

VOLUME 3
MARCH 2026
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PHOTOGRAPHY • FASHION • VISUAL CULTURE

THE RISING CREATORS

Celebrating the visionaries who are reshaping the creative landscape through bold vision and distinctive storytelling

Yash Vikram Bhadauria
Capturing memories and frames: An editorial photographer's journey from fascination to professional practice

Experimental Approaches
Pushing boundaries in visual storytelling and redefining contemporary art forms

@WALLMAG.CREATORS ISSUE 03

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EDITORIAL SUMMARY

The Rising Creators

This issue celebrates the voices shaping contemporary creativity across disciplines. From the intricate monochrome worlds of Zentangle art to the devotional fusion of Indian classical music, from nu-metal catharsis to the quiet intensity of rural festival photography, we spotlight creators who refuse to be confined by convention. Each conversation reveals the discipline, vision, and authentic voice required to stand out in an era of relentless output. Through exclusive interviews and features, we explore how today's rising talents navigate craft, community, and commercial viability—while staying true to their artistic core.

Power to the People - Our Award Voting System

WallMag launches a new awards initiative to recognize real creativity through community-driven online contests.

Woven Shadows in Black Ink: An Interview with Zentangle Artist Aditi Koushik

TheArtcher discusses storytelling through pattern, meditative strokes, and the tension between fluid movement and strict control.

Romi Mukherjee on Stage Confidence, Studio Craft, and Devotional Fusion

The Mumbai-based singer shares her journey from Siliguri and the pull toward building her own voice in music.

Naad, New Age Ragas, and Studio Alchemy: Ayon Ghosh on Indian Classical Fusion

A producer explores how a mix of Indian classical, '90s pop, and new-age experiments shaped his instincts over 15 years.

Escaping Darkness: Shiverwood Shade on Chaos, Catharsis, and a Modern Nu Metal Pulse

A visceral collision of crushing guitars, electronic textures, and high-emotion intensity rooted in early 2000s nu-metal.

Nostalgia on Demand: Retro Gaming Creator Tony Jacob on Handhelds, Editing, and Community

Honest thoughts and quick impressions that bring back childhood memories through pure retro gaming fun.

Ritual, Fire, and Faith: An Interview with Festival Photographer Rajesh Dhar

Immersive images capturing the raw emotional energy of rural festivals where tradition meets intensity.

Innovation by Observation: An Interview with Designer Paul Sandip

A design philosophy centered on observing everyday life to uncover hidden user needs and pain points.

Women, Mythology, and Silhouettes: An Interview with Navin Jayaraman

Photography and video editing that helps people understand identity through visuals that feel personal and expressive.

Top 50 Inspiring and Famous Quotes for Photographers

Wisdom from masters: "The eye should learn to listen before it looks" and other essential perspectives on the craft.

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RECENT ANNOUNCEMENT

Power to the People - Our Award Voting System

Our journey towards creator magazine moved to an era where we are highly concerned with what makes a creativity makes standout among 1.2 trillion creativity published each year.

Article by **Editorial Team at WallMag** | Published in WallMag



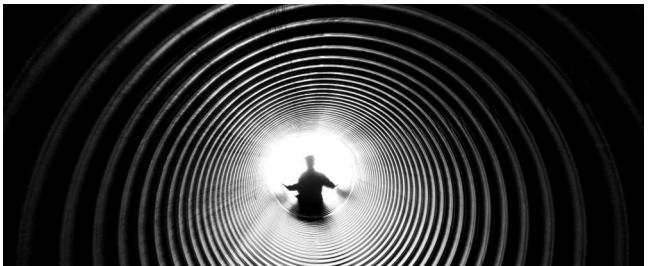
Our journey towards creator magazine moved to an era where we are highly concerned with what makes a creativity makes standout among 1.2 trillion creativity published each year.

We WallMag have a responsibility to bring up the best talent among the country and around the globe in real creativity through online contest and awards what we called them as Wallmag Awards.

When we say "real creativity" we mean the new movement brewing in contemporary creativity that captures authentic, rich moments from locals around the world at a moment's notice.

> *"It's a hard question of how we can identify the one creativity photo which really makes it to the top"*

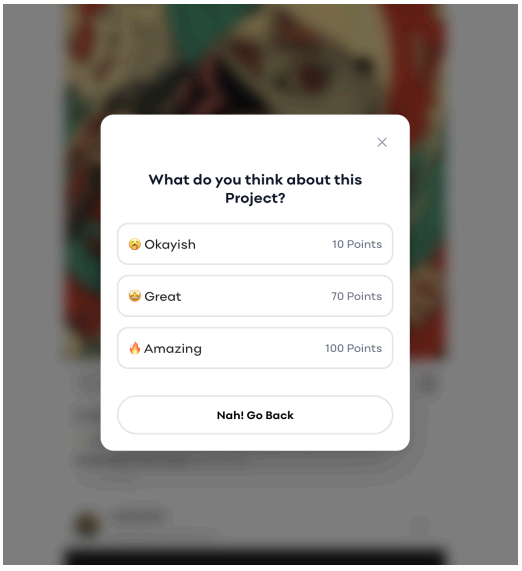
WallMag Awards: How the Vote Score System Works (A Transparent Guide for Creators)



creator-first.

Two Core Terms You Should Know

1. Vote Points



When someone votes (public or jury), they assign Vote Points:

- **100 points** — Extraordinary work
- **70 points** — Strong, high-quality work
- **10 points** — Just okay work

Each voter selects one of these options per project.

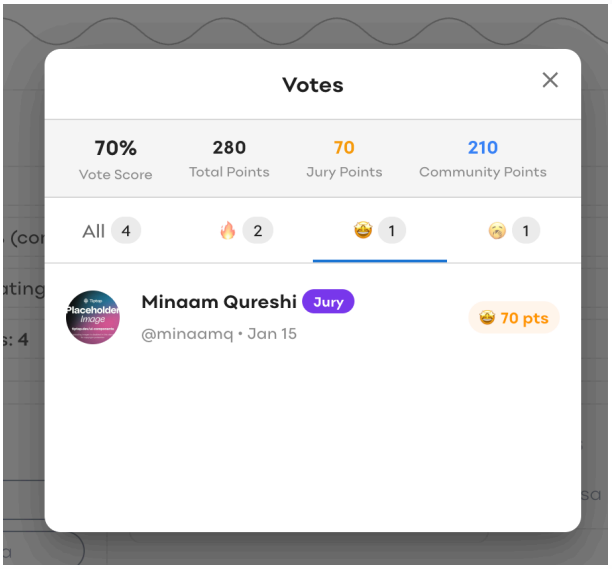
2. Vote Score (Out of 100)



The Vote Score is the final score that decides rankings.

- Always calculated out of 100
- Cannot exceed 100
- Updates automatically on the platform

How Vote Score Is Calculated



Every project accumulates two totals during the award period:

- **Public Total Vote Points** (sum of all public vote points)
- **Jury Total Vote Points** (sum of all jury vote points)

Public Score Calculation (Maximum 30 Points)

Term	Meaning
Pi	Public total vote points for your project
Pmax	Highest public total among all projects in a award

Formula:

> **Public score = 30 × (Pi ÷ Pmax)**

Jury Score Calculation (Maximum 70 Points)

Term	Meaning
Ji	Jury total vote points for your project
Jmax	Highest jury total among all projects in a award

Formula:

> **Jury Score = 70 × (Ji ÷ Jmax)**

Final Vote Score Formula

> **Vote Score = Public Score + Jury Score**

- Final result is always out of 100
- Rankings are based on this score

Example: How Two Projects Are Ranked

Assume the following award data:

Metric	Value
Highest Public Vote Points (Pmax)	10,000
Highest Jury Vote Points (Jmax)	2,000

Project Data

Project	Public Points	Jury Points
Project A	7,500	1,600
Project B	10,000	1,000

Public Score

Project	Public Score
Project A	22.5
Project B	30

Jury Score

Project	Jury Score
Project A	56
Project B	35

Final Vote Score

Project	Final Score
Project A	**78.5**
Project B	65

Result: Project A ranks higher due to stronger jury evaluation, even though Project B leads in public votes.

Jury Voting & Transparency

To maintain trust and fairness:

- **All jury votes require written comments**
- Jurors must explain:
  - why they selected 100 / 70 / 10 points
  - what stood out or what could improve

This ensures creators receive meaningful feedback, not silent judgment.

Score Updates & Visibility

- Vote Scores update **every hour**
- Creators can view:
  - Public vote points
  - Jury vote points
  - Normalized scores
  - Final Vote Score (out of 100)

All data is visible directly on the platform.

Why This System Is Fair for Creators

The WallMag Awards Vote Score system:

- Rewards **quality over virality**
- Values **community participation without letting it dominate**
- Scales fairly regardless of submission volume
- Removes ambiguity with clear tie-break rules
- Builds trust through transparent jury feedback

A Final Note to Creators

WallMag Awards are not about chasing numbers. They are about **craft, consistency, and community respect**.

Submit early. Create honestly. Share responsibly. Let your work speak—supported by people and validated by experts.

That's how WallMag Awards are won.

Do you feel like you have queries? Hit us at team@wallmag.io

INFLUENCER INTERVIEWS

Woven Shadows in Black Ink: An Interview with Zentangle Artist Aditi Koushik (TheArtcher)

An intimate conversation exploring the meditative world of monochrome Zentangle art, where thousands of deliberate ink strokes create hypnotic labyrinths of pattern, depth, and shadow.

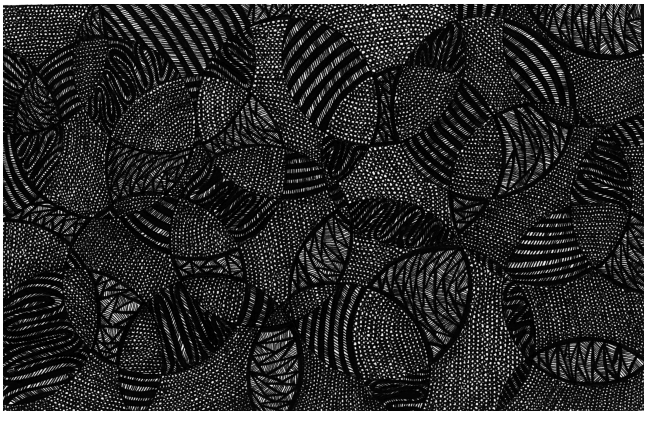
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In just a few words, how would you describe TheArtcher's visual language?

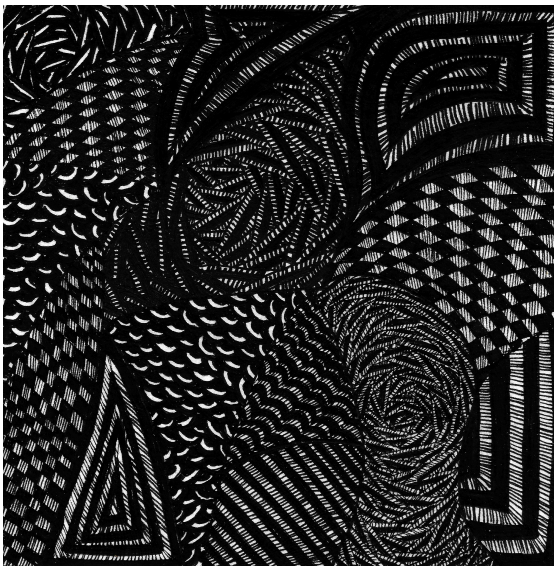
As TheArtcher, I think of my work as storytelling through pattern—intricate Zentangle worlds built from thousands of deliberate, meditative strokes. I'm drawn to monochrome because black ink on white paper strips everything back to structure, rhythm, and detail, so every mark has to earn its place. There's a balance I love between fluid movement and strict control, and that tension often echoes my background in high fashion—where drape, texture, and precision can exist in the same breath.

Which finished monochrome ink pieces best capture your signature Zentangle universe right now?



The second work is *Mystical Weave* (8 × 5 inches), made with the same tools and materials. Here, the first thing that hits you is the contrast: fluid, chaotic outer ribbons wrapping around a structured, meditative core of checkerboard geometry. That push-and-pull—between flow and rigidity—is a big part of my voice in ink.

When we zoom all the way in, what should we notice about your stippling density and line control?



I'd love viewers to look for the rhythm in the spacing—how consistent line intervals can create a strong three-dimensional optical illusion. The tightly coiled vortexes are built purely from uniform, dashed lines, and that precision becomes more dramatic when it's placed against stark, solid geometry. For me, the technique is about controlling ink density to manipulate depth and movement, almost like "sculpting" with repetition. The closer the marks get, the heavier the shadow feels; the more breathing room the paper gets, the more light and lift the form gains.

VIDEO

Scan to play

Walk us through how a piece grows on your page—from the first structure to the near-finished labyrinth?

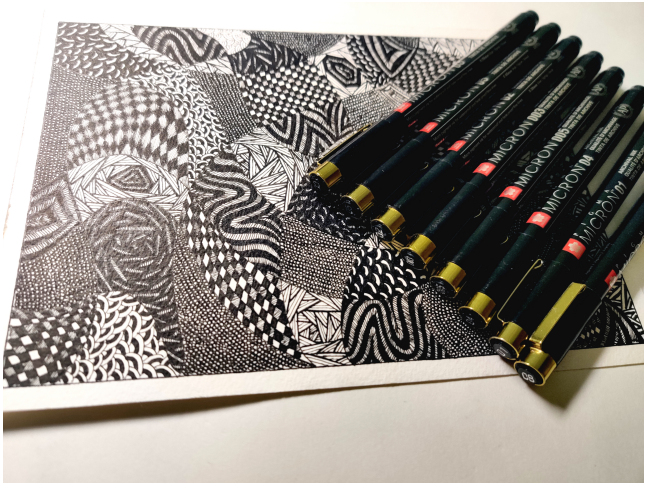
> **VIDEO: PROCESS DOCUMENTATION**
>
> Time-lapse showing the cellular growth of a Zentangle labyrinth, building section by section with bold geometric borders and micro-pattern fills.

> **VIDEO: PROCESS DOCUMENTATION**
>
> Continued evolution demonstrating tonal depth through layered hatching against heavy pools of black ink.

You're watching a slow, meditative kind of growth—almost cellular—as the Zentangle labyrinth builds itself section by section. I begin by setting bold geometric borders first, because that structural framework tells me where the drawing can "breathe" and where it needs intensity. Once those boundaries are locked in, I shift into micro-work: each isolated shape becomes its own small canvas with a distinct weave, pattern, or texture.

Tonal depth is all about tension and contrast. I layer fine hatching right up against heavy pools of black ink, and I'm constantly deciding how much white paper should show through. That control—line proximity, saturation, and deliberate negative space—is what creates receding shadows, raised highlights, and the illusion of a woven, brocade-like surface in pure black ink.

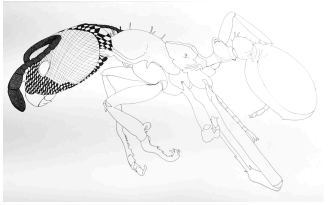
What tools are always within reach when you sit down to draw, and why do you trust them?





I primarily work with Sakura Pigma Micron fineliner pens in multiple nib sizes, along with black archival ink and sturdy cartridge sheet paper. I trust the Microns because Zentangle demands unforgiving precision, and their ink flow stays consistent even when I move from delicate stippling to aggressively dense shading. The archival ink gives me rich blacks without unexpected bleeding or skipping, which is crucial when I'm building depth through repetition. And I choose cartridge sheets because they can handle heavy layering while keeping the final surface crisp—so the details stay as sharp and timeless as the moment they were drawn.

Looking at your early layout beside the final artwork, what evolved the most—and what stayed true to the original plan?





What stayed consistent was the skeletal blueprint—the outer boundaries that defined the ant's anatomy. Those initial contours acted like strict, isolated canvases, and I kept that framework intact from the very first sketch to the final stroke. What changed completely was the weight of the piece: the hollow outline transformed into something dense, dimensional, and almost sculptural.

As the drawing progressed, blank spaces turned into collisions of line rhythm—fluid, psychedelic swirls on the thorax against tighter micro-hatching on the abdomen, with dense stippling strengthening the legs. The biggest shift is how the paper's "flatness" disappears once ink density starts behaving like gravity, pulling shadows deeper and pushing highlights forward.

What should we be watching for in your handwork—pressure, pace, and rhythm—when you're deep in stippling?

> **VIDEO: HAND TECHNIQUE**
> Close-up demonstration of meditative rhythm, consistent pressure, and controlled layering that builds anatomical depth line by line.

The first thing you'll notice is the meditative rhythm—my pace is intentional, and I never rush the mark-making because the spacing is what controls the final illusion. Pressure matters too: the weight of each line or dot has to stay steady so the texture reads as deliberate, not accidental. I'm always layering in a controlled way, building anatomy line by line, until a blank, flat space starts to feel like a complex, cross-hatched topography. For me, repetition isn't just a technique—it's the engine that turns ink into depth.

Which artwork best shows your balance between strict order and pure intuition, and where do you feel each one taking over?



I chose *Mystical Melody* because it captures how deep—and genuinely calming—my drawing process feels. It's packed with detail in a way that pulls you in immediately, almost like a dark, mesmerizing kaleidoscope that rewards slow looking. "Order" shows up in the big structure: the mirror-image symmetry and the disciplined checkerboard grids that give the piece its foundation.

"Intuition" takes over once that structure is secure. After the main layout is set, I let emotion guide the pen—filling the spaces with flowing curves and shifting patterns that feel spontaneous, even though they're built from controlled marks. That's where the work starts to feel alive to me: when the plan and the impulse meet in the middle.

Take us back to the beginning—when did monochrome ink first feel like your language?

My journey with ink honestly began at my school desk, as a way to channel restless energy and racing thoughts into something quieter but more expressive than words. I was immediately drawn to black ink on white paper because it removes distractions—there's no hiding behind color, only structure, contrast, and detail. Monochrome forces you to slow down and commit to the tiny decisions that build the larger image.

What started as casual classroom doodling gradually became a space of deep calm and focus for me. That's when I realized you don't need a huge palette to create something mesmerizing—you need patience, a sense of design, and one reliable pen that can keep up with your attention.

When ink leaves no room for erasing, how do you move forward after a mark that doesn't feel right?

My most practical habit is to pause, accept the mark, and pivot instead of panicking. With ink, you can't erase mistakes, but you can often absorb them—by building a new pattern around the "wrong" line until it becomes part of the design language. That mindset keeps me moving, because it turns the moment from failure into problem-solving.

Over time, it's made me more confident on paper and in life. I've learned that a mistake isn't the end of a drawing—it's an unexpected detour, and sometimes that detour leads to a section that feels more original than what I planned.

What does your workspace look like when you're in the middle of a drawing session, and how does that setup keep you focused?









My workspace is intentionally free of visual noise—it's basically just me, my paper, and my tools. A key part of the setup is my light stand, positioned to give clear, even lighting across the entire drawing surface so I can see every microscopic shift in line weight and dot density. That clarity matters because I'm often working at a scale where a small inconsistency can change the illusion.

This clean environment feels like a sanctuary for deep work. When there's no clutter competing for attention, my mind settles faster, and it becomes easier to lock into the steady, meditative rhythm that Zentangle requires.

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INFLUENCER INTERVIEWS

Romi Mukherjee on Stage Confidence, Studio Craft, and Devotional Fusion

ARTICLE BY EDITORIAL TEAM AT WALLMAG | PUBLISHED IN WALLMAG



Take us back to the beginning—how did your music journey really start, and what carried you from Siliguri to Mumbai?

Growing up, while most people around me were locked into the usual doctor-or-engineer path, I could feel that music was the one thing I wanted to choose for myself. I didn't just want to sing—I wanted to build my own voice and eventually create my own songs. That pull is what brought me from Siliguri to Mumbai, and I've been moving step by step ever since. It's been thrilling, challenging, and deeply rewarding in the best possible way.

If someone had 60–90 seconds to understand you as a singer-composer, which performance would you play for them?

VIDEO

Scan to play

This clip is a Hindi medley from one of my live performances in Siliguri. I open with "Dilbar" and then move into "Maahi Ve," because together they create a high-energy arc that really suits my stage personality. I picked this one because it shows my confidence in front of a live audience—how I carry the song, the vibe, and the moment. For me, it's a quick snapshot of the performer I've grown into.

Walk us through what we're watching in this live clip—where was it recorded, and what did you enjoy most about that moment?

VIDEO

Scan to play

This video is from one of my latest recording sessions at Gravity Studios in Mumbai, where I was recording my song "Saiyaan Re." The track was released on January 16, and in this project I'm both the composer and the singer, so the studio energy feels extra personal. The clip captures one of those satisfying takes that makes everyone in the room feel like, "Yes—this is the one." You can genuinely sense that shared happiness in the moment, and that's what I enjoyed most.

Which original composition best represents your sound right now—and what should listeners notice in it?

AUDIO

Scan to play

I shared the final version of my recently released single, "Saiyaan Re," which I both composed and sang. The mood is peppy on the surface, but it's driven by that intense anticipation of reuniting with your soulmate—so there's emotion under the bounce. With feminism at the core of the idea, I wanted the spirit to feel strong and forward-moving rather than typically melancholic. Musically, I leaned into programming choices that give it a bright, nostalgic energy—almost like a throwback to that 90s Hindi album era.

Which film or album track feels like a defining milestone for you—and what's the story behind this excerpt?

VIDEO

Scan to play

This clip is from the song "Ali Maula" from the Marathi film *Fatwa*—and interestingly, even though the movie is Marathi, this particular song is in Hindi. I had the opportunity to lend my voice alongside maestros like the Sabri Brothers and Altamash Faridi, which still feels surreal to say out loud. What makes it even more special is that I was involved from the inception of the song, so I got to witness (and learn from) the entire making process. Being part of that journey taught me a lot about musical decisions, collaboration, and how a song truly takes shape from idea to final recording.

Give us a behind-the-scenes glimpse into your studio world—what were you recording here, and what did your process look like that day?



This photo is from the recording session of my self-composed single "Saiyaan Re." It was actually a pretty straightforward day in the best way—focused, clean, and creatively satisfying. I managed to record the entire song in about an hour, which is not something that happens every time, so it felt like a win. The selfie was basically my little "we did it" moment at the end of a smooth session.

When you tap into your devotional/fusion side, what does that sound like for you—and what inspired this particular clip?

VIDEO

Scan to play

This is my song "Shiv Tu Hai Anant." I'm a huge Shiv-bhakt, and one day a couple of lines came to me so naturally that I almost immediately turned them into a full piece. The song is built around just two lines, looped at different tempos, which creates a meditative repetition while still letting the energy evolve. The intro and outro stay rooted in a purely Indian devotional feel, but the body blends into trance—so it becomes devotional and modern at the same time.

What's an award or recognition moment that felt especially meaningful for you—and why did it hit home?



This recognition is from CCN Siliguri TV Channel, and it's one of my most recent honors. It was awarded to me for my contributions in music and for performing on their prime-time singing live show, in January 2026. Professionally, it meant a lot because it wasn't just about a trophy—it was a sign that the work is reaching people and being acknowledged. And receiving it in my home city made it even more emotional, because it felt like Siliguri was celebrating the journey with me.

Tell us about your Big FM moment with Anup Jalota Ji—what happened on that show, and what did you learn from the experience?

VIDEO

Scan to play

This clip is from my Big FM show with Anup Jalota Ji, where he invited me to share my musical journey and sing for the listeners. I performed a Krishna Bhajan, and honestly, I was a complete fresher—excited on the outside, nervous on the inside. But it turned into such a fabulous learning experience, especially in terms of how to hold space with sincerity and focus under pressure. I'm genuinely grateful to Anup Jalota Ji for having me on the show and giving me that kind of platform so early on.

When did you first think, "Yes, I can do this professionally"—what happened in that moment, and what shifted afterward?

The first time I faced a studio mic was my real "Eureka" moment. I remember feeling instantly sure that this was exactly where I belonged—and what I wanted to do for the rest of my life. What's even wilder is that I'm talking about a moment from when I was in 6th standard, and that feeling stayed with me. After that, I threw myself into performing at live events, joining singing contests, and saying yes to every experience that helped me grow—until I finally landed in Mumbai, living the dream I imagined back then.

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INFLUENCER INTERVIEWS

Naad, New Age Ragas, and Studio Alchemy: Ayon Ghosh on Indian Classical Fusion

A deep dive into the world of Indian classical fusion production, where tradition meets modern soundscapes.

ARTICLE BY EDITORIAL TEAM AT WALLMAG | PUBLISHED IN WALLMAG



I didn't grow up with formal training or a traditional, rigorous musical upbringing, but I was lucky to be surrounded by a wide range of sounds from the start. Indian classical music, '90s pop, and new-age experiments were all part of what I absorbed, and I only realized much later that this mix was quietly shaping my instincts.

The real turning point was about 15–20 years ago when a friend gave me a copy of a DAW. I taught myself how to produce, how to mix samples, and how to make synthesized textures sit alongside organic instruments—those early experiments were where everything began to "click" for me.

I officially launched the Naad project in 2020, but the ideas had been building for years. What excites me is treating ragas with respect while still letting them live in the present—bringing in global percussion, electronica, and even rock or hip-hop flavors, without losing the traditional spirit.

If you had 60 seconds to introduce someone to your sound, which excerpts would you play—and what should we listen for?

AUDIO

Scan to play

I'm sharing two snippets because I don't like boxing myself into one "fusion" template—I want the imagination to stay loose. The first is *Darbari Blues*, rooted in Raag Darbari Kanada, but the atmosphere leans new-age and cinematic.

You'll hear core Indian elements—sarangi, rhythmic bols—and a vocal bandish (with a Raag Bhairavi rendition woven in), but I also brought in Middle Eastern percussion and even a surprise Spanish guitar solo. The second, *Bhairavi Sunrise*, is built on the morning Raag Bhairavi but pushed into a more electronic/EDM energy, with sitar and bansuri at the center and Latin percussion threading through the groove.

Walk us through this DAW snapshot—what are we seeing, and what choices define the track?



This screenshot is from an unreleased original called *Nigahe*, and I'm genuinely excited about it. The concept is a modern thumri with a jazzy undercurrent—romantic, intimate, and designed to give the vocal and harmonies room to breathe.

The tempo sits at 92 BPM, so nothing feels rushed. Structurally, drums provide the framework, a strong bassline anchors the low end, and then layers of piano/keys carry that jazz color across the track.

One of my favorite moments is a short veena solo that I've processed to feel almost like an electric guitar. That blur—where a traditional instrument can live comfortably inside a contemporary palette—is a signature I keep coming back to.

When you compare your rough demo to the final master, what changed the most in your mix?

AUDIO

Scan to play

AUDIO

Scan to play

In the raw version, the biggest issue is that elements compete for space—some instruments and parts of the vocal feel buried, while other frequencies jump out in an unbalanced way. Once I move into mixing, the goal is to make every layer feel like it belongs in a shared "sonic room."

I focus a lot on spatial placement—depth, width, and clarity—so the track doesn't feel crowded. Level balancing is only the starting point; the real work is carving space so each element gets its own moment, like arranging people in a photograph so nobody blocks anyone else.

Mastering is where the whole thing becomes impact-ready: louder, more cohesive, and emotionally consistent from start to finish. My aim is always for the final to feel bigger than the sum of its parts—clear, powerful, and still pleasant to live with.

Which Indian classical element do you find yourself returning to most—and how did you shape it in this clip?

VIDEO

Scan to play

This clip sits on the foundation of Raag Pilu, but the overall arrangement leans pop-electronic—that contrast is exactly where the fusion comes alive for me. The key classical colors here are Hindustani vocals and sitar, and I love letting those be the emotional "truth" inside a modern production.

Production-wise, I processed the sitar quite heavily so it can read almost like an electric guitar in the mix. If you're not listening closely, you might not immediately clock it as a traditional instrument—and that's intentional, because I want it to blend naturally rather than sit apart as an "exotic" layer.

More broadly, I'm always drawn to sitar, bansuri, and sarangi, and rhythmically I love using tabla, mridangam, kanjira, ghatam, morsing—plus mouth percussion like tabla bols and konnakol. Carnatic rhythm especially brings a kind of precision and complexity that instantly lifts the energy of a track.

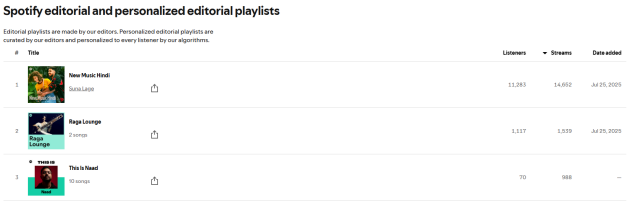
Do you remember the first moment you felt your music truly connected with listeners?

It's happened in a few different ways, and each time feels different—some tracks simply resonate more than others and get a wave of love that you can't completely predict. I've learned that trying to recreate a "formula" never works; what lands is the overall feeling, where every element is doing its part.

One of the most meaningful things is getting messages from listeners describing what a specific track made them feel. That kind of feedback reminds me that the music isn't just sound design—it's a shared emotional space with real people on the other side.

I also love when other creatives—photographers, fashion designers, filmmakers—reach out to use the music in their work. Sometimes those connections turn into friendships, and often they become thoughtful critics too, which I genuinely value.

What's the story behind this milestone—why does it stand out for you?



Honestly, the first big milestone was simply releasing the music—putting it into the world and accepting that strangers could discover it (and interpret it) in their own way. That step alone changes you as an artist.

Over time, the messages and comments from listeners have become the most meaningful "numbers" to me. They're real people connecting with something I created, and that never stops feeling surreal or motivating.

That said, being featured on a couple of Spotify editorial playlists was a particularly happy moment. It felt like a nod from experienced curators—and even then, I see it as one chapter in a much longer journey of exploring new sounds and new stories.

How do you build real chemistry when many of your collaborations happen remotely?

I don't usually have photos with collaborators because the work is often remote, but the process itself is deeply collaborative. I almost never start with a pre-made arrangement—typically it's a blank slate, and I want the other artist to express themselves freely first.

Whether it's a vocalist or an instrumentalist, I try to capture their performance in its purest form and then build the soundscape around what they've given me. The music "tells" me where it wants to go, instead of me forcing it into a structure I decided in advance.

Two artists I've been collaborating with lately are Kinkini Deb, a Hindustani vocalist from Kolkata (and a disciple of the late Pandit Channulal Mishra ji), and Hidayat Husain Khan, the son of Ustad Vilayat Khan Sahab. Working with artists of that calibre brings depth and authenticity—and we have more exciting projects lined up.

You've mentioned keeping things simple—what does your core production setup look like day to day?

I'm genuinely minimal with gear: it's mostly just me, my laptop, and a room where I feel comfortable enough to experiment for hours. I work almost entirely in-the-box, so software is where the bulk of my sound design, arranging, and mixing decisions happen.

When organic elements need to be recorded—vocals or classical instruments—that usually comes from collaborators recording on their end, or from carefully chosen samples. I do have basic recording equipment at home, but I rarely need to pull it out.

For me, simplicity equals flexibility. The fewer obstacles between an idea and the timeline, the more fearless I can be with layering, processing, and pushing a classical element into a contemporary space without losing its soul.

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INFLUENCER INTERVIEWS

Escaping Darkness: Shiverwood Shade on Chaos, Catharsis, and a Modern Nu Metal Pulse

A visceral collision of crushing guitars, electronic textures, and high-emotion intensity—chaos and catharsis living in the same room.

Article by Editorial Team at WallMag | Published in WallMag



If you had to sum up the sound of "Escaping Darkness" in a few words, what would you tell someone to expect?

I'd describe *Escaping Darkness* as a visceral collision of crushing guitars, electronic textures, and high-emotion intensity—something we often think of as "chaos and catharsis" living in the same room. We're rooted in early 2000s nu-metal and post-hardcore, but we've pushed that foundation forward by blending in EDM, industrial weight, and synthwave atmosphere. The goal was to make the record hit hard physically, but also feel cinematic—like you're moving through a storm and coming out the other side.

What story does the album cover for "Escaping Darkness" tell the moment you see it?



The cover is a monochromatic, mist-shrouded forest—dense, quiet, and a little unsettling in the best way. For us, that image is a direct visual metaphor for the album's central themes: inner conflict, survival, and the feeling of trying to find your way when everything looks the same in the dark. It isn't just "gloom" for aesthetics—it represents the moment before emergence, when you're still inside the fog but choosing to move anyway.

When we press play on your clip, what track are we hearing—and what should listeners notice first?

VIDEO

Scan to play

The video features our song "Crawling Back." The first thing I want people to catch is that catchy arpeggiated intro—the crisp, clean-picked guitars set the emotional tone before the heavier sections land. That opening melody matters to us because it signals a sense of belongingness, like a thread you can hold onto before everything intensifies.

Which chorus or hook moment from the album feels like the emotional peak, and what's the message inside it?

VIDEO

Scan to play

This snippet is from the track "Holding On." It's built on a mix of nu-metal aggression and post-hardcore emotional depth, because we wanted the power to feel honest—not just heavy for the sake of heaviness. That section speaks to the internal battle against self-destruction: the moment where you're exhausted, but you're still choosing not to let go.

Take us behind the scenes—who's in these photos, and what was happening in that moment?





Everyone in those behind-the-scenes shots is part of the Shiverwood Shade circle—band members and crew together in the same space. That particular moment was right after a live recording session, when the pressure finally lifted and we could breathe for a second. It's one of my favorite parts of making a record: the tiny "light moments" between takes where you remember you're building something real with people you trust.





What pieces of gear were non-negotiable for this record, and how did they shape your tone on "Escaping Darkness"?



In those photos from our session at BlooperHouse Studios, you can spot the core tools that helped us build the album's contrast—tight, aggressive rhythm tones alongside more atmospheric layers. We leaned on an Ibanez RG-style guitar for fast, high-gain clarity; a Korg ToneWorks multi-effects unit and a Zoom MultiStomp-style pedal for stacked textures (drives, delays, reverbs); and a Vox StompLab-style bass processor to keep the low-end thick and flexible.



On the drum side, the Pearl kit brought the punch and attack we needed—so when the guitars get dense and electronic elements come in, the groove still hits with a physical, percussive impact.

What track are we looking at in your DAW snapshot, and which part of the process does it capture?



The screenshot is from "Crawling Back." What you're seeing there is the arrangement stage—where the recorded stems are laid out and the structure becomes undeniable: the rises, the drops, and the moments where tension has to be earned. That phase is huge for us, because it's where a collection of parts turns into a narrative, and the song starts to feel like a lived experience instead of just a performance.

Looking at this quick "before and after," what changed between the raw early moment and the polished shot?





In the raw image, we were younger and just starting our journey—still developing our identity as musicians and testing what we could be. The polished image reflects us as seasoned professionals, and the biggest shift is that we moved from exploration to execution: we're no longer searching for the sound, we're sharpening it. Over time we went from "capturing a moment" to deliberately building a statement—something that carries the weight of years, lessons, and a more focused sense of who we are.

Walk us through how your music journey began—when did it start feeling real enough to call yourselves serious musicians?

We've always felt fortunate because music was part of our family tradition—it wasn't a hobby in our house, it was another language we spoke every day. At first we were just passionate listeners, but things shifted once we started breaking down the sounds we loved and turning those influences into our own compositions and arrangements. That's when it became real: we went from speaking a language we were taught to writing a story only we could tell, and the commitment naturally followed.

What's one honest moment of inner conflict that shaped "Escaping Darkness," as much as you're comfortable sharing?

The core conflict behind *Escaping Darkness* was the fear of losing our identity to the shadows of uncertainty. There was a period where the creative path felt like a void instead of a destination—we were still "developing musicians," but the world often demands "seasoned results" before you feel ready. A lot of our personal experiences, thoughts, and emotions fed into that concept, and the album became our way of choosing direction when doubt was loudest.

Where was this live photo taken, and what does it say about your performance style?



This was taken during our live set at IIT Kharagpur's Spring Fest 2015 rock band competition. That show captures a moment where our raw potential met the reality of a massive stage—and we had to rise to it in real time. Our nu-metal approach is heavy, groovy, and percussive, and that kind of environment amplifies what we do best: movement, impact, and intensity that feels unpolished in the most honest way.

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INFLUENCER INTERVIEWS

Nostalgia on Demand: Retro Gaming Creator Tony Jacob on Handhelds, Editing, and Community

Article by Editorial Team at WallMag | Published in WallMag



How would you describe your retro gaming content to someone discovering you for the first time?

I create retro gaming content that's all about reliving those childhood memories—simple, joyful, and unapologetically nostalgic.

People can expect honest thoughts, quick impressions, and reviews that come from genuine time spent with the games—not just hype.

At the end of the day, I'm here for that "pure retro fun" feeling, and I want my audience to feel it right along with me.

If you had to introduce your channel with one clip, which moment would you pick—and why does it represent your style?

VIDEO

The clip is from *Uncharted: The Lost Legacy*, and I chose it because the game's visuals are genuinely stunning and cinematic.

It's also set in India, which makes it feel instantly familiar and relatable—especially for the audience I'm building here.

For me, it's the perfect example of what I love sharing: great moments, strong atmosphere, and games that connect with people beyond just gameplay.

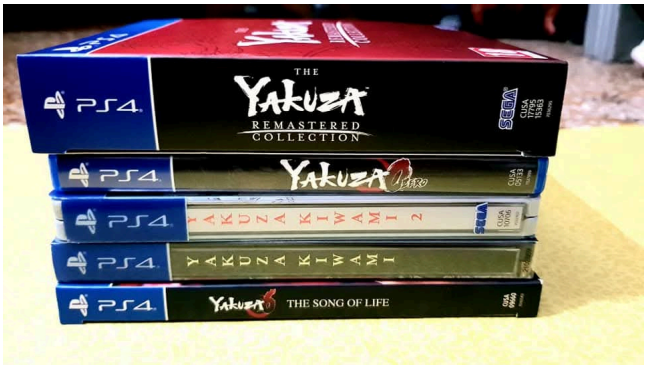
What does your gaming setup look like when you're ready to play—and what makes it perfect for retro sessions?











My setup is a mix of modern convenience and retro comfort, built around devices I can grab quickly and actually use every day.

I use an RGB controller/gamepad for PC gaming, a Miyoo Mini Plus for classic 90s-era titles, and a Steam Deck when I want a more powerful portable experience without losing that "pick up and play" feeling.

On the collector side, I've got a PS4 *Yakuza* games collection that's getting rare to find now, plus my Nintendo Game Boy Advance SP from 2003—which is special because I've had it since the early days and it still feels like a piece of my gaming history.

Which console, handheld, or controller is your current favorite—and what do you love about using it?



Right now my favorite handheld is the Anbernic RG28XX, mainly because it's compact and genuinely easy to carry anywhere.

It's the kind of device I can pull out for a quick session—no big setup, no friction—just straight into that retro gaming mood.

For me, it's perfect for short breaks and travel, and it keeps retro gaming feeling casual, fun, and always within reach.

Is there a game in your collection that feels especially rare or emotionally important to you?



This one takes me back because my love for gaming really began when I received a Game Boy Color as a kid.

It wasn't just another gift—it felt like being handed an entire world I could explore, and I still remember the excitement of playing it every day.

That moment became the foundation of my gaming journey, and even now it still means a lot to me whenever I look back at where it all started.

Walk us through how you turn raw gameplay into a finished post—what changes between "before" and "after"?

VIDEO

Scan to play

VIDEO

Scan to play

In the first clip, it's just the raw gameplay as it was recorded—no extra layers, no storytelling, and no polishing.

In the edited version, I add my voice-over to guide the viewer, plus background music and effects to make the pacing feel tighter and more entertaining.

That "after" version is where the content becomes *my* style: clearer energy, better flow, and a more complete experience for the audience.

What's a clip that captures your real on-mic commentary style—whether it's funny, intense, or informative?

VIDEO

Scan to play

In this clip, I'm breaking down a topic my audience asks about a lot: why original retro consoles can be so expensive in India.

My commentary style here is more informative and conversational—I like explaining things clearly, like I'm talking to a friend who's just getting into the hobby.

I try to keep it grounded and practical, while still making it engaging enough that people want to stick around and learn something new.

Take us behind the scenes—what does your recording and editing process look like day to day?





Whenever I'm creating a video, I start by standing in front of the mic and recording my commentary using my Samsung phone, paired with a wireless microphone so the audio stays clean.

After that, I edit the content using apps like Instagram Edits or YouCut, where I tighten the pacing and shape the final feel of the video.

Once it's ready, I usually post to Instagram first to see how the audience responds, and then a couple of days later I upload the same video to YouTube as well.

How did your retro gaming journey begin—what was the first console or game that truly pulled you in?

My retro gaming journey really started when I received a Game Boy Color as a child.

It was a gift, but it felt like something bigger than that—like a doorway into a whole new world I could carry in my hands.

I played it constantly, and that early excitement became the foundation of my love for gaming, which is still strong today.

Was there a specific moment when you thought, "I should actually start creating retro gaming content"?

I had that moment when I realized how rare retro gaming content still is in India, and how much space there is for someone to build it with real passion.

Retro games kept giving me this pure joy that modern games don't always deliver in the same way, and I wanted to share that feeling with other people.

Through my channel, my goal is simple: help people rediscover how fun—and how special—retro gaming really is.

In what ways have you evolved as a creator over the years—whether it's editing, storytelling, collecting, or community?

Over time, I've grown on multiple levels: my editing has become cleaner, my gameplay feels more confident, and I'm much more focused when it comes to storytelling and structure.

I've also learned how to present retro games in a way that connects with today's audience, even if they didn't grow up with the originals.

And honestly, building a small but passionate community has been one of the best parts—people who truly appreciate the niche keep me motivated to improve and keep going.

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INFLUENCER INTERVIEWS

Ritual, Fire, and Faith: An Interview with Festival Photographer Rajesh Dhar

Article by Editorial Team at WallMag | Published in WallMag



If you had to sum up your photography in a single line, how would you describe what you're drawn to?

I photograph cultural and religious life with a strong focus on rural festivals, human stories, and the raw emotional energy that surrounds collective belief. I'm most interested in what happens when tradition meets intensity when devotion becomes visible on faces, in gestures, and in the atmosphere itself. My goal is to create images that feel immersive and honest, where you can sense the heat, noise, devotion, and quiet pauses all at once.

Which festival photograph best captures your signature style and what's unfolding in that frame?



A blazing ritual unfolds as flames rise before a devotee, where faith and collective belief collide at the Dasara festival in Tamil Nadu. I was drawn to the way fire becomes both spectacle and offering something people fear and worship at the same time. The moment carries that tension between danger and devotion, which is exactly the emotional edge I try to preserve in my festival work.

What emotion were you hoping to reveal in this close-up portrait, and how did you earn that moment?



The devotees of the Gajon festival, painted as Shiva and Parvati, are taking a religious break amid the fervor of Bengal's ritual traditions. While covering the festival, I noticed two devotees stepping away from the intensity refreshing themselves and slipping into a relaxed, casual conversation. Because I didn't interrupt and simply stayed attentive, I was lucky to capture candid frames that show the humanity beneath the costume and the calm inside the chaos.

When you want to show the true scale of a communal celebration, what do you look for and what's a detail people might miss here?



This is from Shravan Purnima in West Bengal, when devotees collect holy water to offer Lord Shiva and seek blessings for their families. What I love in scenes like this is how personal devotion becomes a collective rhythm people moving with the same purpose, yet each carrying a private prayer. A detail viewers might miss at first glance is the quiet intensity in the act of gathering water: it's not just part of the procession, it's the sacred beginning of the offering itself.

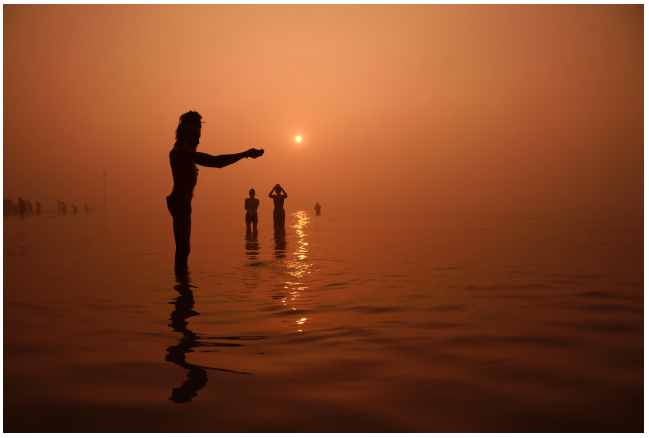
Show us an edited-versus-raw comparison that reflects your approach to post-processing what did you refine, and why?





My edits focused on two key areas: white balance color temperature and contrast clarity. I adjusted the temperature so the blue backdrop feels richer and cleaner, while the yellows and oranges on the idol's arms become more vibrant and true to the ceremonial mood. Then I increased midtone contrast and clarity to bring out texture cloth, paint, and sculpted forms so the image gains depth and separation between layers. Overall, I try to enhance drama and intention without over-processing, keeping the final look aligned with the ritualistic atmosphere of the scene.

Tell us about a frame where color does the storytelling when was it shot, and what light were you working with?



This photograph was shaped by the golden glow of around 6:30 a.m., and that early light was crucial to the feeling of the moment. I primarily rely on natural light because it keeps the emotion and atmosphere believable, especially in festival settings where everything moves fast. When needed, I'll blend available light with a bit of flash, but I still aim to keep the scene feeling candid and true to what I experienced.

If you had to caption this ritual moment for publication, what would you want viewers to feel?



A circle of spiritual surrender forms during the Gajan festival. The devotees lie in collective prayer, offering their bodies as an act of faith and devotion. I want viewers to feel the stillness inside the ritual the way belief becomes physical, shared, and quietly powerful.

Walk us through a composition you're especially proud of here what did you frame on purpose, and what did you leave out?



I intentionally built the frame through layering: the balloon seller sits in the foreground while the Charak swinging ritual performers remain active in the background. That separation allowed me to hold two realities in one image commerce and celebration without letting either one overpower the other. I also used the open sky as a clean visual divider, which keeps the scene from becoming cluttered and helps both narratives stay readable within the same festival space.

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INFLUENCER INTERVIEWS

Innovation by Observation: An Interview with Designer Paul Sandip

Article by Editorial Team at WallMag | Published in WallMag



How would you describe your design focus and the concept of 'Innovation by Observation' to a new client?

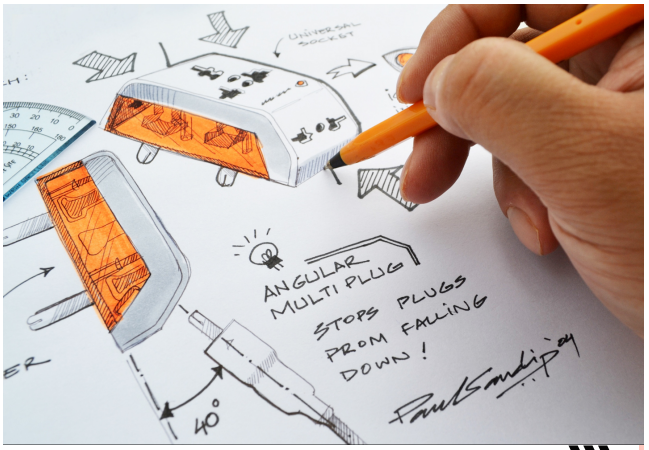
My design philosophy centers on observing everyday life to uncover hidden user needs and pain points. By identifying these often-overlooked challenges, I develop innovative product ideas that are not only creative but also strategically geared toward commercial success. This approach allows me to craft solutions that make a genuine difference in people's lives while aligning with viable business strategies.

What is one product design you would love to have featured first by WallMag, and what makes it special?



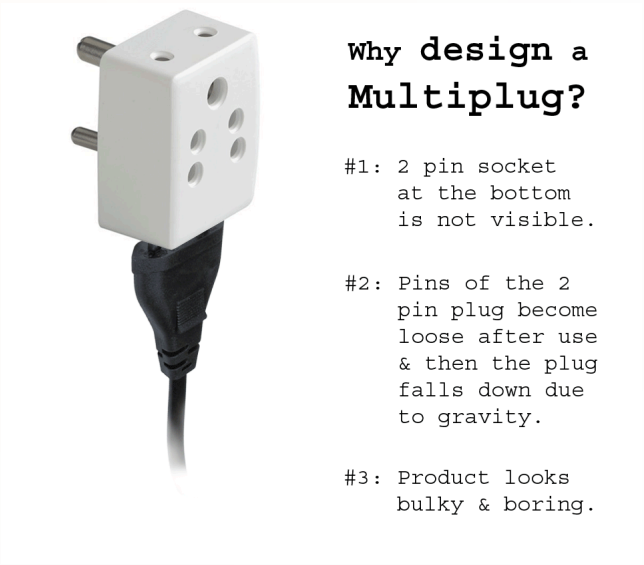
Angular Multiplug

Can you share a sketch or early concept that captures an 'observation-to-idea' moment in your process, and tell us what inspired it?



The inspiration behind this sketch stemmed from noticing how 2-pin plugs would often become loose and fall out due to gravity. By introducing a 40° angle at the bottom, I created a gravity lock that effectively solved the problem, turning a simple observation

What does your creative process look like for bringing an idea from observation to final product?



My process typically moves through several stages: I start by observing and empathizing to truly feel the user's challenge. Then, I develop the core idea, transform it into a prototype, and finally refine the product for launch. Each step is crucial in transforming an initial insight into a market-ready innovation.

What was your experience like during a prototype or testing moment from one of your projects, and how did it influence your final design?



Testing the prototype was a rewarding validation of my design approach—it worked well, confirming that the adjustments I made addressed the original problem. This moment reinforced the importance of hands-on testing and informed how I refined the final design for better user experience.

Could you show us a before-and-after comparison to illustrate a key improvement in one of your projects? What made the final version better?



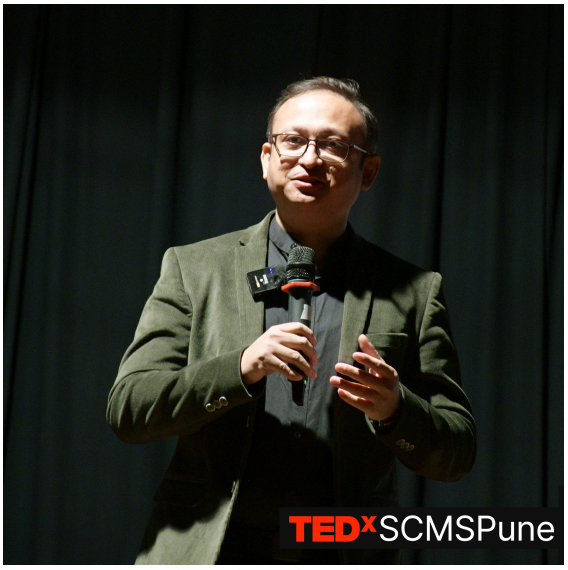
The improved version of the product is much easier to use. By addressing usability, the final design feels intuitive and accessible, ultimately making the user's day-to-day experience more convenient and hassle-free.

What's one high-impact design that you're particularly known for, and why does it matter to you?



The Angular Multiplug is a design that holds a special place for me because it created an entirely new product category in the market. This innovation wasn't just a solution—it set a new standard and influenced how future products were developed in the industry.

Can you share a moment from one of your speaking engagements, and what was the main message you conveyed?



During my talks, such as my recent TEDx keynote, I focused on highlighting the incredible power of observation. I wanted the audience to appreciate how keen observation can reveal opportunities for groundbreaking design and meaningful solutions.

What does it mean to have your work displayed in a publication, exhibit, or museum-style setting? Could you share one such instance?



Having my work featured in Business World Magazine, in an article devoted to observation, was a proud moment. It acknowledged the significance of my design philosophy and helped share my approach with a wider audience.

What types of projects are you hoping to engage with more this year?

This year, I'm eager to work on more projects in consumer electronics, as well as faucets, handles, and locks. These areas present exciting challenges and opportunities to innovate, allowing me to apply my observation-driven methodology to new domains and create impactful, user-centric solutions.

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FEATURING CREATORS

Your observation needs to be sharp when it comes to photography: Niranjan Bhapkar

Article by Editorial Team at WallMag | Published in WallMag



WallMag: Please tell our readers a bit about yourself.

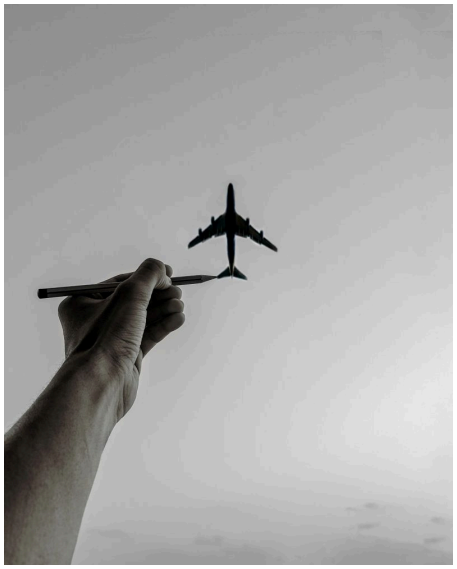
I am Niranjan Bhapkar, I am an 18 year old student studying in Pune.

WallMag: Tell us where it all begun. How did you become a photographer?



It all started when I was 16 years. My brother was clicking some landscape photos and by seeing that I too got inspired and started clicking photos.

WallMag: How do you as a photographer, make sure that the thing, person or landscape you want to shoot looks the way you want it to?



It's not about getting one perfect click. You need to explore a lot, your observations need to be sharp when you see some person you need to get a click in your mind 'yes I can get a unique frame of that person'.

WallMag: What details do you believe make the best photographs? How do you go about focusing on them in your work?



I believe the details what matter me in photos are their actions and great depth of field.

WallMag: How do you keep yourself motivated and your photography fresh?



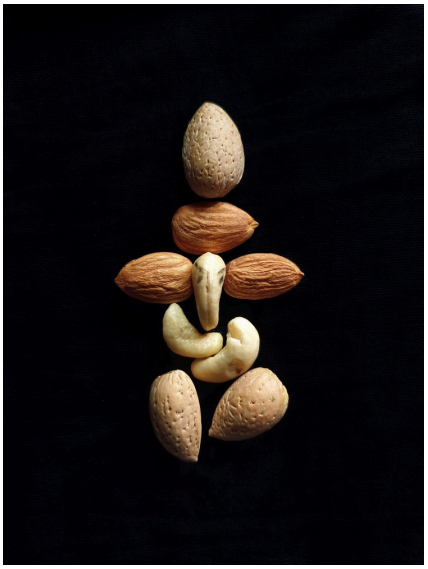
I never stop learning in any situation, which makes me motivated is clicking the moment in the camera which can never happen again.

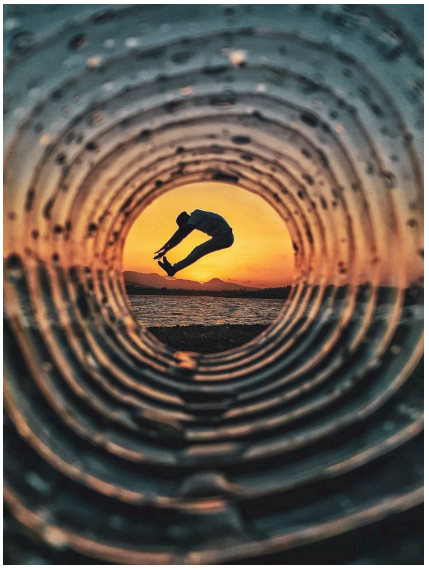
WallMag: Exactly what it is you want to say with your photographs, and how do you actually get your photographs to do that?

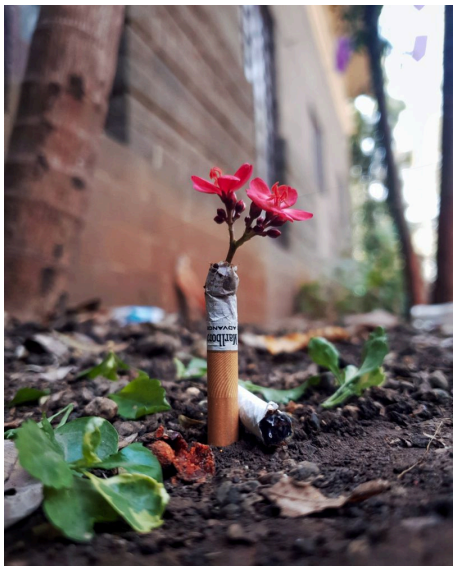


I just want to say explore to your fullest level, capturing the moments what I love, I love to get unique frames which makes the people think in a different perspective.

WallMag: Share some pictures of yours that are very special to you









Follow Niranjan Bhapkar on Instagram to stay tuned with his amazing work.

FEATURING CREATORS

Meet Rahul Singi: A Photographer who loves Capturing Souls on Streets

Article by Editorial Team at WallMag | Published in WallMag



WallMag: How did you first get into photography?



From my college time only, I had an interest in clicking pictures and getting clicked. It was in 2014 when I went on a trip with my friends and there I happened to use my friend's DSLR for the very first time. The photographs I clicked during that trip, got some appreciation from my friends and family. I decided to continue with my interest in photography and initially, I started clicking using my phone only. Then within a year, I got a camera for myself and started taking pictures using it. It all became possible because of a lot of practice and constant support from my friends.

I almost shoot everything but my passion lies in the street, silhouette, travel, and conceptual photography.

WallMag: Can you share your achievements in life regarding photography and motivation behind it?



I like to shoot, its a like a meditation for me and it makes me happy. My photo has been featured in multiple exhibitions, won 2nd prize in one of the exhibitions, got featured in Google and Nikon.

WallMag: Taking a shot in the street could be difficult at times; dealing with people's reactions or making sure it is not invasive in the various situations that could arise, is not always easy. What is your approach in these circumstances?



WallMag: In recent years, Street Photography has caught on, and many photographers have become keen on it. What do you think is the reason why many of them prefer to shoot on the street?



In my opinion, there are many things among which the first and foremost reason is interest, as a normal human being people love to be surrounded by humans. Second is easy access, you just need to come out of your house and you can shoot, not like travel and wildlife where you have to plan and spend money.

WallMag: What subjects inspire you and push you to look for the shot in the city where you live or in the places you are frequent?



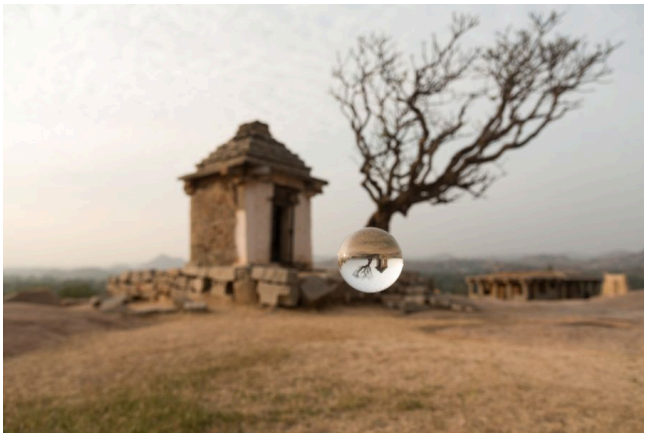
Any subject which has a story to tell inspires me to shoot. Whether it's a farmer doing some work in his field, a girl reading a book, or a lady preparing food in a shop. I normally shoot in and outskirts of Bangalore and in villages, where I can easily get those kinds of stories.

WallMag: What makes a street photo expressive? Can you recognize, when you're on the street, all details that can make a simple photoshoot a good photograph?



Story and perspective - These two things make any photo expressive. When we are on the streets, we observe things which are happening around us, the story which is running around us and all these stories will run only for a second. If we can capture that moment then it will become good from simple. Street photography is like you are pausing a movie and taking a photo from that movie, if you are pressing the pause button at right time then you will be able to make your simple image an extraordinary image.

WallMag: In a street photo, do you think that light contrasts are important to tell a story, or are they just an aesthetic aspect?



Light is an integral part of photography. An image with bad light but a good story will not be able to convey the same story to the audience. The key to capturing a great street photograph is to use light, any light, to your advantage.

WallMag: What settings do you choose for photography?



I normally shoot in manual mode and keep my ISO to 100. other settings I change other settings based on the available light condition. If I am not able to manage enough light with shutter speed and f-stop then I bump up the ISO as needed.

WallMag: What editing software do you use?



I usually use photoshop, lightroom mobile, snapseed mobile for editing of my photos.

WallMag: Is there anything you would like to share with our readers?

I read one quote somewhere "Your first 10,000 images are your worst images that you can ever take". So keep clicking and keep learning. Google and YouTube have a lot of data to learn from. Take time out, do mistakes, click everything, and learn. We have plenty of things to click and learn if you are ready to observe the things around you. So, I believe constant efforts and clear vision will let you to your goals.

You can follow Rahul Singi on Instagram to stay updated with his work.

You can also have a look on his Website.

FEATURING CREATORS

Meet Piyush Pratim Satpathy: a mobile photographer and content creator

Article by Editorial Team at WallMag | Published in WallMag



WallMag: What equipment do you use?

For smartphone photography. For the equipment, I am currently using a macro lens, a tripod, a ring light, and backdrops.





WallMag: How can our audience contact you?

An individual can get contacted through social channels such as, Twitter, and Facebook. Instagram handle: photox.digicreator. The audience can also contact me through my email ID: piyush.satpathy@gmail.com



WallMag: Tell us where it all began. How did you become a photographer?

Well, it all began in the year 2018. Fortunately, I encountered

The month of December of that year had blessings over me. The smartphone brand announced one of my photographs as a winning photo. From that day forward, I practiced, gained knowledge in the field, and eventually became a photographer.



WallMag: How did you discover your style of photography? How would you describe your style?

We are all inspired by nature. For the first time, photography enthusiasts praised me for a photograph of our beloved nature. From that day, I kept capturing the moments in nature. I honestly believe that I was born from nature and that I specialize in nature photography. That is not the limit. I am trying to cover all the genres in photography.



WallMag: Walk us through your photography process. How do you complete your work from start to finish?

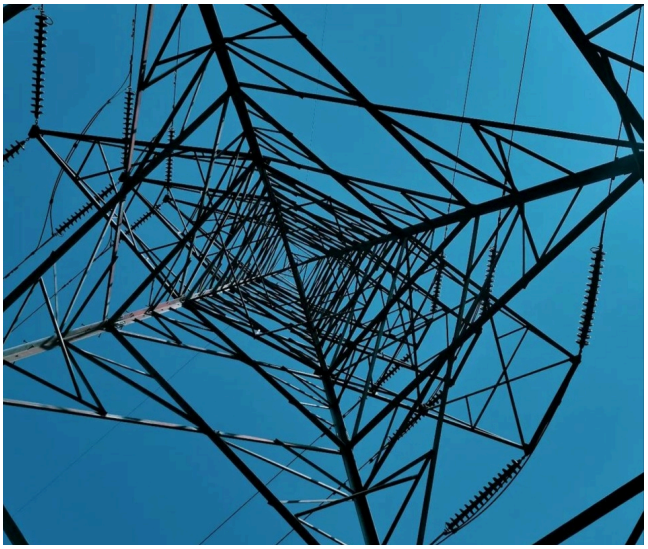
Photography is not about capturing moments or scenes. It is all about understanding the actual scenario behind the specific moment or scene. I do not just capture anything around me, but, yes, I Analyze the whole thing about the moment and, if it is somewhat suitable for the audience to enjoy and understand, I just capture it. An angle to photograph a moment is very important, and I do that too. Not every angle suits them best.



After capturing, I take time to post-process the captured moments by Analyzing them. Analyzing the sense of the proper color combination for each element in a photograph, the sharpness, the noise, etc. While doing post-processing, there are certain elements to watch out for. What should I do?

WallMag: What do you do when you are not photographing?

As an example, I am also a technology enthusiast. I search for new technology, concepts, etc. I write articles on smartphones, wearables, IoT products, etc. related to the technology field. And, cooking is part of my life too.



WallMag: Do you think there are many advantages to using mobile phones over cameras?

Yes, there is an advantage to using a smartphone in terms of photography. As smartphones are handy, a person can capture anything at any time and the software for the camera is optimized for people. In recent days, there have been people who have shared their creativity in terms of photography and gotten praised. In my view, a beginner in the field could first try their hands on a smartphone camera rather than jump to high-end cameras.



WallMag: Smartphones are more than just cameras—they can edit and publish photos too. Do you use any other phone features in the course of your work?

Yes, a smartphone is a daily necessity for most people. As a technology enthusiast, I use most of the features on a smartphone, starting from the camera, to the display, etc.



WallMag: Any secret tricks or techniques you can share for people interested in improving their mobile photography?

One point I can share is that you just understand the scenario of a moment and capture it at such an angle that no one can skip your photograph without praising you.



WallMag: Who is your inspiration to keep working in this field?

There is no single person by whom I am inspired. I always try to get knowledge from every photographer, whether he/she is an amateur or a professional.

FEATURING CREATORS

I was always fascinated with the camera and the thought of capturing memories and frames: Yash Vikram Bhadauria

Article by Editorial Team at WallMag | Published in WallMag



WallMag: Tell our readers a bit about Yash Vikram Bhadauria.

I am an editorial and fashion photographer. I have done my 3-year degree course from Symbiosis School Of Photography. I have been working as a freelancer as of now. I love to experiment with my work whenever I can. I'm still trying to learn from everyone and everything I go through.

WallMag: How did you become a photographer?



I was always fascinated with the camera and the thought of capturing memories and frames. I just started shooting with the camera my father got and I started developing an interest in photography.

WallMag: Where do you draw inspiration from for your photographic projects?



Most of the time I take inspiration from the best photographers out there and try to create something of my own. Instagram and Pinterest have been my books of inspiration.

WallMag: How would you describe your style and approach?







My style of photography goes around with subtle mood and soft lighting.

WallMag: A photography website or blog you visit often?

I usually use Pinterest and Instagram which gives me enough information about the kind of work out there.

WallMag: You've clearly worked with a wide range of models, what tips can you recommend to people looking to expand their portfolio?

A lot of models works as a freelancer which should be your 1st preference if you are new to the industry. Try to get in touch with modelling agencies which will help you in getting models for your test shoots.





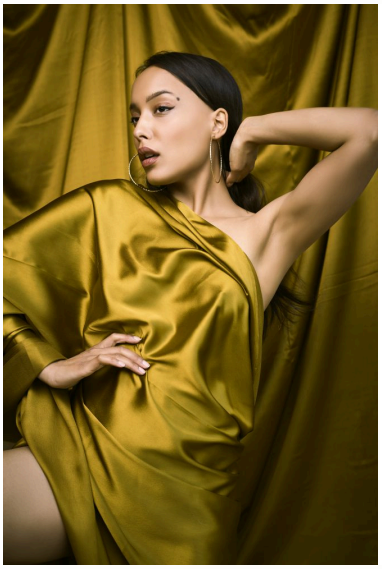
WallMag: Where do you prefer to shoot – in a studio, or on location, and why?

I always prefer shooting indoors as I'm more confident working with the artificial light source. Still, it depends on your concept.



WallMag: Share images that are very special to you.









Stay tuned with the amazing work of Yash at Instagram.

FEATURING CREATORS

Choose photography as a career- Aatreya V

Article by **Editorial Team at WallMag** | Published in WallMag



In this exclusive feature, we sit down with Aatreya V, an emerging photographer from Chennai who is making waves in commercial photography. Through his lens, we explore his journey from student to aspiring professional, his insights on what makes compelling imagery, and his advice for those looking to break into the field.

WallMag: Where do you hail from?

I am from Chennai, Tamilnadu.

WallMag: What brought you into photography?





WallMag: Did you receive any formal training?

I chose B.Sc. Visual Communication as my undergraduate course at Sathyabama University.



WallMag: What made you get interested in this specific genre of photography?

I am currently pursuing my second year in this Course. I am now learning advanced photography after the completion of basics of photography.



WallMag: What according to you makes a Good Photograph?

The interesting part in commercial photography is setting up the props, light, subject, etc. which needs some special skills.





WallMag: Why did you decide to choose photography As your career?

Many elements in photography come together to make an image be considered "good". Elements like lighting, the rule of thirds, lines, shapes, texture, patterns, and colour all work well together to add interest and a great deal of composition in photographs.



WallMag: What is the one piece of advice you would like to give to aspiring photographers?

It's because I want people to experience what I see, through my photographs.



WallMag: What is your favourite image and why?

First, we should learn all the rules that bring us a good photograph. After learning, just "BREAK THE RULES".





WallMag: What does your photography gear Consist of?

These two are my favourite images because I liked the concept. Usually, the camera is the one that captures. But here the camera is being captured.





WallMag: If someone wants to reach out to you, How can they do so?

I use Fujifilm XA2 (Mirrorless Camera) for My photography. I have a wide lens (16mm-500mm) and a telescopic lens (50mm-230mm). For lighting, I use a Ring Light. For background, I have 3 screens (Black, White And Green).



They can reach me through mail vaatreya@gmail.com Also through Instagram @aatreyav_0502

Aatreya V represents a new generation of photographers who combine formal education with creative experimentation. His journey from student to emerging professional showcases the dedication required to master the technical and artistic aspects of photography. As he continues to develop his craft, his work serves as inspiration for aspiring photographers looking to make their mark in the industry.

FEATURING CREATORS

Meet Money Sharma: A Photojournalist who won the National Geographic India's 'Nat Geo Moment Awards III' Title

An exclusive conversation with award-winning photojournalist Money Sharma about his journey, approach to visual storytelling, and insights into the world of photojournalism.

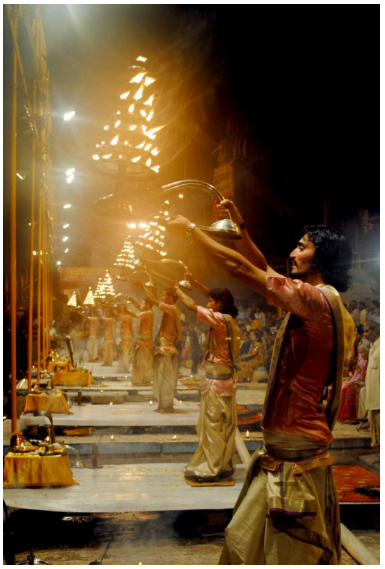
Article by Editorial Team at WallMag | Published in WallMag



WallMag: How did you become a photojournalist?

Having worked as a journalist for several years, I began exploring other varied mediums of story-telling. From my childhood, photography as an art has always fascinated me. I had been seeing my dad using expensive SLR cameras with fancy lenses. In the year 2011, I happened to meet photojournalist Arko Datta whose work influenced me to take up photojournalism as a career opportunity. Under Datta's guidance, I started learning the technicalities of a camera, training the eyes creatively, and understanding the daily challenges of a photojournalist. In parallel to my study with Arko, I started shooting for several publications and agencies, courtesy a honed training imparted by Arko. Since then, the journey has continued, shooting for a plethora of publications, nationally and internationally.

WallMag: How do you balance that with the demand to "get the shot" for photojournalism? Have you arrived at a situation where you can just go out and make your type of pictures?



One of the rules which I always follow is - 'Reach first, leave last'. Whether it is a protest, media launches, rallies, or anything, I always try to reach the venue as early as possible and leave last. Apart from capturing the main event, you will be able to get most of the interesting images either before or after the event has taken the place. I always try to capture offbeat images apart from what's happening and are too direct. Your images should speak about the story.

To get the right kind of shots, one must be attentive all the time and always think before clicking the shutter. You should not just keep pressing the shutter just because you have a digital camera and you can erase images later. I always try to put a thought process behind every image I click. To start with, you can start learning composition rules, and once you master them, try breaking the rules. That's where the images will come out.

Pictures are everywhere. Right on the street where you are walking. You just need to train your eyes creatively to see them. There are a lot of things that you can do with the things around you. Maybe play with the dramatic light, create some mystery in the images, slow shutter, or any other technique. So, yes, anyone can move out and take pictures that they desire.

WallMag: How do you make emotions to flow inside the frames, how difficult is that and how do you achieve it?



Every artist, be it a writer, painter, or poet, connects with their work only because they put emotions into their work. The same is the case with photojournalists as well. You also need to fill emotions in it. And to fill emotions, you need to live in the situation or the life of the person who you are shooting. Till the time you don't place yourself in the other person's shoes, you won't be able to live the situation. Once you feel the situation, the same will reflect in your work as well.

WallMag: How much preparation do you put into taking a photograph or series of photographs? Do you have any preferences regarding cameras and format?



Preparation depends upon the kind of content which I am shooting. If I am shooting spot news or an accident, then maybe it doesn't take much preparation. Instead, it will take regular photo capturing skills that you utilize on any other assignment. But, if you are shooting a feature, any special assignment, book, biography, etc., then it is well advised to do your research well and study your subject. Your research will reflect in the quality of your work. I believe that pressing the shutter is only 5% of a photojournalist's job.

Apart from the research, I always keep my camera kit ready with spare batteries, memory cards, flash, etc. You should never run out of these when on assignment.

There are a lot of photographers who give preferences to certain format cameras, etc. But for me, I trust that all the cameras are goodgiven that where you can use them and know what their limitations are. For example, you probably cannot use a mobile camera to shoot sports but you can use the same camera to shoot a good portrait. So similarly, you need to understand the camera and its usage. Later, as per your need, you can always choose the camera, format, lenses, etc.

WallMag: Can you talk a bit about your approach to the work of photojournalism? What did you want your images to capture?



I believe everyone in photojournalism should follow a mental and physical approach to being 'ready to work' at any given point of time. Journalism, especially photojournalism, is something where you need to be alert all the time. You cannot afford to miss the moment. As a journalist, it happens that you may not reach the spot or an event for some reason, but you can always collect information later and file your story. But in the case of photojournalism, you cannot afford to do that. You have to be prepared to move out for work at any point in time. So you need to be mentally strong and have an attitude where you are ready to work round the clock. And remember, you have to be the best among the rest.

As I said before, I try to have some kind of story in my images. They should reflect my thought process and should be capable of leaving an impact on someone else's thought process. It should change the way one thinks, how you can show your feelings with your pictures, and give the world a new perspective on what they see.

WallMag: Is there any advice you'd give a young photographer starting in photojournalism?



It's not an easy path. Especially today, with the advancement of technology and inexpensive DSLRs. Having said that, most people are equipped with good mobile cameras. Most of the first or breaking news stories are mostly user-generated. Also, as DSLRs have become affordable, people have made photography their hobby without understanding it's principals. So, you need to be well learned, have mastered the art, and have the ability to handle the situation on the field. The world of photojournalism is extremely beautiful.

WallMag: Can you share your achievements in life, regarding photojournalism?



My achievements in life regarding photojournalism include:

Winner of National Geographic's Nat Geo Moment Awards, 2011. Nomination for National Geographic Photography Contest 2012. Nomination for Smithsonian Magazine Photo Contest 2012. Winner of highly commended Drone Awards by Art Photo Travel 2019. National and International Exhibition of work. Work published by several National and International publications.

WallMag: What are your feelings about the digital manipulation of images?



They are amazing! People put a lot of effort behind it. There are a lot of apps that help people make manipulations. Sadly, they have next to no scope in photojournalism. When it comes to photojournalism, ethically, you are only allowed to do things that you could do with the films in the early days. Cropping, adjusting brightness, contrast, or slight color and light-adjusting functions can be practiced but nothing beyond that. They are beyond the rules and ethics of photojournalism. Photojournalism is an art of storytelling. Your work should come out as a story and not a piece of digitally manipulated job.

What's the key to taking great journalistic or documentary photographs?



It all depends on your study of the subject, communication skills, and presence of mind. How well you have researched your subject, the capability of translating your thought process into images, understanding of camera technicalities, and ability to use them in the narrative of the story are some of the key skills which one should have.

WallMag: Is there anything you would like to share with our readers?



Be the best! It's the survival of the fittest. Only your hard work can take you ahead and nothing else. Like there is no shortcut to success, similarly, there is no shortcut to being a good photojournalist.

> *"Your images should speak about the story. They should reflect my thought process and should be capable of leaving an impact on someone else's thought process."*

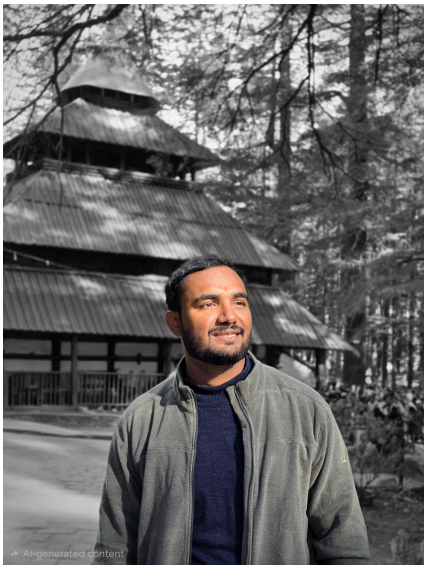
You can follow Money Sharma on Instagram to stay updated with his work.

You can also visit his Website.

MUSIC

Medicine Meets Melody: Dr. Nitish Kumar Rawat on "Khwahishe" and the Power of Unsaid Words

Article by **Editorial Team at WallMag** | Published in WallMag





Is there a recent portrait that feels closest to who you are right now—doctor, songwriter, and shayar all at once?





These photos capture the in-between spaces where most of my life actually happens—somewhere between the "white coat" world and the inner world I turn into songs and shayari. I'm still learning to be comfortable being seen, not just heard, and these frames feel like honest checkpoints in that process. For me, they're less about posing and more about documenting the real person behind the lyrics—quiet, reflective, and still becoming.

How do you introduce yourself to someone discovering your work for the first time?

Beyond the white coat, I'm a singer-songwriter and shayar, driven by those "whorlysome" moments in life—a word I coined for feelings that are beautiful, complicated, and hard to name. I write because I genuinely have to; it's how I translate the quiet emotions I witness and carry every day into indie-pop stories and shayari. More than anything, I hope my work feels like a mirror—something that resonates with the heartbeat of whoever is listening.

Take us into an early, unfiltered performance of your debut single "Khwahishe"—what are we hearing, and where were you when you recorded it?

VIDEO

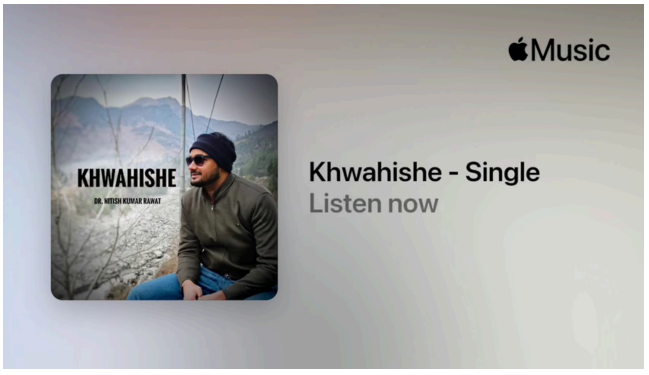
Scan to play

This is a raw, acoustic version of my debut single, "Khwahishe," recorded in my medical college hostel room—no polish, just the song as it first breathed. A close friend of mine, Dr. Rushaique, is on guitar, and that simple setup helped the lyrics stay front and center. I want listeners to feel the weight of what isn't said—the internal struggle of caring deeply, but not being able to express what's going on inside. Recording it in that room mattered, because it holds the vulnerability and isolation the song is built from.

When you think of "Khwahishe," which visual best holds the song's mood—and what does it represent for you?



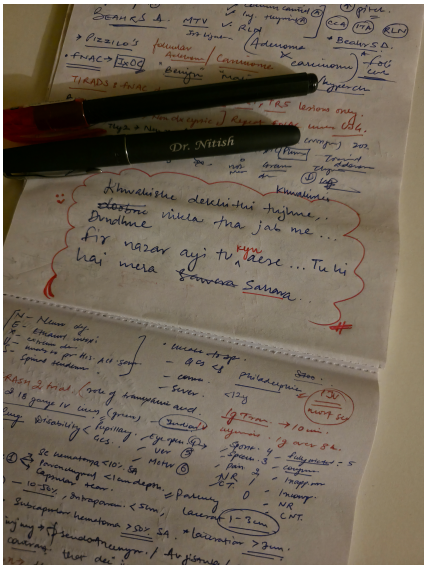


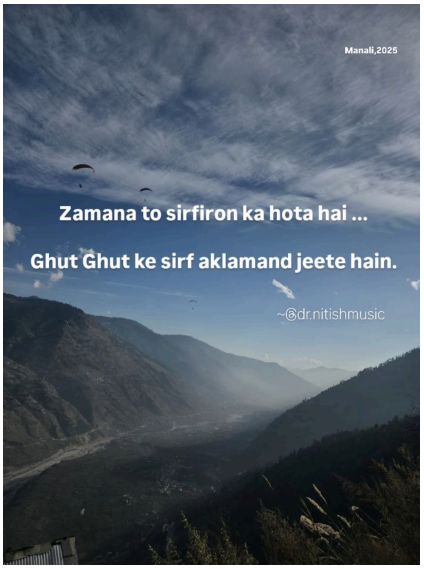


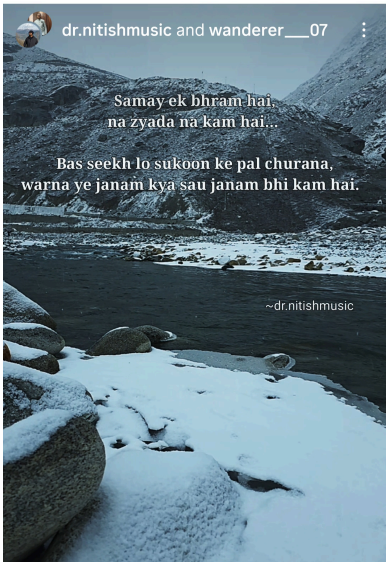


The cover art is a candid shot from a trip to Manali—captured in a moment of reflection, not something staged or overly planned. Honestly, I was hesitant at first to show my face; I wasn't fully ready to step out from behind the lyrics and be "seen." But a friend encouraged me, and I realized that's exactly why the image fits. "Khwahishe" is about the thoughts we keep hidden, and this visual feels like a bridge between my private world as a doctor and the music I'm finally putting out into the world.

What do your first drafts actually look like—and how do those rough notes turn into a finished song or shayari?







One of these photos shows the first lines of "Khwahishe" scribbled in the margins of my surgery notebook—literally the point where my medical and creative worlds collide. My process is simple: I jot down "unsaid" thoughts during study breaks, then I start humming a melody that matches the mood, even if it's messy at first. After that, I sit with my guitarist friend in the hostel, explain the lyrics and the emotional vibe, and he builds acoustic layers around my voice. Another note here came to me in Manali, right before I went paragliding for the first time—proof that inspiration can hit anywhere, as long as you're listening.

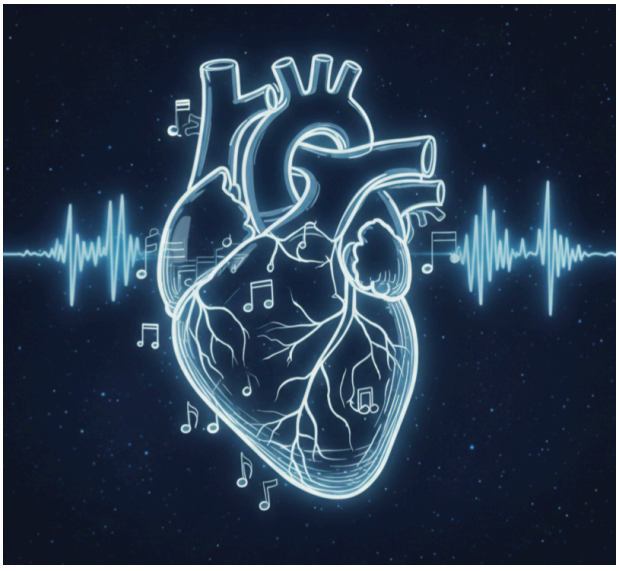
What shayari would you share that captures the feeling of unfinished dreams—and who did you write it for?

VIDEO

Scan to play

This piece is about the weight of incomplete dreams—the ones that remain unfinished because we waited too long, overthought everything, or were simply too afraid to begin. It came from an internal tug-of-war I often feel as a doctor: in medicine, we're trained to be cautious and calculated, but art demands courage before certainty. I wrote it when I was hesitant to share my music publicly, and I realized the pain of "what if" can be heavier than the fear of failing. It's for anyone stuck between two worlds, carrying a hidden passion, wondering if they missed their moment—because an incomplete dream doesn't have to stay that way.

If you had to capture your idea of "Melodic Anatomy" in a single image, what would we be looking at?



As a physician, I see the heart as the body's most vital engine—a high-pressure system built to circulate exactly what we need to survive. In this visual, I've replaced the flow of blood with musical tones, because for me, art becomes a second "circulatory system" for the human condition. Just like the heart fills and pumps to maintain balance, I absorb the emotional pressure of unexpressed words and try to pump it back into the world as music, shayari, and stories.

Where did the urge to create first show up for you—what's the earliest moment you remember?

It started when I was a kid—I'd sing randomly around the house, and people would look genuinely surprised and tell me I had a natural voice. That was the first spark, but back then I didn't feel a strong need to create anything of my own; it was more instinct than intention. The real turning point came in medical school. Between textbooks, hostel life, and the intensity of hospital routines, I felt a buildup of emotions and observations that didn't fit into clinical language. Writing shayari and composing became my release valve—and honestly, a way to keep my own balance.

What's a listener reaction you still remember because it proved your words had truly landed?

The moment it clicked for me was in my hostel room, when I played a rough version of a track for my friend circle—people who live in the medical grind of exams, rounds, and constant pressure. When the song ended, everyone sat in silence for a minute, and then someone said, "I think you just described exactly what we've been feeling for the last two years." That silence before the reaction was everything. It made me realize we all carry unsaid stories behind the white coat, and music wasn't just my outlet anymore—it could be theirs too, even for the most practical people.

Looking back, what part of your craft has grown the most in the last few years?

My storytelling has improved the most. In the beginning, I had a decent voice and would sing casually, but I didn't know how to shape emotions into a song that actually holds someone's attention. Over time—especially while balancing the intensity of medical school—I learned how to take heavy, unspoken observations from daily life and translate them into something people can feel in their own bodies. My vocals have grown more confident too, because now I'm not just singing notes—I'm delivering meaning. I've realized it's not about sounding perfect; it's about being honest enough that someone recognizes their own story in your voice.

Contact and Follow

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- **Listen to "Khwahishe":** li.sten.to/dmop4w2a
- **Facebook:** facebook.com/share/1DXaEMEVoz
- **X (Twitter):** @drnitishmusic

MUSIC

Melodic Confessions: Muhammed Ajmal on "Tell Me Now" and Turning Real Feelings Into Rap-Pop

An intimate conversation about honest storytelling, vulnerability, and the moment you stop overthinking and finally speak.

Article by Editorial Team at WallMag | Published in WallMag



How would you sum up your rap style—the sound and the mood—in one line?

I make melodic rap-pop that leans on honest storytelling and hooks that stick with you.

Emotion is always the center of what I write, but I like pairing that depth with a modern, uplifting energy so it still feels replayable.

My goal is to make songs that feel personal and real, while still sounding clean, catchy, and current.

If someone's discovering you for the first time, which one track should they start with?

AUDIO

Scan to play

"Tell Me Now" is an emotional rap-pop track about confessing hidden feelings to a close friend and finally asking if the love is mutual.

It's vulnerable, straightforward, and it captures the kind of tension I love writing about—the moment you stop overthinking and finally speak.

When you're writing, what do your lyrics or notes look like in the early stages?

Tell Me Now Lyrics

We've been neighbors, side by side
Sharing secrets, laughing all night
I feel your touch, I see your care
Girl, it's obvious, are you aware?

You know all my heart, every little thing
Feels like we're closer than anything

So tell me now, do you love me too?
Feels like you're mine, but I need proof
I've been waiting, staring at you
Girl, it's obvious, so tell me true

These lines are from the hook of the song, where everything gets very direct and emotionally exposed.

It's the moment I ask if the feelings are mutual—no metaphors, no hiding—because that honesty is the heart of "Tell Me Now."

I wanted the hook to feel like a real conversation you've been rehearsing in your head for days, finally said out loud.

Walk us through what we're seeing in your recording and mixing process—what's happening in that clip?

VIDEO

Scan to play

In this clip, I'm working from my home studio where I record my song and build the beat and production.

I use BandLab to shape the track—putting the arrangement together, tightening the sound, and getting the overall vibe right.

I like keeping the process hands-on and simple, so the emotion in the vocals stays front and center while the production supports the story.

What's the story behind your cover art, and how does it connect to the song?



The cover art shows a close, intimate moment of holding hands, which for me represents connection, vulnerability, and the things you don't always say out loud.

That image fits "Tell Me Now" because the song lives in the tension between friendship and love—wanting clarity, but being scared of changing everything.

I wanted the visual to feel soft and personal, like a private moment that carries a lot of meaning without needing big explanation.

What real-life experience has shaped your writing the most?

One of the biggest influences on my writing was developing feelings for someone who was already very close to me.

That uncertainty—wondering if it's mutual, and worrying about what it might do to the friendship—creates a real emotional pressure that stays with you.

That's exactly where "Tell Me Now" comes from: turning that tension into something honest, melodic, and relatable.

CONTACT AND FOLLOW

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PHOTOGRAPHY / FEATURING CREATORS

Women, Mythology, and Silhouettes: An Interview with Navin Jayaraman

A conversation with a visual creator exploring empowerment, relationship narratives, and the power of silhouettes through Indian mythology and personal expression.

Interview by Editorial Team at WallMag | Published in WallMag



If you had to sum up your photography and video-editing style in a few lines, how would you describe it today?

My work is basically about helping people understand who I am through what I create. I'm drawn to visuals that feel personal and expressive, where the mood matters as much as the subject. Whether I'm shooting or editing, I try to keep the final result honest to my identity and perspective.

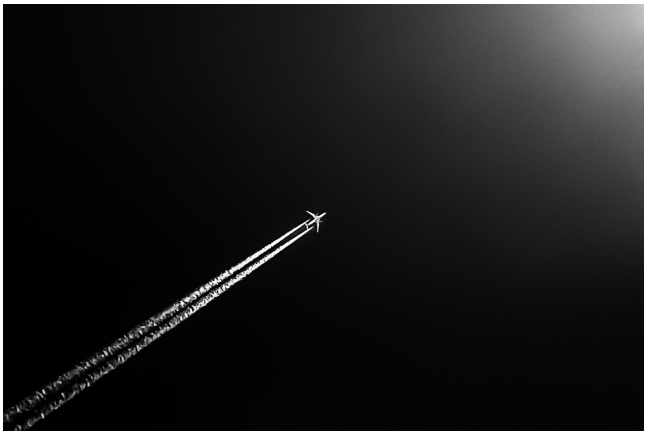
Which image best captures your signature look right now, and what story is it telling?





I chose this image because it reflects women empowerment through Indian mythology. For me, it's not just a portrait—it's a symbolic frame that carries strength, dignity, and presence. That message is what makes it feel closest to my current signature look.

When you look at your before-and-after edit, what did you change to shape the final mood?





Honestly, I changed almost everything to get the final result where I wanted it. I focused on reshaping the overall light, color, and mood so the image feels more intentional and finished. For me, editing is about transforming the full atmosphere—not just tweaking one or two settings.

Tell us about this mini-series—what ties these images together for you?

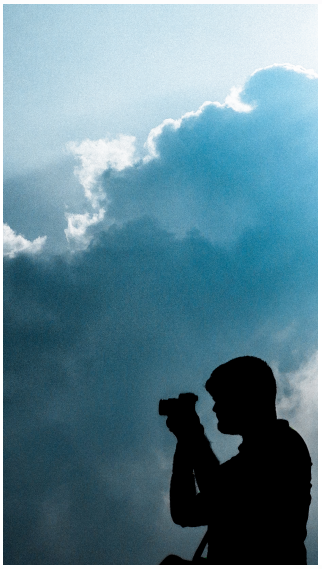






The theme connecting these images is the different stages of a relationship. I wanted the series to feel cohesive emotionally—like each frame is a step forward in the same story. Together, they reflect how connection changes over time, from moment to moment.

What's happening in this behind-the-scenes moment, and what were you aiming for on set?



I shot this behind-the-scenes moment using a Canon R50. My role on set was photography, and I was focused on capturing silhouettes in a simple, strong way. I like silhouettes because they reduce distractions and let the shape, pose, and mood speak first.

How would you describe your color-grading style, and what tools do you rely on to get it?



I mainly use Lightroom and DaVinci Resolve for my grading workflow. A big part of my process is working with HSL adjustments and fine-tuning colors until the image feels balanced and intentional. I'm always chasing a grade that supports the story rather than overpowering it.

How did your journey as a creator begin—what first made you take photography seriously?

It started through someone close to me—my elder brother's friend was really enthusiastic about photography. Watching his interest and approach inspired me, and it pushed me to try shooting more seriously myself. That early influence helped me see photography as something I could commit to, not just a casual hobby.

When you look back at your early work, what does it show about where you started—and how you've grown since then?











These frames show my starting point, when I was still learning how to see a scene and build a strong image. The biggest difference now is that my composition has improved a lot, and my editing is much more refined and consistent. Over time, I've learned how to shape a clearer visual story instead of just capturing what's in front of me.

CONTACT AND FOLLOW

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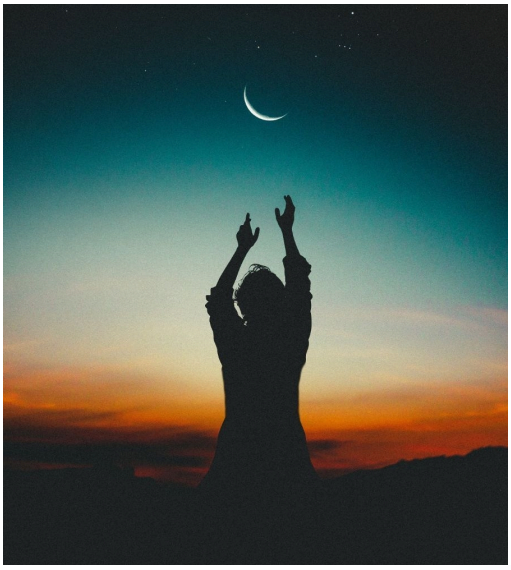
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PHOTOGRAPHY

Top 50 Inspiring and Famous Quotes for Photographers

Article by **Editorial Team at WallMag** | Published in WallMag



Photography is more than capturing moments—it's about seeing the world through a unique lens, finding beauty in the ordinary, and telling stories that transcend words. Throughout history, legendary photographers and artists have shared profound insights about their craft, offering wisdom that continues to inspire both aspiring and seasoned photographers today.

These quotes reveal the heart of photography: the interplay between technical skill and artistic vision, the patience required to capture the decisive moment, and the courage to see beyond the obvious. From Ansel Adams to Henri Cartier-Bresson, from Robert Frank to Annie Leibovitz, these masters remind us that great photography begins not with expensive equipment, but with how we perceive and interpret the world around us.

2. "The eye should learn to listen before it looks."
- Robert Frank

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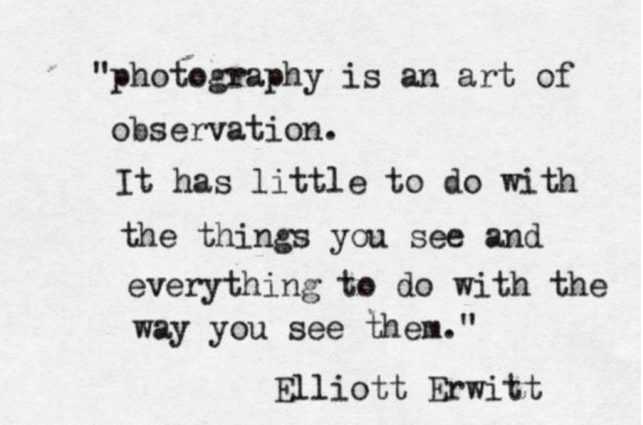
3. "It's not enough to just own a camera. Everyone owns a camera. To be a photographer, you must understand, appreciate, and harness the power you hold!"
- Mark Denman

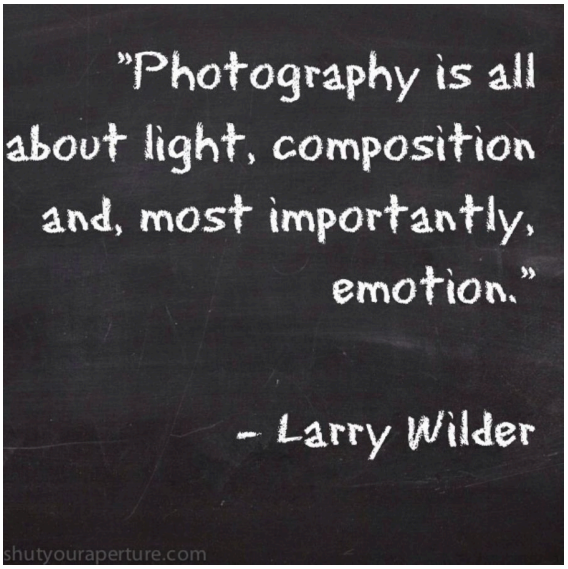
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4. "That frame of mind that you need to make fine pictures of a very wonderful subject; you cannot do it by not being lost yourself."
- Dorothea Lange

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5. "There is one thing the photograph must contain, the humanity of the moment."
- Robert Frank





7. "It takes a lot of imagination to be a good photographer. You need less imagination to be a painter because you can invent things. But in photography, everything is so ordinary; it takes a lot of looking before you learn to see the extraordinary."
- David Bailey

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8. "Today, everything exists to end in a photograph."
- Susan Sontag

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9. "To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them."
- Elliott Erwitt

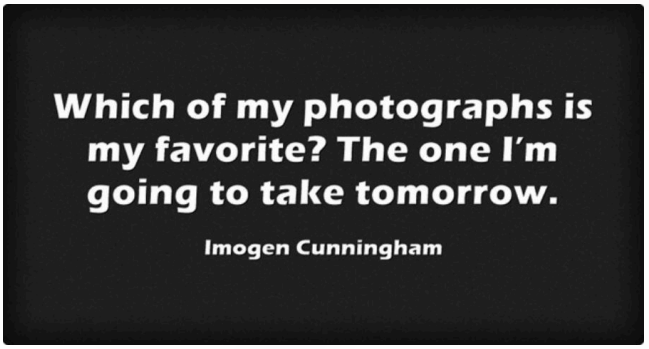
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10. "A lot of photographers think that if they buy a better camera they'll be able to take better photographs. A better camera won't do a thing for you if you don't have anything in your head or in your heart."
- Arnold Newman

11. "I don't think there's any such thing as teaching people photography, other than influencing them a little. People have to be their own learners. They have to have a certain talent."
- Imogen Cunningham

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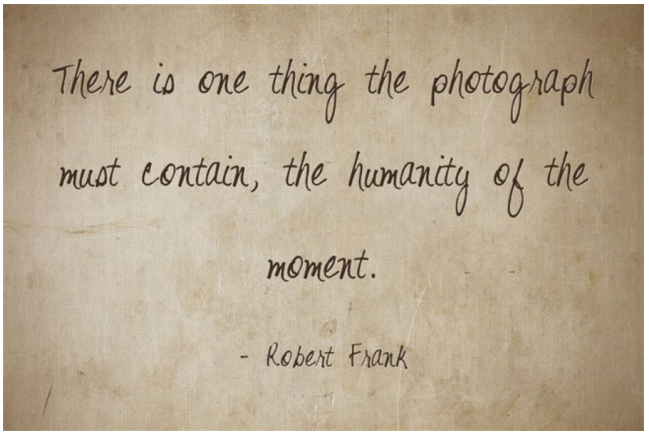
12. "There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are."
- Ernst Haas



14. "I treat the photograph as a work of great complexity in which you can find drama. Add to that a careful composition of landscapes, live photography, the right music and interviews with people, and it becomes a style."
- Ken Burns

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15. "There is a vast difference between taking a picture and making a photograph."
- Robert Heinecken



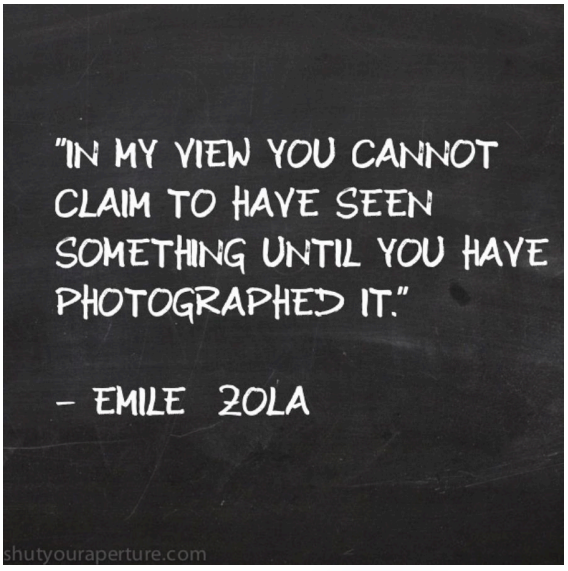
17. "If a photographer cares about the people before the lens and is compassionate, much is given. It is the photographer, not the camera, that is the instrument."
- Eve Arnold

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18. "I shutter to think how many people are underexposed and lacking depth in this field."
- Rick Steves

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19. "There will be times when you will be in the field without a camera. And, you will see the most glorious sunset or the most beautiful scene that you have ever witnessed. Don't be bitter because you can't record it. Sit down, drink it in, and enjoy it for what it is!"
- DeGriff



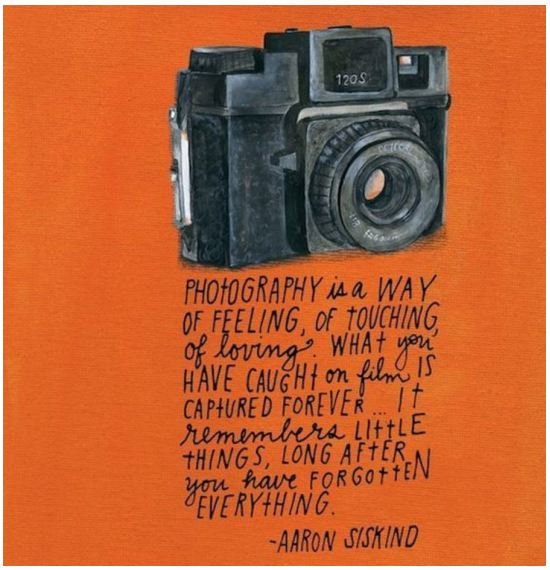
21. "Quit trying to find beautiful objects to photograph. Find the ordinary objects so you can transform it by photographing it."
- Morley Baer

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22. "Anyone can shoot chaos. But the most perceptive photographers can make compelling pictures out of uninteresting moments."
- Alex Tehrani

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23. "It takes a lot of imagination to be a good photographer. You need less imagination to be a painter because you can invent things. But in photography everything is so ordinary; it takes a lot of looking before you learn to see the extraordinary."
- David Bailey



25. "A picture is worth a thousand words."
- Arthur Brisbane

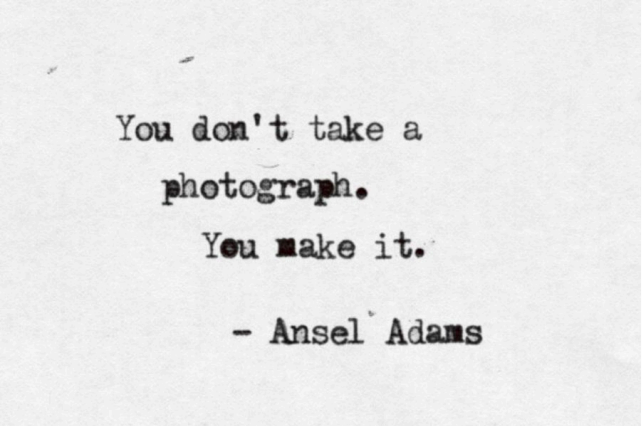
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26. "When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."
- Ansel Adams

27. "Photography is a language more universal than words."
- Minor White

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28. "Don't shoot what it looks like. Shoot what it feels like."
- David Alan Harvey



30. "A good photographer records; a great photographer reveals."
- Skyler Reid

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31. "A good photograph is one that communicates a fact, touches the heart and leaves the viewer a changed person for having seen it. It is, in a word, effective."
- Irving Penn

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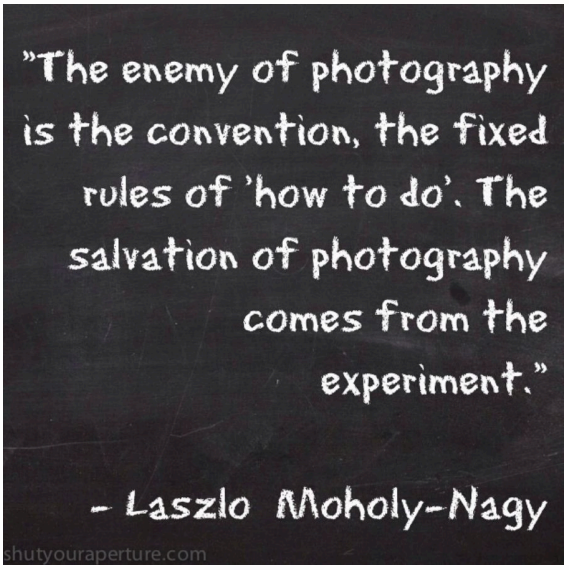
32. "Photographs open doors into the past, but they also allow a look into the future."
- Sally Mann

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33. "To me, photography is the simultaneous recognition in a fraction of a second of the significance of an event."
- Henri Cartier-Bresson

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34. "Photography can light up darkness and expose ignorance."
- Lewis Hine



36. "In photography there is a reality so subtle that it becomes more real than reality."
- Alfred Stieglitz

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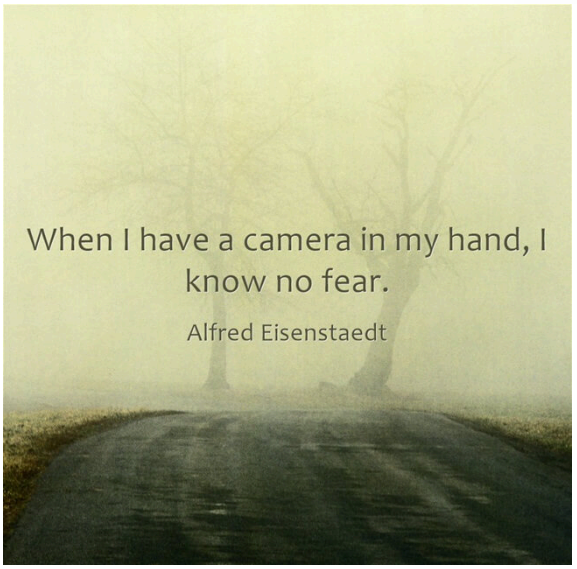
37. "Photography is about finding out what can happen in the frame. When you put four edges around some facts, you change those facts."
- Garry Winogrand

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38. "Photography is a small voice, at best, but sometimes one photograph, or a group of them, can lure our sense of awareness."
- W. Eugene Smith

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39. "If you have something to say with a camera then show it, otherwise it's better to bake a cake."
- Jason Eskenazi



41. "Images of people, cities, and landscapes from the air tell a unique story about our personal space and how we relate to one another. I've always aimed to address the bigger picture and later trends. In many ways, what a photographer does is give others a chance to step back and look at their world and gain perspective on where we stand, and what that means."
- Vincent Laforet

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42. "The best thing about a picture is that it never changes, even when the people in it do."
- Andy Warhol

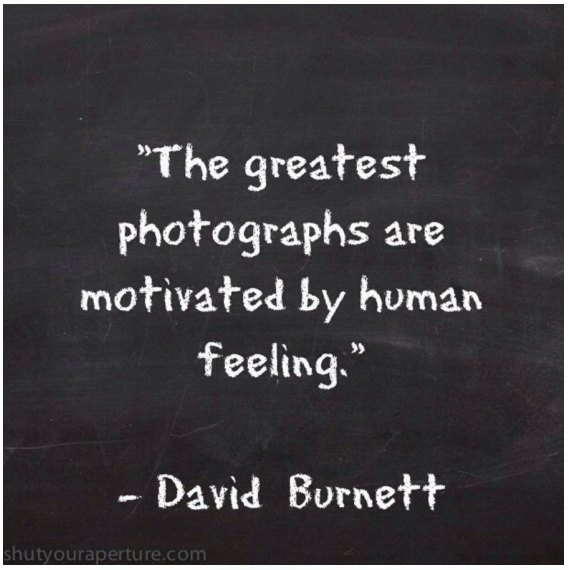
43. "Photography is for me, a spontaneous impulse that comes from an ever-attentive eye, which captures the moment and its eternity."
- Henri Cartier Bresson

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44. "You don't take a photograph, you make it."
- Ansel Adams

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45. "I think that's the strength of photography - to decide the decisive moment, to click in the moment to come up with a picture that never comes back again."
- Rene Burri



47. "We are making photographs to understand what our lives mean to us."
- Ralph Hattersley

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48. "I wish that all of nature's magnificence, the emotion of the land, the living energy of place could be photographed."
- Annie Leibovitz

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49. "The camera has always been a guide, and it's allowed me to see things and focus on things that maybe an average person wouldn't even notice."
- Don Chadwick

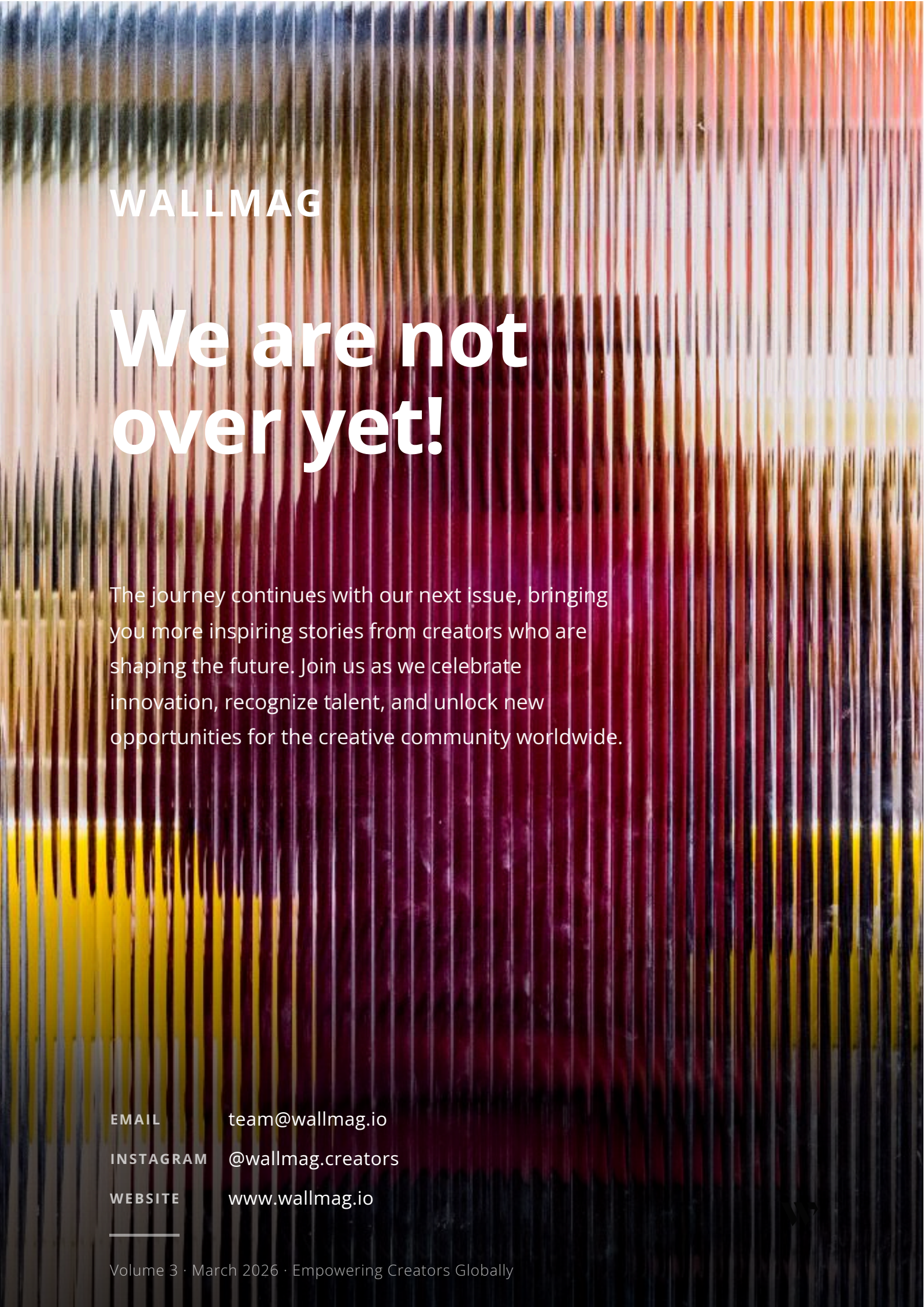
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50. "What it all boils down to for me is having the enthusiasm to do something for enjoyment and being stimulated by what's around you. That's what photography does for me."
- Graeme Le Saux

These fifty quotes capture the essence of photography as both an art and a practice. They remind us that great images emerge not from expensive gear, but from cultivating vision, patience, and a deep connection with our subjects. Whether you're just beginning your photography journey or have been capturing moments for years, these words of wisdom serve as guideposts, encouraging us to see more deeply, feel more intensely, and share our unique perspectives with the world.

Photography remains one of humanity's most powerful tools for communication, documentation, and artistic expression. As these masters have shown us, the true magic happens when technical skill meets genuine emotion and authentic observation. May these quotes inspire you to pick up your camera with renewed purpose and see the extraordinary in the everyday.

Author: Maitree Rawat



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