paying heartfelt tribute to this iconic master of photography. We extend our sincere condolences to his wife Gurmeet Rai, his children, family members, friends, admirers, and countless disciples whose lives he touched through his art and humanity.

His departure is an irreparable loss to the world of photography, but his vision, wisdom, and timeless imagery shall continue to inspire generations to come.

May the Almighty grant eternal peace to his noble soul and strength to his bereaved family to bear this immense loss.

Om Shanti

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WPAI is an International Photography Society, whose aim is to encourage an appreciation of photography and to offer a platform for Interested Candidates - Amateurs as well as Professional -through participating in International Exhibitions conducted by WPAI and show their work worldwide.

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B	Individual Member with Spouse	1200	25
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D	Life Member Individual	3500	75
E	Life Member with Spouse	4000	125
F	Organizational Member (Life)	4000	100
G	Life Member Individual (Senior Citizen) above 60 years	3000	100
<p>Applicants Please Note:</p> <ul style="list-style-type: none"> i Send two recent P.P size Photographs for Membership Card. ii If you want to acquire the WPAI badge, kindly include Rs. 25/- in the draft alongwith the fee. iii Outstation and Local Cheques are not accepted under any circumstances . iv Without the Receipt of Enrollment Fee, Membership stands null & void. v Individual Membership is valid from 1st Jan to 31st Dec for every calendar year. <p>BANK: YES BANK LTD ACCOUNT NO: 044994600000923 IFSC CODE: YESB0000449 *MEMBERSHIP FEE TO BE PAID BY BANK DRAFT/MULTI CITY CHECK IN FAVOUR OF "WILDLIFE PHOTOGRAPHY ASSOCIATION OF INDIA"</p>			

UPCOMING SALONS / CIRCUITS

SANJIVINI CIRCUIT 2026 (International Digital Circuit)

Closing Date: 15th July 2026

Recognition no. : – FIAP 2026/220-222, FIP 2026/ 053-055, WPAI 031-033/2026 & NIC 001-003/2026

4 Sections – Monochrome (PIDM), Color (PIDC), Nature (ND) and World in Focus

Website: <https://newimageclub.org/>

SAM CIRCUIT 2026 (International Digital Circuit)

Closing Date: 10th August 2026

Recognition no. : – PSA 2026-1165 & WPAI 037-042/2026

6 Sections – Monochrome (PIDM), Monochrome Theme- People (PIDM), Color (PIDC), Color-Theme- People (PIDC), Nature (ND) and Photo Travel (World in Focus)

Website: <https://www.wpaidelhi.com/>

DEWAS SALON 2026 (International Digital Salon)

Closing Date: 20th August 2026

Recognition no. : – PSA/2026-1170, FIAP 2026/400, FIP 2026/083, GPU 2026-L260082, WPAI 019/2026 & KKPC 2026/004

4 Sections – Monochrome (PIDM), Color (PIDC), Color-Theme- People and World in Focus

Website: <https://kalakumbhdewas.com/>

GLOBAL LENS SALON 2026 (International Digital Salon)

Closing Date: 11th September 2026

Recognition no. : – PSA/2026-1189, FIAP 2026/XXX, FIP 2026/075, GPU 2026-L260078, WPAI 020/2026 & ODF 2026/007

4 Sections – Monochrome (PIDM), Color (PIDC), Color-Theme- People and World in Focus

Website: <https://oradfame.com/>

FOTOFLASH SALON 2026 (International Digital Salon)

Closing Date: 22nd September 2026

Recognition no. : – PSA/2026-1188, FIAP 2026/XXX, FIP 2026/077, GPU 2026-L260079, IAAP 2026-373, WPAI 021/2026 & JCM 2026/007

4 Sections – Monochrome (PIDM), Color (PIDC), Color-Theme- People and World in Focus

Website: <https://jcmcircuits.com/>

NEW IMAGE CIRCUIT 2026 (International Digital Circuit)

Closing Date: 2nd October 2026

Recognition no. : – PSA/2026-1241, FIAP 2026/362-364, FIP 2026/092-094, WPAI 043-045/2026, GPU 2026-XXXX & NIC 2026/004-006

4 Sections – Monochrome (PIDM), Color (PIDC), Color-Theme- People and World in Focus

Website: <https://newimageclub.org/>

KUMBH CIRCUIT 2026 (International Digital Circuit)

Closing Date: 19th October 2026

Recognition no. : – PSA/2026-1265, FIAP 2026/XXX, FIP 2026/096-098, WPAI 046-049/2026, GPU 2026-XXXXX & KKPC 2026/005-007

4 Sections – Monochrome (PIDM), Color (PIDC), Color-Theme- People and World in Focus

Website: <https://kalakumbhdewas.com/>

FOTONEX SALON 2026 (International Digital Salon)

Closing Date: 30th October 2026

Recognition no. : – PSA 2026-1243, GPU 2026-XXX, WPAI 2026/050 & PCC 007/2026

5 Sections – Monochrome (PIDM), Color (PIDC), Color-Theme- People (PIDC), Nature (ND) and Photo Travel Documentary (PTDD)

Website: <https://panchkulacameraclub.com/>

FOTO FANTASY CIRCUIT 2026 (International Digital Circuit)

Closing Date: 20th November 2026

Recognition no. : – PSA 2026-1230, FIAP 2026-411-413, FIP 2026/103-105, WPAI 2026/051-053, GPU 2026-XXXXX & ODF 008-010/2026

4 Sections – Monochrome (PIDM), Color (PIDC), Color-Theme- People (PIDC) and Photo Travel (World in Focus)

Website: <https://oradfame.com/>

ITARSI SALON 2026 (International Digital Salon)

Closing Date: 30th November 2026

Recognition no. : – PSA 2026/XXXX, FIAP 2026/XXX, FIP 2026/116, GPU 2026-XXX, WPAI 054/2026 & NIC 007/2026

4 Sections – Monochrome (PIDM), Color (PIDC), Nature (ND) and World in Focus

Website: <https://newimageclub.org/>

INNOVATIVE SALON 2026 (International Digital Salon)

Closing Date: 14th December 2026

Recognition no. : – PSA 2026/XXXX, FIAP 2026/XXX, FIP 2026/115, GPU 2026-XXX, WPAI 055/2026 & JCM 008/2026

4 Sections – Monochrome (PIDM), Color (PIDC), Nature (ND) and World in Focus

Website: <https://jcmcircuits.com/>

Requirements for Articles Submitted to WPAI Newsletter

WPAI Newsletter Timetable

July Edition - Closing date for articles 31st May

October Edition - Closing date for articles 31st August

January Edition - Closing date for articles 30th November

April Edition - Closing date for articles 28th February

***Please send your articles as early as possible to help us ensure WPAI Newsletter goes out on time.**

Criteria for Articles

Try to keep articles to less than 1500 words.

Article must be typed in English language and provided in an electronic document that can be opened in Microsoft word.

Do not send the articles in PDF format!

Photos for Inclusion With Your Article

Maximum of 15 photos.

Must be 1024px on longest dimension, at 96ppi, regardless of photo orientation.

A list of the image files must be provided with any applicable text that is to accompany each image, eg who and what is shown in photo. This list can either be at the bottom of the article or provided in a separate document.

Images must be of a good quality and edited for best presentation, eg colour, cropping etc.

If the position or order of the photos in your article is important, please put the file name in red text in your article and we will endeavour to place it there. Depending on page layout, be aware it may not always be possible to place the photo exactly where you would like it.

** Please understand that the images you send may not always all be included. Space, layout, suitability for all readers and quality will be considered.

** Articles for the "Recommendations From a Local Photographer" mini article section are to be a maximum of 400 words and two photos.

Submission of Articles

If possible, please send all articles and accompanying images via WeTransfer or a similar file transfer system to the Editor of WPAI Newsletter Service.

Direct the file transfer to email address: officewpaidelhi@gmail.com / wpaidelhi@gmail.com

Please do not email photos unless instructed to do so by the WPAI Newsletter Editor

Permissions

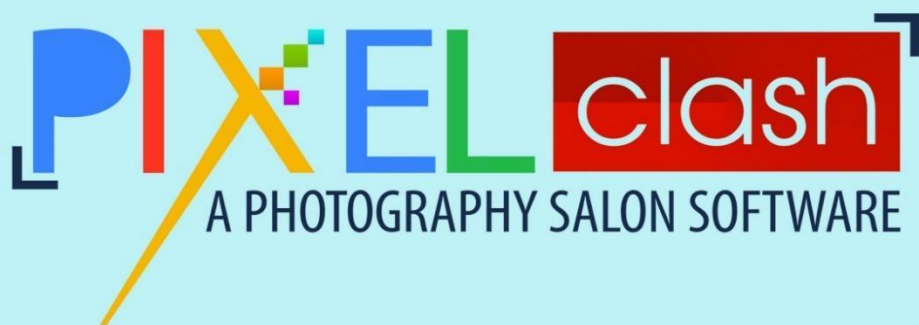
It is a requirement that those submitting articles have acquired the necessary permissions to publish the images they are submitting to WPAI Newsletter. Authors of articles must ensure that the material they provide does not breach the copyright of any other party.

Regulations

All those submitting items to WPAI Newsletter for possible publication must ensure they have read the Regulation for Publishing Articles in WPAI Newsletter. All articles submitted for possible publication must be accompanied by a "WPAI Newsletter Author's Agreement" form that has to be filled and signed by the author of the article. These documents are available on the WPAI website at: www.wpaidelhi.com

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