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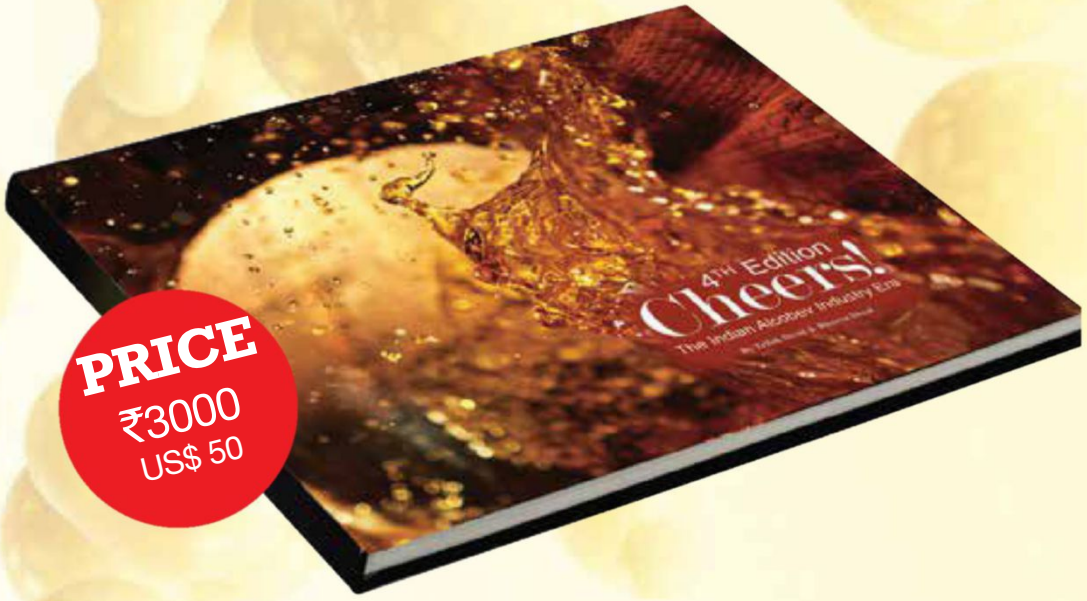
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- Joel Sartore

SEEING EYE TO EYE
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Wildlife - More Than a Picture

Wildlife photography has never been easy. It demands patience, persistence and often hours of waiting for those few seconds when everything comes together. But perhaps the biggest value of a wildlife photograph lies not in the difficulty of getting the shot, but in what that photograph can do after it has been taken.

A powerful image can make us stop. It can make us notice a species we may have otherwise ignored, understand the fragility of a habitat or realise what could disappear if we don't act. In that sense, photographers have an important role to play in conservation. Our pictures can document species, record behaviour, create awareness and put wildlife and its challenges in front of millions of people. Sometimes, a single compelling image can create more emotional impact than pages of statistics.

Think about the number of wildlife images we see every day. A tiger staring directly into the lens, an elephant walking through a shrinking forest, a bird we may never have seen in the wild. These images give wildlife a face and a story. They make conservation personal. And when people connect with a species, they are far more likely to care about protecting it.

But with that ability comes responsibility. Getting the photograph should never be more important than the welfare of the subject. We need to respect boundaries, avoid disturbing animals and remember that the perfect frame is never worth putting wildlife at risk. The photograph should be the result of observing nature—not interfering with it.

This month, we also have a packed reviews section, with several cameras, lenses, phones, power banks put through their paces. As always, we look beyond the specifications and numbers to understand what these products actually bring to the table. How do they perform in the real world? Do they genuinely make shooting easier, better or more creative? These are the questions that matter when technology meets imaging.

Because ultimately, photography is not just about capturing what is in front of our lens. Sometimes, it is about telling a story, creating awareness and ensuring that what we capture continues to exist long after we have put the camera down.

So Until Next Time…
Happy Reading!!



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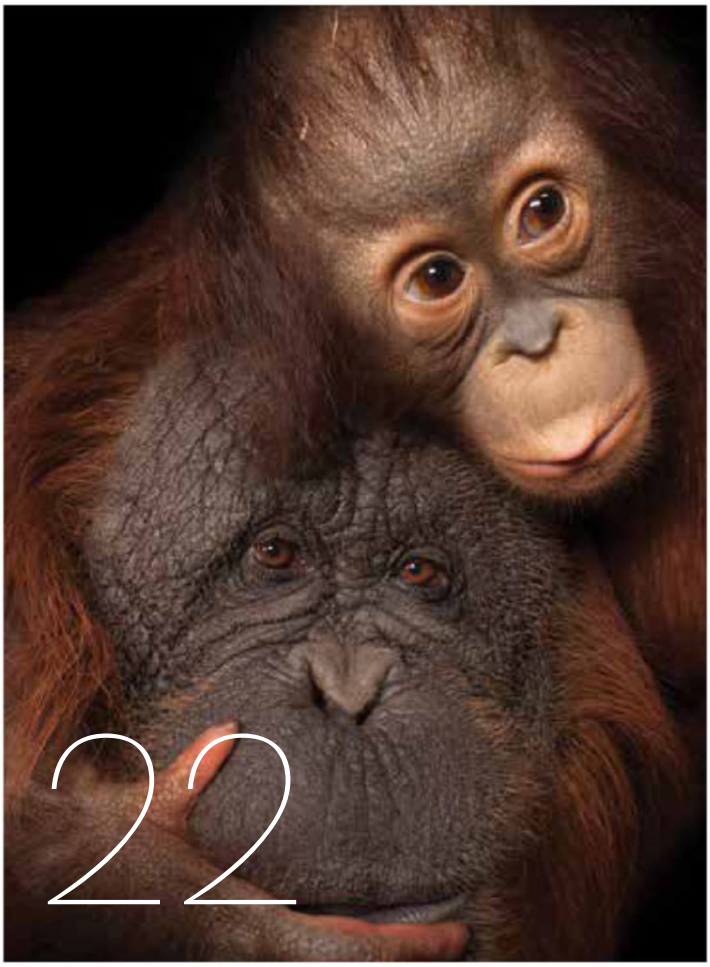
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LETTERS TO EDITOR

Readers' Comments and Suggestions...

Send your letters at apindia.feedback@gmail.com



The Letter of the month will receive 1 Year subscription (12 E-Issues)

Dear Editor,

I read your review of the Xiaomi 17 Ultra and am considering buying it. I wanted to ask if the phone has any heating issues?

Regs,
Rohit Mehta

Dear Rohit,

It depends on what you are referring to as heating issue. For daily use we didn't find any heating issue—but if you are shooting on 4k in broad daylight then yes like any other phone you'll experience heating despite it featuring a cooling chamber.



LETTERS TO EDITOR

Readers' Comments and Suggestions...

Send your letters at apindia.feedback@gmail.com

The Letter of the month will receive 1 Year subscription (12 E-Issues)

Dear Editor,

Is the Nikon Z6 III a good deal at ₹1.3 lakh with the extra 105mm lens?

Regs,
Prateek Bharadwaj



Dear Prateek,

Yes, for this price along with the lens—it actually is a steal. But from the looks of it, it seems as if you might be investing in a pre-owned product. If that is the case then I'd do a thorough check of the camera and lens before investing into them.

Dear Editor,

I've been reading your magazine since a longtime and now I am also a follower of it on social media and the website. I read the opinion pieces that you put on the website including the editorial and I find them really nice to read. Thanks to you and the entire team of AP.

Regs,
Samarth Shetty

Dear Samarth,

Thanks for your message and also nothing gives us more pleasure than reading messages like yours. It makes my team and me work even harder to ensure that we live upto those expectations.

vivo Launches V80, X Fold6 and S2 FE at vivo NEXT 2026

Vivo has launched three smartphones in India—the V80, X Fold6 and S2 FE—along with OriginOS 7 at its vivo NEXT 2026 event. The company also previewed its first Mixed Reality (MR) headset, the vivo Vision Discovery Edition. With the launches, vivo has expanded its premium portfolio across conventional smartphones, foldables, software and mixed-reality hardware.

The V80 is positioned around smartphone-based content creation and features 4K Cinematic Video, a ZEISS co-engineered imaging system and more than 30 AI-powered creative features. The company said the device is aimed at users who increasingly use smartphones for capturing, editing and sharing content.

The vivo X Fold6 is the company's latest foldable smartphone and comes with OriginOS 7. It features a 20.38-cm (8.02-inch) main display, ZEISS imaging and a 6,900mAh battery, which vivo claims is the largest battery in the foldable category in India. OriginOS 7 is being introduced in India as vivo's latest operating system, with updates to the user interface, performance, productivity and cross-device connectivity. Its features include the Origin Smooth Engine, Jovi and cross-ecosystem connectivity.

The vivo S2 FE expands the company's S-series portfolio and features a 10,000mAh battery. The battery was used in a Guinness World Records-recognised livestream that lasted 32 hours and 37 minutes, according to vivo.

vivo also previewed the Vision Discovery Edition, its first MR headset. The device weighs 398g and is powered by Qualcomm's Snapdragon XR2+ Gen 2 platform. It uses dual



micro-OLED displays, spatial audio and eye- and hand-based controls. The headset can create virtual environments including a 120-foot virtual cinema screen, 360-degree immersive experiences and spatial image viewing. vivo has set up experience zones at 15 of its Exclusive Stores across 10 Indian cities for consumers to experience the headset.

Paigham Danish, CTO and Head of Product & GTM at vivo India, said, "Technology is at its best when it gives people more freedom to create and more ways to experience the world around them. That belief sits at the heart of vivo. The V80 is built around the creator and the joy of capturing everyday moments; the X Fold6 brings the power to do more, wherever you are; the S2 FE brings a more expressive and contemporary experience to a new generation; and OriginOS 7 makes technology feel more intuitive and effortless. For us, this is the real meaning of premium; not adding technology to people's lives, but making technology add more to their lives."

HIPA Launches Global Photography Competition Ahead of 2026 UN Water Conference

The Hamdan bin Mohammed bin Rashid Al Maktoum International Photography Award (HIPA) has launched a global photography competition, 'Water: Our Shared Story', ahead of the 2026 United Nations Water Conference in Abu Dhabi on December 10th. Held in cooperation with the UAE Ministry of Foreign Affairs and the 2026 UN Water Conference, the competition invites photographers worldwide to submit photo stories comprising five to 10 images exploring the role of water in people's lives and communities. The competition has a total prize pool of US$23,000.



Ali Bin Thalith, Secretary General of HIPA, said the competition would use photography to support a wider conversation about water and its importance to communities, economies and the environment. "Water is not only essential to life; it is deeply connected to our communities, economies, environment and technological development," Bin Thalith said. He added that the competition would build on HIPA's ninth season, which also focused on water, and invite photographers to present new perspectives on the resource.

Entries for 'Water: Our Shared Story' close on 15 October 2026. The competition rules, eligibility criteria and submission details are available on HIPA's website.

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#CreateWithSony

Nikon India Announces Z5IIC

Nikon India has announced the Z5IIC, a full-frame mirrorless camera aimed at first-time mirrorless users, content creators and photographers upgrading from APS-C systems. The camera uses Nikon's Z mount and shares its core performance platform with the Nikon Z5II.

The Z5IIC introduces 15 scene modes on its mode dial, a first for Nikon's full-frame mirrorless lineup. These modes automatically adjust settings such as white balance and Picture Control based on the selected scene. A dedicated button also provides quick access to Imaging Recipes created by Nikon and photographers.

The camera features a backside-illuminated full-frame sensor and Nikon's EXPEED 7 processor. Its AI-powered autofocus can recognise 10 subject types, while focus acquisition is possible down to -10 EV. A 5-axis in-body Vibration Reduction system provides up to 7.5 stops of compensation at the centre of the frame.

For video, the Z5IIC supports 4K UHD recording at up to 60 fps (at 1.5x crop), and Full HD recording at up to 120 fps. It also offers 4x and 5x slow-motion recording, Product Review Mode, webcam functionality through USB, H.265 10-bit recording and N-Log. N-RAW recording to an SD card is also



supported for the first time - as it only retains one SD card slot instead of two from the Z5II.

Other features include a 3.2-inch vari-angle touchscreen, dust and drip resistant construction, continuous shooting at up to 14 fps, and Pre-Release Capture at up to 30 fps. Nikon has also added Fish to its subject-detection options.

The Z5IIC will be available in black and silver finishes. Nikon has not specified pricing or availability details in the information provided.

vivo's Imagine Smartphone Photography Awards Returns With a New Category

Vivo has announced the fourth edition of the vivo Imagine Smartphone Photography Awards, inviting photography and videography enthusiasts across India to submit smartphone-shot images and videos under the theme "How Far Your Curiosity Can Take You?" The awards are being conducted in association with National Geographic Creative Works.

Entries open on September 23, 2026, and close on November 1, 2026. The competition features five static photography categories: Portrait, Nature & Landscape, Night & Light, Motion, and Street & Culture, alongside the new Short Film category. This season also introduces a new Short Film category themed *My City*, expanding the awards beyond still photography to recognise smartphone-based filmmaking.

The Grand Winner will receive ₹5 lakh, while winners across all six categories, including the Grand Winner, will receive a vivo X300 Ultra smartphone. Entries will undergo an audit process before being evaluated by a jury comprising photographers Auditya Venkatesh, Vineet Vohra, Rakesh Pulapa and Aamir Wani. Winners are expected to be announced in November.



Beyond the competition, vivo Imagine Season 4 will include photo walks, masterclasses and other learning initiatives led by vivo's professional photographers, alongside photography tips and social storytelling content.

Participants can submit their entries through the vivo Imagine portal. Each participant can submit photographs or short videos captured on a vivo smartphone.



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HIPA Completes Judging for 15th Season



The Hamdan bin Mohammed bin Rashid Al Maktoum International Photography Award (HIPA) has completed the judging process for its 15th season, themed '*Family*'. The announcement was made at a Board of Trustees meeting at HIPA's headquarters in Dubai. The board also reviewed the organisation's annual performance reports, strategic initiatives and development plans ahead of the 15th season awards ceremony, scheduled for November 10, 2026, at the Museum of the Future.

The season featured five categories: Family, Portfolio (Story-Telling), Sports Photography, General and Dreams Through AI. HIPA said it has received more than one million photographs from over 500,000 established and emerging photographers across 209 countries since its launch. The award said the figures make it one of the largest international photography communities.

Chairman of HIPA's Board of Trustees Abdulrahman Bin Mohamed Al Owais said the award had helped establish Dubai as an international centre for visual culture and creativity.

HIPA Secretary General Ali Bin Thalith said the organisation had conducted more than 230 specialised training programmes for over 10,000 photographers. Its programmes have also included initiatives for government employees, People of Determination and inmates in correctional institutions. The award has additionally published articles and visual programmes focused on photography education and professional development in the UAE and wider Arab world, HIPA said.

Members of the 15th season judging panel also discussed HIPA's international profile. American photo editor Kurt Mutchler said the award's international reach and themes had contributed to its visibility in US media. German sports photographer Laci Perényi highlighted its profile among European photographers, while Polish documentary photographer Tomasz Tomaszewski pointed to its role in supporting photographers working on humanitarian and environmental subjects.

Apple Debuts iPhone 18 Pro Series With Variable Aperture Camera

Apple has launched the iPhone 18 Pro and iPhone 18 Pro Max, introducing a variable-aperture main camera alongside upgraded sensors, processing hardware and expanded camera controls.

The two Pro models feature a triple-camera system comprising 48MP main, 48MP ultra-wide and 48MP telephoto cameras. The main camera uses a variable aperture, allowing the lens to physically regulate the amount of light reaching the sensor. The new models also feature a Samsung-supplied sensor and stacked sensor architecture, along with updated image processing. Camera Control has been revised, with the capacitive layer removed while pressure sensing is retained. The Pro models also offer additional controls for exposure and focus.



Both smartphones are powered by Apple's A20 Pro chip, manufactured using TSMC's 2nm process, and include 12GB of RAM. The iPhone 18 Pro has a 6.3-inch LTPO+ OLED display, while the Pro Max features a 6.9-inch display and a larger battery.

In India, the iPhone 18 Pro starts at ₹1.65 lakh, while the Pro Max starts at ₹1.80 lakh. Pre-orders begin September 12, with availability from September 18. Apple has also announced the Watch Series 12, Watch Ultra 4 and AirPods 5.


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Björn Persson

SEEING EYE TO EYE

The sweeping expanses of the wild are rarely just a backdrop for **Björn Persson**; they are dynamic stages where story, emotion, and conservation collide. Renowned for his striking fine art wildlife photography, Persson brings an intimate, almost reverence-inducing perspective to some of the planet's most vulnerable species. His work does not merely document the animal kingdom from a safe, clinical distance, he draws the viewer down into the dirt, eye to eye with the magnificent creatures that inhabit it. Behind this distinct visual language lies a deliberate fusion of commercial storytelling, deep-rooted conservation experience, and an unyielding commitment to emotional resonance. **Asian Photography** spoke to him about signature style, shooting technique, and his higher purpose. Excerpts:





That narrative edge is immediately apparent in how Persson approaches the canvas. His background in commercial storytelling and visual strategy has profoundly shaped the way he frames and edits his fine art pieces. “It taught me how to think about the narrative I want to convey and how to use composition, light, and colour to evoke emotion,” Persson explains. He sees his images as far more than isolated moments, viewing them instead as immersive stories that invite audiences into the wilderness to foster a deeper connection. This perspective allows him to craft imagery that remains visually compelling while emphasising nature’s inherent beauty and fragility. By focusing on a cohesive visual language that guides the eye and stirs empathy, his approach elevates the work beyond mere documentation, turning it into a visual dialogue designed to inspire both reflection and conservation.

A hallmark of Persson’s signature aesthetic is his preference for shooting from a low perspective directly on the ground. Beyond the dramatic scale it imparts, this unique vantage point fundamentally alters the emotional hierarchy between the human viewer and the wild subject. Shooting low allows him to connect viewers directly with the animals, placing them on equal footing and emphasising their physical presence. It shifts the dynamic entirely, making the observer feel grounded in the animal’s world rather than looking down from above or observing from a safe distance. This angle fosters a profound sense of intimacy and respect, simultaneously highlighting both vulnerability and strength. It was an approach he developed early in his artistic journey, inspired by a desire to break down the perceived barriers between humans and wildlife and to view these creatures from their own vantage point. Over time, he realised that this perspective not only yields striking visual compositions, but also conveys a deep sense of humility and reverence for the natural world—a principle central to his entire body of work.

Achieving that level of proximity and intense eye contact with dangerous or skittish wildlife requires far more than camera proficiency; it demands an extraordinary level of trust. Persson’s ability to establish this connection without disrupting natural behaviour stems directly from his background in wildlife conservation and anti-poaching efforts, where he spent countless hours in the bush meeting animals face-to-face. Those formative experiences proved invaluable in shaping his understanding of animal behaviour. He learned to read subtle body language, sense when an animal is comfortable or stressed, and approach every encounter with







patience and respect. For Persson, building this silent trust through observation and presence goes far beyond technical operation. He never rushes or forces a situation, allowing the animals to set the pace so his presence never disturbs them. This quiet, humbling process rooted in mutual respect has consistently enabled him to capture genuine trust and captivating eye contact with even the most elusive species.

Out in the field, however, quiet patience often gives way to sudden, chaotic intensity. When high tension intersects with split-second light, balancing technical precision with raw intuition becomes essential. Persson relies on a seamless mix of learned skill and instinct, staying sharp to anticipate moments before they unfold and adjusting his camera settings in a flash. It is a delicate balance between the precision of exposure, focus, and framing, and a gut feeling for the scene. At times, he chooses to let go of perfection altogether to embrace the raw energy of the moment, trusting his instincts to guide the shot. He describes it as a dance between preparation and spontaneity, believing that true magic happens when a photographer is fully present, blending technical mastery with a visceral sense of timing to capture images that feel both authentic and intensely powerful.

Once the RAW frame is captured, Persson's distinct post-processing style takes centre stage, giving his work its signature painterly and cinematic quality. When asked where he draws the line between enhancing dramatic mood and maintaining the integrity of the scene, he takes a liberated stance. He admits that he does not enforce strict boundaries when editing, granting himself full artistic license to push limits and extract the maximum potential from a moment. His goal is not simply to document what stood in front of his lens, but to transport the viewer directly into the scene so they feel precisely what he felt when pressing the shutter. He wants his imagery to evoke powerful emotions and forge an immediate connection between subject and viewer. Crucially, the boundary he does honour is avoiding the realm of over-editing; the final image must still feel inherently natural. By trusting his gut and artistic instincts, he ensures his work

"Fine art can turn conservation from a story of crisis into one of wonder."















retains its fundamental truth while resonating on a deeply atmospheric level.

Ultimately, this artistic approach serves a higher purpose: driving awareness and action for the natural world. Persson firmly believes that fine art can evoke a far stronger conservation response in viewers than traditional, hard-hitting photojournalism. While photojournalism highlights urgent issues through stark, undeniable reality, fine art invites people to connect on a personal, contemplative level, transforming the subject into a symbol of broader universal themes like fragility, resilience, and beauty. Fine art encourages viewers to pause and reflect, viewing the environment not merely as a narrative of crisis, but as an enduring source of wonder and inspiration. It is this profound emotional engagement that Persson believes can foster true stewardship, inspiring lasting change from within long after the initial encounter with the frame.

Text: Anirudh Iyer

THE QUEST TO OUTLIVE EXTINCTION

In the vast narrative of modern conservation, few visual chroniclers have reshaped how humanity beholds the natural world quite like **Joel Sartore**. A veteran *National Geographic* photographer and founder of the monumental Photo Ark project, Sartore has spent over two decades building a visual archive of global biodiversity before it disappears. Having documented more than 18,000 species in human care, where his signature studio portraits strip away environmental scale to forge a direct, eye-to-eye connection with viewers. In addition to his work with NatGeo, Joel has contributed to *Audubon Magazine, The New York Times, Life, Newsweek, Sports Illustrated* and numerous book projects. **Asian Photography** got in touch with him, reflecting on his experience with grizzly bears in Alaska, the ethics of studio photography in wildlife sanctuaries, and how a simple photograph can spark global action to outpace extinction. Excerpts:



Joel Sartore



An endangered baby Bornean orangutan, *Pongo pygmaeus*, with her adoptive mother, a Bornean/Sumatran cross, Pongo pygmaeus x abelii, at the Houston Zoo, Texas, 2013



A Victoria crowned pigeon, *Goura victoria*, at the Columbus Zoo, Ohio, 2012

Joel Sartore's path to becoming one of the world's most influential conservation photographers was forged not in sterile studios, but through visceral, heart-stopping encounters in the wild. Early in his career, while on assignment for *National Geographic* in the Alaskan wilderness, Sartore found himself staring down a mother grizzly bear defending her cubs. Charged at breakneck speed, he stood frozen as the bear pulled close enough for him to smell her breath as she snorted before turning back to her offspring. The terrifying moment served as a profound awakening. Bound by the photojournalistic adage that insufficient pictures stem from insufficient proximity, Sartore realised that physical closeness in the wild often came at an unacceptable cost to both photographer and subject. Rather than giving up, he kept going, coming away with a profound understanding of how crucial it is to give nature its space. Driven by a desire to capture intimacy without intrusion, he began employing remote cameras, which allowed him to capture intimate, close-up images without physically being in harm's way or disrupting the animals. This realisation marked the beginning of an evolutionary trajectory that would ultimately redefine modern wildlife portraiture.

This adjustment enabled his team to secure far more responsible and effective images, many of which ultimately made the published story. Over time, Sartore began transitioning toward working more with animals accustomed to human interaction, making the process simpler and safer for everyone involved. As he points out, you cannot exactly ask a wild bear to step onto a white or black background, which is the hallmark aesthetic style of his project "*Photo Ark*". Furthermore, many of the species he works with no longer exist in their native habitats, remaining extinct in the wild and surviving solely due to the diligent, trained staff at zoos, aquariums, and wildlife sanctuaries who work tirelessly to preserve and revive these populations in human care.

Much of public conservation interest historically centers on "charismatic megafauna"—the big, iconic animals like koalas, bears, tigers, and elephants that so many people find easy to love. Throughout his career, Sartore spent years covering these well-loved species for *National Geographic*. Yet, while those stories were incredibly important, he questioned how much they were truly moving the needle in the broader fight against species extinction. That realisation inspired him to think bigger about conservation and explore how he could pair his photographic talents with his passion to make a lasting impact.



An endangered Coquerel's sifaka, *Propithecus coquerel*, at the Houston Zoo, Texas, 2012



Red eyed tree frog, *Agalychnis callidryas*, photographed in Seattle, Washington, 2011



An African leopard, *Panthera pardus pardus*, at the Houston Zoo, Texas, 2011



A male Arctic fox, *Vulpes lagopus*, at Great Bend Brit Spaugh Zoo, Kansas, 2015

Over time, Sartore realised that a vast portion of Earth's biodiversity is small enough to fit in the palm of your hand, yet it remains completely overlooked. Often, this is because these species have never been photographed before, or simply because the public does not even know they exist. This disparity led him to design the *Photo Ark* around simple studio portraits that eliminate background distractions and size comparisons, focusing entirely on eye contact. Sartore has found that eye contact is the specific element that moves people; peering into the eyes of an animal that desperately needs help can motivate viewers to take meaningful action. By photographing subjects against solid black or white backgrounds without scale reference, a tiny mouse appears just as grand and glorious as a tiger. This egalitarian approach gives all creatures—especially the frogs, toads, sparrows, and beetles so often overlooked—an equal voice and equal dignity. The results of these studio portraits are often surprising, raising awareness about the plight of endangered species just as effectively as traditional field work.

Passing on these specific studio methodologies, field ethics, and patience to emerging conservationists and photojournalists is a continuous priority for Sartore. Whenever he is on the road, aspiring photographers frequently ask him for career advice, to which he emphasises three core principles: preparation, respect, and persistence. Preparation requires thorough homework; before every photoshoot, Sartore and his team research the target species and connect directly with on-the-ground wildlife experts, following their lead since they know the nuances of each individual subject. Respect means treating wildlife and their surroundings with care, leaving everything exactly as it was found and disturbing the subject as little as possible.



An octopus, *Octopoda*, at Dallas World Aquarium, Texas, 2013



A female snowy owl, *Bubo scandiacus*, at Raptor Recovery, Nebraska, 2008

Persistence is equally vital because wildlife remains inherently unpredictable. Even when a photographer comes fully prepared, some shoots prove remarkably challenging. Sartore recalls his very first chimpanzee photo session, where the chimps entered the staging area and proceeded to rip down all the freshly set up white background paper in less than thirty seconds. In such moments, his advice is simply to roll with it. Many of the best photographs come at the very end of the day when a photographer is worn out and ready to pack it in, or when an animal refuses to cooperate with the setup. Leaving early means missing out on prime opportunities; sticking around and pivoting creatively not only yields better shots, but ultimately makes one a better photographer. As Sartore reminds emerging image-makers, there is no such thing as a perfect photograph anyway.

For conservation journalism specifically, Sartore stresses that powerful storytelling can drive concrete change. Through the Photo Ark, he launched the *National Geographic Photo Ark Species Impact Initiative* to support peer-reviewed, science-based conservation projects that spark protection for threatened species. This initiative supports remarkable conservationists working to save and revitalise native species across Florida, Hawaii, and Ecuador. In one notable instance, the combined exposure generated enough public support to halt a major development project in its tracks, safeguarding critical habitat for endangered beetles in Florida. Sartore



A koala, *Phascolarctos cinereus*, with her babies at Australia Zoo Wildlife Hospital, 2011



A bobtail squid, *Euprymna scolopes*, at Monterey Bay Aquarium, 2014

also notes that one does not need to be a professional photojournalist to make a difference; individuals can take meaningful actions in their daily lives, such as planting pollinator-friendly gardens in backyards or community spaces, using less plastic, reducing household waste, and improving home energy efficiency.

When asked if beautiful portraits risk making extinction feel aesthetically compelling without conveying urgency, Sartore observes quite the opposite. A compelling portrait—one that showcases an animal's beauty, personality, intelligence, and emotional depth—stops viewers in their tracks and leaves a lasting impression. Connecting eye-to-eye with a creature facing extinction inspires people to help. Over the years, people who encounter these portraits online, in books, or projected onto major global buildings and monuments consistently reach out with the same question: "What can I do to help?" That drive to move people from connection to action is the core purpose of his work.

With a mission to document every species in human care before they disappear, Sartore has photographed more than 18,000 species over the past two decades, with thousands more remaining. Recognising that this effort will likely take a lifetime to complete, his ultimate hope is that the images outlive him. Decades into the future, he envisions people looking back at this snapshot in time, recognising the immense beauty of biodiversity, and feeling inspired to protect the natural world while there is still time.

Text: Anirudh Iyer
IMAGES: Joel Sartore/National Geographic Photo Ark.

PHOTOGRAPHING WILDLIFE IN THE TUNDRA

The polar regions of the Arctic and Antarctic are some of the most remote, extreme, and fragile ecosystems on planet Earth. Photographing wildlife here is both a privilege and a challenge: harsh weather, difficult logistics, and unpredictable animal behaviour test even the most seasoned photographers. Yet, the rewards are extraordinary. In this guide, we explore how to approach wildlife photography in the tundra and beyond the ice floes.







1. Preparation is Everything

Polar regions are unforgiving. The success of your photography depends on how well you prepare before stepping into the cold, which begins even before you book the tickets.

- **Research Animal Behaviour:** This is the basic in wildlife photography regardless of their habitat, but is more so important in the polar regions. Learn the seasonal habits of your subjects. Polar bears roam the pack ice in spring; Arctic foxes change coat colour between summer and winter; penguins gather in massive colonies depending on the breeding season.
- **Logistics:** Travel is often expedition-based—icebreakers, zodiacs, snowmobiles, or skis. Factor in time for scouting locations and unpredictable delays due to weather or ice conditions. Don't think about doing this solo, at least for the first time. Travelling with an expedition group reduces cost, but also increases chances of getting new shots with different perspectives, as other photographers will also be involved in the shooting process.
- **Physical Readiness:** Cold weather is physically demanding and requires a multi-layered preparation. Layered clothing (heaters, sweaters), heat packs; sunscreen—extremely important as polar regions get sun for way longer and the rays are more intensive; gloves that allow you to move your fingers freely and are touch-friendly but thick enough to be insulating; eye protection – both sunglasses as well as windproof glasses, protecting your eyes from winds & debris; and waterproof outer shells.

2. Essential Gear

Camera and Lenses

Cameras and lenses with strong insulation against snow and condensation are paramount to shooting free of restrictions like bags and heaters.

Cameras: Well, for the first time we'd recommend getting a flagship-level, professional body with features like dual card slots with redundant recording, weather sealing and fast burst rates alongside high megapixels. Carry two bodies with features distinct to them so you don't have to miss out on any type of shot required and one may serve as a backup in case

the other fails (For example: A7 R5 and A9 III).

Pro tip: Last-generation flagships will work perfectly fine and save you some cost especially if you buy them used, which you can invest into other things.

Lenses:

- Telephoto zooms (100-400mm+): For distant subjects like polar bears or walruses.
- Mid-range zoom (70-200mm): Versatile for seals, penguins, and environmental portraits.
- Wide-angle (14-35mm): To show scale-tiny animals in vast icy landscapes.
- Primes (135mm, 200mm, 300mm): If you crave subject separation, you can carry additional primes like these and try new possibilities.

Protection and Accessories

- **Extra batteries:** Cold drains them fast; keep spares close to your body for warmth. Bonus points, carry a powerbank and plug it into your camera to keep it topped up while shooting, extending battery life.
- **Tripod with spiked feet:** Provides stability on ice and snow. Try to get carbon fiber tripods with hybrid feet (both rubber and metal spike) saving you the cost of buying multiple tripods and weight.
- **Dry bags:** Protect gear in zodiacs or when crossing wet terrain.

3. Overcoming Polar Challenges

The polar regions have a unique set of challenges that you need to be prepared for. So here are some tips for you to align your vision with.

Lighting

- **Low-angle sun:** In summer, the Arctic sun hovers near the horizon for long periods, giving soft, golden light. This is the perfect time to create portraits.
- **Blue hour glow:** Polar nights or overcast skies create ethereal, muted tones, perfect for moody compositions.
- **Snow reflections:** Avoid underexposed, gray snow, at the same time, use ND and Polarising filters to cut unwanted reflections and preserve details in the highlights.

Composition

- **Show scale:** A lone polar bear framed against endless icefields emphasises isolation.
- **Foreground elements:** Icebergs, snowdrifts, or footprints lead the eye toward the subject.
- **Environmental storytelling:** Place animals in their habitat to highlight survival in extreme conditions.

4. Approaching Wildlife Ethically

Wildlife in polar regions already live under stress from climate change and human disturbance. One wrong move can result in a cascading effect. Do not stray out of the boundaries established by your guide/local authorities, for starters. Also:



- **Keep distance:** Use long lenses rather than approaching your subjects up-close. Polar bears and walruses can be dangerous, and penguin colonies are sensitive to trampling. No going for environmental portraits where it isn't necessary.
- **Stay quiet and be patient:** Movement and noise can spook animals, wasting rare opportunities. Remember – slow steps, deep breaths, great shots.
- **Leave no trace:** This is the golden rule of wildlife photography, and this is especially important in a fragile tundra ecosystem; even footprints may take years to fade. So leave the place like it was before you arrived.

5. Species to Look Out For

The *end of the world* will have some unique wildlife on display for you, and some of them are just remote relatives found in tropical savannahs, nevertheless, a rare opportunity.
Arctic (North Pole): Polar bears, Arctic foxes, musk oxen, caribou, snowy owls, puffins, walruses, narwhals.
Antarctic (South Pole): Emperor and Adélie penguins, seals (weddell, leopard, crabeater), albatrosses, petrels, whales.

Learn about each of these as much as you can before and ask the guides/other photographers with you so you can predict their movement/anticipate behaviour.







6. Storytelling Through Photography

The polar regions are more than backdrops, they are symbols of climate change and environmental fragility. Great images go beyond documenting animals; they capture narratives and powerful stories:

- A polar bear stranded on shrinking ice.
- Penguin chicks huddling against icy winds.
- Migrating caribou moving across endless tundra.

These visuals not only inspire awe, but also raise awareness of urgent conservation issues. We have an entire article dedicated to the most captivating wildlife imagery from the past decade or so in this issue, so seek inspiration from them and implement on your next voyage.



Time to Gear Up!

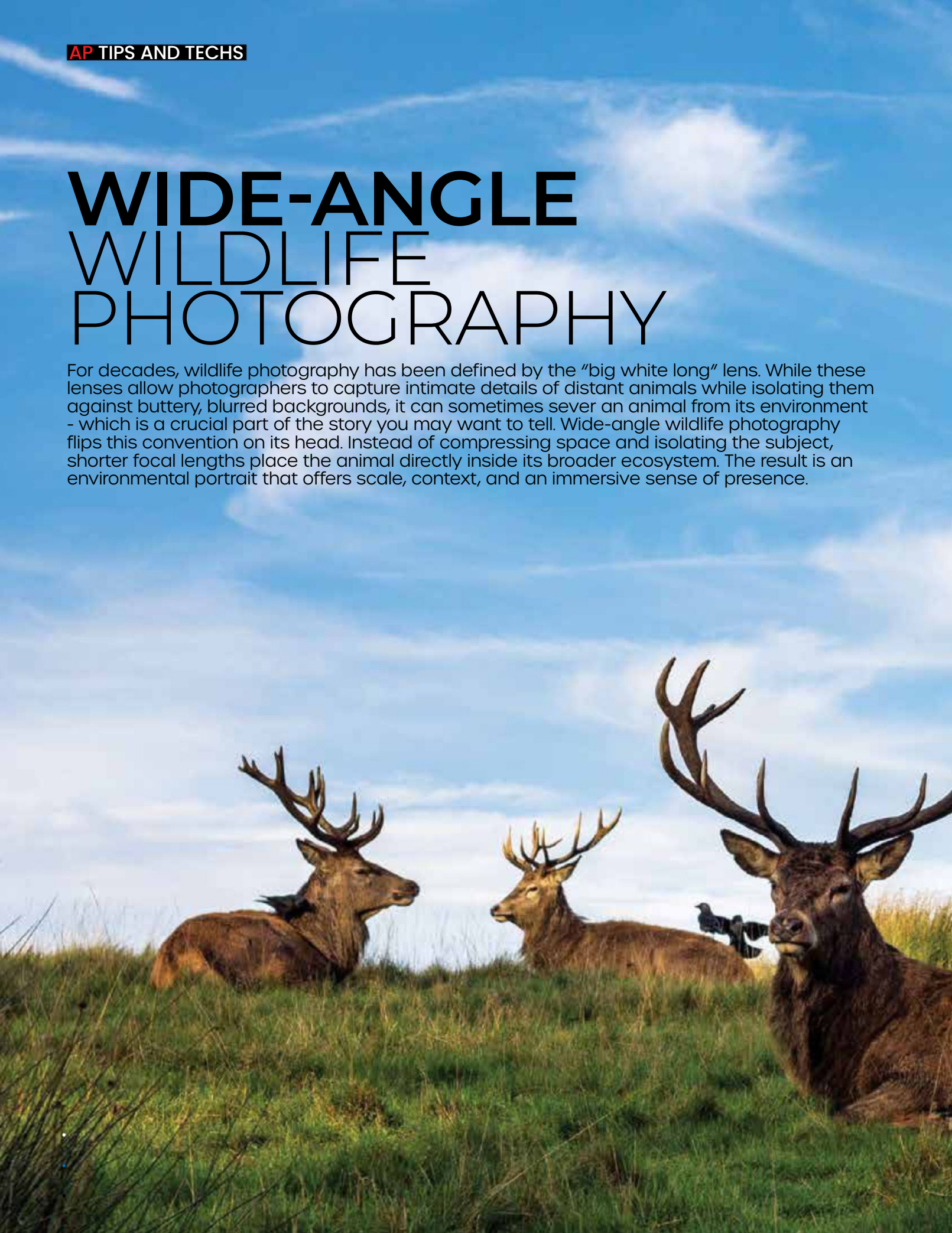
Photographing wildlife in the tundra is an exercise in endurance, patience, and humility. The cold will test your body, the remoteness will test your spirit, and the fleeting appearances of wildlife will test your photographic reflexes. Yet, those who persist are rewarded with images that few will ever witness in person—testaments to life surviving at the very edge of our planet.

Bring respect, resilience, and reverence with your camera, and the polar wilderness will offer more than just moments of magic that stay with you forever, but also lessons you will carry with you till the end of time. Take the safety of yourself and the animals into account, make proper choices (and pictures) and the tundra will make you want to come back again.

Text: Anirudh Iyer

WIDE-ANGLE WILDLIFE PHOTOGRAPHY

For decades, wildlife photography has been defined by the "big white long" lens. While these lenses allow photographers to capture intimate details of distant animals while isolating them against buttery, blurred backgrounds, it can sometimes sever an animal from its environment - which is a crucial part of the story you may want to tell. Wide-angle wildlife photography flips this convention on its head. Instead of compressing space and isolating the subject, shorter focal lengths place the animal directly inside its broader ecosystem. The result is an environmental portrait that offers scale, context, and an immersive sense of presence.





1. Why Shoot Wildlife with a Wide Lens

Context and Storytelling

A telephoto lens answers the question “What does the animal look like up-close?” A wide-angle lens answers a broader question of “for this animal, what is home?” By capturing expansive landscapes, be it dense rainforests, towering mountain ranges, or arid deserts alongside the subject, wide-angle imagery builds a richer narrative around habitat preservation and natural behaviour.

Sense of Impossibility and Immersion

An asiatic lion, a grizzly bear, or tiny songbird filling the foreground of a 16mm frame creates a powerful illusion: the observer feels as if they are standing inches away from the creature. This forced perspective creates an immediate, visceral connection that traditional telephoto shots rarely replicate and cannot be physically created by a telephoto lens – something you may have noticed while looking at closeup portraits of big cats – a picture every wildlife photographer craves to shoot.

2. Technical Challenges and Gear Considerations

Wide-angle lenses require a completely different operational approach compared to telephotos. Because depth of field expands and fields of view widen dramatically, every element in the frame demands attention.

Working distance is the most immediate operational change: while telephotos allow you to work from tens or hundreds of feet away, wide-angle setups require getting within a few feet of the animal. This shift alters how you manage depth of field and background detail.

Telephoto setups rely on shallow depth of field to isolate subjects easily against soft bokeh, with the primary technical risks being heat haze or shutter shock over long distances. In contrast, wide-angle setups create a deep depth of field where a larger portion of the background remains in focus. Controlling the background becomes critical because every landscape detail is visible, and the primary operational risks shift to animal disturbance or equipment damage.

Choosing Focal Lengths

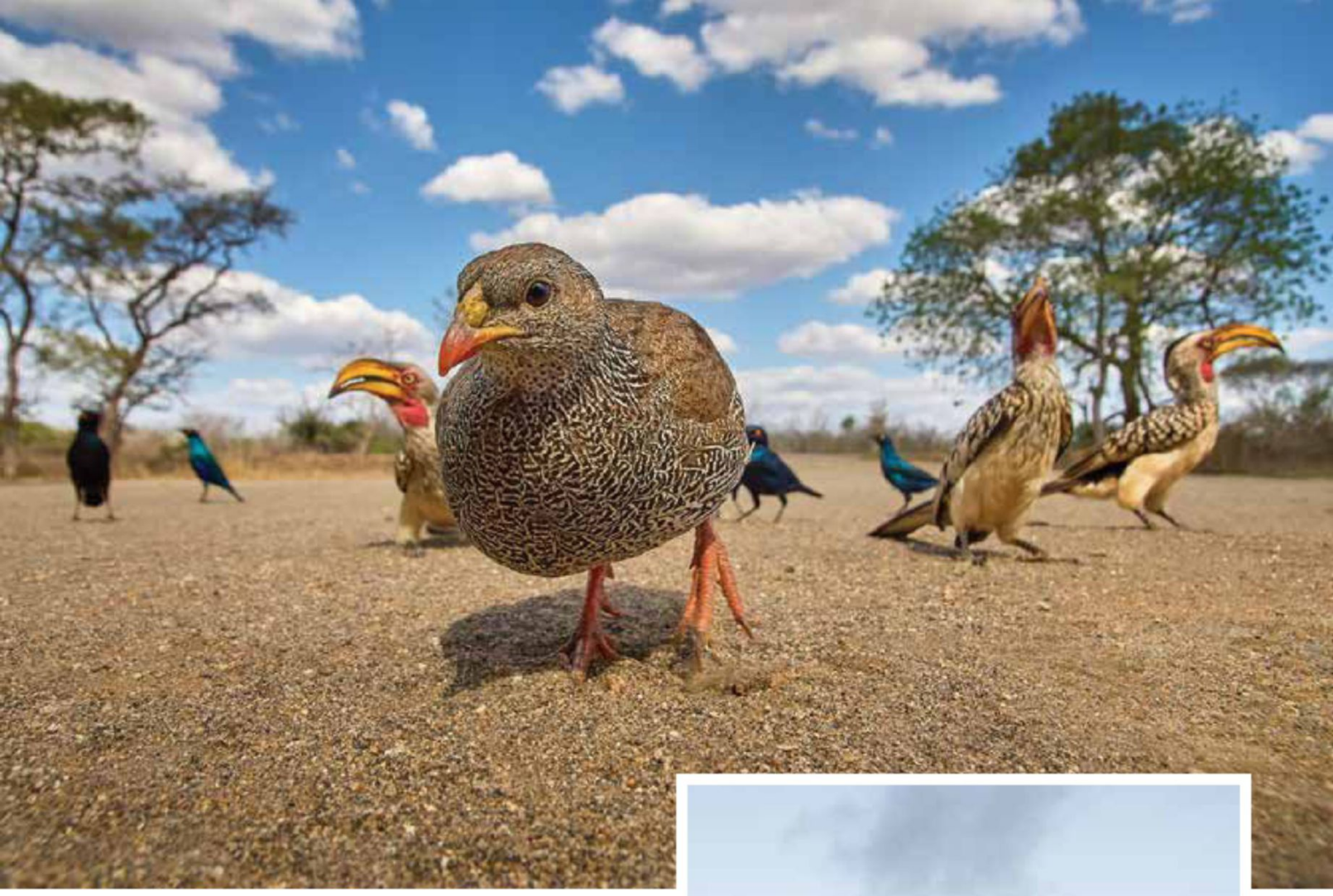
Now comes the task of choosing an appropriate focal length for the appropriate composition.

14-20mm: Delivers dramatic perspective distortion and expansive landscape coverage. Ideal for close-up remote triggers and underwater housing.

24-35mm: Offers a more natural field of view with less distortion near the edges. Great for larger mammals or when shooting from a safe distance.

Alternatively, you can have one zoom lens covering either focal range and one prime lens from the other one, with the added benefit of being able to shoot wider using faster shutter speeds.







Small Apertures for Maximum Detail

While telephoto wildlife shooters often shoot wide open (f/2.8 or f/4) to blur the background they don't have a choice of stopping down without losing too much light. For wide-angle shooters, stepping down to f/8, f/11, or f/16 becomes a viable choice, ensuring crisp focus from the foreground subject all the way to distant horizon lines.

3. Remote Triggers, Camera Traps, and Ethics

Approaching wild animals within inches while holding a wide-angle camera is often unsafe for the photographer and distressing for the subject. Consequently, specialised remote setups are the foundation of this genre.

Camera Traps and Motion Sensors

Modern wide-angle wildlife photography relies heavily on passive infrared (PIR) sensors or laser triggers. Photographers set up weather-sealed housings, off-camera flashes, and wide lenses along known animal trails, leaving the equipment for days or weeks.

The process begins with habitat scouting, where you locate natural game trails, water sources, or feeding areas where wildlife passes near prominent features like boulders or tree trunks without disturbing nesting sites. Next comes composition pre-visualisation, which involves framing the background landscape first to ensure the horizon, lighting, and overall balance are locked in before adding sensor



hardware. Finally, sensor calibration and test shooting take place: infrared or laser sensors are calibrated to fire the shutter the exact moment an animal crosses into the lens's pre-focused sweet spot.

Ethical Safeguards

Ethics should never be an afterthought and must take priority before and over image acquisition.

No Baiting or Harassment: Never use artificial attractants or corner animals to force close-proximity wide shots.

Equipment Safety: Ensure all cables, tripods, and remote units are secure so animals cannot ingest small parts or become entangled.

Patience Over Intrusion: If using a hand-operated remote trigger, stay at a distance using binoculars or long-range transmitters.

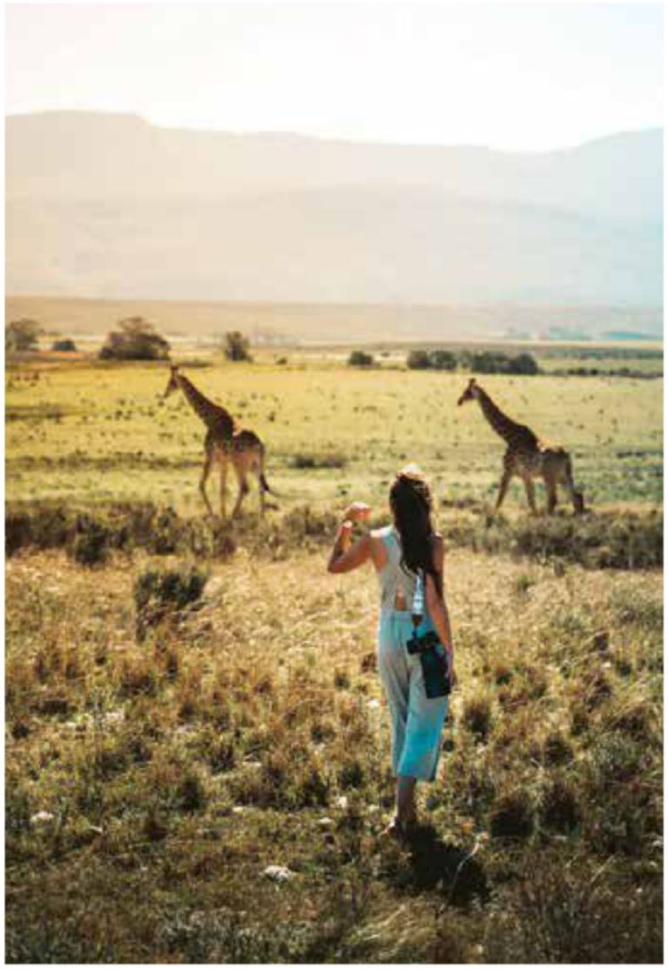
4. Compositional Rules for Impactful Shots

Wide-angle lenses magnify elements close to the front glass while shrinking everything in the background. Mastering this optical behaviour is crucial for balanced compositions.

A strong wide-angle image relies on a distinct three-tier structural flow. It starts with a prominent foreground subject that appears large, dramatic, and detailed. A clear midground then acts as a bridge connecting the subject to its surroundings, leading the eye straight into the background landscape, which establishes the overarching habitat context and scale.







Foreground Anchor: Place the animal close enough to serve as the visual anchor. If the animal is too far, it becomes a tiny dot lost in an expansive landscape.
Low Angles: Shooting from ground level or lower enhances the subject's stature, making even small creatures look heroic.
Leading Lines: Use branches, riverbeds, or rock formations to direct the viewer's eye from the edges of the frame toward the central subject.

Conclusion

Wide-angle wildlife photography offers a refreshing departure from standard telephoto portraits. By bringing viewers face-to-face with animals within their natural habitats, this approach highlights the vital connection between wildlife and ecosystem conservation.

Text: Anirudh Iyer



CAN A PHOTOGRAPH SAVE A SPECIES?

In an era dominated by rapid habitat destruction, accelerating climate change, and unprecedented biodiversity loss, humanity faces a profound challenge: how do we protect creatures we rarely see, let alone understand? While science provides the data, policies, and ecological frameworks necessary for conservation, facts alone seldom move human hearts. This is where visual storytelling enters the frame. The question of whether a single photograph can save an entire species from extinction may sound poetic, but history and contemporary conservation movements reveal that a compelling image can, in fact, alter the trajectory of a vanishing species.

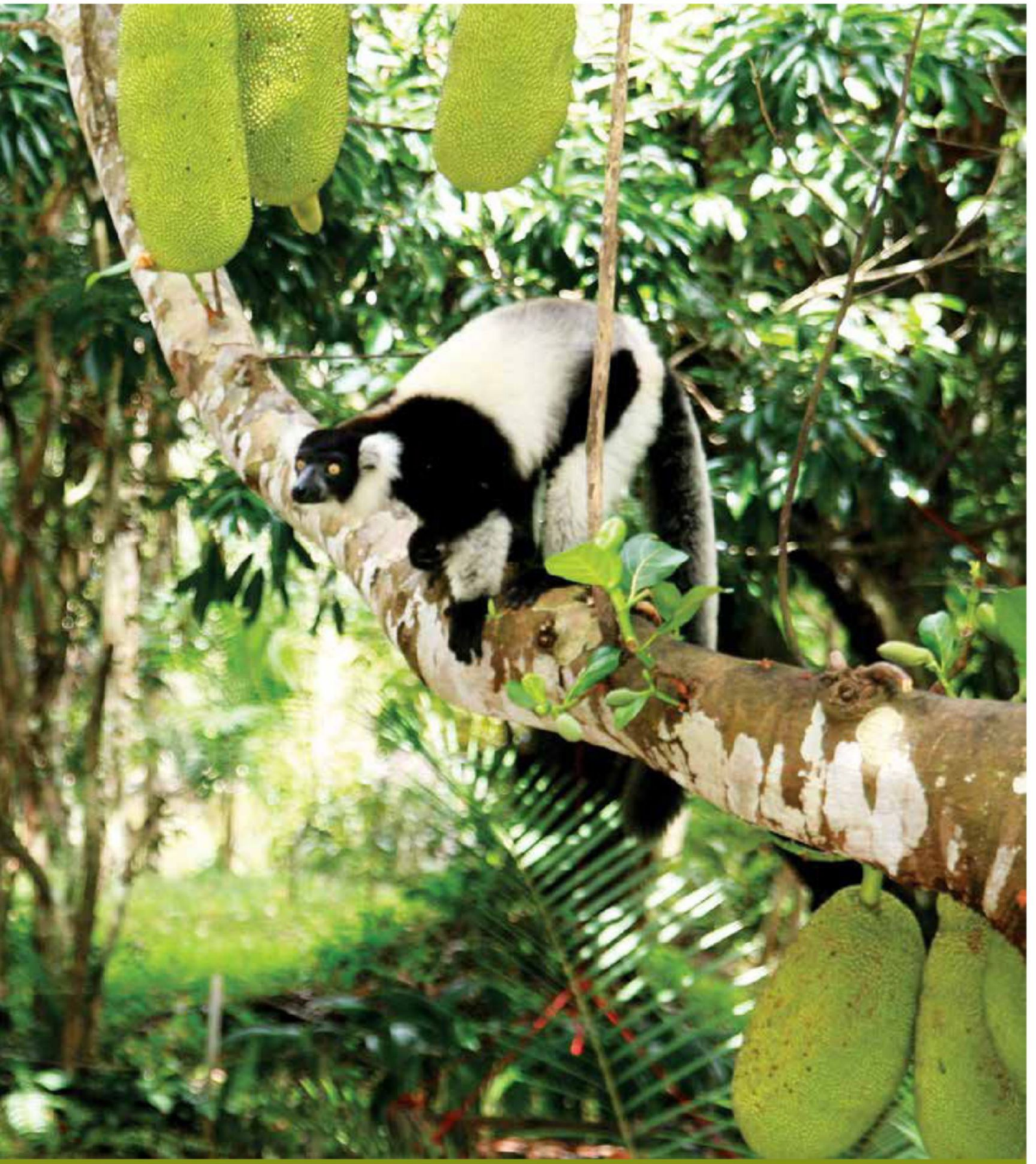




Image: Alvaro Herrero Lopez Beltra

Bridging Science & Emotion

At its core, a photograph bridges the gap between scientific reality and human emotion. Millions of people will never trek through the dense rainforests of the Congo, dive into the deep trenches of the ocean, or navigate the frozen expanses of the Arctic. Without visual evidence, the plight of endangered wildlife remains an abstract concept—a number on a red list or a line in an academic journal. Photography translates abstract loss into immediate, undeniable presence. When an individual looks into the eyes of the last surviving male northern white rhino or witnesses a mother polar bear navigating a fragmented ice floe, the distance between the viewer and the subject evaporates. In that fraction of a second captured on sensor or film, empathy is born.

What History Teaches Us

Historically, photographs have served as pivotal catalysts for environmental policy and habitat protection. In the nineteenth century, William Henry Jackson's sweeping photographs of Yellowstone played a direct role in convincing the United States Congress to establish the world's first national park in 1872. Decades later, Ansel Adams' majestic landscapes helped secure the expansion and protection of vast wilderness areas across the American West. While these early images focused heavily on landscapes, they established a crucial precedent: visuals possess the power to shape legislation.

When applied directly to species conservation, the impact becomes even more acute. Consider the story of the California condor. By the late twentieth century, the species had plummeted to just 22 individuals in the wild. High-profile photographic documentation of the dramatic rescue, captive breeding, and eventual reintroduction efforts brought international attention and millions of dollars in funding to the recovery programme. Visual coverage transformed what might have been an overlooked, silent extinction into a landmark victory for modern biology. Today, hundreds of condors once again fly over the American Southwest, a reality made possible in large part by public engagement sustained through imagery.

Photography saves species primarily by changing human behaviour and driving resource allocation. Conservation is an expensive endeavour, requiring continuous funding for habitat protection, anti-poaching patrols, captive breeding, and local community outreach. Donors, non-profit organisations, and governments are far more likely to fund projects centred on visual icons. Photographers act as visual ambassadors for species that lack a voice. By highlighting the beauty, rarity, or desperation of a threatened animal, an image can mobilise millions of dollars in international aid.



Image: Gerrit Vyn



Image: Adam Oswell



Image: David Serradell

The Impact of Gritty Truth-Telling

Images can actively dismantle harmful commercial markets. For centuries, marine animals like sea turtles, sharks, and whales were viewed predominantly as commodities to be harvested. However, the advent of underwater photography in the mid-to-late 20th century completely transformed public perception. Images of gentle humpback whales singing in the deep blue or sea turtles gracefully navigating coral reefs shifted the global narrative from exploitation to awe. This cultural shift laid the groundwork for international bans on commercial whaling and global protections for marine turtles. In recent years, photojournalism exposing the horrific reality of the shark fin trade or the illegal ivory market has turned public sentiment sharply against consumer products derived from endangered species.

The role of modern conservation photography extends far beyond simply taking beautiful portraits of magnificent animals. In fact, traditional "aesthetic" wildlife photography can sometimes present a false reality, showing lush, pristine wildernesses that no longer exist, thereby lulling the public into a false sense of security. Modern conservation photojournalists take a markedly different approach. They document the raw, uncomfortable intersections between human expansion and wildlife habitats. They frame animals not as isolated subjects, but as vulnerable participants in an interconnected ecosystem under siege.

Images depicting snared tigers, pangolins packaged for illegal trade, or birds tangled in plastic debris are intentionally uncomfortable. They interrupt our daily routines and force a moral reckoning. This gritty visual truth-telling holds governments, corporations, and individuals accountable. It creates a record that cannot be easily dismissed or forgotten. When an image exposing ecological destruction goes viral on social media platforms, it creates immediate political pressure, prompting quick legislative responses or corporate policy changes that would otherwise take years to negotiate.

Catalysing Systemic Action

Photography also plays an indispensable role at the grassroots level, empowering local communities to become stewards of their natural environments. In many regions home to high biodiversity, human-wildlife conflict poses a major threat to surviving animal populations. When photographers collaborate with local conservationists, visual campaigns can illustrate the ecological and economic benefits of preserving native species. Highlighting eco-tourism opportunities through captivating visual media demonstrates that a living animal is infinitely more valuable to a local economy than a poached one.

It would be naive to suggest that a single photograph alone (or a series, for that matter) can accomplish the herculean task of preventing extinction. Photographs cannot



Image: Frederik Brogaard



Image: Marcus Westberg

rebuild a destroyed wetland, remove microplastics from the ocean, or single-handedly stop climate change. An image is not a solution in itself; rather, it is the initial spark that ignites the engine of action. For a photograph to truly save a species, it must be embedded within a larger framework of scientific research, legal protection, habitat restoration, and active community participation.

Ultimately, can a photograph save a species? The answer lies in what we define as “saving”. A camera cannot directly stop a bullet or an axe or heal a sick animal, but it possesses the unique capacity to alter human consciousness – reminding us of a famous idiom ”*a pen is mightier than a sword*”. By turning the invisible into the visible, photography evokes the empathy, outrage, and reverence necessary to drive real-world change. In a world where species disappear quietly in the shadows of human progress, the camera remains one of our most potent instruments for bringing their struggle into the light by giving threatened creatures a chance at survival.

Text: Anirudh Iyer

SMARTPHONE ENTERS THE WILD

The modern smartphone is an extraordinary marvel of human engineering. It packs a powerful computer, a high-resolution camera, a satellite navigator, and a communication center into a sleek glass sandwich that fits neatly in your pocket. Yet, the moment you step off the paved road and venture into the backcountry, this urban miracle faces an environment for which it was not designed for. Extreme temperatures, zero cellular coverage, moisture, unpredictable terrain, and a lack of power outlets can turn your ₹1.5L+ device into a paperweight within hours. For the wild, with the right preparation, settings, and techniques, your smartphone can transform from a fragile liability into a versatile outdoor survival and photographic tool.

Fortifying the Hardware

Preparing your device for the wilderness begins long before you hit the trail, and the first defence is physical protection. While modern smartphones feature toughened glass and basic water resistance, a sudden drop onto granite or an unexpected immersion in a river stream easily bypasses standard factory protections. A rugged, multi-layer case with raised bezels and reinforced corners is essential. Furthermore, pairing it with a high-quality tempered glass screen protector guards against sharp gravel scratches that compromise structural integrity.

Water resistance ratings can also be deceiving. An IP68 rating means little against fast-moving freshwater streams or corrosive saltwater. Stowing your phone in a dedicated waterproof dry pouch with a secure dual-lock seal ensures complete isolation from dampness, mud, and heavy torrential downpours.

Beyond impact and water, extreme temperature is a quiet battery killer. When temperatures plummet below freezing, chemical reactions inside the battery slow down dramatically, causing the internal resistance to skyrocket. This fools the phone into believing its battery is fully drained, resulting in





sudden, unexpected shutdowns even if you started the day at full charge. To prevent this, keep your smartphone close to your body heat by storing it in an inner jacket pocket or an insulative thermal sleeve. If you are winter camping, slip your device into the bottom of your sleeping bag overnight alongside your body. Conversely, exposing your phone to direct sunlight on a hot summer dashboard or rock face will trigger thermal throttling, shutting down screen brightness and core functions to prevent permanent hardware degradation.

Power Management Tactics

In the backcountry, energy conservation is a matter of safety. The moment your phone leaves cell tower range, its internal cellular radio increases transmitter power to maximum capacity, constantly probing the airwaves for a signal. This continuous high-power polling can deplete the battery faster than usual.

The single most effective action you can take upon entering the wild is toggling Airplane Mode. Enabling Airplane Mode cuts off the energy-hungry cellular transceiver while allowing you to manually reactivate standalone GPS sensors, Bluetooth, and Wi-Fi if needed.

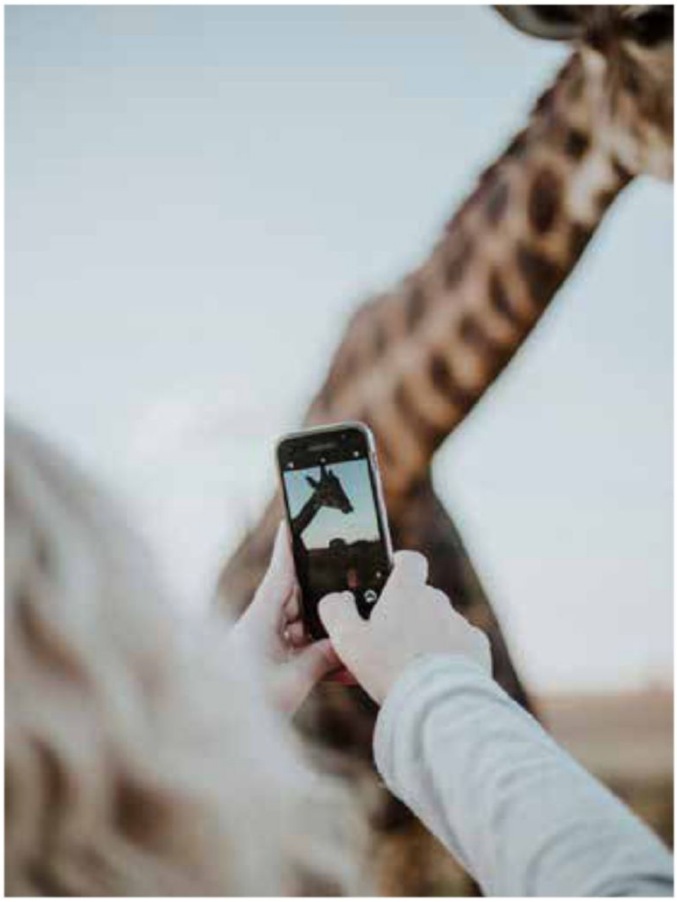
To maximise battery life over multi-day treks where power sources are unavailable, adopt a rigorous low-power routine:

- **Turn on Battery Saver / Ultra Power Saving Mode:** This limits background activity, throttles the CPU speed, disables unnecessary visual effects, and restricts app updates.
- **Reduce Display Brightness:** Screen illumination consumes more power than almost any other component. Lower the brightness manually or set it to a comfortable minimum, and disable ambient display or always-on features. Alternatively, you could enable automatic brightness and manually dim whenever necessary.
- **Disable Unnecessary Radios:** Turn off Wi-Fi, Bluetooth, and Near Field Communication (NFC) unless actively pairing with a specialised device like a satellite messenger or fitness tracker.
- **Limit Background Refresh:** Disable background app refreshes and kill location access for all non-essential applications. Only allow your active navigation app access to precise location data.
- **Manage Camera Usage:** Taking high-resolution photos and 4K videos requires massive processing power and display time. Keep camera sessions calculated, avoid flash usage, and refrain from reviewing photo galleries on the trail.

Complementing these settings with hardware backup is mandatory. Carry an external power bank rated for at least 10,000 to 20,000 mAh, which can provide multiple full recharges. Look for power banks equipped with Pass-Through







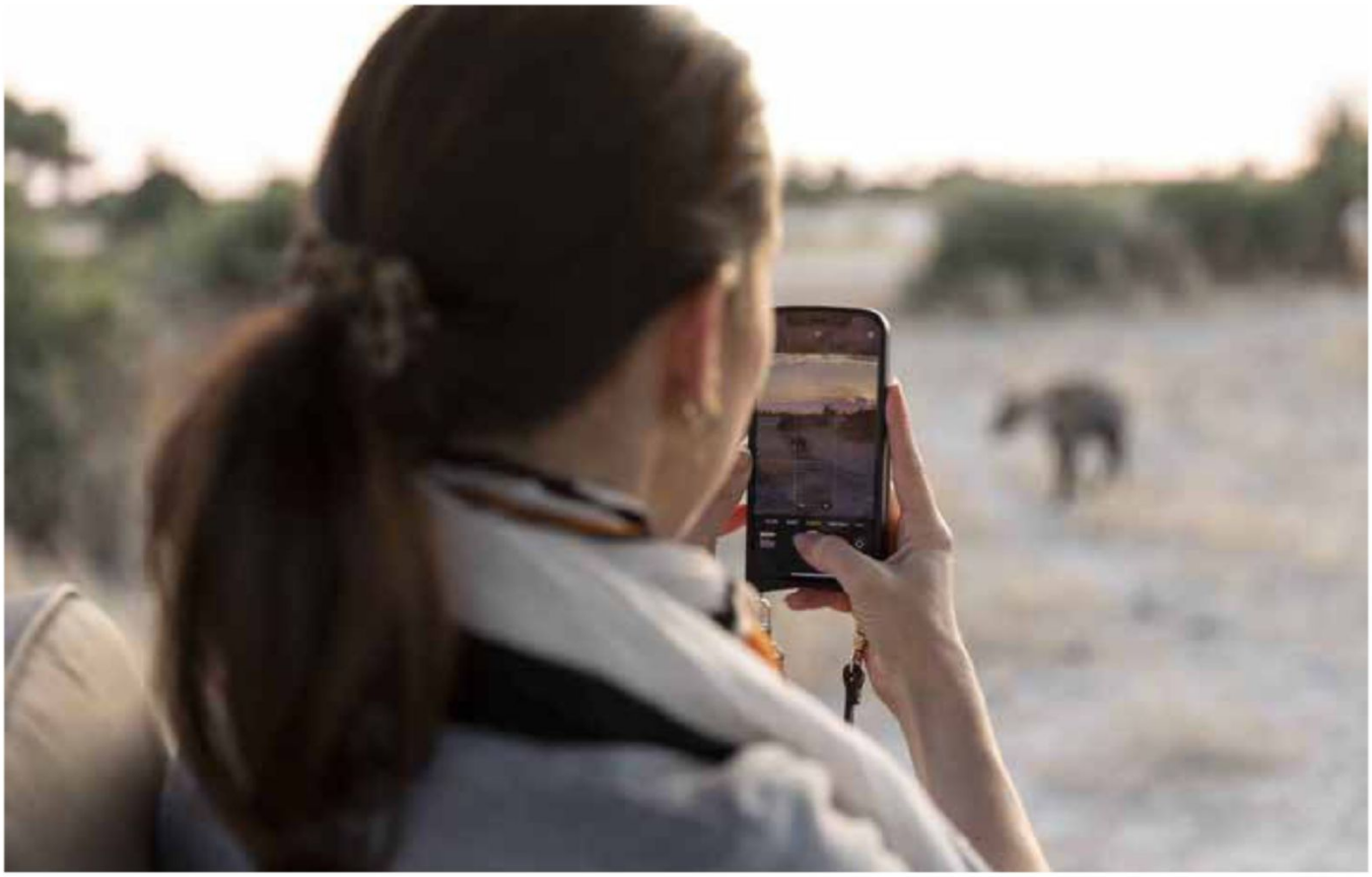
Charging and Power Delivery (PD) standards for rapid power transfer. In freezing conditions, keep your power bank warm alongside your phone; cold power banks lose usable capacity just as quickly.

Offline Navigation and Data Readiness

A smartphone's built-in GPS receiver operates independently of cellular networks. It receives signals directly from orbiting satellite constellations like GPS, GLONASS, and Galileo. However, a GPS coordinate is useless without an underlying map to give it context. If you attempt to open standard navigation apps without cell service, you will likely gaze upon a blank grid.

Before stepping onto the trail, download offline maps through dedicated navigation and mapping applications. Select apps that allow downloading detailed topographical maps showing elevation contours, water sources, trail junctions, and terrain features. When downloading maps, select a wide geographical buffer around your planned route to account for accidental detours or emergency exits.

In addition to map tiles, save key route data locally. Export your planned route as a GPX or KML file and import it directly into your offline navigation tool. Mark critical waypoints beforehand, such as trailhead coordinates, water filter sites, potential campsites, and emergency evacuation paths. To conserve battery during navigation, avoid continuous tracking modes; instead, check your location periodically at key intersections or visual landmarks to verify your direction.



Emergency Communications and Safety Protocols

When standard cellular networks fail, modern smartphones offer powerful emergency features that every outdoor enthusiast should master. Recent flagship smartphones incorporate direct-to-satellite emergency messaging. This capability allows you to transmit concise SOS distress signals, exact GPS coordinates, and medical information directly to search and rescue operators even without cell towers. Take the time before your trip to familiarise yourself with your device's specific satellite alignment interface, as it requires maintaining a clear, unobstructed line of sight to the sky.

For trips deep into remote wilderness where satellite functionality may be limited or unavailable, pair your smartphone with a dedicated satellite messenger via Bluetooth. This setup provides two-way text messaging, real-time weather forecasts, and automated tracking breadcrumbs using your phone's screen and keyboard interface while relying on the messenger's robust satellite radio.



Additionally, store digital copies of vital information on your phone in an accessible offline format:

- Emergency contacts and medical information configured in your phone's built-in Emergency Medical ID feature, accessible directly from the lock screen.
- PDF downloads of local wilderness regulations, trail guides, first-aid manuals, and field repair instructions.
- Offline notes containing your trip itinerary, turnaround times, and contingency plans.

Text: Anirudh Iyer

OM System OM-1 Mark II

In 2026, there are legitimate reasons for you to choose another sensor format over Full Frame – be it larger one or, like in the case of Olympus - smaller. Olympus – the pioneers of the Micro four-thirds system – are back in the camera business, and are now called OM System. But while their name has changed, everything else in terms of the promise is what they are looking to deliver with their latest – the OM-1 Mark II. Priced at ₹2.3L (body only), it is entering an arena filled with ever existing strong players – with a desire to hold its own. In this review we dig into the system, to see what it offers and why your next adventure camera could be a micro four-thirds.



Features

- 20.4 MP stacked BSI CMOS Micro Four Thirds Sensor with TruPic X Processor
- 5-axis IBIS with up to 8.5 EV stops of stabilisation
- 14-bit RAW shooting capability
- Computational photography modes like Live ND, GND and Hi-res (50MP & 80MP)
- Up to 120fps using electronic shutter

Look, Body, Feel

The OM-1 Mark II at first glance looks and feels almost like a full-frame body, it weighs right at 511 grams and feels comfortable. It is similar in size to Sony's A7 IV – which is a global bestseller – but the differences pop out immediately when you start handling it.

The button layout is different as compared to other systems which means there is a learning curve to ensure you don't hit the wrong button. You have all the familiar buttons & dials – and most of these are customisable, but one thing to note is the the video record button in photo mode serves the purpose of turning on the Hi-res mode – and this can be annoying if it gets toggled by accident, which happened with us a bunch of times.



The back of the camera features buttons that are familiar and fall immediately within muscle memory but according to us, the ISO button on the top right could have better placement and isn't the most ergonomic.

What's unique about this body is that OM System claims the weather sealing of this body and specifies that it is dustproof, freezeproof and splashproof – which is important for a rugged body suitable for outdoor adventures. This is also evident with the I/O ports – audio input & output jacks, as well USB-C and a micro HDMI port – covered with high quality rubber covers; And the right side of the body features dual SD card slots, but no CF-Express slot like other cameras in the segment are starting to offer nowadays.

Sensor and Image Quality Performance

As an ode to the company's history, we're reviewing this camera body with a legacy Olympus M.Zuiko Digital 300mm F/4 IS Pro lens, which gives us an FF equivalent FOV of 600mm, as well as a newer M.Zuiko Digital 12-40mm F/2.8 II Pro lens (24-80mm FF equivalent).

Quality-wise, the images showcase adequate dynamic range and colour tones appear natural without much processing, when shot in the Natural mode. Daylight shots can certainly be used straight out of the camera, and there are several interesting colour modes to choose from, which are also customisable. The lowlight ones aren't as poppy and would definitely require work after.

When switching on the burst mode, this camera can shoot 10 FPS with the mechanical shutter or 50fps with full tracking C-AF or 120 FPS with single-AF using the electronic shutter, but the buffer size inside this camera is just over 250 images. Unfortunately, since this camera only supports SD cards, the buffer is lower as compared to other cameras, but adequate; but you might feel that pinch in high-octane moments like in sports or wildlife for which this camera is designed. The plus point is that the buffer gets emptied rather quickly so to match that performance, we'd recommend getting a high speed UHS-II SD card. Another standout feature is that you can shoot at high burst rates, but also limit the number of shots you're taking at one time, saving memory space as well as clearing the buffer faster.

The computational photography modes set this camera apart from anything we've seen from other brands. You also have the option to toggle the live view mode on while using the ND filters or Graduated ND filters. The high resolution mode has two options for you to shoot with – One is handheld and gives you a 50 MP output and the other requires a tripod, but can give you an 80 MP output. Both of these image outputs are saved with a different raw format, so it becomes easier for you to find and process them afterwards. On that note, when you switch on highres mode, the camera takes a couple more seconds to process the image before showing you a preview and gets ready to shoot the next shot. So we would advise to use this mode for still images or for shooting landscapes for subjects that are not in motion. Another thing to note is that in the photography mode, the video recording button toggles the high resolution mode, so beware of shooting in critical conditions and not accidentally turning it on.

Autofocus

The OM-1 Mark II has 1053 cross-type phase detection and contrast detection autofocus points. There are a multitude of AF modes to choose from including continuous AF tracking (C-AF TR) mode, which is separate from the C-AF mode.

The focus acquisition is quick and the camera is able to detect & track subjects quickly and accurately. What we didn't like about this is that it doesn't give you as many options to set the focus point types which you'd like and you'd have to adjust to using what's present in this – which is a learning curve in itself.









ISO Performance

The OM-1 Mark II by default has an ISO range of 200-25600 but can be expanded to 80-102400. And the one weakness which one could have seen from a mile away – its sensor size – starts to show its head.

Despite being low in megapixel count, the smaller pixel size means you start seeing visible noise upwards of ISO 3200 (also depending on the scenario) with photos starting to become less usable above ISO 6400. Highly recommend shooting RAW and cleaning them up in post-processing. But in daylight we didn't notice much even though our F/4 lens meant pushing the ISO up to freeze action, typical for wildlife.

Video Capabilities

The OM-1 Mark II is no slouch in video either, offering to shoot at 4K up to 60fps in standard and DCI (C4K) modes. It allows you to shoot in H.264 & H.265 codecs in 8-bit & 10-bit. The OM-1 Mark II restricts 10-bit shooting to H.265 – where you can shoot in OM-Log or HLG. And there are no intermediary codecs like ProRes to shoot with. You win some, you lose some in this department.

Video quality is alright straight out of camera, like how you'd expect but for full flexibility we'd recommend shooting in LOG. The star of the show is hands down, its image stabilisation. Paired with a compatible lens, the OM-1 Mark II's IBIS & digital stabilisation can be





customised to your liking to get buttery-smooth footage of any scenario – it's almost like having a gimbal. However, the autofocus still clearly lags behind even compared to its own photo mode – which makes the biggest difference for a consumer deciding to buy with a camera for hybrid shooting. While it is very close to other brands' performance when it comes to the specs, but definitely needs more refinement for it to become an actual contender.



Verdict

At a time where uncertainties in the market are affecting all the camera prices, the OM-1 Mark II is offering a refreshing choice. It's lighter than competing systems, while offering excellent IBIS, fast autofocus and as a whole system, an array of lens choices. The computational photography modes and IBIS are definitely unbeaten.

But there are some areas that OM System needs to address – video being one of them, and with more people including that in their workflow, it's more of a necessity today than an option.

One thing is certain – OM System is here to stay!

The biggest question is – would you switch or buy into this system? Perhaps with better pricing and the right push, it does make a very compelling argument. And even with some rough corners, we think this body with its flexibility and the choice of lenses going back to over a decade will definitely serve a lot of photographers well.

TEXT AND IMAGES: ANIRUDH IYER

Fujifilm X-T30 III

Fujifilm's X-T30 III may look familiar, but under the hood it gets a significant processor upgrade, better autofocus, more film simulations and surprisingly capable video. The question is whether it is enough to justify its ₹95,500 price tag.



Key Features

- 26.1MP X-Trans 4 BSI CMOS sensor
- X-Processor 5
- 20 Film Simulations
- Subject Detection AF
- Up to 30fps electronic shutter
- 4K/60p video
- 6.2K/30p Open Gate recording
- F-Log and F-Log 2
- Single SD card slot
- No IBIS



At first glance, the Fujifilm X-T30 III looks almost identical to its predecessors. In fact, if you placed it next to the original X-T30 from 2019, you could be forgiven for thinking very little has changed.

And visually, very little has.

But Fujifilm has changed something more important: who it believes this camera is for.

The X-T30 III is clearly positioned as a compact, stylish stills camera for photographers who want the Fuji experience without stepping up to the larger and more expensive X-T50 or X-H series.

Look, Body and Feel

Fujifilm has always understood the appeal of a good-looking camera, and the X-T30 III is no exception. The retro styling, clean lines and compact dimensions remain some of the strongest reasons to pick up a Fuji in the first place.

There is, however, one obvious change on the top plate.

The traditional drive dial has been replaced by a Film Simulation dial. It is a small but significant change, and one that tells you exactly what Fujifilm wants you to focus on with this camera: getting the look you want straight out of the camera.

The drive controls haven't disappeared. They have moved underneath the dial, where you can access burst modes, HDR and video.

The rest of the body remains largely familiar. The 1.62-million-dot LCD and EVF remain unchanged, as does the single SD card slot located alongside the battery. The camera continues to use Fujifilm's NP-W126S battery, although battery life has improved, with over 400 shots possible on a charge.

The grip remains small, and that takes some getting used to. But that is also the point. This is meant to be a compact, unobtrusive camera that can slip into a small bag without demanding too much space.

And if you need more grip, Fujifilm does offer accessories to improve handling.

Image Quality

The X-T30 III continues with the familiar 26.1MP BSI CMOS X-Trans 4 sensor, but this time Fujifilm pairs it with its newer X-Processor 5.

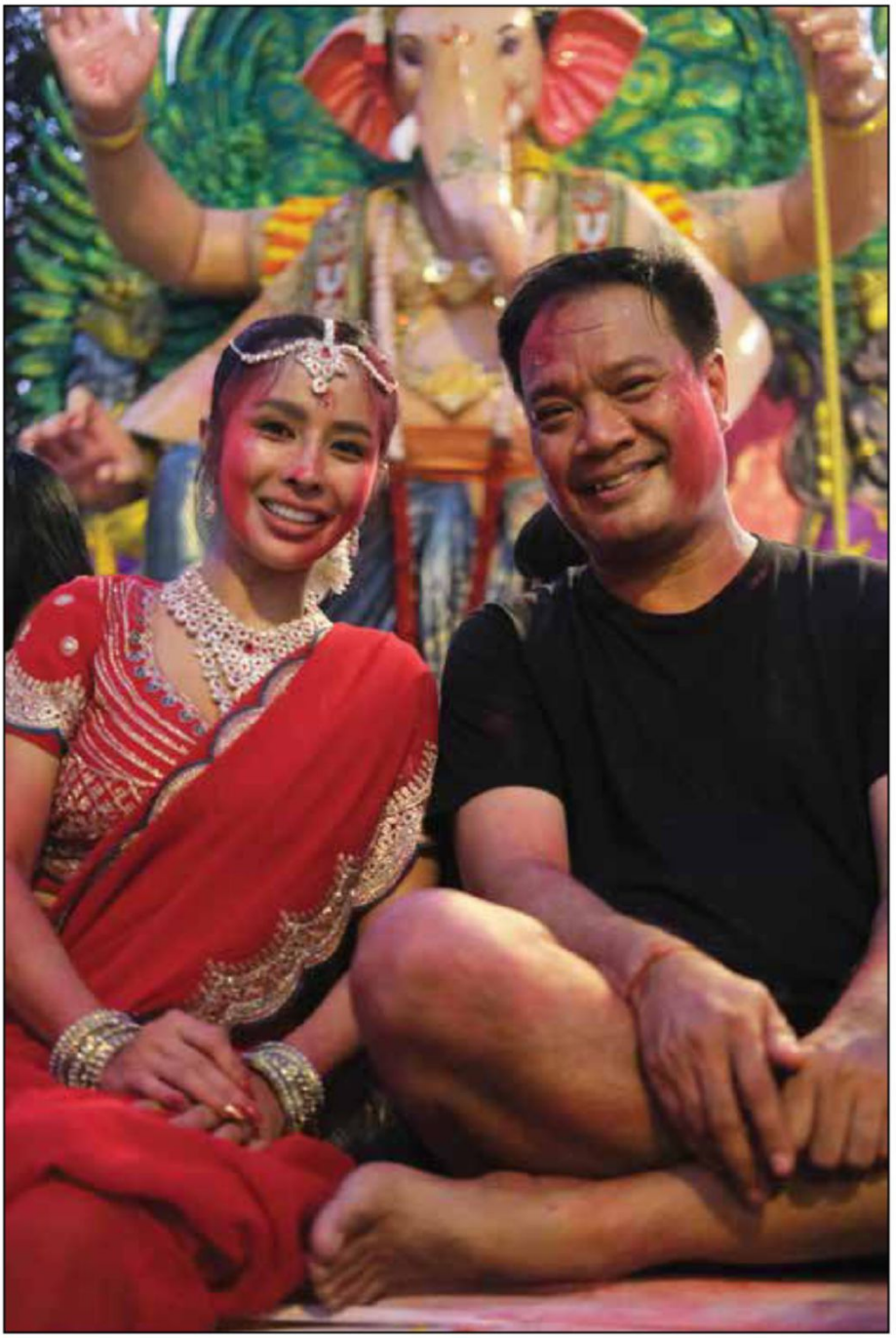
This is where much of the difference lies.

The newer processor improves autofocus performance, readout speeds and processing, while also opening up some of the newer camera modes. There is still no IBIS, however, with stabilisation limited to digital stabilisation for video.

If you want IBIS and a higher-resolution sensor, the next step is the X-T50, which moves up to a 40MP sensor and sits at a considerably higher price point.

With the XF 16-50mm F/2.8-4.8 used for our testing, the X-T30 III produces exactly the kind of images we have come to expect from Fujifilm. Colours are natural without being flat, saturation is well controlled and tonal reproduction is excellent.

The real strength, however, is the amount of information captured in the files.



The SOOC JPEGs offer plenty of dynamic range and are good enough to use straight from the camera. Shoot RAW and there is considerable latitude available for post-processing.

For photographers who don't want to spend hours editing, Fujifilm's Film Simulations remain one of the biggest attractions. The X-T30 III now gets two additional options—Nostalgic Neg and REALA ACE—taking the total to 20.

The camera can shoot at up to 8fps using the mechanical shutter, while the electronic shutter takes this all the way to 30fps, although with a crop.

Autofocus gets better

The X-Processor 5 also brings improved autofocus, and the difference is noticeable.

Subject detection works well with birds, animals and vehicles, and the camera is considerably more responsive than the older X-T30 models.

However, there is still a gap between Fujifilm and some of its



competitors when it comes to continuous tracking. The X-T30 III is certainly capable, but if your priority is fast-moving subjects and demanding tracking, there are stronger options available.

For everyday photography, travel and general subjects, however, the AF performance is more than adequate.

ISO: Still a strong performer

The X-Trans 4 sensor may no longer be Fujifilm's newest sensor, but it continues to deliver.



In our testing, the X-T30 III handled low-light photography particularly well. ISO 12,800 images remain surprisingly usable, even in very dim conditions.

Beyond that, noise becomes more obvious, but the files remain usable depending on the subject and how much post-processing is involved.

For a compact APS-C camera, this is still a very capable sensor.

Video: Capable, but complicated

Video is where the X-T30 III becomes an interesting proposition.

The camera can record 4K at up to 60fps, while 6.2K Open Gate recording at 30fps adds considerably more flexibility for creators who want to crop or reframe footage later.

There are plenty of recording options, including standard and DCI formats, FHD and 4K recording, different bitrates and both H.264 and H.265 codecs.

At 1080p, slow motion can go up to 240fps.

There is also a useful 9:16 mode, which displays a vertical shooting guide


ISO 12800

on the screen—clearly aimed at today's social-first content creator.

And the quality itself is very good. The X-T30 III produces footage that is consistent with its still-image performance.

But there are compromises.

The lack of an internal ProRes-type codec means H.265 will often be the preferred option for users looking to maintain quality while keeping file sizes manageable. If you want to extract more from the camera, an external recorder can be used to record RAW or ProRes, without the same limitations.

Then there are the restrictions.

The 30-minute recording limit remains, while the microphone and headphone connections require adapters. For a camera with such a strong video feature set, these limitations feel slightly out of place.

It leaves you wondering whether Fujifilm intended the X-T30 III to be a serious video camera—or simply wanted to give still photographers enough video capability to cover the occasional requirement.

My feeling is the latter.

The compact form factor has clearly dictated some compromises, and Fujifilm has chosen to pack in video features without turning this into a dedicated video machine.

Verdict: Who is it for?

At ₹95,500 for the body alone, the Fujifilm X-T30 III isn't an obvious choice for everyone.

It is, in many ways, an acquired taste.

Existing Fujifilm users will immediately understand what the X-T30 III offers. But if you already own an X-T30 II, the upgrade case isn't particularly compelling unless you specifically need the newer processor, autofocus and video capabilities.

For someone entering the Fujifilm ecosystem, however, the proposition is different.

The X-T30 III makes sense for the advanced amateur or travel photographer who wants a compact, reliable stills camera without compromising on image quality. It is small, discreet, stylish and capable of producing excellent images without requiring hours of post-processing.

It is also a camera that encourages you to shoot rather than fiddle with settings—and that is perhaps its biggest strength.

Video is certainly capable, but the limitations make it difficult to recommend as a primary video or vlogging camera. For that, stepping up to an X-T or X-H series body makes more sense.

But as a compact stills camera, the X-T30 III gets the fundamentals right.

It may look like the X-T30 III of old, but underneath, Fujifilm has made this a considerably more capable camera—and one that knows exactly what it wants to be.

TEXT: BHAVYA DESAI
AND IMAGES: ANIRUDH IYER

vivo V80

vivo's V series phones have always aimed at giving users a flagship experience at an accessible price; but with market conditions having been pushing phones up an entire category, it is becoming increasingly difficult to justify the value. Which is why vivo is launching its next gen midrange flagship phone only six months after the previous one as opposed to a year later. Priced at ₹63K – approximately ₹13k more than where this category started last year – will this phone offer enough to the users to choose this over the V70 Elite? In this review, we'll put the V80 through our gauntlet of camera tests and see where it fares.



Cameras

The V80 features a ZEISS-tuned triple camera setup:

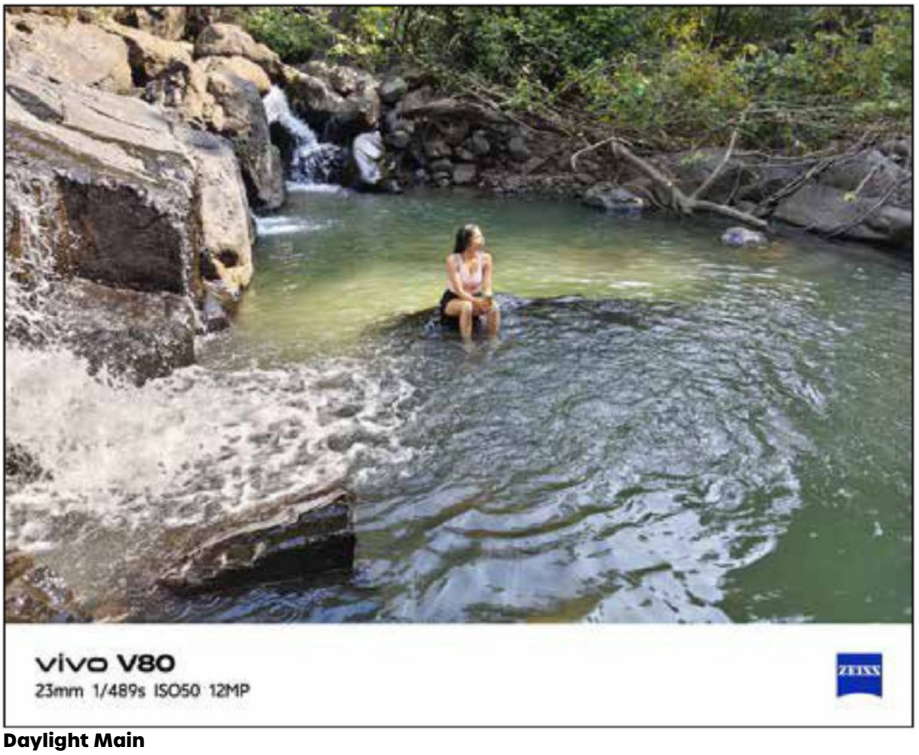
- **Main Camera:** 50MP
- **Telephoto:** 50MP
- **Ultrawide:** 8 MP
- **Front:** 50 MP
- Can shoot 4K up to 60 fps video from the main and telephoto camera
- Powered by Snapdragon 7 Gen 4 backed with a 7200 mAh battery and 90W fast charging

Look, Body & Feel

The V80 feels super premium, thanks to its updated materials - a frosted glass back with matte finish, and also, props to this gorgeous "Sunrise Anthem" colour that's suspiciously similar to the orange iPhone 17 Pro. This also features a 6.59-inch 144 Hz AMOLED display, up from last version's 120Hz.

The "floating" camera island is tastefully redesigned, highlighted by subtle ZEISS branding on the right, while retaining two big cutouts for the main and telephoto cameras and a small one for the ultrawide. The Aura light is prominently on the right side above the ZEISS logo.

Weighing slightly more than last version at 203 grams, it feels more premium in-hand than last version.



Daylight Main

The V80 also comes with IP68 & IP69 ratings and a new 3D ultrasonic fingerprint sensor. Overall, the build quality is top-notch.

Daylight Main Camera

Features a 50MP Sony LYT-700V sensor giving you 12MP output. You have two options to shoot with, 1x and 2x, where 2x is a digital zoom.

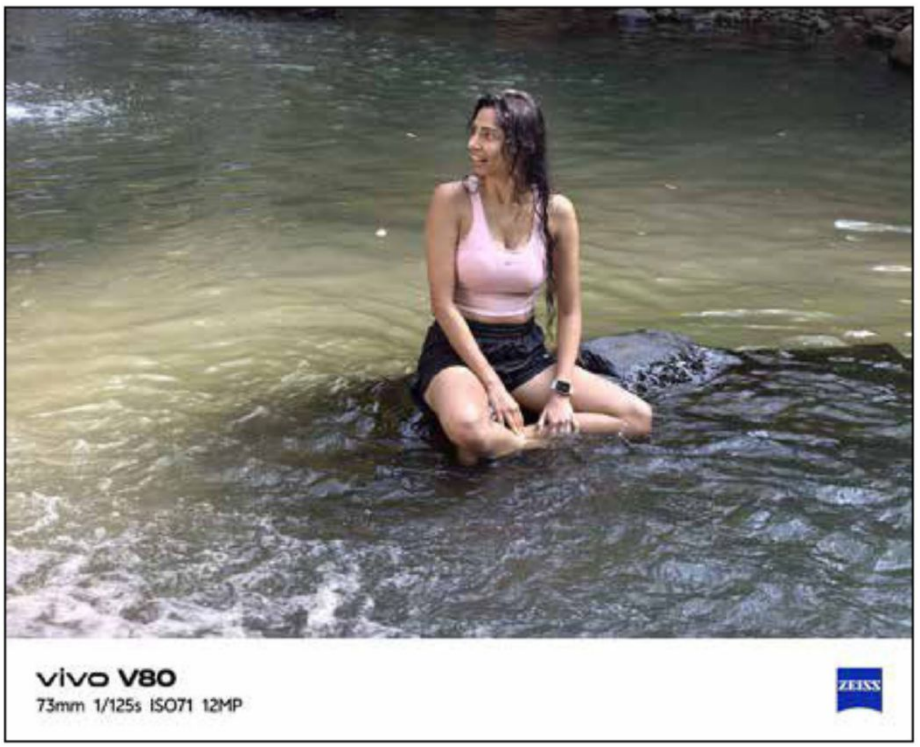
Images come out looking natural but slightly vibrant. Overall, the images are well-balanced with enough dynamic range, contrast and saturation that the images feel real. Images show significant processing, just like last time, but we feel that consumers are used to this by now with many preferring the look that comes out of these cameras. Furthermore, you have options to customize the look of your images through an iPhone-style colour palette – which you can access by clicking on styles and then the adjust icon and saving your own preset. Great job on giving users more options.

Daylight Ultrawide

The ultrawide camera gives you a 0.6x lens featuring an 8MP Omnivision sensor giving you 8MP images. Images hold their own in daylight—colours stay and distortion is present but is well-controlled but the lack of detail is noticeable, which we were expecting. You'll get solid landscape and group shots, if you're okay with the detail being a bit behind the main sensor; But like we recommend with all phones, you're better off without using this one, unless it's the last resort.

Daylight Telephoto

The telephoto lens features a 50MP Sony IMX 882 sensor, giving you 12MP images. The dual periscope telephoto really shines for zoomed shots up to 3× optical zoom, offering crisp, usable results up to 10x. Colours don't shift much when shifting from one focal length to the next, but the details start to disappear past 15x and processing becomes more evident, with only some images turning out useful. At the max focal range of 100x, images are unusable, as usual, and we'd recommend you to shoot between 3x and 10x.



Daylight Telephoto

Lowlight

In low light, the main camera does a good job holding onto detail and managing noise but sometimes overcooks the scene with processing. Night shots are definitely usable although the ultrawide still lags behind as the images are less-detailed as compared to the other cameras. In telephoto, the images aren't tack-sharp and have visible processing, but the images are still usable and definitely can be put out on social media—especially the pictures shot with the optical zoom.

Front

Upfront is also a 50MP shooter that delivers a 12MP image, and gives you three lenses to shoot from—0.8x, 1x and 2x. Images maintain good sharpness & skin tone and an overall natural look. If you switch from the regular front camera image to a portrait, the difference is evident. Front camera portraits are processed differently, showing a slightly warm tone, with little skin smoothening, but the biggest highlight is that the bokeh is beautifully processed – something we believe will please a lot of people.

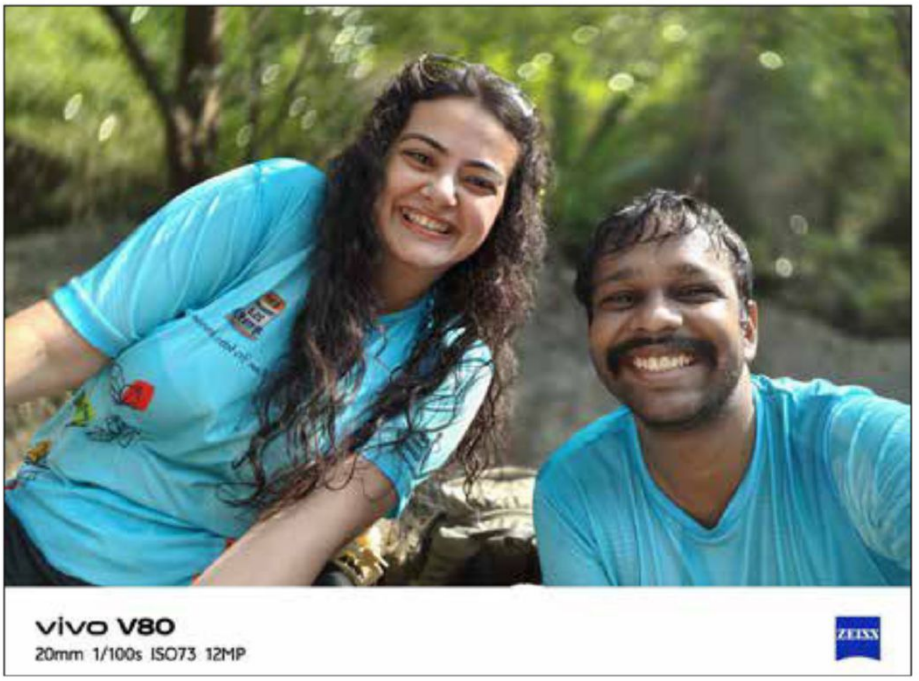
Portrait Mode

Portrait mode gives you five lenses to shoot with distinct signatures – unchanged from the previous phones.

Images are detailed, sharp, vibrant and pleasing to the eye while maintaining accurate skin tones. They have good edge detection; however, the phone still struggles in some cluttered scenarios but the accuracy is decent and very usable. The difference in colours from one lens to another has improved compared to last time, delivering consistent results in both day and lowlight and there's very little evidence of skin smoothening as well – tastefully done. But due to the processor, the image processing takes 2-3 seconds and the processing duration is noticeable.

Video

Video capture supports 4K 60 fps but only on main and telephoto cameras and the ultrawide can only shoot at 1080p. The main camera video looks clean with good colour consistency, but still lacks the vibrancy kick the pictures have. Stabilisation is decent and footage from the rear cameras



Front Portrait

have decent dynamic range, definitely usable. There are no pro modes, but the dual screen recording feature continues to be there – but takes a tap more to access, as you've to switch to stage mode and press a button on top to turn this on. Sort of cumbersome, but a redeeming feature is that you can save both videos separately if you wish to.

Up front, again the phone supports shooting 4K up to 60fps and it gives you three lenses to shoot from. The video quality is decent, maintaining true-to-life colour tones with no evident processing artifacts.

How V80 Improves Over the V70 & V70 Elite

Battery Life: Packed with a 7200 mAh battery, the V80 delivers excellent endurance comfortably lasting through about two days, or over a full day with heavy camera usage. With 90W fast-charging support, you get a quick top-up when needed, but there's no wireless charging, as expected.

Display: The V80 comes equipped with a faster 144Hz LTPO AMOLED display and can get brighter at up to 5000 nits of local peak brightness. This means, shooting in broad daylight is no issue and the usability is smoother.

OS & UI: The V80 comes with Origin OS 7 out of the box with six years of updates promised. It delivers a smooth overall experience while operating the phone, with less clutter and bloatware as well this time. With a newer OS comes a new UI that's more fluid and vivo is also teasing Liquid Glass like UI with this, for that we'll have to wait and see.



Lowlight Main

Verdict

So, is the vivo V80 worth your money? In today's reality – prices for every phone have increased, including the V70 Elite, which sits at ₹72K currently – thanks to the memory and chip shortages. But still, objectively speaking, what you're getting is the same V70 Elite camera hardware but with a bigger battery, a new Origin OS 7 with tweaked image processing, a faster and brighter display packed inside a more premium body which culminates into a better shooting experience overall.

There are some trade-offs – the ultra-wide could be better. Portraits can be a hit-and-a-miss depending on the scenario and you'll need to retake some times – something hopefully vivo can fix this with a software update. The Snapdragon 7 Gen 4 chip is unchanged from the last version; it feels dated and can potentially hinder this phone's performance in today's heavy duty usage scenarios, which we also felt sometimes while using it during the review period with app opening times and multitasking affected the most. Perhaps a V80 Elite can fix this, but we don't know that yet, but we won't be surprised if it costs around or more than the V70 Elite.

But with more refinements and the chances of you not changing your phone for a few years – there's enough to invest in this. And for photography enthusiasts and budding content creators, vivo has made sure to tick most of the boxes. And overall, this still feels like a solid package, and we give it our thumbs up.

TEXT AND IMAGES: ANIRUDH IYER

Xiaomi UltraThin Magnetic Power Bank 5000 15W: When Thin Matters More Than Capacity



Power banks have always been about one thing: capacity. The bigger the number, the better. But that also usually means carrying around a chunky battery that you remember only when you need it.

Xiaomi is taking a different approach with its new UltraThin Magnetic Power Bank 5000 15W. As the name suggests, its biggest USP isn't the battery capacity. It is the fact that this is a 5,000mAh power bank that is just 6mm thick and weighs only 98g.

And that makes a surprisingly big difference.

At 6mm, the power bank feels almost ridiculously thin in the hand. It easily slips into a pocket without adding the usual bulk associated with power banks. The 98g weight also means you don't really notice it when carrying it around.

The 5,000mAh capacity may sound underwhelming when 10,000mAh and even 20,000mAh power banks are commonplace, but that isn't really what Xiaomi is going after here. This is an everyday top-up power bank, rather than something designed to keep your phone running for days.

Expect roughly one useful charge, depending on your smartphone and the inevitable power losses during charging. Xiaomi has used a high-energy-density silicon-carbon battery to achieve the slim profile, with the battery rated at 5,000mAh typical capacity.

Then there is the magnetic connection.

The built-in magnets are strong and hold the power bank securely against a compatible phone. Once attached, the combination feels neat and considerably more convenient than carrying a conventional power bank with a cable hanging out of your phone.

The power bank supports up to 15W wireless charging, but there is an important distinction for iPhone users. While the accessory is capable of 15W wireless output, iPhones are limited to 7.5W with this power bank. Xiaomi's compatible phones, including its newer flagship models, can take advantage of the higher 15W wireless output.

For iPhone users, therefore, the real attraction isn't charging speed. It is the convenience of having a slim magnetic battery attached to the back of the phone without a cable getting in the way. It works with iPhone 12 and newer models that support magnetic alignment.

There is also a USB-C port supporting up to 22.5W wired charging, which is the better option when you need to replenish your phone faster.

Of course, there is a trade-off. At ₹5,599, this isn't an inexpensive power bank, especially considering the 5,000mAh capacity. You can easily find higher-capacity alternatives for considerably less.

But then, they aren't 6mm thick.

And that is really what you are paying for here.

The Xiaomi UltraThin Magnetic Power Bank isn't trying to replace your conventional high-capacity power bank. Instead, it makes a compelling argument for carrying a power bank every day because you might actually forget that you are carrying one.

For someone who travels frequently, spends long hours away from a charger or simply hates carrying bulky accessories, that can be more useful than another 10,000mAh sitting in your bag.

Verdict: Small capacity, Big convenience

In one word – it is Small capacity, big convenience.

The Xiaomi UltraThin Magnetic Power Bank 5000 15W isn't about maximum battery life. It is about having just enough power, without having to carry a brick to get it.

At 6mm and 98g, it is one of those accessories whose biggest selling point becomes obvious the moment you put it in your pocket.

Price: ₹5,599
Battery: 5,000mAh (typical)
Thickness: 6mm
Weight: 98g
Wireless charging: Up to 15W
iPhone wireless charging: Up to 7.5W
Wired charging: Up to 22.5W

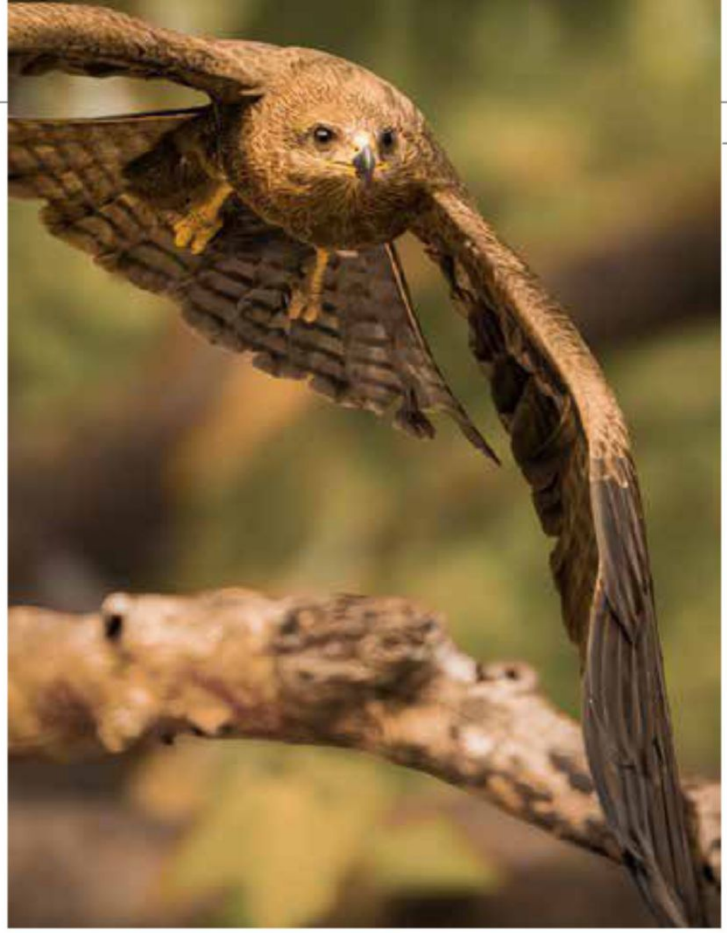
TEXT: BHAVYA DESAI

PHOTOSCAPE

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Name: Anubhab Dutta
Camera & Lens: Canon R7 & Canon RF100-500mm f/4.5-7.1L
Focal Length: 472 mm
Shutter Speed: 1/1600
Aperture: f/7.1
ISO: 2500
Instagram ID: wildlife.kaptured



Name: Aritra Kumar Saha
Camera & Lens: Sony a7iii & Sony FE 200-600 F 5.6-6.3 G OSS
Focal Length: 600 mm
ISO: 3200
Shutter Speed: 1/1250 s
Aperture: F 6.3
Instagram: wildscapeworks



Name: Arup Chanda
Camera & Lens: SONY A7 MARK V WITH LENS 200-600MM.
Focal length: 400mm
Shutter Speed: 1/2500
Aperture: 7.1
ISO: 1000
Instagram ID: ARUPKUMARCHANDA_WILDLIFE



Name: Navoniloy Bhaumik
Camera & Lens: Nikon Z6II & Nikkor 24-120mm f/4
Focal Length: 120mm
Shutter Speed: 1/400s
Aperture: f/4
ISO:100
IG handle: @nbhphotography.wildlife



Name: Sankalpa Guha
Camera and Lens: Canon R50 with kit lens (18-45mm)
Focal Length: 18 mm
Shutter Speed: 1/1000
Aperture: f/4.5
ISO: 400
Instagram ID: sun_lit.stories



Name: Denny Babu
Camera & Lens: Sony α7 III + Sony FE 200–600mm F5.6–6.3
Focal Length: 600mm
Shutter Speed: 1/1000 sec
Aperture: f/6.3
ISO: 800
Instagram ID: @dreamer_studios_photography



Name: Supratim Kar
Camera & Lens: Sony A7V & Sony 300mm G lens
Focal Length: 300mm
Shutter Speed: 1/3200 sec
Aperture: f/2.8
ISO: 1600
Instagram ID: @supratim_wildlife



Name: Sayantan Mondal
Camera & Lens: Sony a6700 & 200-600mm
Focal Length: 374mm
Shutter Speed: 1/1000
Aperture: f/6.3
ISO: 200
Instagram Id: Sayantan242



1. **Name:** V Jennifer
Camera & lens: Nikon D3500 & Nikkor 200-500mm
Focal length: 500mm
Shutter speed: 1/1000
Iso: 400
Aperture: 5.6
Instagram id : __jennifer__v

PHOTO MONTAGE

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My journey in the world of wildlife photography began in late 2020, following my retirement from professional life. What started as an opportunity to fulfill a long cherished desire to indulge in this hobby gradually evolved into a deep passion for observing, understanding and interpreting the natural world through my camera.

For me, wildlife photography is much more than documenting a species or capturing a fleeting moment. It is about discovering stories in the wilderness—the quiet intimacy of tigers resting beside a waterhole, the shy gaze of a desert fox, or the solitary frame of a rhino framed by a forest corridor. Each encounter offers a different perspective on the lives of wild animals and their surroundings and I have travelled extensively across India and also to Sri Lanka, Vietnam and Kenya to do so.

Over time, I have also become interested in exploring the creative possibilities of photography. Alongside conventional wildlife images, I also experiment with slow shutter speeds, Intentional Camera Movement, reflections, silhouettes and the interplay of light and shadow. Some of my photographs reflect this evolving approach.

Retirement has given me the freedom to pursue this passion. Wilderness has given me precious lessons on time, patience and observation. Wildlife photography, for me, is less about ticking off a species from my bucket list and more about collecting moments—quiet, unpredictable and often unforgettable.

Insta ID: @fotoframe_2020















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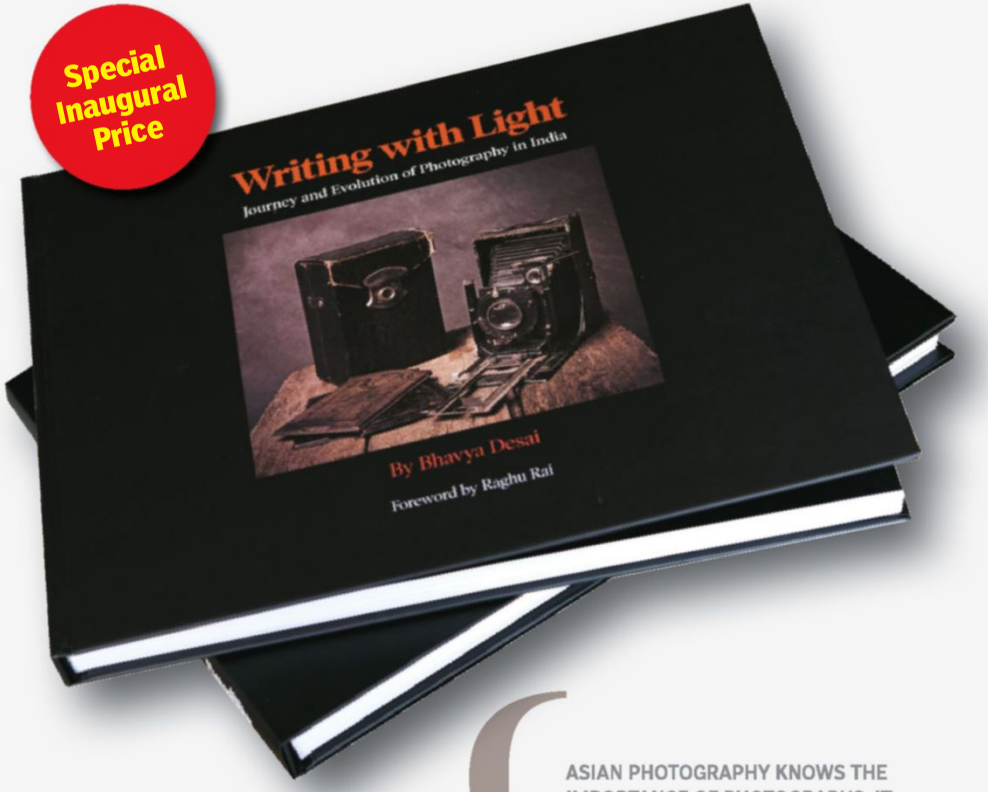
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