

# PHOTO



# STORY

E - M A G A Z I N E

# PHOTOJOURNALIST

## PORTFOLIO

## JAGDISH YADAV

- EMINENT PHOTOJOURNALIST
- VISUAL CREATER
- FACULTY-I.I.P, ACADEMY  
Greater Noida

OF



# JAGDISH YADAV

## SENIOR PHOTOJOURNALIST

**“The commencement of my photography journey dates back to 1974 when I adopted the conventional rule known as 'Fifty-six-Sixty', signifying an aperture setting of 5.6 and a shutter speed of 1/60. This pivotal moment marked the initiation of my profession as a photographer specializing in 'CHHAPAN-SAATH' (“छप्पन-साठ का फोटोग्राफर”). In 1980, I secured a position as a photojournalist at the esteemed media enterprise Anand Bazaar Patrika, where I served as an assistant to the renowned photographer Raghu Rai.**

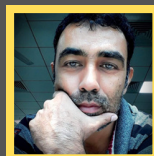
**I have expounded upon the nuances of this photojournalistic technique, drawn from my extensive experience, in my upcoming bilingual publication "VIEW FINDER" and "VIEW FINDER-TAMASHA MERE AAGE" in English and Hindi, respectively”.**

**-JAGDISH YADAV**

*Jagdish Yadav, an esteemed photojournalist and chief photo editor for the renowned Indian Media Group, has cultivated a rich legacy in the field of journalism. Throughout his illustrious career spanning from 1978 to 2021, Yadav has left an indelible mark on both national and international platforms. His work has graced the pages of esteemed newspapers and magazines, with his keen lens capturing pivotal moments in Indian history.*

*Noteworthy among his assignments are his reportage on the plague epidemic in Gujarat, the demolition of the Babri Masjid in Ayodhya, and insightful documentation of the enigmatic Chambal bandit leader Phoolan Devi. Moreover, Yadav's extensive coverage of India's Prime Ministers and Presidents stands as a testament to his comprehensive journalistic prowess. Photo-Story presents an exclusive interview with Jagdish Yadav, providing readers with a glimpse into the mind of this distinguished photographer. Accompanied by a curated portfolio of his iconic photographs and a compelling photo story, the issue promises a nuanced portrayal of Yadav's illustrious career.*

**-Jyotirmay yadav**  
EDITOR-IN-CHIEF  
PHOTOGRAPHER



**1. PHOTO-STORY:** Thank you for agreeing to participate in an interview for our portfolio page. Let's delve into the past. Could you please share with us the moment you realized your passion for photography/photojournalism and the steps you took to pursue this career?

**JAGDISH YADAV:** During the 1970s, a pivotal period in my life when I was ardently dedicating myself to academic pursuits, I found myself gradually losing interest in the conventional paths of education. This shift in perspective prompted me to pause my studies and actively seek out new horizons in the realm of job opportunities. It was amidst this journey of self-discovery that I embarked on a transformative trip from Ballia to Delhi, a decision that would ultimately alter the course of my life's trajectory.

Upon settling in Delhi, I fortuitously stumbled upon an employment opportunity at a local photography studio. The daily interactions and immersive experiences I encountered while working alongside seasoned photographers kindled a profound sense of inspiration and fascination within me towards the art of photography. This newfound job opportunities soon blossomed into a relentless pursuit of excellence, culminating in a pivotal decision to invest in my own photography equipment. My journey took a daring turn when I decided to procure a LUVITAL-2 Russian camera

through unconventional means, navigating the illicit market landscape of Delhi with a sense of audacity and determination. This acquisition marked a significant milestone in my personal and professional growth, laying the foundation for a promising career in the dynamic world of photography.

In the early stages of my photography career, my father constantly stressed that photography should not be seen only as a means of earning a living on a daily basis, but that you should do something that can generate income on a monthly basis. But I was not fit to get a government job or join the army or police, so I thought that the camera was the only way I could get some employment. At that time, The commencement of my photography journey dates back to 1974 when I adopted the **conventional rule known as 'Fifty-six-Sixty', signifying an aperture setting of 5.6 and a shutter speed of 1/60.** This pivotal moment marked the initiation of my profession as a photographer specializing in 'CHHAPAN-SAATH'(छप्पन-साठ" का फोटोग्राफर). In 1980, I secured a position as a photojournalist at the esteemed media enterprise Anand Bazaar Patrika, where I served as an assistant to the renowned photographer Raghu Rai.

## AYODHYA COVERAGE



শনিবারের অযোধ্যা : (উপরে) করসেবকদের বিশাল সমাবেশে বক্তৃতারত আচার্য ধর্মেশ্বর দেব (ছবি : ইউ এন আই)। (নীচে) সাংবাদিক বৈঠকে ভাষণ নিচ্ছেন পরমহংস রামচন্দ্র দাস, তাঁর ডানে অশোক সিংঘল, বামে মহন্ত অবৈদ্যনাথ (ছবি : জগদীশ যাদব)।



## 2. PHOTO-STORY: Where and when did you commence your initial foray into photojournalism?

**JAGDISH YADAV:** Amid a national crisis, I received the honor of being designated as a photo trainer within the esteemed Central Reserve Police Force (C.R.P.F.) on the significant date of 8 December 1975. Before stepping into this pivotal role, I dedicated myself to a rigorous ten-month training program in the state of Madhya Pradesh, where I honed my skills and expertise.

Having served faithfully for a commendable span of four years and four months within the C.R.P.F., my decision to tender my resignation in 1980 was primarily motivated by my personal objection towards the stringent and confining terms of employment. Despite the fulfilling experiences and valuable lessons gained during my tenure, I found it necessary to part ways in pursuit of a more liberating and fulfilling career path.

In 1980, I got a job as a photojournalist in a big media group Anand Bazaar Patrika. There I was an assistant to the famous photographer Raghu Rai for about a year. Raghu Rai ji left Anand Bazaar Patrika after a year, but I remained in Anand Bazaar. I was associated with the Telegraph as a photojournalist, editor and chief editor for almost 24 years.

This enviable tenure allowed me to document the country's pivotal political and societal occurrences. My lens immortalized significant moments from the harrowing plague epidemic in Gujarat and assignment photo coverage of the Chambal bandit queen Phoolan Devi. My coverage extended to events such as the Ram temple



lockdown in Ayodhya, Advani's Rath Yatra, and the poignant demolition of Babri Masjid. Furthermore, I had the privilege of photographing and interacting with every Prime Minister and President from Indira Gandhi to Narendra Modi, thus enriching my journalistic legacy.



**3. PHOTO-STORY:** Can you recall a memorable experience from your time in photojournalism ?

**JAGDISH YADAV:** It is my esteemed pleasure to recount a significant moment from my career, where a photograph of mine garnered singular attention during the plague epidemic in Gujarat. Evidently, my photographic capture in Surat city captured the curiosity of editors, resulting in its prominent display on front page of "The Telegraph News paper". Noteworthy to mention, the photograph became the focal point of the publication, overshadowing the conventional news coverage on the prolonged epidemic. The headline 'PLAGUE IN SURAT' boldly adorned the page, encapsulating the gravity of the situation through visual representation. This incident stands as a testament to the power of visual storytelling, where my photographic works have at times taken precedence over textual narratives in news publications. It elucidates the profound impact images can wield in disseminating information and evoking sentiments.



বিবার বাবরি মসজিদের উপর হামলার পর ট্রেনভর্তি করসেবকরা অযোধ্যা থেকে ফিরছেন ।



**PHOOLAN DEVI**



**PHOOLAN DEVI**







**PHOOLAN DEVI**

## PHOOLAN DEVI

Image©Jadish Yadav



**4. PHOTO-STORY:** Is the rule of thirds, commonly used in photography, also applicable in photojournalism?

**JAGDISH YADAV:** Photojournalism and art photography are fundamentally distinct. When the 'Rule of Thirds' is utilized in photojournalism, it may hinder the effective communication of news through the photograph. In my perspective within the realm of photojournalism, I segment a photo into three distinct sections: the bottom, the middle, and the top.

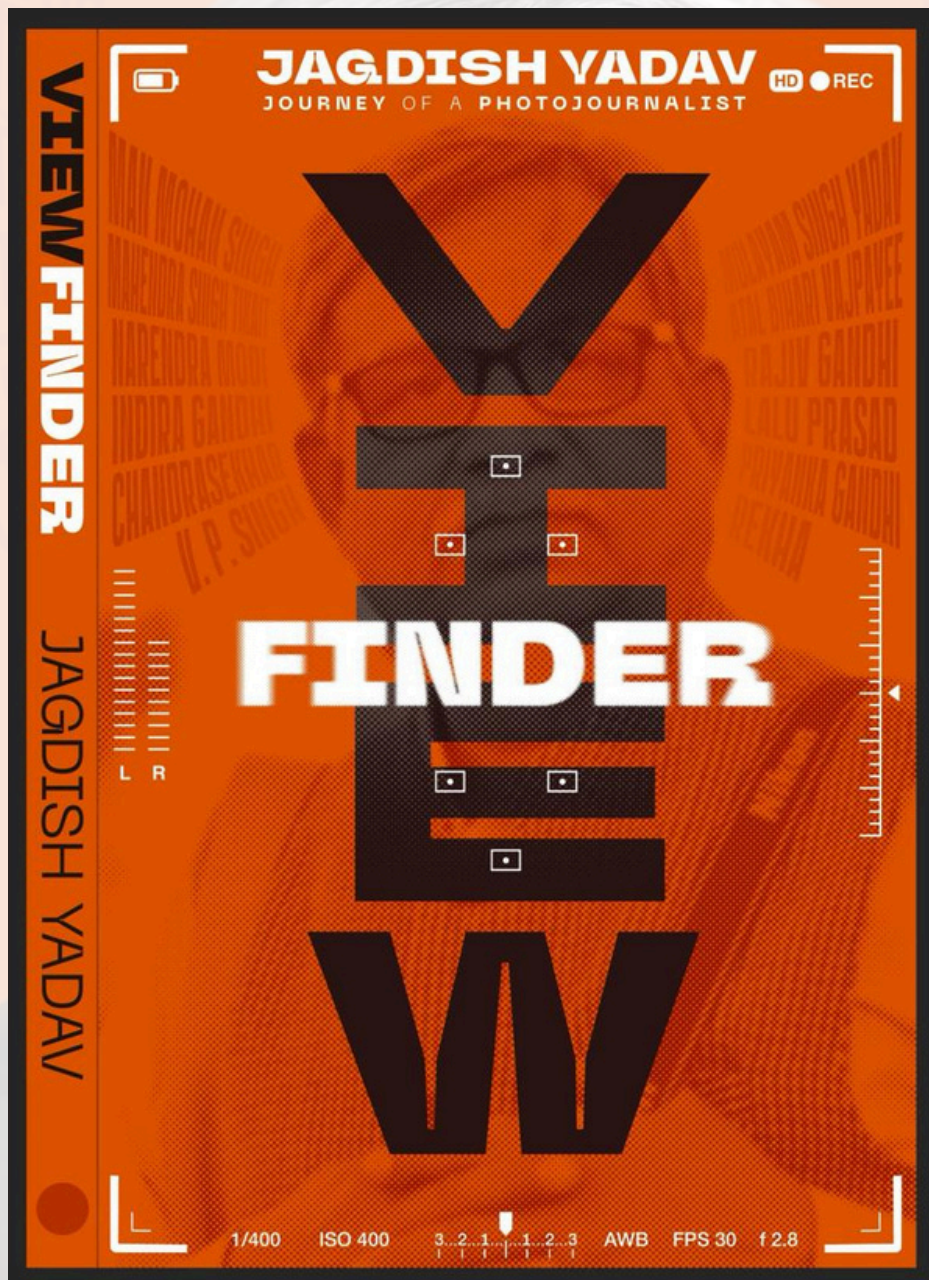
Create the first half-moon shape or paragraph by leaving one inch from the left in the lower part, one inch from the right, and leaving the middle part slightly open before crafting the second half-moon shape on top. The elements placed in that area serve as the introduction to your image, as viewers tend to inspect pictures from the bottom up. Ensure there are no gaps underneath this element, as any such gaps could disrupt the narrative flow. Subsequently, proceed to sketch a In the tripartite structure delineated above for the photograph's composition, the first segment serves to introduce and set the stage for the pivotal incident. Building upon this foundation, the subsequent section elucidates the nature of the incident, quantifying the number of individuals impacted. Finally, the topmost arc of the composition

reveals the temporal and spatial dimensions of the event, anchoring it within a specific context.

To implement the Photojournalistic rule of thirds in photography, it is imperative - post segmentation into crescent shapes - to centralize the focal point within the frame. Adjusting the orientation of the image through cropping facilitates alignment with this principle; horizontally geared photos can be manipulated vertically, while vertical counterparts may be rotated to a horizontal orientation. During this process, vigilance must be exercised to ensure that subjects encapsulated within the crescent segments remain intact.



I have expounded upon the nuances of this photojournalistic technique, drawn from my extensive experience, in my upcoming bilingual publication **"VIEW FINDER"** and **"VIEW FINDER-TAMASHA MERE AAGE"** in English and Hindi, respectively. third crescent shape in the sky portion using the same bottom-to-top approach.



जगदीश यादव  
तमाशा मेरे आगे

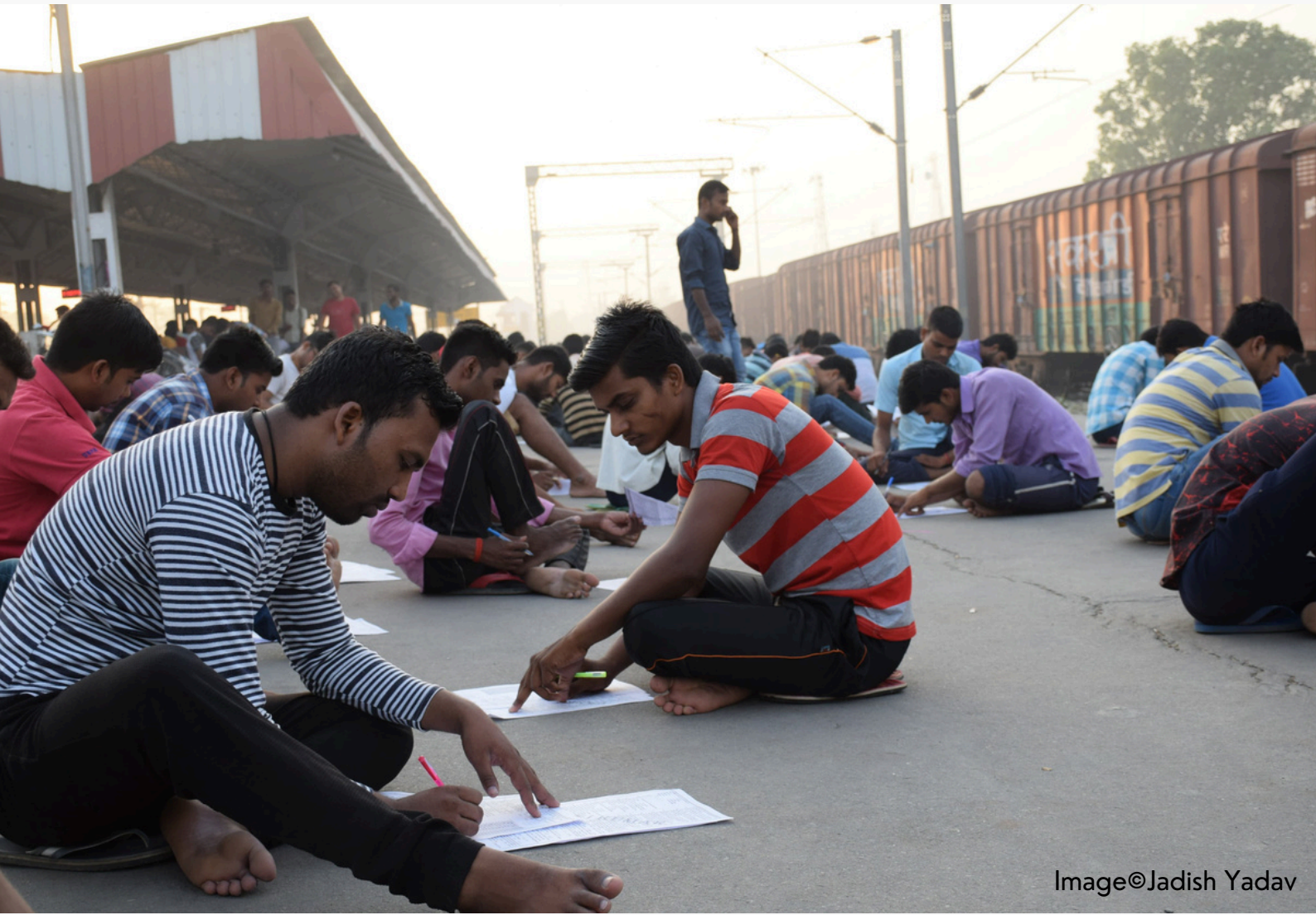




## 5. PHOTO-STORY: What is the future of photojournalism in India ?

**JAGDISH YADAV:** Currently, the employment conditions in the field of photojournalism are quite unfavorable. This trend is not limited to Indian media groups but is observed worldwide, where media organizations are reducing staff specifically in photojournalism. Consequently, many media outlets are opting to engage freelance photographers instead. This shift is primarily influenced by the continual advancements in technology, which enable the rapid dissemination of news to a global audience. As a result, the popularity of print media and newspapers is declining as people now have instant access to news from around the world.





Image©Jadish Yadav





# PEOPLE



## PEOPLE



**PEOPLE**



**PEOPLE**







Image©Jadish Yadav





Image©Jadish Yadav





**FASHION**















**6. PHOTO-STORY:** What message would you like to send to the new boys who are in the field of photojournalism or photography ?

**JAGDISH YADAV:** To aspiring photojournalists, it is paramount to uphold professionalism and dedication in your craft. Regardless of the challenges encountered during assignments, it is crucial to maintain focus on the task at hand. Avoid divulging any hindrances faced as these may detract from the essence of your work. Moreover, it is imperative for a photojournalist to exhibit fearlessness in carrying out their missions. Whether documenting events or occurrences, being equipped with knowledge on safety measures against potential hazards such as bomb blasts or confrontations with law enforcement is essential. Interpersonal skills play a vital role in effectively executing assignments. Building a rapport with individuals at the scene not only enhances the quality of your work but also ensures a smooth workflow. In conclusion, remember that as a photojournalist, your primary responsibility is to capture the truth through your lens. Stay focused, be prepared for any situation, and navigate challenges with resilience. Your commitment to portraying reality is your most powerful tool.



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DEDICATED TO ART & ARTIST