

# FIAP NEWS

**Number Fourteen**  
may 2021

"THE WORLD IN 2020" Competition  
Awards Presented



"Fall-Winter Collection" by Voranc Vogel (Slovenia)  
FIAP Gold Medal in "The World in 2020" Competition





We recommend reading the latest Edition of FIAP News as a flipbook magazine on the FIAP Website.

If reading FIAP news in PDF format, download the PDF document to your computer and set your PDF reader to "two-page view" for optimum reading experience.

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**D**ear Friends,

The year 2021 only started 5 months ago, but many events of great significance have happened, the most important of these being the beginning of a vaccination campaign in many countries that we all hope will soon lead us back to our "normal" life. Unfortunately, however, it will still take some time before we can safely resume organizing international events in person, and this has led the FIAP Directory Board to take, albeit reluctantly, the decision to once again postpone the next FIAP Congress/Photo Meeting.

Certain of your support and understanding, we will analyse the world health situation again at the end of October / November to check if the conditions at that

stage make it viable to schedule our multinational in-person meeting for the month of March / April 2022 or whether we will have to move it to October / November 2022, to enable everyone to travel internationally in safety.

Our Annual Meeting, albeit online, will in any case be held at the end of 2021 as required by the Luxembourg legislation, with which the FIAP must comply having our registered office in Luxembourg. In the meantime, we will continue to maintain close relations with all member countries and to meet your needs, increasing, if necessary, the number of our events and online meetings. As demonstrated, by these and our other activities, our federation is more alive and active than ever.

In particular, with the goal to financially support all FIAP members, the FIAP Directory Board took the decision last March to reduce, at least temporarily, many of the FIAP fees. Such a decision is not very common in the vast international scene, but it's one that we are sure was appreciated by the members of our large family.

At the same time, we are carrying out various projects, starting again with FIAP Biennials, the World Cup for Clubs and competitions with free participation, that are sponsored by FIAP. As already announced, the upcoming competitions will be dedicated to the UNESCO World Heritage and to Wildlife photography. Watch for the details of these, which will be publicised soon.

Finally, the monthly online meetings with PSA continue, and this fruitful collaboration has allowed us to approve the revision of the common nature regulation that will soon be published.

I would like to end this message by thanking the many FIAP members who, during this difficult time, are promoting online events of international significance, all the directors of the FIAP Exhibition Centres, all the directors of FIAP Services and their assistants, as well as the entire staff of the FIAP Photo Academy. Last but not least, I thank all my colleagues on the Directory board who have never before been called upon to undertake such an unimaginable job, enabling FIAP to always progress even in this particular historic moment.

Good light  
Riccardo Busi, FIAP President

## COVID-19; Exceptional Measures Regarding FIAP

**A**t present COVID-19 with its mutations has unfortunately rebound. Despite the different vaccines available worldwide, it will take a long time before we can recover our former way of life. FIAP is aware of the situation. Therefore, it is imperative to announce some more exceptional measures taken for our members – photographers.

### 1. Fees Reduction

a) Fees for FIAP patronage will be reduced from 60 to 45 euros for all applications submitted after June 30, 2021. This reduction will be valid until June 30, 2023. After this date, fees for FIAP patronage will be restored to the previous level of 60 euros.

b) Fees for a set of FIAP medals will be reduced from 87 euros to 70 euros for all applications submitted after June 30, 2021. This reduction will be valid till June 30, 2023. After this date, the price for a set of FIAP medals will be restored to the previous level of 87 euros. The actual price of the individual medals will remain at the same level during these two years.

c) Fees for the first FIAP Photographers' Card will be reduced from 50 to 25 euros for all applications submitted after June 30, 2021. This reduction will be valid till June 30, 2023. After this date, fees for the first FIAP Photographers' Card will be restored to the previous level of 50 euros.

d) Fees for FIAP Distinctions will be reduced from 70 to 60 euros for all applications submitted after June 30, 2021. This reduction will be valid till June 30, 2023. After this date, fees for FIAP Distinctions will be restored to the previous level of 70 euros.

### 2. FIAP Distinctions Regulations

a) According to the report of the Board meeting in Spokane (September 2019, INFO 137/2019) the proposals on the new FIAP Distinctions Regulations would have been presented during the Congress in India and in any case would not have been enforced before January 1, 2022. As the Congress of India has already been cancelled and the actual situation does not allow a Congress to take place during 2021, the new rules (DOC 31/2021) can no longer be applied on 1 January 2022 but can only be postponed after presentation at the future FIAP Congress.

b) The INFO 173/2020 regarding the Distinctions Applications lodged in 2021 will be extended to Distinctions applications lodged also during 2022. (See FIAP Info 173/2020 notice below)

### 3. New Photographic Projects

FIAP will soon announce two more international photography competitions open to photographers from all over the world. The first will aim to promote UNESCO's world cultural heritage. The second one will be reserved to Wildlife Photography. Both competitions will be under FIAP patronage and free of charge entry. In addition to the acceptances and medals that will count for FIAP distinctions, the Best Author will be invited to the next FIAP Photo-meeting with all expenses paid (flight / transport and accommodation costs).

### INFO 173/2020: Important FIAP Distinction News

Due to the many problems with the postal services around the world, caused by the Covid-19, FIAP have made the following decisions that ONLY apply to Distinctions applications lodged in 2021:

1. For AFIAP and EFIAP Distinctions, there will be no requirement for acceptances in "print" salons. This temporary measure relates to rules 2.2.d and 3.2.d of the FIAP Distinctions Document 011/2016.

2. For MFIAP applications in 2021, the portfolio, which is normally sent as prints, must be sent ONLY as digital files. The portfolio of photos must be sent to FIAP as high resolution, high quality digital files, by WeTransfer, together with the application form. DO NOT send prints to FIAP for applications in 2021. DO NOT send photos on a CD-ROM to FIAP.

3. For All Distinctions applications in 2021, the original signed pages A and B of the Distinctions application form can be scanned and sent electronically via WeTransfer. This gives FIAP the possibility of speeding up the application process. The original pages A and B still need to be posted such that FIAP receive them prior to the following year's applications arriving. The same requirement applies to any forms scanned and sent electronically during 2020.



## FIAP Patronage Service

By Romain Nero, EFIAP/p, HonEFIAP  
FIAP Director of the Patronage Service

### Judging in FIAP salons

Being part of the judging team of a photo contest is without doubt one of the most important tasks in a photo exhibition. The judges that are appointed by the salon organizers, under the wise eye of the FIAP liaison officers, must be familiar with their important assignment and must have some degree of expertise in the subject they are appointed to judge. Remember that the work of these judges is directly reflected in the attribution of the eagerly sought FIAP distinctions. They choose the pictures that make the difference.

The exact conditions under which the jury sessions in an event under FIAP patronage are held are defined in the well-known FIAP document 018/2017 about the "Conditions and regulations for FIAP Patronage". As particular clauses from the Regulations must be provided a salon's judges, FIAP also produced a document of extracts of all the judging related clauses from 018/2017. This can be downloaded from the "FIAP official documents" tab on the myfiap.net website. All appointed judges must receive a copy of this "Excerpts of FIAP Document 018/2017" document before the judging.



Romain Nero, Luxembourg



**FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE**  
**The International Federation of Photographic Art**

FIAP Patronage Service

Excerpts of FIAP Document 018/2017 "Conditions and regulations for FIAP Patronage" - Articles concerning the judging of FIAP salons

...  
**II. REGULATIONS FOR INTERNATIONAL PHOTOGRAPHIC EVENTS UNDER FIAP PATRONAGE**  
**II.1 Definition (pages 3-4)**  
 Only photographic events open to photographers from all countries, amateurs and professionals alike, and respecting the regulations of FIAP can qualify as "International Salon under FIAP Patronage". Photographic circuits covering several salons and/or organizers can be considered for patronage, on condition that the number of included events is limited to five (see chapter III)  
 A specific event can only be organised once in a year.  
 Salons for young photographers open to participants of the whole world, can obtain FIAP Patronage provided that the two, or one of the two FIAP age categories are followed:  
 category I: up to 16 years accomplished and  
 category II: from 16 to 21 years accomplished.  
 The images of each category have to be judged individually.  
**II.2 Participation (page 4)**  
 ...  
 The names of sanctioned entrants will be put on a list, which will be sent to the organisers of FIAP salons. Their participation in any event of FIAP will be restricted or banned depending on the case. In addition they cannot be appointed as judges of FIAP salons, in a salon under FIAP patronage, organise a salon with FIAP patronage, nor apply for FIAP distinctions and they lose the right to use any FIAP distinctions they have formerly received.  
 ...  
**II.4 Character of the works (page 4)**  
 All styles and photographic processes must be admitted. It is highly recommended that not too

Screenshot of part of the document to be given to Salon judges

Given the importance of the judges' mission, FIAP is planning to set up a list of judges on myfiap.net, the platform where all FIAP salon organizers, FIAP liaison officers and FIAP officials can communicate. The profile for each judge will contain their areas of expertise such as their language skills and photographic and jury related experience.

## FIAP Distinction Service

By Freddy Van Gilbergen, MFIAP, EFIAP/g, HonEFIAP  
FIAP Director of the Distinctions Service

### Lodgement of Files for FIAP Distinctions Applications

#### Applicants Please Note!!

Applicants DO NOT lodge their applications directly with FIAP. Applicants must apply via the relevant FIAP affiliated organisation within their own country and should contact the FIAP Liaison Officer in that country to obtain the relevant documents, dates and procedures.

A list of FIAP Liaison Officers and their contact details can be found on the FIAP website:

<https://www.fiap.net/en/members/operational-members>

#### Sorting and Sending Files to FIAP Distinctions Service

The applicant files must all be sent by WeTransfer to the FIAP Distinctions Service by the relevant FIAP Liaison Officer in each country. See Practical Info document 160/2020.

FIAP Liaison Officers should place the files in 4 folders named as below, NOT in folders per applicant. Example: Submitted photos for all applicants will be in a single folder together.

For FIAP Distinctions please name the folders and files as shown in table below:



Freddy Van Gilbergen

| Folder Name       | File Names  | Folder Contents   |
|-------------------|---|---|
| Application Forms | Distinction sought + underscore + UN Code of the Federation (or ILFIAP number) + underscore + Given name + underscore + surname + .xls<br>Example: EFIAPgold_056_Bart_Peeters.xls           | Excel application forms   |
| Submitted Photos  | UN Code of the Federation (or ILFIAP number) + underscore + Given name + underscore + surname + underscore + Title of the work + .jpg<br>Example: 056_Bart_Peeters_Sunrise Over Hill.jpg    | JPG files of the photos being submitted to FIAP with the application  |
| Scans A and B     | UN Code of the Federation (or ILFIAP number) + underscore + Given name + underscore + surname + underscore + Dossier name + .jpg<br>Example: 056_Bart_Peeters_Dossier A.jpg                 | Scans of the signed Dossier pages A and B from the application forms  |
| Miscellaneous     | UN Code of the Federation (or ILFIAP number) + underscore + Given name + underscore + surname + underscore + document name + .jpg (or pdf)<br>Example: 056_Bart_Peeters_Drivers license.jpg | Scans of catalogue pages from old catalogues.<br>Proof of residency in the country of lodgement for non-citizens. |

## FIAP Biennials Service

By Luis Franke, MFIAP, EFIAP/d3, ESFIAP  
FIAP Director of the Biennials Service



Luis Franke

### 29<sup>th</sup> FIAP Colour Biennial Judging, France 2021

**W**e have to inform you that due to the current Covid-19 pandemic situation in France the in-person judging of the 29th FIAP Colour Biennial, that was to have taken place on the 27th March, has had to be postponed until such time as the conditions allow it to proceed.

The judges, Joan Burgués Martisella (Andorra), Giorgio Paparella (Italy) and Julia Wimmerlin (Ukraine), have to travel to France from their respective countries and it was not possible for this travel to be undertaken during March.

Operational Members who have sent an entry to this Biennial will be kept informed regarding a new judging date when it is possible to reschedule it.

Thank you for your understanding.

## FIAP Photo Academy Online Events



Paul Stanley

By Paul Stanley FIPF EFIAP/g ESFIAP  
Director FIAP Photo Academy Online Events

**T**he team continues to work hard to arrange and present the range of online events for all our FIAP friends and colleagues.

At this stage we have planned the following event, and others are being planned:

- Thursday 17th June 2021 – “Creative Use of Photoshop Plugins” with JR Schnelzer

We will send notifications closer to each event with instructions as to how you can register to attend. If you would like to receive notification of the events please send an email to [fiaphotoacademy@gmail.com](mailto:fiaphotoacademy@gmail.com) asking for your email address to be included on our distribution list.

This event and other future events will also be publicised via the FIAP Official Facebook page and Instagram page. It is recommended that you follow these pages.



## Awards Presentation for “The World in 2020” International Photo Competition

By Romain Nero EFIAP/p HonEFIAP  
FIAP Board Member and Director of Patronage Service  
FIAP Liaison Officer, Luxembourg

**I**n honour of its 70<sup>th</sup> anniversary, FIAP celebrated its long and fruitful influence on artistic photography around the world by organising an international photography competition, open to all photographers worldwide for photos taken during the year 2020.

“The World in 2020” competition, that followed the “We Stay Home” competition, was the second contest organized by FIAP that related to the special situation every one of us, in every part of the world, has been experiencing since the world was struck by COVID-19.

Besides being run under FIAP Patronage, FIAP (2020/505), the event was organised with the blessing of the operational member of FIAP in Luxembourg, the FLPA (Fédération Luxembourgeoise de la Photographie Artistique) (191/20/04).

The judging team, which was formed from members of the FIAP board, had to choose from 5,618 photographs handed in by 1,487 photographers from 81 different countries. In the end, from all these pictures, a total of 395 were accepted and from those, the judges selected the awards; 3 FIAP and 3 FLPA medals (in gold, silver and bronze) and multiple honourable mentions from both organisations. The top award was for the “Best Author”, who received the FIAP Blue Pin and who will be invited to the next FIAP Photo Meeting, where their attendance, transport and hotel accommodation costs will be covered by FIAP. The selection process, which was done online, was supervised by Silvano Monchi, chairman of the event.

The award ceremony took place on the 24<sup>th</sup> April 2021 and was attended by 142 people.

After an introductory speech by the FIAP President, Riccardo Busi, as Director of FIAP Patronage Service and member of the FIAP board I had the honour to announce the winners of the contest and present their outstanding and often story telling pictures. The title of Best Author was given to Ergün Karadağ from Turkey for his four authentic and strong pictures about the ravages of COVID-19 in his country. Mr Karadağ responded and gave a brief description of his work and shared his views and feelings with the audience.

Finally, Ioannis Lykouris, the FIAP General Secretary, spoke about upcoming FIAP projects before closing the ceremony.

Congratulations to all the winners and a special thank you to all participants who shared their particular photographic moments of 2020 with us.

The following pages show photos from the Award Presentation Event and the final awards. All the accepted images can be found via this link: <http://fiap-earthin2020.net/fiap-TWI2020.php>



Director of the FIAP Photo Academy Online Events, Paul Stanley, welcomes everyone



FIAP President, Riccardo Busi, addresses the attendees



Director of FIAP Patronage, Romain Nero, announces the competition results



Some of the attendees at the online Awards Presentation event



Romain Nero announces the winner of the Best Author award



FIAP General Secretary, Ioannis Lykouris, speaking about future FIAP events

## Ergün Karadağ – Winner of the World in 2020 Competition

**FIAP News requested Ergün Karadağ write about himself, this award and the photos with which he won this competition. The following are his words:**

**F**irst of all, I am very happy that my works were awarded in the FIAP photo contest about "The World in 2020". I would like to thank all the officials who coordinated this contest and Mr. Riccardo Busi, whom I was very honoured to meet in Sanliurfa, Turkey. I congratulate the other contestants who participated in the contest with beautiful photos.

I have been working in the field of photography for approximately 20 years. I'm also a doctor of emergency in Turkey's Sanliurfa. For the last 7 months, I have been looking at the patients in the covid department and have been following the developing picture closely and trying to document it with photographs. As a doctor I try my best to heal patients and as a photographer document the process.

During this very painful and difficult period, I think it is a very important event for FIAP, through this contest, to record and emphasize the importance of this issue, which has influenced the whole world. The photographs people submitted to the competition, were taken in order to reveal every aspect of our lives, that has changed with the epidemic period. They show the effect of this change on humanity and make it visible to everyone. They have documented what will go down in history. As a doctor working in the Covid service, I attach great importance to this. FIAP has fulfilled its social responsibility in the world with this competition in the best way and has done a very important job.

In order to document the Covid process from a perspective that civil citizens cannot see, I have photographed almost all stages of the disease for 7 months, with the intention of creating a series to draw attention to and raise awareness of when life is at the most risk and people are lost. Today, I continue my work extensively

In my work, I particularly dealt with the intensive care and the tragic last stages of the disease, especially the death that is unwanted and should stay away from us...

Death and premature death should not be the fate of anyone with a preventable disease. Raising awareness on this issue was my main goal.

In the COVID documentary I worked on, and the photographs I sent to the FIAP contest, I wanted to record both the survivor who received treatment and the death, in the last stage of the disease. I tried to present to the viewers of the images, people who struggled to survive and lost their lives in intensive care.



Ergün Karadağ



In my 20 years of photography life, I especially preferred to photograph sociological events and documentary studies. In 2006, after the Pakistan earthquake, I went to the region and worked as a volunteer doctor and documented the wounds resulting from the earthquake. Being there, I saw the tragedy and despair of humanity and wanted to convey this in my photos. The photos I took in Pakistan, set me on my future photographic path. Later, I turned to social documentary studies. In my country, I tried to document the extraction of the coal from the mine and the labour process that took place there, with a 2-year study, by going down to the lowest points of the coal mines.

At our borders, I tried to photograph the migration movement that developed after the events in Syria, border crossings, the life of immigrants, settlements and lives afterwards. I went to Kobani, which was destroyed after the Kobani War, and documented a destroyed city and the refugee migration. I continue my documentary photography work on Turkey's cultural events, riches and life situations.

I try to see and photograph world culture by travelling around various countries. In addition to this, I am doing projects with Sille Sanat Sarayi, Altin Oran Sanat Platformu, Mozaik Fotograf Platformu in my country. I have received many national and international awards and have had many mixed and personal exhibitions.

In the 70th anniversary year of FIAP, I saw very beautiful photos from many participants in the World in 2020 photo contest. I believe that these photographs will hold a very important place in the world of photographic art.

It was a great honour for me to receive the Best Author award in FIAP's photo contest, with the theme of the World in 2020. This is one of the awards I value most in my photographic life. Taking part in FIAP's work and winning a very important award in this regard is an important milestone in my photography life.

I thank everyone who organized and contributed to this competition.



Romain Nero presents Best Author award to Ergün Karadağ

“The World in 2020”  
International Photo Competition  
FIAP Best Author: Ergün Karadağ - Turkey  
Winner of the Major Prize and Recipient of the FIAP Blue Pin



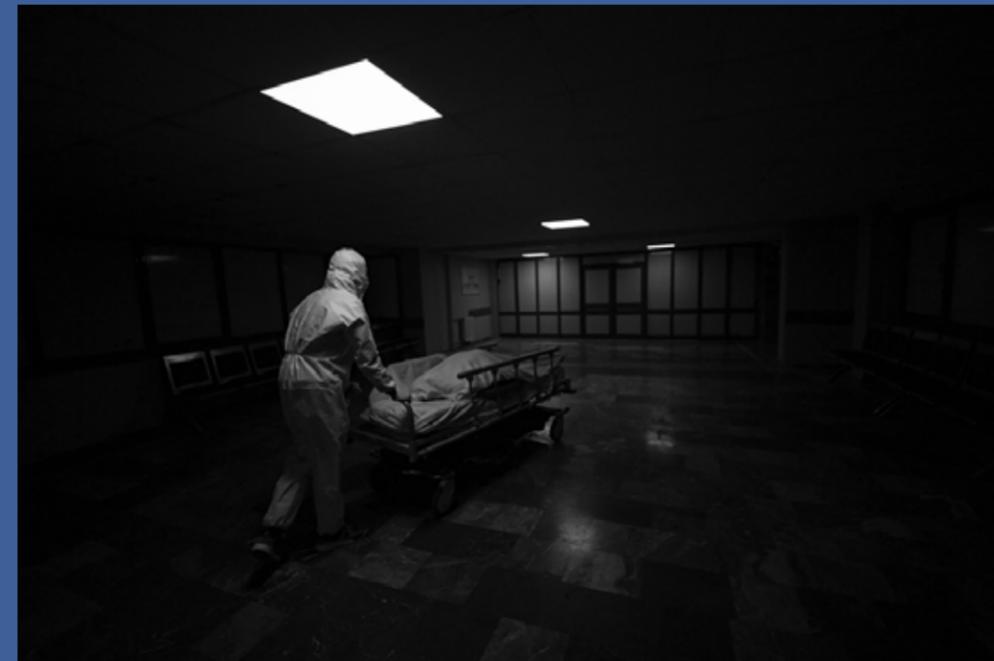
Sonuc by Ergün Karadağ (Turkey)



Taburcu by Ergün Karadağ (Turkey)



Yok Olus by Ergün Karadağ (Turkey)



Son Yolculuk by Ergün Karadağ (Turkey)



**“The World in 2020” Awards  
FIAP Medal Winners**



**FIAP Gold Medal**  
Fall Winter Collection  
by Voranc Vogel  
(Slovenia)



**FIAP Silver Medal**  
Non-Stop Learning & Teaching  
(During Covid's Social Distancing)  
by Thanh Pham  
(Vietnam)



**FIAP Bronze Medal**  
Riding in Strong Rain  
by Im Kai Leong  
(Macao)



**“The World in 2020” Awards  
FIAP Honourable Mention Winners**



**FIAP Honourable Mention**  
Fury Car Concert 9 by Holger Buecker  
(Germany)



**FIAP Honourable Mention**  
Social Distance by Mehmet Baysan  
(Turkey)



**FIAP Honourable Mention**  
Our Warrior by Sultan Ahmed Niloy  
(Bangladesh)



**FIAP Honourable Mention**  
Test by Arijit Saha  
(India)



**FIAP Honourable Mention**  
Sanitization by Aniket Modak  
(India)



**"The World in 2020" Awards  
FLPA Medal Winners**



**FLPA Gold Medal**  
The Barber Lino Russo  
by Antonella Tomassi  
(Italy)



**FLPA Silver Medal**  
Amphan Relief 03  
by Tapas Kumar Paul  
(India)



**FLPA Bronze Medal**  
Tabut  
by Isa Cida  
(Turkey)



**"The World in 2020" Awards  
FLPA Honourable Mention Certificate Winners**



**FLPA Honourable Mention**  
Luc loung Quan Doi da su dung xe phun thuoc  
khu trung tren cac by Vu Dung Pham (Vietnam)



**FLPA Honourable Mention**  
No Wheels to Ride by Sudipto Das (India)



**FLPA Honourable Mention**  
On The Road Again by Istvan Kerekes (Hungary)



**FLPA Honourable Mention**  
Requiescat by Saeid Ghasemi (Iran)



**FLPA Honourable Mention**  
Stay Safe by Samir Zahirovic (Bosnia and Herzegovina)



**FLPA Honourable Mention**  
The Train of One by Ling Zhu (China)



## FIAP Celebrated 2021 International Women's Day

By Joanne Stolte, EFIAP, ESFIAP  
 FIAP Liaison Officer for the United States of America  
 President, Photographic Alliance of America  
 FIAP Photo Academy Online Events Committee



Farzana Wahidy Poster Promoting FIAP International Womens Day Celebration

With the belief that celebrating and increasing the visibility of women's achievements can help build equality, the FIAP Photo Academy Online Events team (see FIAP News, February 2021, pages 39-44) planned a program featuring the internationally recognized female photojournalist Farzana Wahidy; highlighting a short PowerPoint gallery presentation of images by female FIAP

Masters and FIAP leaders; and launching an exceptional celebratory video of images by female FIAP Photography Distinction recipients and female FIAP leaders. This online celebration was hosted by Joanne Stolte, who is a member of the FIAP Photo Academy Online Events Team and is the FIAP Liaison Officer for the USA.

### International Women's Day

International Women's Day (IWD) is a global day celebrating the social, economic, cultural, and political achievements of women. The day also marks a call to action for accelerating gender equality. Groups all around the world come together to celebrate women's achievements.

IWD is celebrated annually on March 8; however, it was not practical to hold FIAP's celebration on a Monday, so it was celebrated on Sunday, March 7. International Women's Day includes celebrating women's achievements, raising awareness regarding women's equality, lobbying for accelerated gender parity, and fundraising for female-focused charities.

International Women's Day has occurred for over a century with the first gathering held in 1911. IWD is not country, group, or organization specific. No one government, charity, corporation, academic institution, women's network, or media center is responsible for International Women's Day. The day belongs to all groups collectively everywhere. The United Nations does observe International Women's Day each year.



FIAP Photo Academy Team Planning Meeting with Farzana



### Welcome by Riccardo Busi and Manoocher Deghati

FIAP President Riccardo Busi welcomed all those attending and thanked Farzana Wahidy for helping FIAP celebrate International Women's Day. A special surprise guest, Farzana's mentor, Manoocher Deghati, was introduced and asked to say a few words. Manoocher shared when and how he met Farzana, and he described how proud he is of her work and what she has been able to accomplish documenting the life and constraints imposed upon Afghan women.



Manoocher Deghati speaking about Farzana Wahidy

### Featured Speaker: Farzana Wahidy

The celebration began with a presentation by Farzana Wahidy, who was born in Kandahar in 1984 and moved to Kabul when she was six. She was a teenager when the Taliban took over Afghanistan in 1996. At 13 she was beaten in the street for not wearing a burqa. During the Taliban era, when girls were forbidden to attend school, she was able to attend a secret school with about 300 other students in a residential area of Kabul, and when the Taliban rule ended in 2001, she began high school and then enrolled in a two-year program with the Assyrian International News Agency Photojournalism Institute.



Farzana Discussing her Image During Presentation

In 2004 she became the first female Afghan photographer to work for the Agence France-Presse and later for the Associated Press. In 2007 she received a scholarship to take the two-year photojournalism program at Loyalist College in Belleville, Ontario, Canada, returning to Afghanistan in 2010. Her work has been published widely in international magazines and newspapers.

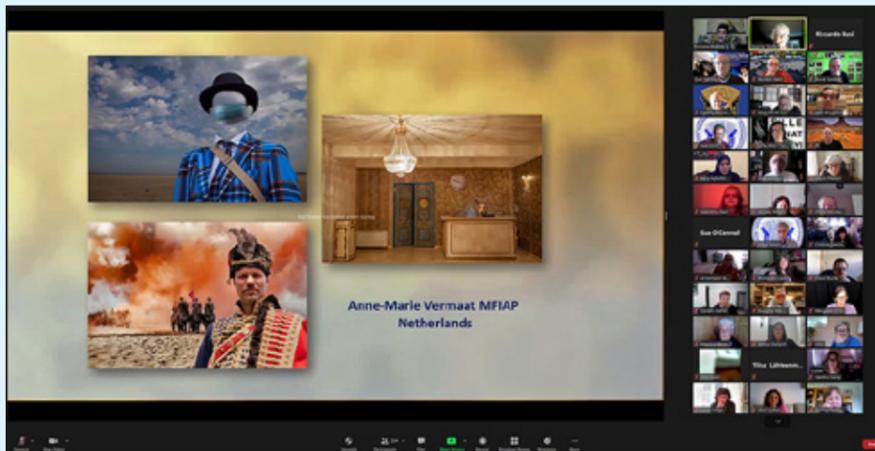
Farzana uses her access to women to focus on Afghan women and their roles in their segregated society. She has been documenting the life of Afghan women for nearly two-decades, including the life of prostitutes and women imprisoned for "moral crimes." Farzana is the recipient of the National Geographic, All Roads Photography Program Merit Award and she was nominated for the World Press Photo Joop Swart Masterclass. In 2014, she created a project to train Afghan photographers, to review copyright law, and to research the history of photography in Afghanistan.



Farzana Wahidy Speaking at FIAP Celebration 2021 International Women's Day

In 2016 she established the Afghanistan Photographers Association.

As Farzana showed her images, she described her background and training, her adventures, her assignments and publications, her awards and achievements, and her latest projects. The Zoom chat messages left by the participants thanked Farzana for her honesty and straightforward delivery of exceedingly challenging topics, and the horrific sights she has seen and documented.



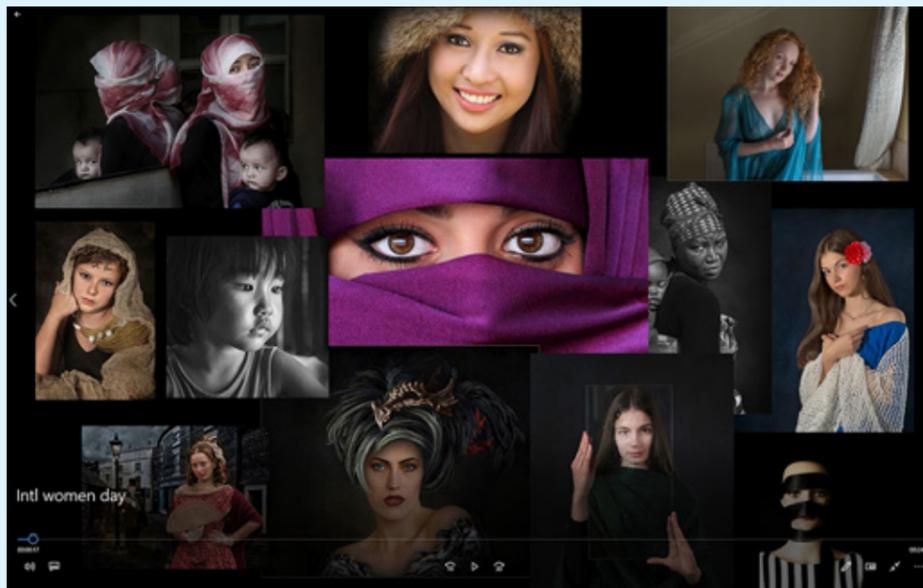
FIAP Women Images Slideshow for Celebration

**Two gallery shows by Woman FIAP Photographers and FIAP Leaders**

The FIAP Photo Academy requested three images from all women FIAP Master Photographers (those holding the MFIAP); all women with EFIAP Levels Distinctions; all women FIAP Liaison Officers; all women FIAP Services Directors; and all women FIAP Exhibition Center Directors.

Following Farzana's presentation, the three images submitted by the women FIAP Master Photographers (MFIAP) and the images submitted by the women in FIAP leadership positions were presented in a PowerPoint slideshow that provided a preview of the larger show of all the images submitted by FIAP female photographers. As the slideshow of the three images by each female photographer was shown, the photographer's name was read, and the photographer unmuted her microphone and said "Hi" so she could be spotlighted in Zoom and wave to all assembled.

The special celebration video with music that displays all the images submitted by the FIAP women photographers, one image per screen, can be seen on the FIAP YouTube channel at: <https://www.youtube.com/watch?v=4GMSIShKYrE>. This link to the video can be shared with club members for them to access it at their convenience or shown to club members during a videoconference meeting.



FIAP Women Images Video on YouTube

**Showcase of Images from the EFIAP Diamond Recipients 2020**

Each year the International Federation of Photographic Art (FIAP) honour eminent personalities known in the field of photography for their artistic work. These honours are known as FIAP Distinctions. With the exception of the Master of FIAP (MFIAP), FIAP Distinctions are awarded based on the applicant's achievements in International competitions run under FIAP Patronage. The top three of these levels are the Excellence FIAP Diamond Levels for which only international awards are counted. The following three galleries showcase one internationally awarded photograph from each of the successful EFIAP Diamond applicants for 2020.

**EFIAP Diamond 1 (EFIAP/d1)**

**2020**

After the date of being award the EFIAP Platinum distinction, or since 1<sup>st</sup> January 2015, whichever is the later, the EFIAP Diamond 1 recipients achieved at least 50 awards with 15 different works in 5 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 1 applications in 2020.



Arched  
by Terry Railley,  
Scotland



At the Ball  
by Eion Johnston,  
Scotland



Blue City 1980  
by Sharmali Das,  
India



Bog eyed  
by Duncan Hill,  
Great Britain



Clear So Far  
by Bill Terrance,  
Scotland



Cupola of Parliament Berlin  
by Kauko Lehtonen,  
Finland



Foto Omar  
by Josef Palfrader,  
Austria



Gatemusikant i Malmö  
by Roald Synnevåg,  
Norway





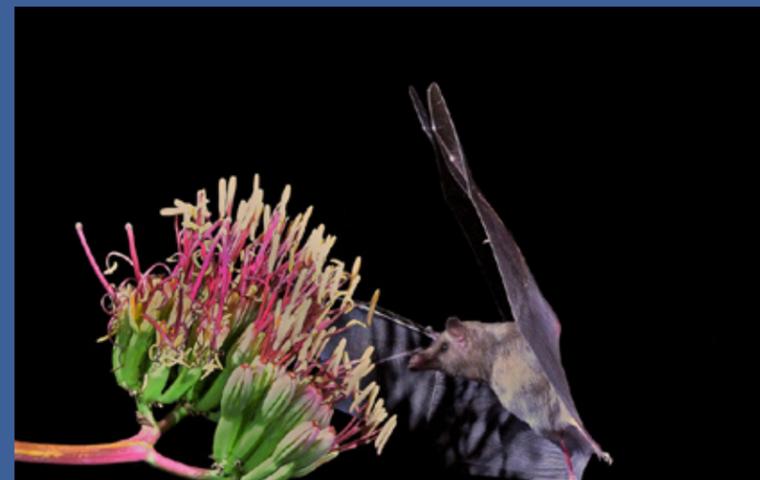
Girl Monks  
by Buket Ozatay,  
Cyprus



Gull and Gilly Chick 7914  
by Gordon Bramham,  
Great Britain



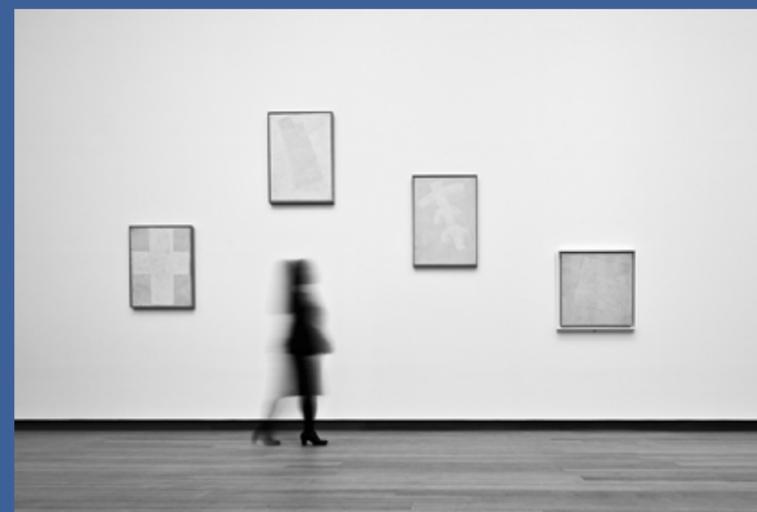
In der Bredouille  
by Roland Hank,  
Germany



Lesser Long Nosed Bat  
by Larry Cowles,  
United States of America



Melodie du bonheur  
by Marcel Beauraind,  
Belgium



Motion with Malevich 03 bw  
by Max van Son,  
The Netherlands

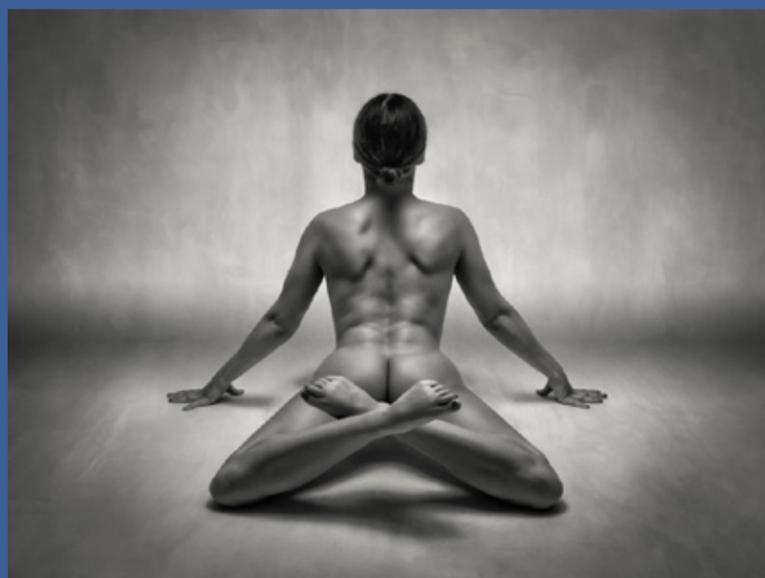




Resting Orange Tip  
by Martin Fry,  
Great Britain



The Begging Bowl  
by Peter Gennard,  
Great Britain



The Fallen  
by John McNairn,  
Scotland



The sailor 4837  
by George Baladakis,  
Greece



Walking in the Rain  
by Feng-Lin Chen,  
Taiwan



Worries  
by Zoran Makarović,  
Croatia





Warthog and oxpecker  
by Atle Sveen,  
Norway



Sleepy town  
by Neda Racki,  
Croatia

EFIAP Diamond 2 (EFIAP/d2)

2020

After the date of being award the EFIAP Platinum distinction, or since 1st January 2015, whichever is the later, and having already gained EFIAP/d1, the EFIAP Diamond 2 recipients achieved at least 100 awards with 30 different works in 7 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 2 applications in 2020.



Terraced fields 1A  
by Duy Tuong Nguyen,  
Vietnam



Blickwinkel  
by Lothar Nöth,  
Germany



Sambar Deer and Egret  
by Sue O'Connell,  
Great Britain



Camargue  
by Jef Lemmens,  
Belgium



Camel race 2  
by Giulio Montini,  
Italy



Decisive moment  
by Cezary Dubiel,  
Poland



Fishing in the rain  
by Marie-Laure Stone,  
Great Britain

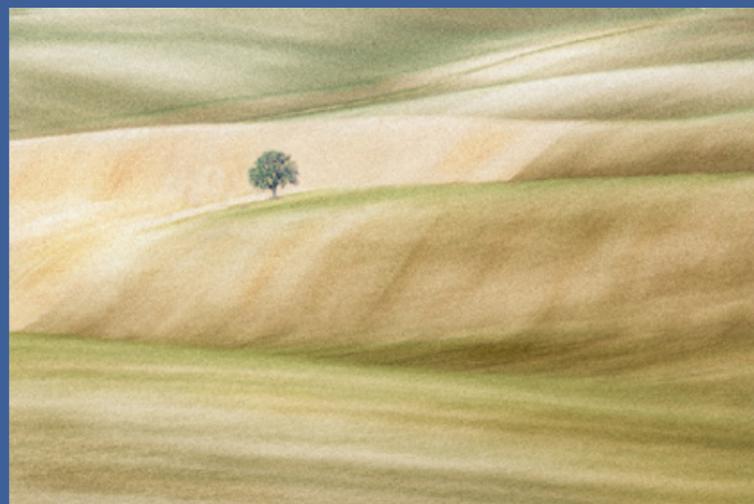


Fog 8656  
by Vojislav Vojo Pesterac,  
Serbia



Golden Eagle and Fox  
by Jouko Taurojärvi,  
Finland





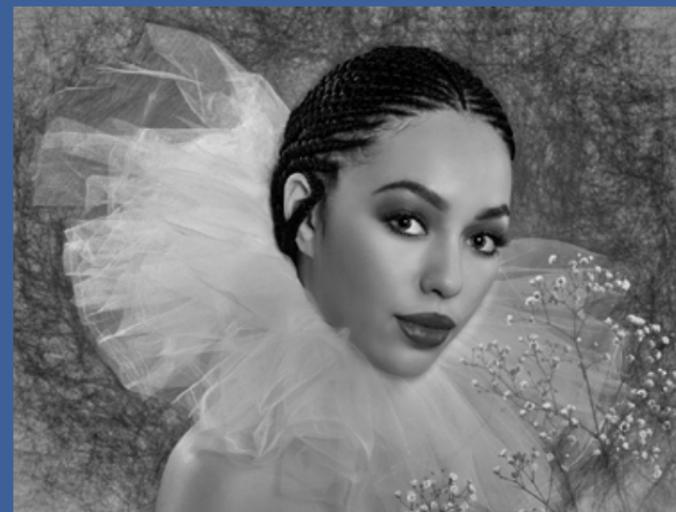
Green and Gold  
by Hugh Milsom,  
Great Britain



Kestrel takes great tit  
by Robert Devine,  
Great Britain



Moonlight  
by Claude Simon,  
Belgium



Ruffled Autumn  
by Barbara Jenkin,  
Great Britain



Board Rider 2  
by Graeme Watson,  
Australia



Angry Skies  
by Mieke Boynton,  
Australia





Traveler  
by Zoltan Lokos,  
Hungary



Watchful Referee  
by Robert Millin,  
Great Britain



1st Aurora Over Hamnøy  
by Brian Hopper,  
Ireland

**EFIAP Diamond 3 (EFIAP/d3)**

**2020**

After the date of being award the EFIAP Platinum distinction, or since 1st January 2015, whichever is the later, and having already gained EFIAP/d2, the EFIAP Diamond 3 recipients achieved at least 200 awards with 50 different works in 10 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 3 applications in 2020.



Angela Sanell 4580CVT  
by Bjarne Hyldgaard Pedersen,  
Denmark



Beware of the Owner  
by Jacqueline Hammer,  
Australia

Fiap Events

Fiap Events





Bread boat  
by Cihan Karaca,  
Turkey



Covered With Snow  
by Livinus Bleyen,  
Belgium



Guilin Fishermen  
by Joseph Tam,  
Australia



Harvest Mice on Teasel  
by Malcolm Jenkin,  
Great Britain



Have a Headache  
by Maureen Toft,  
Great Britain



Peacock blue  
by Djordje Vukicevic,  
Serbia





Rugacine  
by Virgilio Bardossi,  
Italy



Walrus 11  
by Hing Wa Chan,  
Hong Kong



Acrobatic basketball 3  
by Stefi Praprotnik Borko,  
Slovenia



## Awards Presentation for the 14<sup>th</sup> FIAP World Cup For Clubs 2019

By Michele Macinai, EFIAP/s  
Director of FIAP World Cup for Clubs

The Awards Presentation event for the 14th World Cup for Clubs was held on the 20th March 2021. The awards ceremony was originally to be held in Sofia, Bulgaria. Like so many other events over the last year, it was not possible for this event to be held in person and thus an online event was held via Zoom and was well attended by 213 people from around the world including FIAP officials and members of the winning clubs.

It was great to have representatives of many of the awarded clubs there to accept their award. In particular it was wonderful to have representatives from The Photographic Society of Taipei, Taiwan, present to accept The World Cup for their club. It was also great to have representation from the Rolls Royce (Derby) Photographic Society in the UK there to accept the Maurice Dorikens Trophy.

A video of the images from the Top Ten Clubs and the Individual Award Winning images can now be seen on the FIAP YouTube Channel: <https://www.youtube.com/watch?v=uKkF8jfe0CM>



The FIAP World Cup Trophy won by  
The Photographic Society of Taipei,  
Taiwan



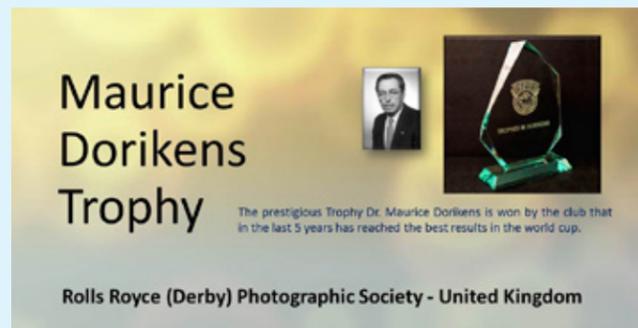
Mr Feng-Lin Chen, Mr Che-Ho Chiang and Mr Chao-Huan Chang from The Photographic Society of Taipei, Taiwan attending the Awards Presentation



Some of the photos in World Cup winning entry from The Photographic Society of Taipei, Taiwan entry as shown during the Awards Presentation

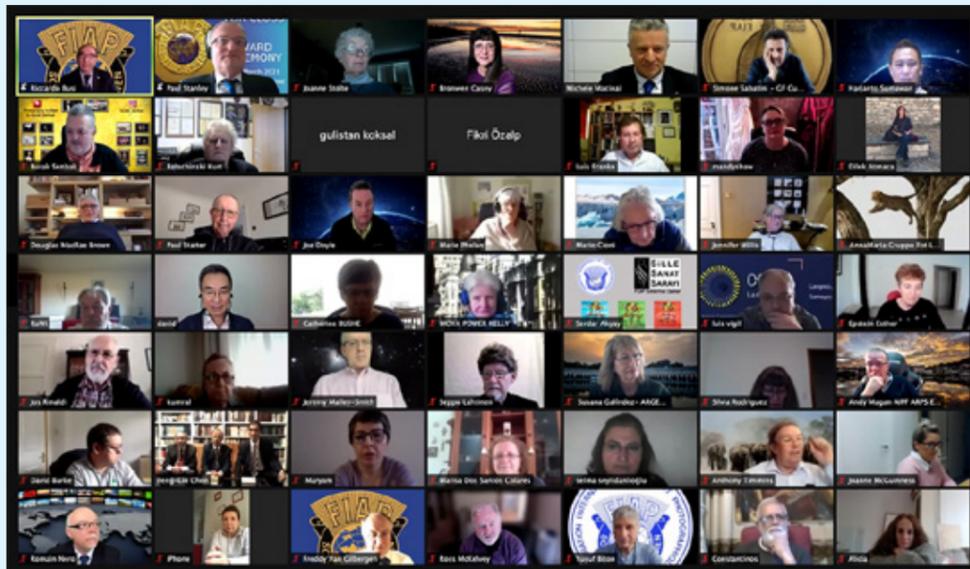


The Maurice Dorikens Trophy won by the Rolls Royce, (Derby) Photographic Society, UK



Some of the photos in this year's entry from the Maurice Dorikens Trophy winning Club, the Rolls Royce (Derby) Photographic Society, UK as shown during the Awards Presentation

Some of the 213 people who attended the Awards Presentations on Zoom



Austin Thomas accepting the Gold Medal for the second placed club, Wigan 10, UK

## FIAP Photo Academy Online Events

By Paul Stanley FIPF EFIAP/g ESFIAP  
Director FIAP Photo Academy Online Events

We have had a number of very successful events since the start of 2021.

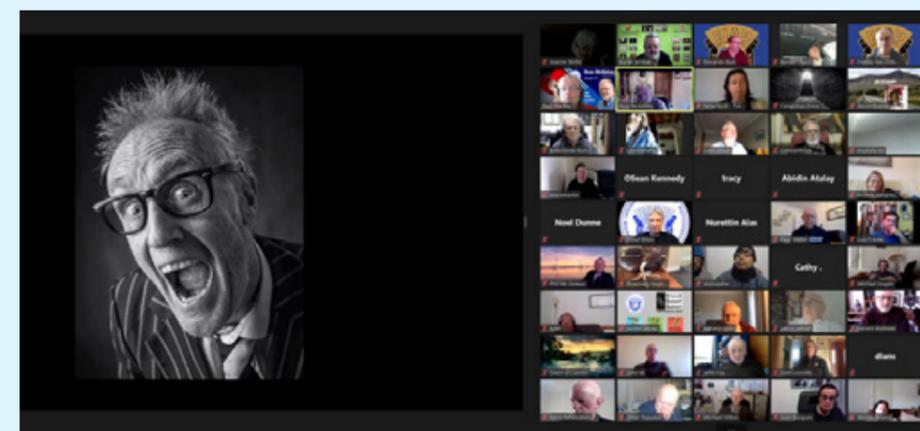
We started with "Portraiture and Processing" with Ross McKelvey MFIAP EFIAP/p FIPF MPAGB FBPE on the 23<sup>rd</sup> January.

Ross is a Belfast, Northern Ireland based semi-professional studio and portrait photographer, when he is not donning his Barrister's wig and gown in the local Courts. People are most definitely his preferred subject, and he runs studio lighting and fine art workshops from his studio premises.

Ross believes that a "one light" approach often works best, and his lighting style is inspired by classic painters like Rembrandt in particular.

During the presentation Ross presented some of his well-known images with an emphasis on Portraiture. He included lots of tips and tricks for the aspiring Portrait Photographer including discussing his lighting techniques. And he then very generously gave us an online demonstration of his editing and post-processing techniques.

We had a very large attendance for this event and all who attended were very impressed with Ross's images and his techniques.



Fiap Events

Photo Academy

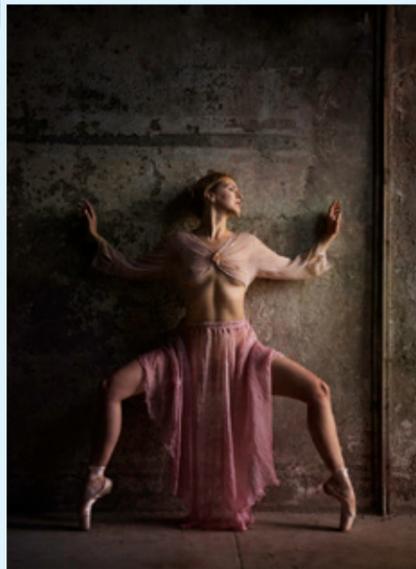
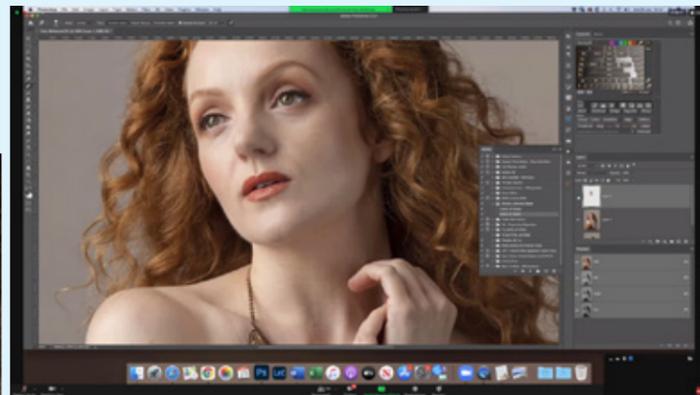




Flower Girl  
by Ross McKelvey



General Geraldov by Ross McKelvey



The Pink Skirt  
by Ross McKelvey

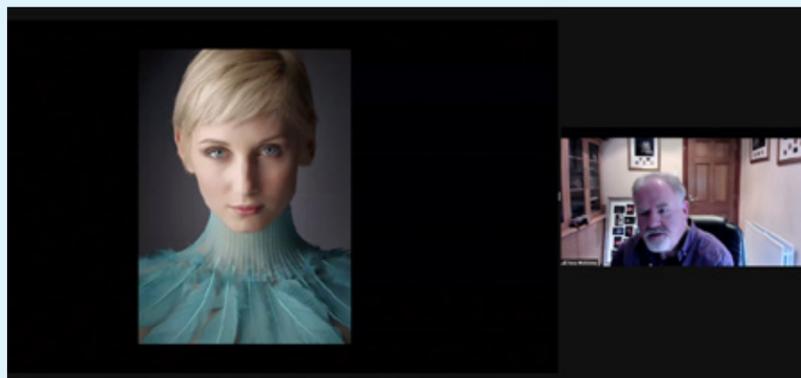


Photo in Poster is "Committed"  
by Phil Barber

The second event for 2021, held on 13<sup>th</sup> February, was a presentation by the members of the UK-Based group, Wigan 10.

The Wigan 10 Photo Club was formed in 1988 by a group of friends who were seeking greater involvement in competitions, exhibitions and achieving photographic distinctions. Wigan 10 set out to meet and discuss each other's photographs in a non-competitive environment but to compete externally as a group.

From these very humble beginnings their success has grown. They have won the FIAP World Cup for Clubs on 4 occasions and the Gold Medal as runner-up on 5 occasions. Individual members have also won individual awards.

Many of their members have achieved international acclaim for their images and have been very successful in gaining FIAP and other distinctions.

During the presentation the club's members told us about their club's philosophy and gave us an insight into how the club functions and has achieved its success. Each member then presented their award winning images and explained how they had captured them.



I Want My Dad by Eddie Coccoza



Lady in Green by Marco Pozzi



Shall We Dance by Janey Lazenby



Henry by Phil Barber



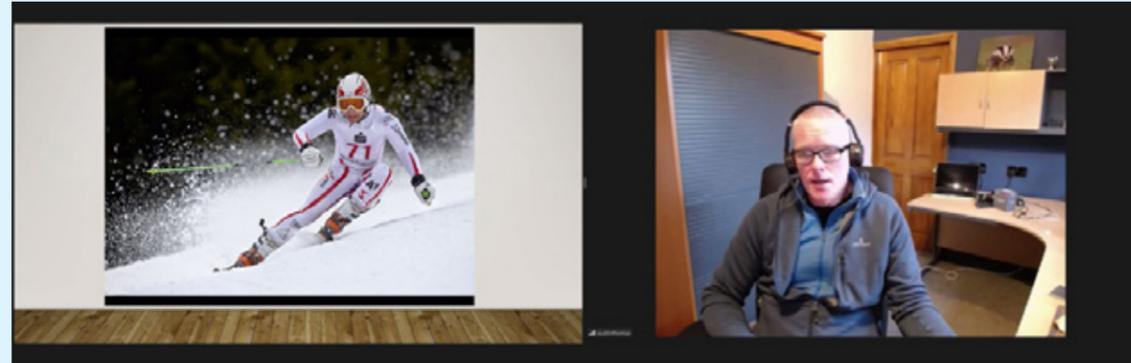
Elise Clown by Mandy Shaw



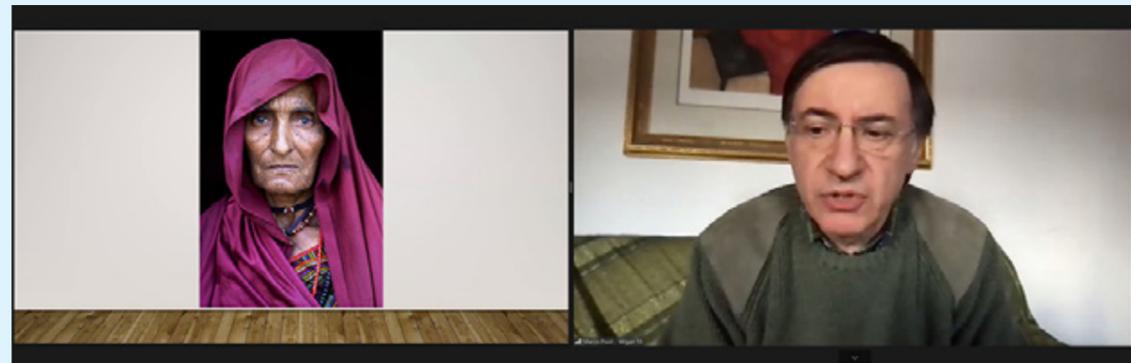
Circle of Life by Nick Walton



Shelter Me by KT Allen



Austin Thomas from Wigan 10 Photo Club speaking to attendees at the presentation



Marco Pozzi from Wigan 10 Photo Club speaking to attendees at the presentation





Otter With Ballen Wrasse by Jeremy Malley-Smith



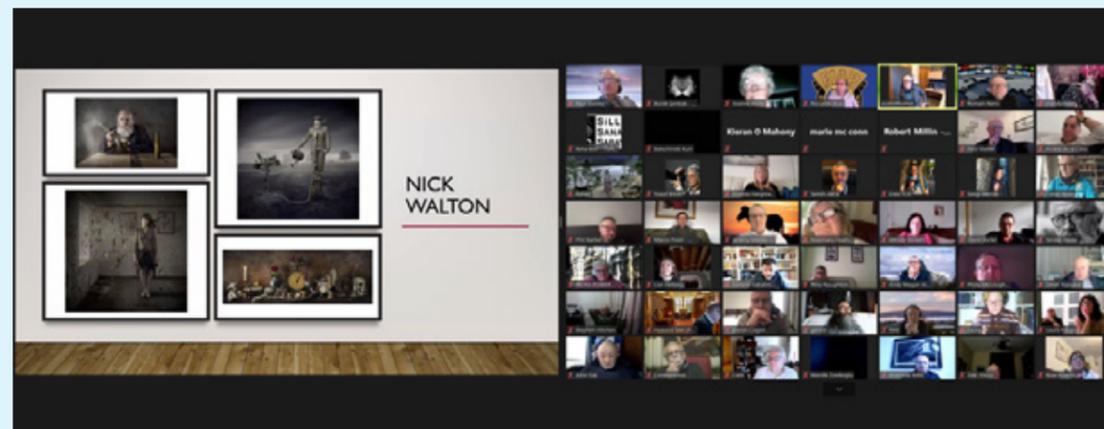
Petals in the Wind by Paul Slatter



Tulloch on Parallel Bars by Robert Millin



Photo by Austin Thomas



On 27<sup>th</sup> February we were thrilled to be joined by the well-known photographer Michael Freeman who gave us a presentation on "Storytelling with our Photography".

One of the most widely published photographers worldwide; Michael Freeman has worked for most major international magazine and book publishers over a long career. An MA in Geography at Oxford, which included Anthropology, set the course of his reportage work, much of which has focused on Asia.

A leading photographer for the Smithsonian Magazine for three decades (more than 40 assignment stories), Freeman has also published 147 books on subjects as varied as Angkor, Sudan, ethnic minorities in Southeast Asia, the Shakers, and contemporary Japanese design and architecture. His 67 books on the practice of photography are standard works, and have sold over 3 million copies in more than 20 languages (4 million for all his books).

During his presentation Michael showed us some of his wonderful images with the emphasis on how we can incorporate storytelling into our own images. He covered his most recent book "The Life of Tea" showing us many images from the book and explaining how they were captured and how the book came to life.



Girl With Brooms by Michael Freeman



Sikh Girl by Michael Freeman





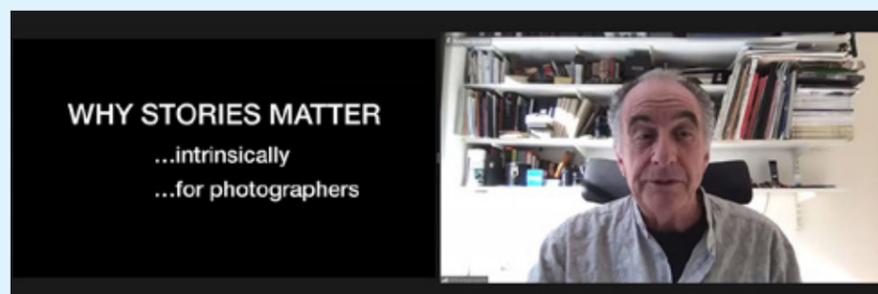
Shibuya Crossing by Michael Freeman



SaltPans by Michael Freeman



Novice Nun Meditation Class by Michael Freeman



## Retrospective of the Photographer Iurie Foca from Chişinău, Republic of Moldova

By Ştefan Tóth AFIAP  
Director of FIAP Exhibition Center Oradea, Romania

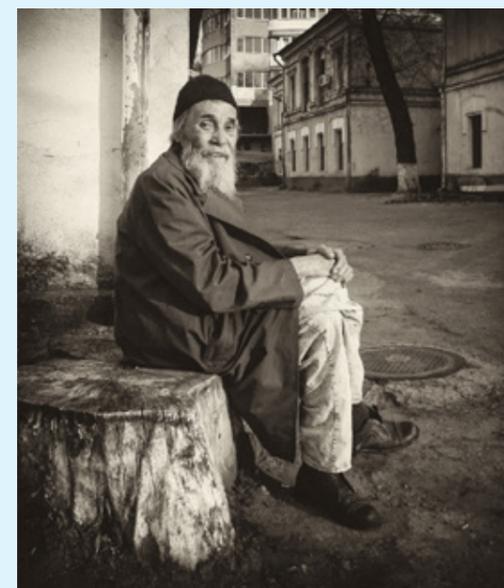
Starting on the 22<sup>nd</sup> July 2020, the photography loving public in Oradea had the opportunity of admiring a great photography exhibition from the Republic of Moldova (MD), hosted by the "Euro Foto Art" Gallery - FIAP Exhibition Center Oradea, Romania. This time, in the halls of the well-known gallery, the works of the renowned photographer from Chişinău, MD, Iurie Foca, were presented.

Iurie Foca is the Vice President of the "Euro Foto Art" Association for the Republic of Moldova, as well as an active member of the International Association from Oradea. He was born on the 14<sup>th</sup> of September 1957 in the village of Sofia in the Republic of Moldova. He was employed as a photo-reporter for various newspapers in his home country. Today he is in charge of the photography laboratory of the National Art Museum of

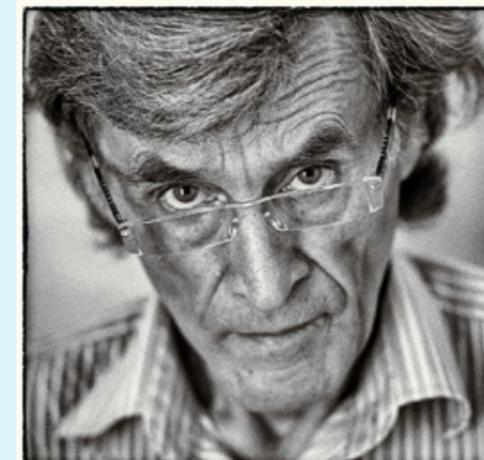


Basaberian Landscape 4

Moldova. He has collaborated with the "Fotomoldpress" National Agency, various cultural magazines in Moldova, UNICEF, OSCE and different embassies in Chişinău. He has taken part in numerous International Photography Salons organized in Austria, Brazil, Czech Republic, Egypt, France, Japan, Macedonia, the United Kingdom, Republic of Moldova, Poland, Romania, Russia, Ukraine and others. His works often returned with prizes and medals from these Salons. From his works, multiple personal exhibitions have been organized in Moldova and Romania.



About Old Age 3



Art Critic Tudor Braga



About Old Age 2



Antigenesis



Cheerful Team

Lurie Foca is a member of the Fine Art Artist Union in Moldova. He has been the author and co-author of over 80 photography books published in Israel, Moldova, Romania and Russia, some of which have been awarded with the State Prize of the Republic of Moldova and the Ministry of Culture of Moldova.

Lurie takes great pleasure in photographing in various styles. He has a great sensibility for the photographic essay or social documentary photography. He is also drawn towards portrait or artistic reportage, as well as landscapes that are



About Old Age 1



Basaberian Landscape



Dreamer 1

Dreamer



distinguished by his use of light or special composition of the images he creates. Originality and "living the moment" can be felt radiating from his works. He always knew how to approach and collaborate with his subjects. Having had the chance to see his photos presented in Oradea multiple times, I have been able to appreciate that the works of the artist are truly jewels of "capturing the moment". His stories show great craftsmanship, as well as "the art of thought" through which the photographed elements have been used to achieve great results. Knowing the sensibility and character of the exhibiting photographer, we can reach the conclusion that the photographs of Lurie Foca are a mirror to his extremely sensitive soul, with which he created his images over the past four decades.

The opening of the exhibition took place on the 22<sup>nd</sup> July 2020 and could be followed online on the Facebook page of the "Euro Foto Art" International Association: <https://www.facebook.com/EuroFotoArtAsociatieInternationala>. Visitors to the exhibition were greeted by the president of the "Euro Foto Art" International Association, Ștefan Tóth AFIAP. Unfortunately, Lurie Foca could not be present, due to restrictions in border crossing. His works were presented by Dr. Ramona Novicov, art critic, who appreciated the technical and artistic skill of the photographs, as well as their complexity through which one can feel the sensibility of the visual storytelling, that draws the public towards admiring them. A selection of the images is included with this article. All the photographs can be seen at: <https://www.eurofotoart.com/efa-exhibitions/fiap-exhibition-center-oradea>.



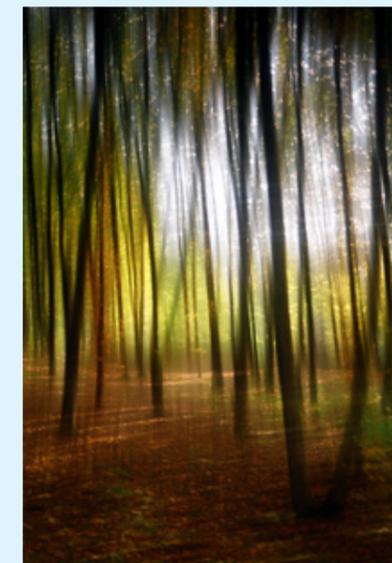
Folk Duet



Liberty



Musical Moment



Morning



The Artist and His Work



Sunset in the Mill Valley



The Music



Portrait of a Glance



Portrait 4



Trio



Violin Master



The Old Painter



## Beauty of the Soul Exhibition of the Works of Dragan Tošić at FEC Artfoto Bijeljina, BiH

By Slobodan Krstić EFIAP/d1, EsFIAP  
Director of FIAP Exhibition Centre Artfoto Bijeljina, Bosnia and Herzegovina

On the 28<sup>th</sup> December 2020, the FIAP Exhibition Centre Artfoto, Bijeljina, in Bosnia and Herzegovina, opened a special exhibition to show the works of Dragan Tošić. Dragan died in 2004. He was an exceptional photographic artist who selflessly gave his time to helping young photographers, leaving a huge influence on them.



Slobodan Krstić and Dragan Tošić in the gallery in Bijeljina in 1985

Dragan (Dragoljub) Tošić, 1936-2004, was born in Subotica, Yugoslavia. He lived and worked in Belgrade. He became a Master of Photography of Yugoslavia (MF FSJ) in 1969 and was a Master of Photography of Serbia (MF FSS), EFIAP and ULUPUDS. He was a photographer, artist and instructor for the Photo Association of Serbia.

He was Secretary of the Photo Association of Serbia from 1972 until 1998, and from 1998 he taught photographic technology and practice at the Graphic School "Milić Rakić" in New Belgrade. As the secretary of the Photo Association of Serbia, he was the initiator of several photographic



Viewing the exhibition of photos by Dragan Tošić



Dragan Tošić exhibition in FIAP Exhibition Centre Artfoto

projects: "Children of Yugoslavia", "Man and Work", "Ethnological Photography", and "Man and Tree". He worked hard on the education of photographers and was one of the main instructors at the summer seminars of the Photo Association of Serbia.

Since 1954, his works were exhibited at numerous domestic and foreign photography exhibitions, where he won a number of awards. More significant were the Golden Plaque of the Assembly of the City of Belgrade that he won at the October Salons of Photography in 1966, 1967 and 1970. He won 25 gold, silver and bronze plaques at the federal exhibitions of Yugoslav photography, republic exhibitions and October salons, as well as plaques in Plovdiv, Kaposvar, Celje, Milan and





Fikreta



Ana

Bergamo. He has organized thirty solo exhibitions in multiple locations including Darmstadt, Germany, in Belgrade, Zagreb, Valjevo, Čačak and Leskovac, Vranje.

Part of his activity was related to photojournalism, to which he contributed almost his entire working life, publishing prefaces for catalogues or comments on social issues of photography. He also wrote articles on photography in the magazine "Refoto". He received the following awards for his work: Bronze, Silver and Gold Plaque "Boris Kidrič" of the National Technique of Yugoslavia, the Plaque of the National Technique of Serbia and the Folk technique plaque on the occasion of 50 years of work.

Dragan Tošić was one of the best Yugoslav and Serbian photographers. He took several genres of photography, but what makes his work most recognizable is his portraits of men, women and children. What characterizes his photographs is beauty - the beauty of the soul. He managed to show it with incredible sensibility.

The exhibition was open until the 30<sup>th</sup> April 2021. A number of the exhibited works are shown with this article. Some of these photographs are in the almanac of Serbian photography.



Ivana Krstic, Secretary and PIAR of FIAP Exhibition Centre Artfoto and Slobodan Krstić, Director of FIAP Exhibition Centre Artfoto



Slobodan Krstić, Director of the FIAP Exhibition Centre Artfoto at the gallery during the Dragan Tošić exhibition



Devojica iz Trbosilja



Kao u prici



Neizvjesnost



Nostalgija



Pegavi decak



Pocerci I



Prodavac starina



Portret N.L.



S izleta II



Zene sa Durmitora

## Presentations To Promote and Increase Understanding Regarding FIAP

By Yusuf Biton  
FIAP Liaison Officer, Turkey

Our federation in Turkey has a website, where I manage the FIAP pages. There our people can find a lot of information under the FIAP tab, such as the Turkish translations for the rules and conditions to apply for FIAP patronage, Life Card, Distinctions etc. Still, people ask me a lot of questions about FIAP. I admit that the first reason is that they didn't read these documents available online. But then, as Sun Tzu stated in his book, The Art of War, "If words of command are not clear and distinct, if orders are not thoroughly understood, then the general is to blame." Sure, we are not in war and I am not the general, but there is a resemblance here. I should be able to reach these photographers in Turkey and explain to them in detail, face to face, what FIAP is and what contests, Life Cards, and Distinctions are. So, I asked our president, Mr. Riccardo Busi, if he has a presentation on FIAP; and in fact, he did, and sent it to me. I updated it a bit and adapted it for my projected audience. I presented it at the following venues:

- Photo Travelers, 12 Feb 2019
- Sille Sanat Sarayi, 17 March 2019
- IFSAK, 20 March 2019
- Fotografmetre, 12 Dec 2019
- IFSAK, 7 Jan 2020
- AFAD, 25 Jan 2020

But then, Covid-19 came, and thus I had to stop visiting the photo clubs. Instead, I prepared a similar presentation that I made on June 3<sup>rd</sup>, 2020, using the Zoom platform which became so popular during the pandemic. My Zoom presentation was published through YouTube at the same time, and it is still available on YouTube, under our federation's page <https://www.youtube.com/watch?v=JYCHz1w43uY&t=4607s>



Yusuf Biton giving presentation about FIAP

As the Distinction rules will be changing after the next FIAP Congress, I am preparing another presentation which will be published by our federation again using Zoom / YouTube.

On the attached image, you see me giving one of these presentations I mentioned above.

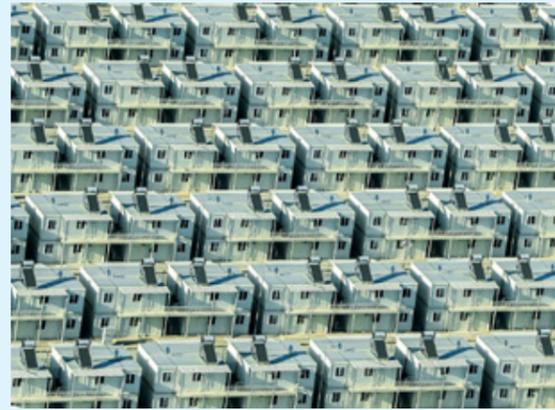
Every year we have about 50 Turkish FIAP Distinctions applications. This year we had a total of 47 applicants, all of them successful. One of our recipients,

Mr. Cihan Karaca gained his EFIAP Diamond 3 Level. This is Turkey's 1st person to achieve a Diamond 3 level. I have been informed that one of their images will appear in this edition of FIAP News in the showcase of the Diamond recipients for 2020, so here I will share a selection of images from some of our other Distinctions recipients. These images were among those that they submitted to FIAP with their Distinctions application in 2020.





Adile by Tolga Bolukbasioglu EFIAP



Arithmetic2 by Alperen Akharman EFIAP/b



Camels in the Sahara Desert by Sevtap Inal EFIAP



Butterflies by Orhan Kartal AFIAP



Eller by Ergün Karadağ AFIAP



Teamwork by Abdullah Yalcin Ceylani EFIAP/s



Fishwife by Aysen Karadeniz AFIAP



Gol by Semih Akca EFIAP/p



Goreme by Ertugrul Korkutmaz AFIAP



In The Library by Ali Riza Izgi EFIAP



Love\_3 by Sadi Gokeer AFIAP



Gold by Fatih Aktas EFIAP



Grandfather s Chat by Emine Cetin AFIAP



Kubada by Fatma Salt EFIAP





Mantis by Mustafa Donmez AFIAP



Melanargia Larissa by Yekta Coskunsu AFIAP



Pink by Serpil Eroglu EFIAP



Pelet by Filiz Koprulu EFIAP



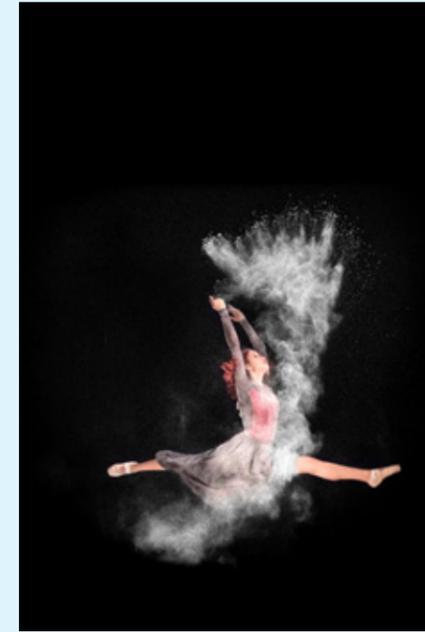
Robber Flies by Abdurrahman Kurt AFIAP



Sabun Kalesi by Mustafa Sahin EFIAP/s



Serenity by Ragip Demir AFIAP



Tulu 710 by Tulu Erzene AFIAP



Tania53 by Tania Sisa AFIAP



Underprotection by Henri Kandiyoti AFIAP



Turkey Ankara by Fatih Gonul EFIAP



## World Natural And Cultural Heritage Special Photographic Exhibition (China)

By David Tay Poey Cher MFIAP HonEFIAP  
FIAP Director of the Promotion and Partnership Service

The Covid-19 pandemic has brought travel to a near-standstill and photographers are not sure when they will be able to restart shooting overseas. However, those who had previously taken photos in China of the places and the cultures, which have been listed in UNESCO's World Heritage Lists, were invited to submit their photos for exhibition at the prestigious PHOTO BEIJING 2021.

The World Natural and Cultural Heritage Special Photographic Exhibition (China) is an important unit of PHOTO BEIJING 2021 which is hosted by FIAP and China Artistic Photography Society. The Exhibition's objective is to help raise the awareness of the protection and inheritance of natural and cultural heritages in China. At the same time, it aims to show the rich and diverse culture and natural scenery of China, and to present the long history and value of Chinese civilization to the world as well as strengthening international cultural exchanges.

The participating photographic works of this Exhibition had to reflect the reasons and uniqueness of the natural or cultural landscape in China, for which it has been inscribed on the World Heritage List. Because the 30-day exhibition is scheduled to be opened on June 12, 2021 to coincide with the 16<sup>th</sup> "Cultural and Natural Heritage Day" in China, the authors were given a shorter lead time to submit their works for consideration.

For this Special Exhibition, World Natural Heritage refers to the rare and irreplaceable wealth recognized by UNESCO and the World Heritage Committee. It includes cultural relics, historic sites, and natural landscape with outstanding significance and universal value recognized by all mankind. As of 2020, 193 countries have joined the World Heritage Convention and 1,121 sites have been listed in the World Heritage List, including 869 cultural heritage sites, 213 natural heritage sites, and 39 mixed natural and cultural heritage sites. China has 55 world heritages successfully inscribed on the World Heritage List, of which 37 are cultural, 14 natural, and 4 mixed world heritage sites. China is one of the countries with the most world heritage sites.



Photo Beijing, with the auspices of FIAP, is a large-scale annual photography event sponsored by:

- Ministry of Culture and Tourism of the People's Republic of China; and
- Beijing Municipal People's Government;

and undertaken by:

- China Artistic Photography Society;
- China Photographers Association;
- China Photojournalists Society;
- China Picture Group; and
- Beijing Gehua Cultural Development Group Co. Ltd.

Cultural festivals and photographic exhibitions have been successfully held at Photo Beijing for eight consecutive years since 2013. This year's 9<sup>th</sup> edition will be held at the China Millennium Monument and its sub-exhibition venues from June 12<sup>th</sup> - November 30<sup>th</sup> 2021.

The list of Heritage locations in China can be found here:

<https://whc.unesco.org/en/statesparties/cn>

The photos shown with this article are images that were among those exhibited at Photo Beijing 2020.



World Natural Heritage Exhibition



World Natural Heritage Exhibition



World Heritage Photo Exhibition Opening at Photo Beijing 2020



Pamukkale, Turkey by Yang Yuanxing, China



Heavenly Lake of Tianshan by Yuan Xuejun, China



Mount Fanjing, China by Yang Yuanxing, China



Three Parallel Rivers of Yunnan Conservation Area by Yuan Xuejun, China



Yosemite National Park, USA by Zhang Xiaosu, China



Iguazú Falls, Brazil by Yang Yuanxing, China



## AvTvISO Turns 5 Years Old!

By Ipsita Sarkar  
Communication & Creative Adviser: AvTvISO

AvTvISO is a FIAP affiliated, Indian Photography Club (ILFIAP) based out of the cultural hub of South India, Chennai. AvTvISO completed 5 eventful years this April.

The club started their journey to re-discover the world of photography on 1st April 2016. #AvTvISO is a photographer's cooperative where any serious photographer can use the #AvTvISO platform, and its resources, to make his/her photography related projects financially viable. In the five years since it started, #AvTvISO has engaged in many exciting initiatives like organizing salons and exhibitions, selling photographs, pursuing interesting photo projects, creating a fund for pursuing photography based education, renting photography equipment at competitive prices, collaborating with other clubs and business houses, creating content and sharing them on its own or external blogs/websites, taking up outsourcing tasks from other organizations, etc. The club has come a long way since its humble beginning in 2016 and is proud of some of the path-breaking initiatives it has led to transform the field of photography in India. Here is a recap of a few initiatives from last year.

AvTvISO believes in supporting the relentless pursuit of Excellence in Photography! When the lockdown started and photographers found themselves stuck inside the confines of their homes, AvTvISO organized two virtual events under "FIAP Auspices" with Mr Riccardo Busi (FIAP President) & Dr B K Sinha (FIP Secretary General) to help keep the conversations around photography alive, even during these hard times. Another ambitious activity the club engaged in was to conduct two salons and one circuit in the last one year named RGB International Salon ([rgb.avtviso.com](http://rgb.avtviso.com)), IIG International Circuit ([IndiaInternationalGroup.com](http://IndiaInternationalGroup.com)) and CMYK National Salon ([cmyk.avtviso.com](http://cmyk.avtviso.com)).

AvTvISO believes that happiness increases when one shares it. Last year, the club collected donations from members and photographers across the world to support the fight against the pandemic and contributed INR 50,000 to the PM-CARE Fund. You can find the details here: [covid19.avtviso.com](http://covid19.avtviso.com). On 1st April 2021, with the help of one of its members, Dr Anirban Banerjee, the club sponsored a meal for kids of Pather Dishari, an NGO, to celebrate AvTvISO Foundation Day. The club conducted events for charity amounting to a total of INR 99,000 with the help of their members and other photographers in the 2020-2021 financial year through various initiatives.

As Henry Ford once said, "Coming together is the beginning. Keeping together is progress. Working together is success." These five years have helped AvTvISO and its members grow from strength to strength. The club hopes to continue its work in the pursuit of Excellence in Photography. You can visit their website at [www.avtviso.com](http://www.avtviso.com) or follow them on Instagram (@avtviso) to know more about their future activities.



AvTvISO club sponsored meal for children of Pather Dishari. Photos by Pather Dishari, NGO



## The Third “Female World” Salon in Kranj (Slovenia) and Konya (Turkey)

Article by Vasja Doberlet, ESFIAP, Janez Puhar Photo Society, Slovenia  
Salon organisers: Vasja Doberlet and Reha Bilir, ESFIAP, Sille Sanat Sarayi, Turkey

The primary idea for this salon came from Kranj, but it was born in Konya. In November 2018, I was in Turkey, having been invited to judge an international salon organised by Reha Bilir. When we had concluded the judging of the salon, Reha spent quite some time showing me very many photographically interesting places in his city. Of course, there was also enough time to share experiences about our organizational work. We talked about many projects he runs in Konya and Turkey and also about projects we run in Kranj and in Slovenia.



He was particularly interested when I told him about the celebration of International Women's Day in our club on 8<sup>th</sup> March. In a small gallery not far from our club we annually organize an exhibition of all our female members. “Can we do something similar together?” asked Reha. At first, I started to think of the small gallery where each year we exhibit about 20 photographs for this occasion. I asked him how many female members are in Konya's club. “About 40 or 50” he answered. Wow! This is very big club I concluded. We have only about ten female photographers. We can't exhibit 50 or 100 photographs in so small a gallery, so let's make a projected exhibition.

The number of female members in Reha's club and mine are not comparable. But, on our side we can expand from club level to the federation level. In Slovenia we have about the same or a few more female photographers. Let us make a contest of two groups and let them compete inside their group only. Pictures of Slovene authors should be judged by Sille Sanat Sarayi judges and awarded with Sille Sanat Sarayi medals. Sille Sanat Sarayi pictures should be judged by Slovene judges and awarded with Slovene medals. We decided to accept from each group the same number of pictures and to make a common presentation at the same time in Konya and in Kranj.

For the first salon in 2019 we decided that Reha would judge the Slovenian photographs and I would judge the Sille Sanat Sarayi ones. In Kranj, we celebrated two events on the 8<sup>th</sup> of March 2019. We started with the opening ceremony of the annual exhibition of photographs by the female members of the Janez Puhar Photo Society. For this our ladies selected their best work and some of the men in our club did the physical work to set up the display of prints. This was followed one hour later by the projection of the successful images from the first “Female World” salon which was open to all female Slovenian photographers. The two events were held in different buildings of the same complex. The projection started with all accepted photographs from both groups. At the end we presented the Sille Sanat Sarayi medals and diplomas to the Slovenian photographers. A



similar event for Sille Sanat Sarayi female photographers was organized in Konya. The first year of this event in 2019 was the only year of the three years we have held this event that we were able to have a “normal” opening ceremony. The next two, last year and this year, we worked under COVID circumstances. This meant the participating ladies, besides the PDF catalogue they received, also got the complete “Powerpoint” presentation of accepted and awarded pictures via electronic mail. The awarded authors received their medals and diplomas by snail mail.

For the last two events we applied for FIAP Auspices and two special FIAP medals were assigned to the best Slovene picture and the best Sille Sanat Sarayi picture. We also made a change to our choice of jury. We decided that the jury members should be women. So, for the 2020 and 2021 events three participants from Slovenia judged the pictures from Sille Sanat Sarayi and vice versa, Slovene pictures were judged by Sille Sanat Sarayi participating photographers. This judging solution enabled the judges to participate with their works.

As I mentioned, the last two events were organised under COVID circumstances. Last year it was a big surprise. This year it was expected, and we prepared ourselves very well, perhaps too well. On the Turkish side Reha organized a Zoom meeting with a virtual award handover, a show of pictures from the “Female World” salon and with a presentation of the works of Cristina Garzone, the only Italian female holder of the MFIAP distinction. Although Cristina is Italian, she is also a member of Sille Sanat Sarayi club from Konya. On the Slovene side we combined on Zoom the opening of an exhibition of female members from Janez Puhar Photo Society, the show of pictures from the “Female World” salon, and the virtual presentation of the SSS medals and diplomas to the Slovene photographers.

Both Zoom meetings were well visited and both events had the big honour of having a visit from some FIAP officials including the attendance of the FIAP president, Riccardo Busi. He visited both meetings and he gave a warm speech to all the female participants of the “Female World” salon.

Reha and I, both being the drivers of the project, also attended the meetings on the opposite side, to say hello to everybody, to thank them for their participation at “3rd Female World” salon and of course to congratulate all awarded photographers.

### Exhibition of female authors from Janez Puhar Photo Society in Kranj for 8<sup>th</sup> March Women's Day



Male members of the club always help their friends set up their exhibition. Picture from last year (2020), just before COVID lock down. Setting up the exhibition was always great fun



Exhibition in Layer's Haus Gallery (2021) where 20 pictures of 10 authors were exhibited



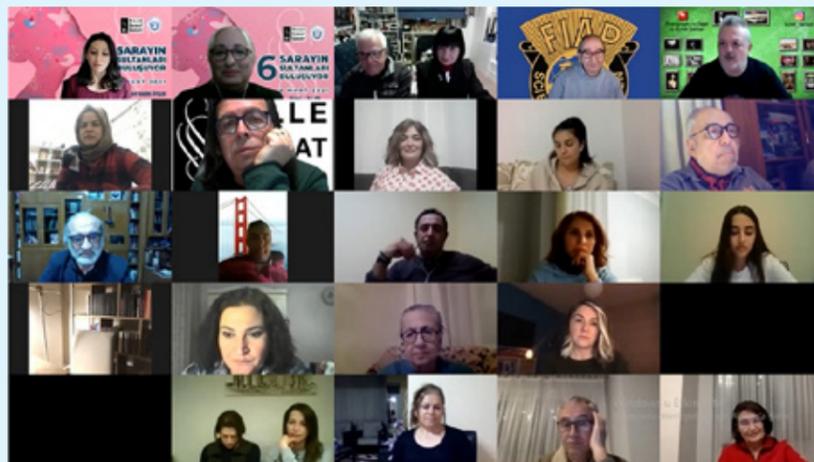


Inside Layer's House Gallery. Each female photographer from the club was represented by two pictures selected by themselves

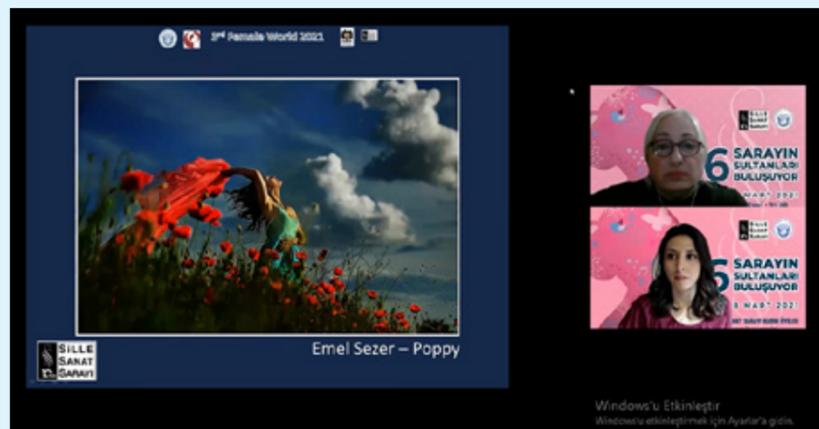


Each photographer had two pictures in the pamphlet. President of Janez Puhar Photo Society, Ms. Valerija Jenko, and the lady responsible for the exhibition project Ms. Klavdija Žitnik

Zoom meeting of Sille Sanat Sarayi on 8<sup>th</sup> March



More than 130 participants on Zoom meeting



From the projection of accepted and awarded photos in the "3<sup>rd</sup> Female World" salon



From the projection of accepted and awarded photos in the "3<sup>rd</sup> Female World" salon



From the presentation of portfolios of Cristina Garzone from Italy, member of SSS. Cristina gave this presentation twice, three weeks apart; once for Sille Sanat Sarayi members, then for the Slovenian public

Winning pictures from "3<sup>rd</sup> Female World" Salon

Sille Sanat Sarayi Photographers:



Emel Güley – Green  
FIAP Auspices Medal

Slovene Photographers:



Štefi Praprotnik Borko – Fortune Telling  
FIAP Auspices Medal

Sille Sanat Sarayi Photographers:



Emine Çetin – Aşura  
FZS Gold Medal



Emel Sefer – Orange Blossom  
FZS Silver Medal



Tijen Erol – Memories 3  
FZS Bronze Medal



Fatma Demir – Offended  
FZS Diploma

Slovene Photographers:



Tanja Gorjan – Little Snail  
SSS Gold Medal



Jana Aljec – Ptice  
SSS Silver Medal



Nina Žnideršič – Nubijska črnina  
SSS Bronze Medal



Mija Koprivc – Waiting for the Sun  
SSS Certificate



Sille Sanat Sarayi Photographers:



Selma Demirkol – Waiting  
FZS Diploma



Fatma Gök Salt – Hemhal  
FZS Diploma

Slovene Photographers:



Nika Sever – True Love  
SSS certificate



Biserka Sijarič – Save us  
SSS Certificate



A project like this brings positive results to both sides, each side can gain from the other. We are two different countries with a different natural environment, with a different cultural background, with a different history and different lifestyles and habits. Our photography is also different. My first impression when selecting photographs for the "1st Female World", was that I was disappointed. I expected the pictures to be something like ours. They were different and if I had been seeing these whilst in the judging team for a FIAP salon some of them wouldn't have passed with me.

When I was looking at them the second time, I saw them in a different way. I learned the authors of those pictures are coming from another environment and all from the same club. People active in the same club as one another learn from each other. After some time, they start to look at pictures from a common viewpoint and so they create their style. As a judge I had to adapt to something new and then I started my selection job. Reha's thinking was probably similar when he saw the photographs of our authors for the first time.

For both of us this was a good experience, and here is the point! We have to understand that another environment has different conditions in which we grow and develop. Gaining this understanding adds value to projects like this.

## The Beauty Within: Abstract Images of Rocks Revealed by Polarised Light Photo Microscopy

By Emeritus Professor Kenneth Collerson BSc(Hons), PhD, FAusIMM  
Brisbane, Australia

The definition of art is highly subjective and commonly results in vigorous debate. It is generally defined as the process or product of deliberately arranging elements in a way that appeals to one's senses or emotions.

Most lay people are used to seeing only wavelengths of the visible spectrum of light reflected from rocks that they photograph as spectacular outcrops in the landscape like that shown in Figure 1. They would rarely have the opportunity to see the effect of polarised light on rock samples at a microscopic scale.

Photo microscopic images of rocks taken in polarised light are captures that do not represent an accurate depiction of a visual reality, but instead are pleasing artistic effects generated by the colours of minerals, and by their crystal shapes and textures.

As a geologist, I have come to appreciate the intrinsic beauty found in such images as unique artistic expressions. I therefore take great pleasure in sharing some of my favourite images with a wider audience. I hope that you also will appreciate the beauty inherent at a microscopic scale in the rocks that form our planet.

I view rock art as abstract art coming from the Earth's rocks. This art forms through a diverse range of processes during the evolution of the Earth:

- The formation of meteorites, the oldest and most primitive material in the solar system and the materials that accreted to form planet Earth.
- Melting at high pressure in the Earth's mantle to form volcanic rocks or, if these melts fail to reach the surface they become intrusions. This is the process that generates new crust.
- Deformation by tectonic forces to make mountain ranges like the Alps, Himalayas or the Rocky Mountains.
- The concentration of elements in fluids that crystallise to form mineral resources that are so essential for our economic wellbeing.

The rock art images of petrographic thin sections that I show in this article, were captured as high resolution digital photo micrographs using a petrographic polarising microscope (Figure 2). This specialised optical instrumentation is used by geologists to record textural and mineralogical variations in rocks at different magnifications. Through such observations, it is possible to name rock types, identify mineral constituents and draw conclusions how these rocks formed.



Figure 1: The author sheltering from the wind on a rubbly outcrop of lava on Gaussberg Volcano, Antarctica. Gaussberg is a remote volcano located on the coast midway between Davis Base and Mirny Base. You can see in Fig. 10 what a rock from this outcrop looks like, when seen in the microscope in cross polarised light

Polished thin sections for making these photo micrographs are prepared, first by cutting a thin sliver, approximately 4 x 2.5 cm in size from the rock using a diamond impregnated saw. The sliver is then ground until it is optically flat. It is then mounted on a glass slide and ground smooth using progressively finer abrasive grit until the sample is only 35  $\mu\text{m}$  thick. Quartz, one of the most abundant minerals that is present in many rocks, is typically used as the gauge to determine thickness when viewed under cross polarised light. The surface of the slide is polished using 1  $\mu\text{m}$  and 0.5  $\mu\text{m}$  diamond paste until all scratches have been removed and the thickness has been reduced to 30  $\mu\text{m}$

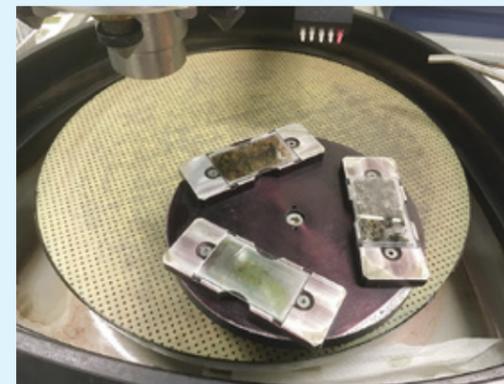


Figure 3: Wafers of rock ground and polished to a thickness of 30  $\mu\text{m}$  on glass microscope slides

vibration plane, and blocking the light that cannot fit that direction. The vibration plane of the second polarising filter above the stage is oriented perpendicular to the first, so no light will pass through it and the observer only sees black. You can test this with two polarizing sun glasses by rotating one lens in front of the other lens and the view will go black. Polarising filters are also a very useful photographers' tool, to improve their pictures by adding vividness and contrast to them.

Minerals also polarise light due to the planes of atoms in their crystal structures. Most minerals split and polarise light into two different vibration planes. This is called birefringence.

When a birefringent mineral is placed between the two polarising filters, the polarised light coming to it from the first filter is converted into one or two new directions of vibration planes. Light slows down as it moves into the

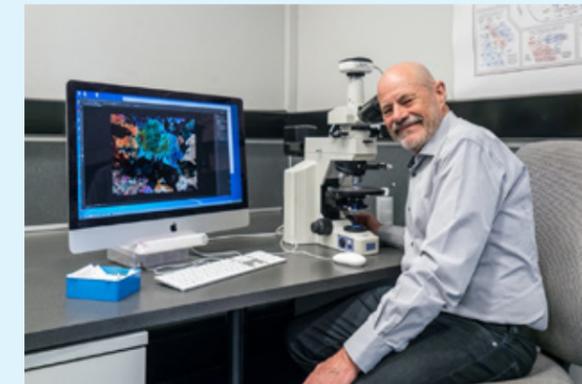


Figure 2: Petrographic photo-microscope showing a cross polarised light image of the slide on the microscope stage

(Figure 3). The polished thin section can then be examined either using transmitted light to identify transparent minerals or in reflected light to identify opaque minerals.

The physics behind polarising microscopes is illustrated in Figure 4 and is discussed briefly below. Light travels as linear rays of photons vibrating in a plane along the ray path. Within these vibration planes, different wave lengths appear as different colours. Natural light comprises many different wave lengths and vibration orientations, as can be seen when light passes through a prism. The polarizing filter below the microscope stage directs the light into a single plane allowing the passage of light that can be oriented into this

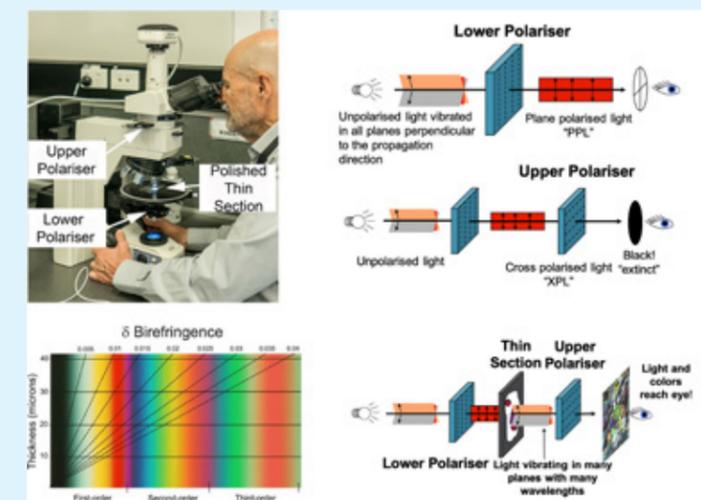


Figure 4: Schematic diagram that shows how polarising microscopes produce such superb optical colours

mineral, and the two new polarising vibration planes conduct light at different rates. Each light ray also bends (refracts) as it passes in and out of the mineral, with an angle proportional to its change in velocity. The light rays then accelerate back to the same speed in the air out the other side. However, the light waves of the rays are now not synchronised, because they moved at different velocities within the mineral.

The wave planes are recombined into one plane by the second polarising filter where the waves interfere with each other and produce new wavelengths of light with spectacular birefringence and interference colours.

Birefringence and interference colours vary according to the particular crystal structure of each mineral, and so they can be used to interpret crystallographic properties, identify minerals and infer chemical variations.

Figure 5 shows the difference between a plane polarised image and an image showing birefringence colours taken in cross polarised light. This sample is from a 1530 million year old hydrothermal vein. In addition to quartz it contains the boron mineral tourmaline (olive green) in a matrix of radiating arrays of fibrous, needle-like crystals of cryptocrystalline silica. These minute crystals, whose crystalline nature is only vaguely revealed microscopically, are evidence that the vein contains fossilized microbes. It probably formed in a similar hot spring environment to that seen at Yellowstone in the U.S.A. The colour variation in the tourmaline crystals is the result of changing chemistry during crystallization.

Rocks containing non-transparent (opaque) minerals can be imaged using the microscope in reflected light mode. This employs a second light source above the microscope stage. A mirror that directs the light through a system of mirrors, prisms and semi-mirrored glasses onto the polished surface of the slide. The reflected light microscope lets light pass in one direction onto the mineral which reflects in the other. Figure 6 shows beautiful textural relationships between copper oxides and sulphides taken using reflected light photo microscopy.

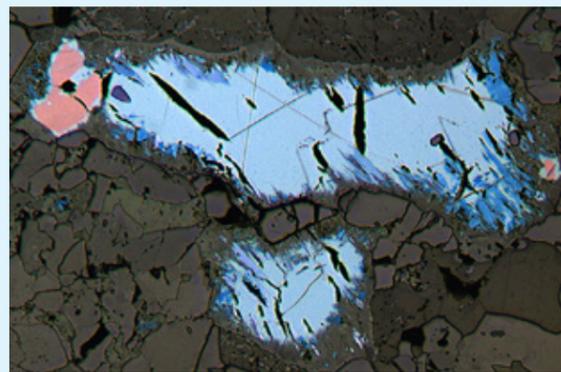


Figure 6: Copper minerals in reflected light. Texture formed by replacement of copper oxide (pink) by copper sulphides (light and dark blue). Image width 1.7 mm

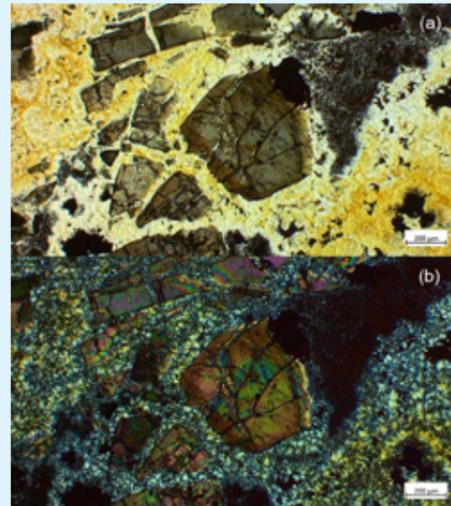


Figure 5: Photomicrograph of a siliceous hydrothermal vein containing the boron mineral tourmaline (olive green) in a matrix of radiating arrays of fibrous, needle-like crystals of cryptocrystalline silica. (a) plane polarized light (b) cross polarized light

Images shown in this article were obtained using the following equipment:

**(1) Zeiss Axio 10 Petrographic Microscope**

**Zeiss Axiocam ERc 5s camera**

Sensor Micron MT9P031

5 megapixel CMOS image sensor

CCD Resolution 2560 x 1920

Sensor Size 5.7 mm x 4.28 µm

Pixel size 2.2 µm x 2.2 µm

Spectral sensitivity 400 nm to 700 nm.

Post processing in Photoshop

**(2) Nikon Petrographic Microscope**

**Nikon DS-Fi3 High-definition camera**

5.9 megapixel CMOS image sensor

CCD Resolution 2880 x 2048

Sensor size 6.91 x 4.92 mm

Pixel size 2.2 µm x 2.2 µm

**(3) Leica Automated Scanning Microscope DM600**

**Camera Leica DFC 310FX**

1.4 megapixel, CMOS image sensor

Sensor Size 9 mm x 6.7 mm

Pixel size 6.45 µm x 6.45 µm

Many of these images in the following figures are aesthetically pleasing and thus, they would readily lend themselves to being printed on high quality paper, canvas, glass, polished metal or fabric.

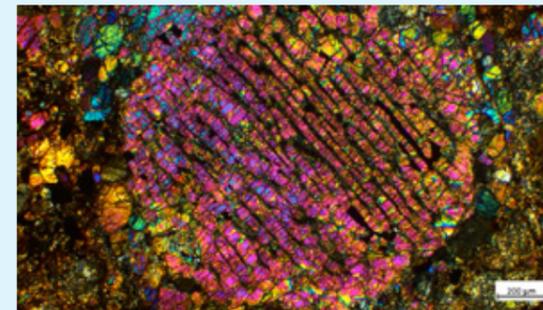


Figure 8: Cross polarised light image of a chondritic meteorite from Mossgiel in west central NSW, Australia. The oval chondrule is composed of minerals olivine and pyroxene formed by rapid melting in the solar nebula. Earth formed by accretion of these ancient objects. Note the 200 µm scale bar

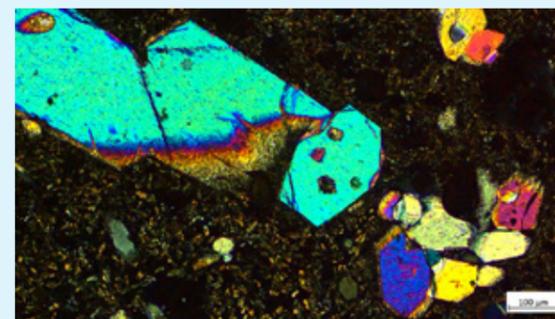


Figure 10: This 50,000 year old volcanic rock is from Gaussberg Antarctica. The large crystals are clinopyroxene and olivine. The matrix is black because it contains glass and leucite which are both isotropic (black in cross polarised light)

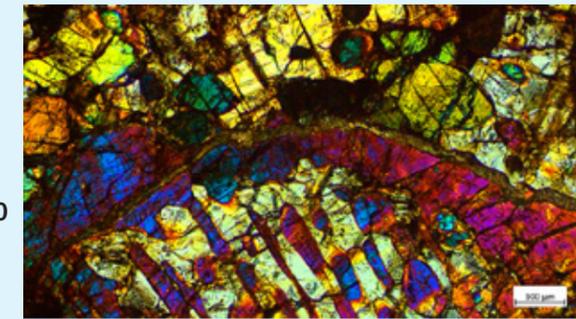


Figure 7: 4.56 billion year old rock art. A cross polarised light image of a chondritic meteorite from Carranya Station in NW Western Australia. The oval chondrule is composed of the minerals olivine and pyroxene which formed by rapid melting in the solar nebula. Earth formed by accretion of these ancient objects 4.56 billion years ago. Note the 100 µm scale bar

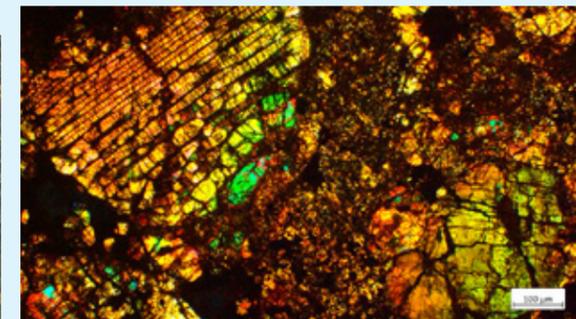


Figure 9: Chondrules are very diverse in appearance. This is another example of a chondrule shape from the Mossgiel meteorite, taken in cross polarised light. Note the 100 µm scale bar

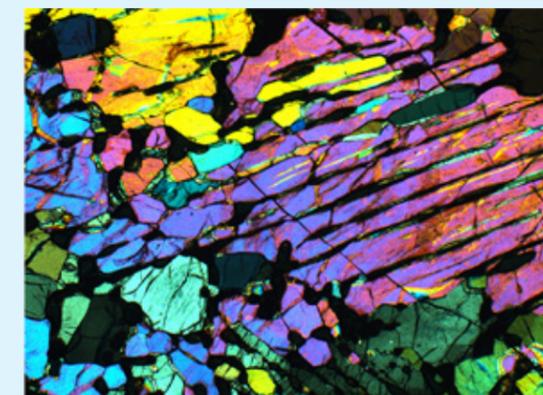


Figure 11: Garnet pyroxenite from South Africa transported in a kimberlite from a depth of 150 km in Earth's mantle. Cross polarised light image. Garnet is black in cross polarised light because cubic minerals are isotropic (black). Field of view 1.7 mm

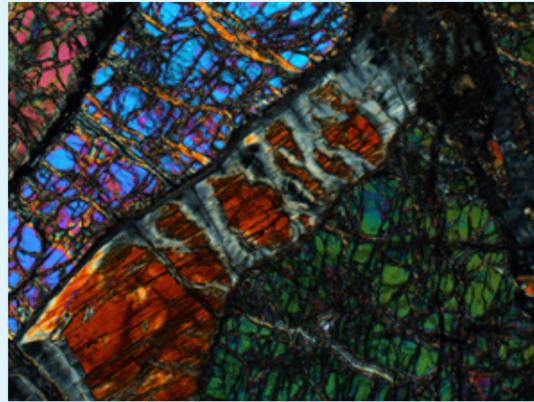


Figure 12: Peridotite from South Africa transported in a kimberlite from a depth of 150 km in Earth's mantle. Cross polarised light image. Olivine and pyroxene are the main minerals. Field of view 1.7 mm

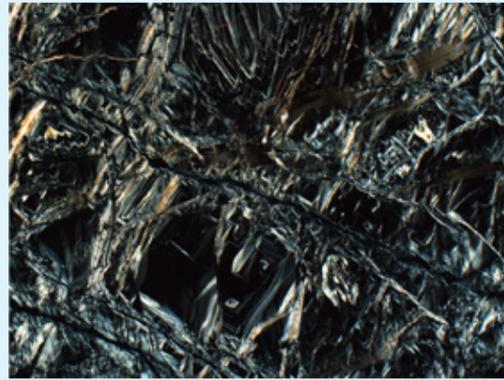


Figure 13: Peridotite from South Africa transported in a kimberlite from a depth of 150 km in Earth's mantle. Olivine has been replaced by serpentine with black, white and grey birefringence colours. Cross polarised light image. Field of view 1.7 mm

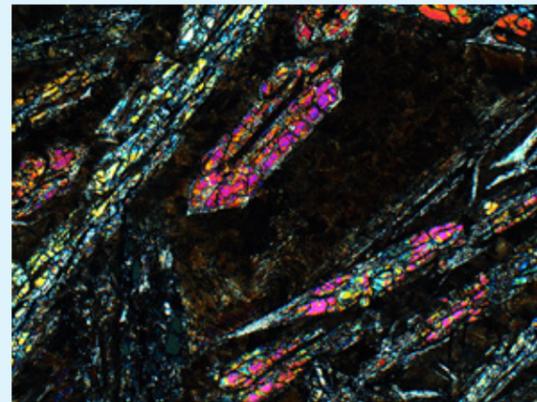


Figure 14: Komatiite 2.7 billion year old lava from Mt Keith, Western Australia. Shows bright crystals of olivine in a glassy isotropic matrix. Cross polarised light image. Field of view 1.7 mm

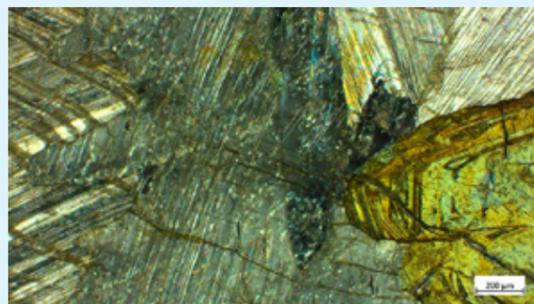


Figure 16: 1.53 billion year old intrusion from northern Queensland, Australia with bright carbonate (silver grey) and zoned pyroxene (yellow green). Cross polarised light image

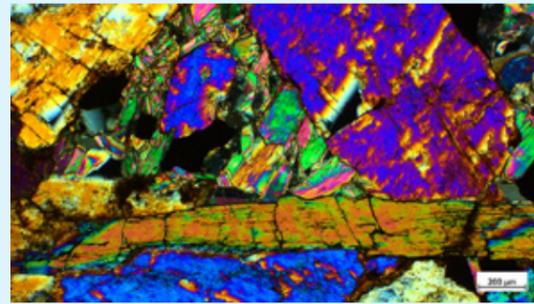


Figure 15: 1.53 billion year old intrusion from Northern Queensland, Australia with bright coloured birefringent amphibole, pyroxene and mica. Cross polarised light image

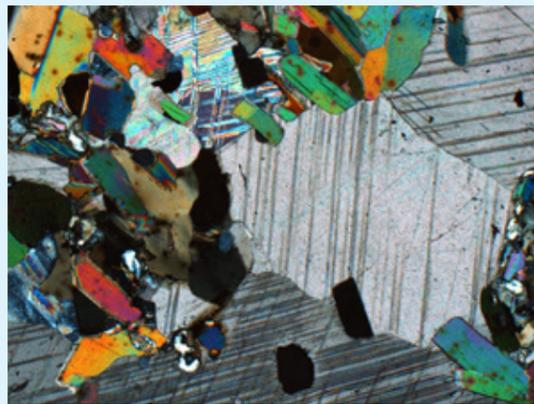


Figure 17: 1.53 billion year old rock from Mary Kathleen, Queensland, Australia with deformation twinned calcite (third order birefringence) and flakes of mica with brown radiation damage patches around zircon inclusions. Cross polarised light image. Field of view 1.7 mm

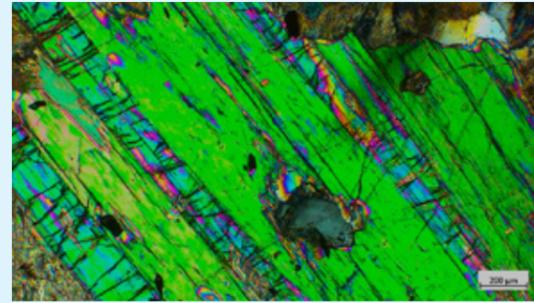


Figure 18: 1.53 billion year old intrusion from northern Queensland, Australia with bright coloured birefringent pyroxene. Cross polarised light image

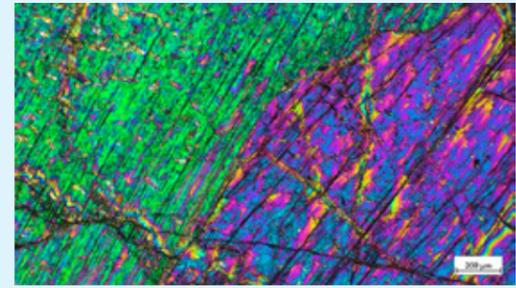


Figure 19: 1.53 billion year old intrusion from northern Queensland, Australia with two crystals of bright coloured birefringent pyroxene. Cross polarised light image



Figure 20: Interlocking mica textures in a potassium-altered 1.53 billion year old intrusion, northern Queensland, Australia. Dark circular patches are caused by radiation damage around inclusions of zircon. Cross polarised light image

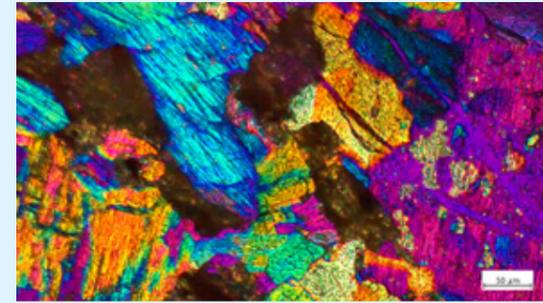


Figure 21: Compositional zoning in bright coloured birefringent pyroxenes. northern Queensland, Australia. Cross polarised light image

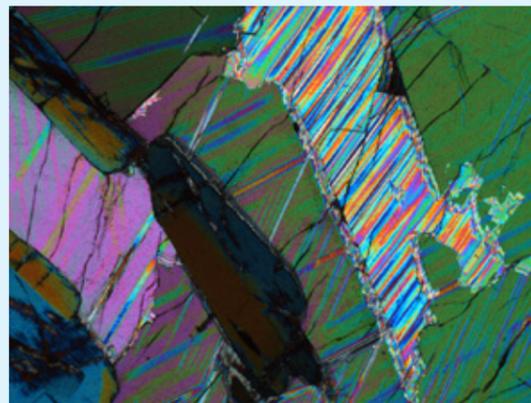


Figure 22: Deformation twinning. Cloncurry, north Queensland, Australia. Cross polarised light image

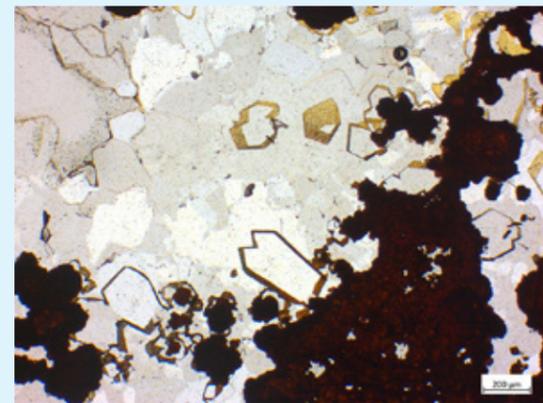


Figure 23: Quartz crystal shapes in a gold-rich hydrothermal vein, Cloncurry, north Queensland, Australia. Plane polarised light image

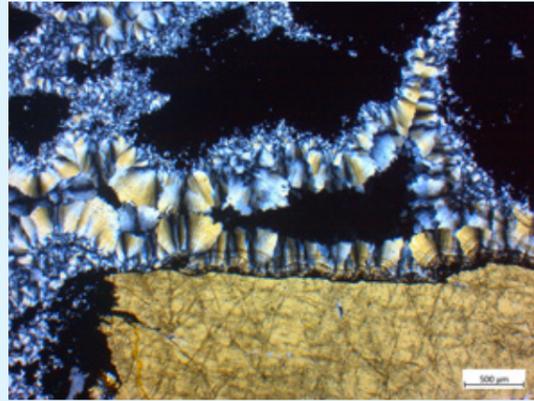


Figure 24: Epithermal quartz lined cavity in a gold-rich hydrothermal vein and breccia, Cloncurry, north Queensland, Australia. Cross polarised light image

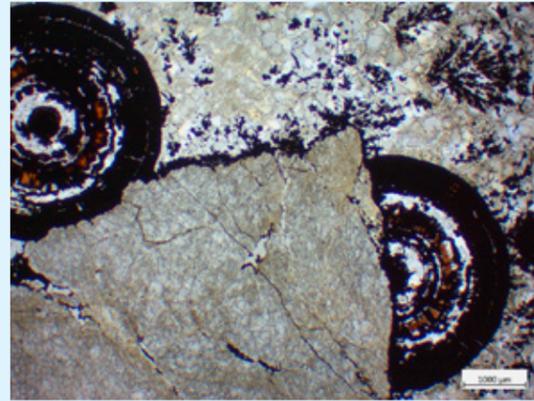


Figure 25: Epithermal hydrothermal vein and breccia, Cloncurry, north Queensland, Australia. Cross polarised light image

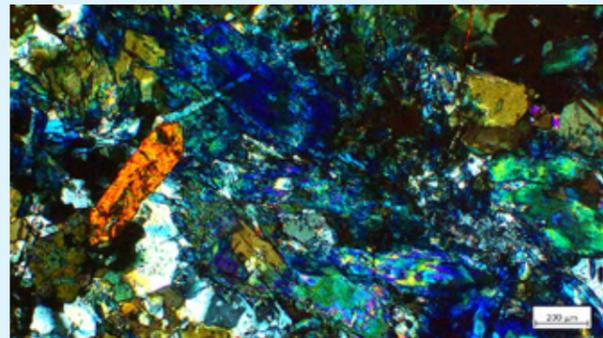


Figure 26: Spectacular birefringence colours in a 1.25 billion year old rare earth element rich rock from Red Wine Lake intrusion, Labrador, Canada. Deep blue mineral is sodium-rich amphibole. This replaces the bright green sodium-rich pyroxene. The bright orange mineral is a rare earth bearing phosphate. Cross polarised light image

### About Emeritus Professor Kenneth Collerson

Ken Collerson is an Emeritus Professor in the School of Earth and Environmental Sciences at The University of Queensland and is also a consultant involved in mineral exploration. He has worked and photographed in many environments in Australia and around the world including; Antarctica, Newfoundland and Labrador, Greenland, Norway, Sweden, Rwanda, Cameroon, Kenya, Oman, Iran, China and Brazil.

Among his professional activities Ken undertakes detailed studies of rocks for research and commercial clients. This involves the preparation and description of thin sections that are 30 microns thick, to provide information about rock classification, mineral content and geological history. When minerals in thin section are observed using a polarising light microscope, they exhibit a wide range of spectacular abstract textures and colours. These textures form during crystallisation of melts coming from the deep Earth, precipitation from hydrothermal fluids, or recrystallization of crustal rocks during movement of tectonic plates.

## Images of Cambodia / Angkor Wat

By Tom Dee  
The Welsh Photographic Federation

The following text, and associated images, are from my holiday to Cambodia in November 2015. I had been interested in Angkor Wat and the ancient Khmer Dynasties for a number of years and was fascinated by the temples and history of the area. I was also interested in the local people and their way of life. I did research into what temples I wanted to visit during my stay. With that in mind, when we arrived at the airport and got our taxi to the hotel, I asked the driver did he know of a good Tuk Tuk driver that I could use on the trips. I wanted to have the same driver every day to get to know him, and also for him to have good knowledge of the areas surrounding Siem Reap and Tonle Sap. The taxi driver agreed, and he said he would contact me the next day. He asked where I wanted to go the first day. I replied I wanted to see Angkor Wat temple at sunrise. I had seen beautiful images of the sunrise and wanted my take on it.

The next day I was up at 3.00 am for a collection at 3.30. It was then I met Visnea my Tuk Tuk driver, who was already waiting; and away we went. I have never seen so many people out so early in the morning. When Visnea dropped me off at the car park he said to me, "when you cross the first causeway and head through the entrance, go to the right-hand side lake". I asked why, and he replied, "all the visitors will go left and you will be on your own". I found a good position and set my camera and tripod up and waited for the light. See Picture 1.



1. Sunrise at Angkor Wat

After the sunrise image I walked into the complex on the right-hand side. Again it was relatively quiet as most other visitors had gone left and central. The early morning sky was beautiful against the buildings and relics of the interior. See Pictures 2, 3 and 4.



2. Angkor Wat Interior



3. Angkor Wat The Library

There were local Cambodian people selling their wares around the halls and walkways. I would always ask for a photo, and the lady in the next picture obliged. She gave me a wrist band and I kept it on until it fell off my wrist which was some months later. See Picture 5.

Many religious people were present at the Temple, both Buddhists and Christian. There was a Buddhist pagoda at the complex for training young men. They would tour the site between lessons and prayers, taking donations from the visitors. They survived from



4. Angkor Wat Interior



5. Lady of Angkor Wat

donations for food and clothing etc. See Buddhist Monk Pictures 6, 7 and 8.

There was a troupe of traditional dancers performing on the top level of the complex near the centre tower of the temple. The centre tower is referred to as the "Centre of the Universe". If you studied the movements of the dancers and looked at the sculptures on the walls of the city, you could relate to the moves and dances. The next image is one of the dancers set against the ancient sculptures on one of the walls. It is a composite image as I wanted to capture the old and new of Cambodia. See pictures 9 and 10.



6. Angkor Wat Contemplation



7. Young Bhuddist Monk

As I have said, I like to research where I want to travel and what I want to see during my holiday. I had built up a good relationship with Visnea and we discussed the best places and times to visit certain temples. I wanted to see a temple called Banteay Srei which I had read about. I knew it was a good distance away from the Hotel. I also wanted to see a sunrise over rice fields as it was the time



8. It's Written in the Scriptures

of the year, just past the Monsoon season, and I knew that the fields were full of water. "We will do the two visits on the same day" Visnea said, "but it will need to be early again". He picked me up at 3.00 am and we set off. "It will be an uncomfortable journey", he said, and he was right! Eventually we stopped, it was pitch black. "We wait", Visnea said, "for the sunrise". The day started to get lighter and I could see the channels in the rice fields. The colour came in the sky and the sun rose. It was an amazing sight. See pictures 11 and 12 of the rice fields at sunrise.

After the colour had dissipated, we continued to Banteay Srei. I had chosen this temple to visit as it was constructed from the most beautiful red and



9. Danca Shiva



10. Angkor Wat Wall Structures

ochre materials. Visnea dropped me off at the car park and away I went to explore. It had been raining overnight, and the causeway was full of puddles of water. It was perfect for photography. But the downside was that I was bitten all over by mosquitoes; the sacrifices you make for your hobby! The temple did not disappoint and was all I expected it to be. Pictures 13, 14 and 15 are of Banteay Srei Temple.



11. Rice Fields Sunrise Cambodia

I finished my tour of Banteay Srei and we headed back to Siem Reap. Visnea said there was another small temple on the way back, and would I like to see it? The temple was Banteay Samre. I only spent 45 minutes there, but was taken by the structure details. The image I chose from this temple is a worshipping stone, sited in the cross corridors of the Temple. The light was so beautiful, as if the structure was purposely built to portray it. See picture 16.

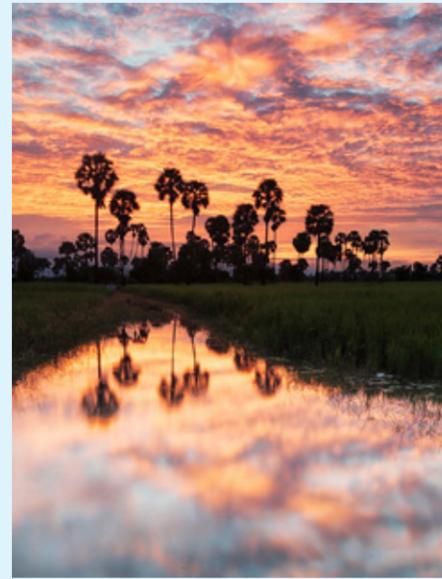
I toured many more temples in the time I was there. The most striking was

the Bayon, which is adjacent to the Khmer Royal Palace. There were, as historians state, 54 faces on the towers at the Bayon when it was built, of which 39 remain. Picture 17 is one of the faces at the Bayon.

Apart from visiting the Temple Complex, I toured the outskirts of Siem Reap with my wife, to see how the Cambodian people lived. I visited Tonle Sap, and witnessed the way of life along the lake, and the houses on stilts, built to allow for the rise and fall of the water levels during the Monsoon season. See pictures 18 and 19

The Cambodian way of life is a very simple life, living from the fruits of the land and water systems. Vegetables, rice and fish are in abundance. We were taken to a crossroads market near Tonle Sap, and the market was full of people buying and selling produce. All produce was freshly harvested that morning and was a pleasure to witness. I walked through the market to take it all in

before I took any pictures. See pictures 20 and 21.



12. Sunrise Cambodia



14. Banteay Srei Main Entrance



13. The Causeway Banteay Srei



15. Garuda Guardians Of the Temple

I saw children playing on the streets with bikes that were far too big for them to handle, but they were all so happy. I didn't see an unhappy child during the time I was there. It brought back memories of my childhood, playing with what you had, and making the most of things. See picture 22. Picture 23 is of a child in a Catholic school at Tonle Sap.

This concludes my discussion on my visit to Cambodia in 2015. I would definitely go back there, when the World becomes a better place to travel, as the place and people left a lasting impression on me.



16. Banteay Samre, Stone of Worship



17. Face of the Bayon



18. Tonle Sap Houses on Stilts



19. Tonle Sap Fishing Boats Moored



20. The Age of Innocence



21. Cambodian Market Lady



22. Family So Happy Together



23. A Child in Time



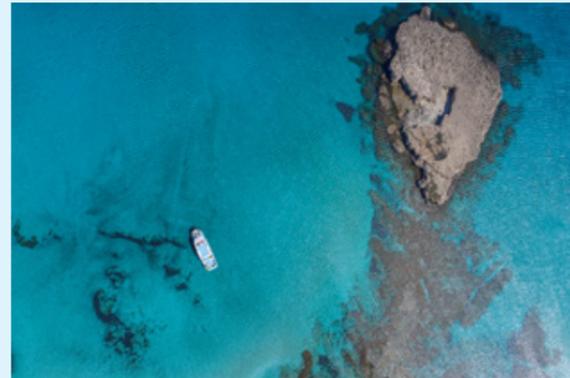
## Views From Above - A Tribute to Aerial Drone Photography

By Romos Kotsonis EFIAP/p, c\*\*\*MoL, EPSA Cyprus

It all started back in 2013 when I got my first drone. There was no camera on them back in those days, so I had to attach a GoPro without stabilization. There was also no way to change the angle of view while in flight and I could not even see what I was capturing until I uploaded them to my computer as I had no live view. Although the flight would not last more than 7 minutes due to the battery at its best, those images fascinated me, so I continued to expand and kept upgrading my drones until this day.

My name is Romos Kotsonis, I am from Limassol, Cyprus and have been a commercial licensed drone pilot for many years!

Let's talk about this other perspective ... the one "from above", as I like to call it, or most known as Aerial photography.



Blue Lagoon Rock



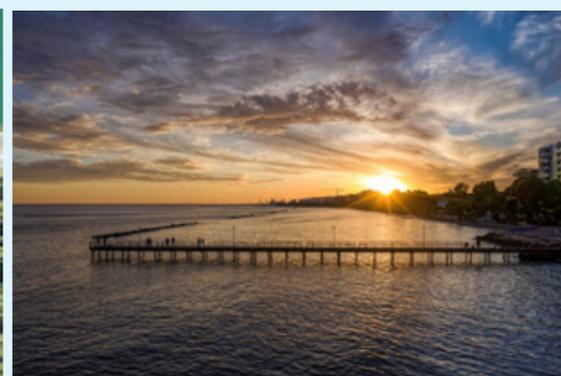
Blue on White



Bow to Sun



Curves and Squares

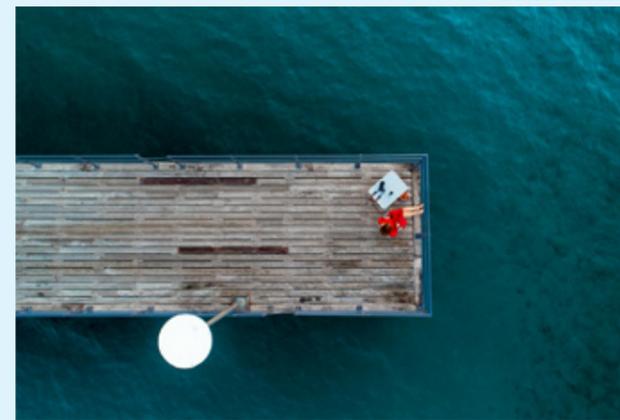


Enaerios Sunset

These days, almost all drones have pre-installed cameras and have live FPV (First Person View). This allows you to actually see what you are about to shoot, just as digital cameras with a monitor on the back do. Although you can adjust the settings, as with any other camera, aerial photography has some additional levels of difficulty. As an example, you need to fly up there before you can actually see the shot. In some cases, the view is better than what you had imagined but in others



In Line



Lady of the Peer

it's not. Weather, as with any outdoor photography, plays a huge part but strong winds, storms and rain is no shooting situation for a drone.

Although nowadays we can have approximately 20 - 25 minutes of flight time limitation due to the battery, we also cannot fly everywhere. Oh, I am sure that we all have additional batteries for our

cameras, and surely we will have extra for our drones, but then again you need to change scenery and move on.

Some photos are really worth the effort such as a ship sinking. Just before it submerged, I managed to take the photo which I called "Last breath".



Night City



Last Breath



After practicing a lot with landscapes, cityscapes, buildings and capturing all kinds of events such as sports, weddings etc., I had the urge for a more artistic approach. Not flying too close to people was always my main safety concern but, by mostly playing around with altitude and angles, I managed to create and capture some lovely moments, and some of those photos have been awarded.



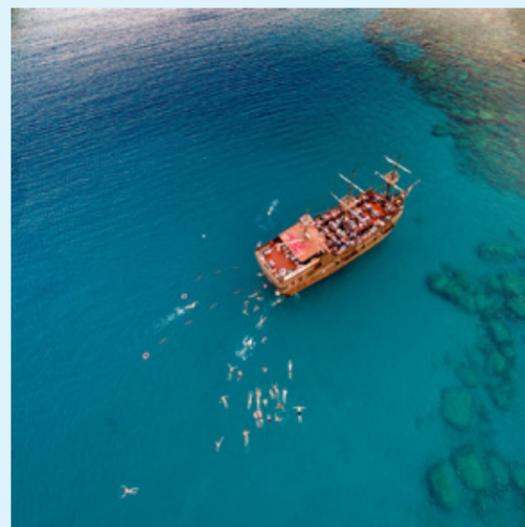
Madari Pano



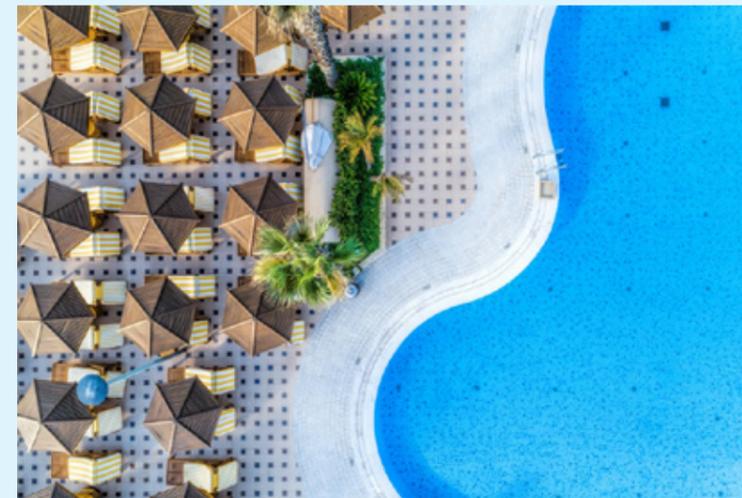
Old Port Sunset  
Panorama



Pilgrimage



Pirates Swim



Pool and Shades

Let's see some tips you may find useful.

- Apart from the usual Landscape or Cityscape shots, you can capture long exposure shots by using filters but be aware of the wind. The same occurs for night shots.
- Nature: You can capture forests, mountain-scapes and even long exposures of waterfalls. It is very important when it comes to wildlife, that we do not in any way interfere with or upset our subjects! You need to respect the birds. It's their air space and habitat. In many countries it is forbidden to fly in national parks. So, respect the animals and people! Birds do attack a drone as we invaded their space. In this instance, we should simply land the drone!
- People: Make sure that the people under the drone are involved and never endanger anyone.
- Flying too close to someone is not safe. Remember that drones are full of electronic parts and anything can go wrong at any time.
- One last thing, always stick to the countries laws while capturing any kind of photos and fly safe!

Feel free to experiment with caution and remember, "Your imagination can fly you anywhere, as long as you don't break the wings!"

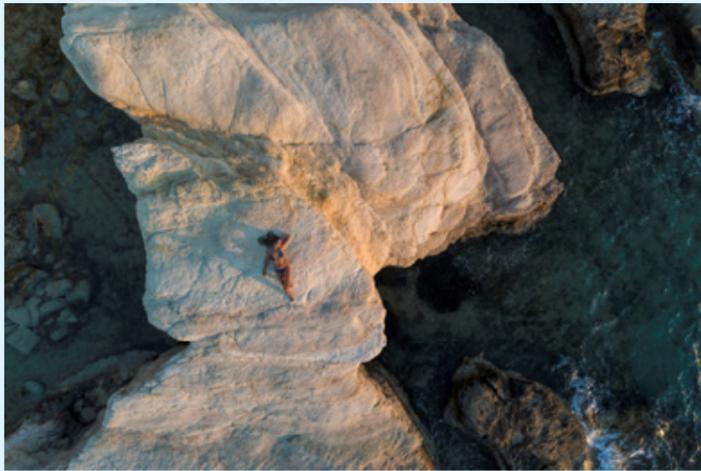


Red in Vertical

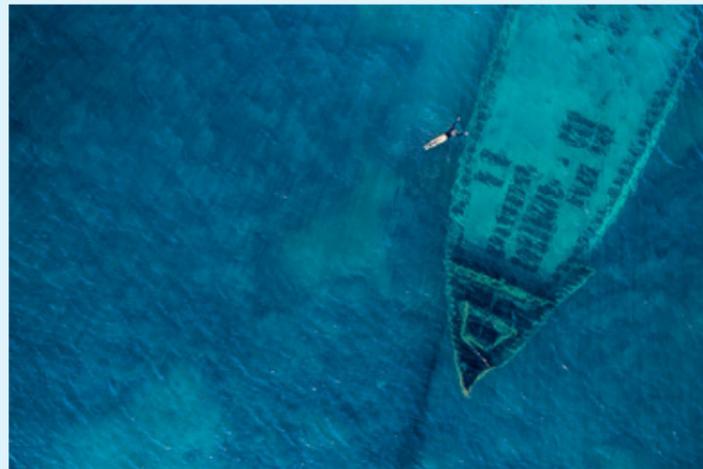




Sail to Sunset



Sunset Bathing



Touch The Wreck



Underwater Wreck

## Ladakh - A Lens Man's Wonderland

By Tamal Goswami, Dip-in-Photo (PAD), EFIAP/b  
India

### 1. Introduction

Ladakh, one of the most enchanting places, is a photographer's paradise in the truest sense of the word. It provides beautiful, captivating scenes of cold semi-arid desert, snow-capped mountains and high-altitude lakes. Ladakh is also very famous for its festivals and socio-cultural events which are attractive and interesting from a photographic point of view.

### 2. Ladakh

**2.1 Location:** Situated at the foothills of the Himalayas, in the Northern part of India, the Ladakh region is the youngest part of the Himalayas and latest Union Territory of India. In the Mesozoic era, there was an ocean named Tethys which separated India & Tibet. Nowadays we find some lakes such as Pangong Tso, (Tso means Lake), TsoMoriri etc. within the Indian territory. The land of Ladakh is a treasure secured by the Himalayan and Karakoram Range and upper Indus valley.

**2.2. Characteristics:** Ladakh has been described as the Land of endless discovery. Here, the cloud plays aimlessly with the mountains. The terrain, the air, the sky and the temperature vary from place to place. Apart from this, the beautiful city of Leh, with its Gompa (Buddhist temple or Monastery) and gorgeous golden gate, is worth documenting.

**2.3. Hazards:** It is a high-altitude place with a low oxygen level and one may need 48 hours to get acclimatized after arriving at Leh. The wind velocity is very high and the temperature is bone chilling. In summer, the daytime temperature may soar to 40C, whereas at night the temperature may plummet to near zero. It is a place where one might experience a heat stroke and hypothermia on the same day. The UV is high. In monsoon season, the entire region lies in a rain shadow (mountains block rain producing weather).



Maitreya Buddha

**2.4. Culture:** The people are very soft spoken. On arrival the owner of the house or hotel will welcome you by saying in a soft manner 'JULE' (welcome). If one arrives in a Gompa early in the morning, one may experience the prayers of Lamas. In every Gompa, there is a half-bust statue of Maitreya Buddha and Guru Padmasambhav. The land is also called the Land of Buddha. The land is sparsely populated. My feelings were "We have arrived in a new country/region".

**2.5. How to approach:** Other than a flight from New Delhi to Leh there are two entry points, one is Manali, and the other is Srinagar. From any entry point the journey by road takes one night and two days. Both entry points are closed for at least 6 months over winter due to heavy snowfall.

From Srinagar you cross Drass, Zoji La pass, Kargil town and Fatula pass to reach Leh. This is a 418 km journey. Drass, the Gateway of Ladakh, is the second coldest inhabited place in the world. Kargil is the second largest city in Ladakh. From Kargil, one may take a trip to Zaskar valley.

If taking the other route from Manali to Leh, the distance is 472 kms by the motorable road. However, from last year, after the opening of the 'Atal Tunnel', the World's longest highway tunnel, the distance and time is reduced by 46 kms and the time saved is 5 hrs. In the road trip from Manali to Leh there is a town named Khoksar, where Foreign Nationals have to show their passport and visa at the police check post. One may plan to stop for the night in Keylong or Zispa or Sarchu (a tent colony).

**2.6. Where to Stay:** Leh is the capital city of Ladakh. Tourists may start their journey from Leh and stay at least one night at each of Pagong Lake, Tsomoriri and Nubra valley. All tourists are required to have permits to visit the Inner Line Areas which are protected areas lying between the International boundaries. The permit is granted for a limited period. The permit is issued by the District Administrative Office, Leh. You need many copies of the permit as you have to provide one at each applicable place on the journey. You can find more details on this website which also has the link to the permit application: <https://www.lehladakhindia.com/innerline-permits/>

Leh city offers a variety of accommodation, amenities of social life and medical facilities. No special permit is required for visiting Leh & Kargil towns.

### 3. Wonders of Ladakh

Before entering Sarchu, on the route from Manali to Leh, one has to cross the Baralacha pass (4,889m), a beautiful multi coloured valley. On the right hand side is the Suraj Taal (Lake). The other passes on this route, Nakee La (4,769m), Lachung La (5,059m) and Tanglang La (5,328m) are all unique in their features. After Lachung La one may opt for a night-stay at Pang (4,657m), a hamlet. The shadows of clouds on the mountains are quite fascinating to shoot. When the sun obliquely reflects in the rock or mountain, you may see the different colours of the rocks. After Pang the road is not sealed. Vehicles move on a treacherous sand surface. This was a seabed millions of years ago. After passing Tanglang La (5,328m) the road is a downward slope till Upshi. From Upshi to Leh the distance is 47 km. On the left side flows the Indus River.



Baralacha



Shadows of Cloud in Pang

The best time for this road safari is mid June to mid September. In summertime, the days are long from 5am to 7pm. The afternoon is very beautiful. I travelled last time in the middle of October and got a beautiful golden light on the rockface. In October the daytime is 6am to 5pm.

All routes to Pangong tso, Tsomoriri, Tsokar, Nubra from Leh are different. Car or bus services are available from Leh. There is a sand dune in Nubra valley. The golden sand dune with ripples and bush makes wonderful landscape compositions against the pink mountain rocks. Here one can enjoy a ride in a Bactrian camel safari. Khardung La pass has the world's highest motorable road for civilians. It connects Leh with the remote and pristine Nubra. The beauty of the valley is enhanced by the bright golden colour of the trees against the backdrop of



Golden Light

blue-violet mountains where the river flows in between; a unique and beautiful place. If one suffers breathing problems in this pass, there is a Military Oxygen Service Centre. In winter, this pass is closed due to snow. After crossing this, the Shyok River flows beside the road in a zigzag way between mountains of varied colours and textures.

There are many passes such as Khardung La pass, Chang la, Chorbat and Taglang la. There are famous colourful monasteries such as Hemis, Diskit, Lamayuru, Alchi, Likir and Thiksay. The biggest festival is the Hemis festival (in July) where one can see interesting cultural and religious activities such as the Mask Dance. Cycling through this rough terrain is an option for adventurous people. Those who are interested



Pangong Tso



Tsomoriri



Sand Dunes



Khardungla



Shayak River

in winter trekking may venture on the Chadar Trek conducted through January to the end of February on the frozen Zaskar river. In winter, Pangong and Tsomoriri lakes are almost frozen. The most popular and best adventure trekking, mountaineering and rafting are conducted here. People come to pay respect to the Buddhist Chorten, Prayerwheel and Religious flags. Take plenty of water to avoid dehydration. Avoid taking photographs of any Army camp establishment. For touring, contact Leh Taxi

Association. I recommend you have a cup of Ladakhi tea, a special tea of the land. Visiting the Leh market is a beautiful experience. This is an adventure safari.

Summer is the best season for Bird- photography because this is the breeding time for many migratory birds. The birds are found in marshes, lakes and water lands. In Tsomoriri one may also find



Hemis



Thiksay

ruddy Sheldrakes and black-necked cranes. After crossing Tangtse, on the way to Pangong tso, one may find Himalayan Marmots. In winter and pre-wintertime snow leopards, snow fox, snow wolf, ibex and kiang (wild ass) are found in Hemis National Park, the largest protected area in India and Chamathang valley.

The Ladakh landscape is defined by dry mountains surrounded by sparkling Himalayan glaciers with different forms and hue, undulated grasslands, sand-dunes, vast stretches of arid, rocky mountains, water bodies with changing colours, and snow peaks and the colourful trees. There is scope for star trail photography in Pangong and Tsomoriri where there is no electric light. Protect your body and camera from wind. Carry a battery pack, extra battery, tripod, polarizer and a blanket for the camera. There is endless scope for creative photography and I am sure an enthusiastic photographer will enjoy a trip to Ladakh.



Chortens



Prayer Wheel



Religious Flags



Waterland



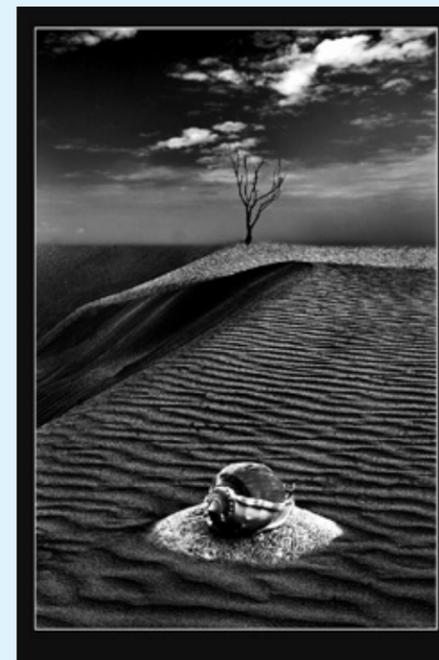
Ladakh Landscape



Ladakh Landscape



Forestry



Creative



Rocky



Articles

Articles

## Toledo City, Spain

By Jesús M. García Flores EFIAP ACEF.

[www.jesusmgarcia.es](http://www.jesusmgarcia.es)

Instagram: [@jesusgarciaflores.es](https://www.instagram.com/jesusgarciaflores.es)

**M**y name is Jesús García Flores, I'm a professional photographer based in Toledo City (Spain). For many years, I had in my head a picture of the monuments of Toledo City emerging through the fog.

From the end of November to the beginning of January, every time I saw fog in my village, I was traveling to Toledo City (20 minutes), trying to capture those images that I had in my head. These many trips have resulted in me getting to know where the best place is to capture these images.



Toledo City Foggy Night

The image Toledo City Foggy Night has been the reward for perseverance, for the hundreds of trips I have made in the last 5 years. This photo was one of the images that made me an overall winner and named as photographer of the year (2017), in the Epson International Pano Awards. (Open Category). First Spanish photographer to get this mention.

This image was taken on December 7<sup>th</sup>. (2016)

Exif Data: Nikon D810. Lens: 70-200 @ 200mm. Shutter Speed: 4"- Aperture: f8 - ISO 500.



The King Among Cotton Wool

The picture "The King Among Cotton Wool" was taken on January 5<sup>th</sup>. (2020).

EXIF: Sony A7R IV. Lens: 24-105 @ 83mm. Shutter Speed: 1/25 - Aperture: f4 - ISO 200

If you travel to Toledo city (Spain) and you want to get images like these, the most favorable dates are, from the last days of November to the beginning of January; and the most active days, (these last years), have been from 5 to 8 in December, and from 3 to 5 in January.

Both pictures were taken from the same spot on an unnamed dirt road. Use these exact location coordinates: (39.847747, -4.022068).

Park your car here (39.844428, -4.020368) in the carpark off the TO-3100 opposite the Hospital Virgen del Valle and take a walk up the dirt road until capture's spot.

One last tip: Be Patient and Good Luck !!!

## Bhigwan, India – The Paradise of Bird Photographers

By Saurabh Bhattacharyya EFIAP/s, FFIP, Dip in Photography (PAD)

**B**higwan is the backwater area of Ujjani dam (constructed on the Bhima River), with around 18000 hectares of total wetland area. It is situated on the border of Ahmednagar, Pune and Solapur districts, in the state of Maharashtra, India. It is well connected to Mumbai (250 km) and Pune (100 km) by road.

This area is now very famous for nature lovers, bird watching and bird photography. Every year, between December to February, it becomes a highly popular destination for birding. Indian spot-billed

duck, shovellers, garganeys, herons, egrets, raptors, cormorants, painted storks, a variety of Gulls, waders along with flocks of hundreds of flamingos can be photographed using even a 200 mm lens. More than 250 species of migratory birds are found here. Local people offer boat rides in the morning (7 – 9 am) and evening (4 – 7 pm) for a very reasonable rate. Small boats allow a maximum of 6 – 7 passengers. Boatmen are well conversant of the birds and they are the best guide for the whole trip with all the details.



Painted storks

To witness these playful birds in their most natural habitats and pictorial forms, at least three to four boat rides are essential. Diksal and Kumbharwadi are the two areas in Bhigwan, where one can see these migratory water birds. Nesting photography is not encouraged in this area.

Visitors can stay at local home stays having very basic amenities. Maharashtra's special spicy traditional foods are also available here. Good hotels are available at Baramati which is almost 20 minutes drive (around 25 km) from this place. In winter (December to February), the night temperature

goes to around 18 deg C but mornings are quite hot (more than 30 deg C). Serious photographers should avoid weekend tours to avoid extra crowds due to local people and picnic parties.



Save tree

## The “Horo” Dance for Epiphany Day, Bulgaria

By Hristo Dimitrov

**K**alofer is known in Bulgaria for the traditional Bulgarian all-male horo, danced in the ice-cold river on Epiphany Day. Kalofer is a town located in central Bulgaria. It is located on the banks of the Tundzha river between the Balkan Mountains to the north and the Sredna Gora to the south.

In Eastern Orthodoxy, Jesus’ baptism is commemorated on the 6th of January, the feast of Epiphany. Epiphany (Yordanovden in Bulgarian) is one of the major Christian holidays in Bulgaria. According to the Bible, on that day, John the Baptist baptized Jesus Christ in the Jordan River. The 6th of January is the name day of everyone named Jordan, Bogdan, Bogdana, Boyan or Jordanka.



Nowadays, Epiphany day in Bulgaria is celebrated with festive liturgy in the churches and rituals involving water. After the liturgy, the priests, accompanied by hundreds of people, start a procession from church to the nearest river and the priest throws a cross into the water. It is believed that the one who succeeds in taking the cross from the water will be happy and healthy all year round. In most cities, enthusiastic men jump into the icy waters of the river and try to retrieve the cross. The tradition is most popular in Kalofer, Bulgaria, where men wearing a traditional Bulgarian costume, dance the traditional “Horo dance” in the ice-cold water accompanied by the sounds of flutes, bagpipes, and drums. The cross is then handed to the youngest male in the water, who is often around 12 years old. The popular belief in Bulgaria has it that on the night before St. Jordan’s day, or Epiphany, the water in all rivers, pools and springs is purified and sanctified. That is why it is believed that anything immersed in these waters would also come out purified and sanctified. Anyone can see, hear, or witness how prominent the holiday is in Kalofer.

I took pictures of this event between 2013-2018. The equipment that I used was Nikon cameras Nikon D7000 and Nikon D810 and lenses 15-30mm, 24-70mm to 70-300mm. During the ceremony you don’t need any kind of permission to take pictures on that day because it is a national holiday event, and it’s free for visitors to take photos.

## Tarra Bulga National Park, Victoria, Australia

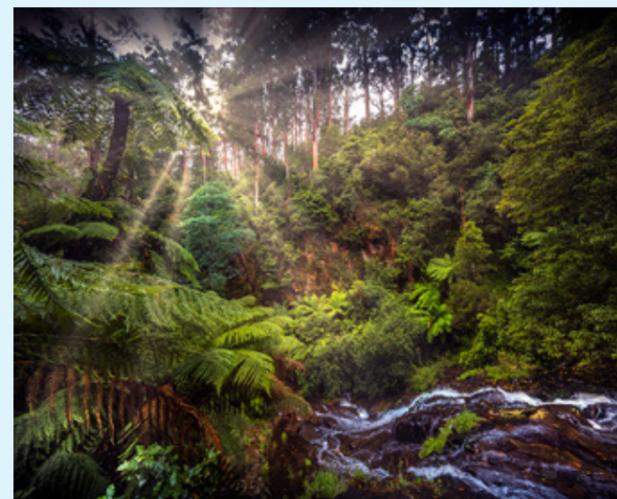
By Ian Rolfe AFIAP GMAPS AAIPP  
[www.ianrolfelightsapes.com](http://www.ianrolfelightsapes.com)

**W**ith its lush tree-fern filled gullies, towering giant eucalypt mountain ash trees, bubbling cascading streams and cool temperate rainforest, Tarra Bulga National Park in Victoria’s East Gippsland is a magnificent photogenic and soul healing destination.

About two and a half hours by car from Melbourne, the easiest route is via Traralgon on the Princes Highway, and then the Traralgon creek road to Balook. Although the roads throughout this area are quite narrow and very winding, they do offer the most magnificent scenery with panoramic views from several viewpoints. There is some accommodation available at Balook, a lodge and nearby cabins. Delicious meals, snacks and coffee are also available nearby. Camping is not permitted in the park, however, camping sites are very close by.



Visiting the park is wonderful all year round. Winter and Spring (June to November) can be very wet, but the cascading streams and waterfalls are especially beautiful. At 800m above sea-level, summer is cooler and quite refreshing. Numerous walking tracks within the park boundary, give easy access to the most delightful and scenic fern gullies, and rainforest. A suspension bridge takes the visitor over and above the valley below, filled with the world’s tallest tree-ferns.



The park is a haven for plants and wildlife. Early morning, it’s not uncommon to hear and observe the amazing lyrebird complete an extensive repertoire. Other birds to see are the pilotbird, yellow tailed black cockatoo, whipbirds and currawongs. In the dusk and evenings, possums, bats and owls emerge to feed. There are also swamp wallabies, wombats, sugar-gliders and, in the streams, there are platypuses.

For photography here, cloudy days are best, when the contrast is much lower. When it comes to photos of the rainforest it’s tough to beat the mysterious beauty of clouds and mist swirling through the trees. A good rainforest photo is all about atmosphere, so you want to do your best to plan your trip at a time when nature will serve up the best conditions. The cooler months will give you the best advantage for rainforest photography in general. You can take amazing images in the sunlight however, and it is best to aim for back-lit compositions. Shooting the streams of cascading water and slowing your exposure time might mean having a tripod handy, but most images shot from the tracks and walks can be hand-held. Within the national park, do your best to remain on the existing walking tracks, as this helps to protect the awesome fragile ecosystem, and in reality, the best views, angles and compositions are from the well-maintained tracks.



## Murshidabad, India

By Malay Basu, Dip-in-Photo(PAD), EFIAP

**M**urshidabad is a treasure trove for photographers, particularly for an architectural photographer, to show his or her artistic talent and compositional skills. The unique architectural and structural designs, massive domes, long corridors with repeated decorative arches, tall towers and colourful designs on marble in well maintained ambience are just exquisite beauties.

Murshidabad is a town in the Indian state of West Bengal, located on the eastern bank of the Hooghly river, a distributary of the famous Ganges. During the 18th century, Murshidabad was the capital of the Bengal Subah in the Mughal Empire for seventy years. Mughal, the richest province, was the seat of the hereditary Nawab of Bengal. Silk was the most famous product of Murshidabad. The city was also a centre of art and culture, including ivory sculptors, Hindustani classical music and Mughal painting.

### Places of historic interest:

i) Hazarduari Palace (Palace of thousand doors) was built by the architect Duncan Macleod of the Bengal Engineers in 1837, in the Italianate style. In 1985, it was handed over to the Archaeological Survey of India for better preservation.

ii) To the south of the palace is Moti Jhil (Pearl Lake), Muradbagh Palace and the Khushbagh Cemetery, where the remains of Ali Vardi Khan and Siraj Ud Daulah are interred.

iii) Gorgeous Nizamat Imambara was built in 1847 by Nawab Nazim Mansoor Ali Khan Feradun Jah. It is the largest Imambara in India.



Ruins of Katra Masjid

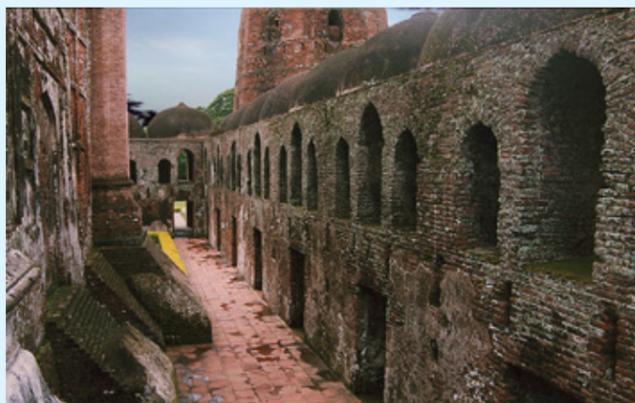
iv) Katra Mosque of Nawab Murshid Quli Khan was built between 1723 and 1724. The most striking feature is the two large corner towers having loopholes for musketry. It is the most fascinating place for all tourists and photographers. It is maintained and protected by the Archaeological Survey of India and the Government of West Bengal.

v) Bacchawali Tope is a cannon which lies in the Nizamat Fort Campus on the garden space.

**How to get there:** "Netaji Subhash Chandra Bose International Airport (CCU)" Kolkata, is the nearest airport. Murshidabad is about 195KM from Kolkata and is connected by a motorable road and railway track. Sealdah, Howrah or Kolkata Railway stations are about 10 -15 km. from the airport. Journey time by train is about 4 Hrs.

**Where to stay:** There are many private and Government Lodges and Hotels in Murshidabad.

**Ideal Time:** All seasons are ideal, but the best time is from November to March.



Ruins of Katra Masjid

## "The Horseshoe" Bend of Kardzhali Dam, Bulgaria

By Anton Savov, AFIAP, ESFIAP

**E**very photographer adores the beauty of the wavy drawings that some rivers around the world paint on the ground, like the Grand Canyon's Colorado River, in the United States, the Saar river bend, Saarland, Germany and many others around the world. Well, there is a similar place in Bulgaria that expects to enter the viewfinder of the camera of every nature fan and to be photographed. It is located about a 1 hour drive from the town of Kardzhali (45 minutes fast driving), a town in southern Bulgaria, in the Rhodope Mountains. The place is actually at the beginning of the Kardzhali dam on the Arda river.

From the city centre of Kardzhali to the place is about 30 km. Shortly before the location you pass through several interesting villages, the last of which is Star Chitak. A kilometre after this is the turn. It is good to be there at least an hour before sunrise to have enough time to prepare for shooting and to have a chance to take interesting pictures.



Arda Kardzhali Dam Rope Bridge

I recommend that you wear sturdy hiking boots, as you go down the steep and dangerous path to the shooting point. On some mornings, there are fog formations that paint images far more masterfully than the photos I took. It's a matter of luck! It's not a bad idea to carry a wide range of lenses, from a wide angle to a powerful telephoto lens. A tripod is also recommended. The weather at this photography spot is sometimes cold and windy.

The second time I went to this place, a bear appeared on the ridge of the opposite peninsula (formed by the turn). It stood up on its hind legs, roared for about 2-3 minutes, and then disappeared into the grove of trees in the background.



The Horse shoe bend of Kardzhali Dam Autumn

I only had a 10mm Fisheye lens and a 28-135mm lens, and to take a good shot (closer) of the bear, given the distance (about 700-800 meters), I needed a larger telephoto lens. And as they say in such cases, "I have just missed this masterpiece." So next time I will be ready. This meander area is his home and he will again tell everyone around, that he is the master and king there.

Only 2 km further on, going in the same direction, is the village of Suhovo. Shortly after Suhovo is another large and beautiful meander, over which is one of

the largest cable-stayed bridges in the country, Kardzhali Dam Rope Bridge. If you have time, also go there. Good luck!

## FIAP Congresses in the 1990's

Some of these images were found in the FIAP archives and in the albums of Joan Burguès Martisella. Several came from the albums of Krystyna Łyczywek from Poland, courtesy of her daughter Ewa Łyczywek-Pałka. FIAP News thanks those who have assisted in supplying these images.

### 21<sup>st</sup> FIAP Congress, Vitoria-Gasteiz, Spain 1991



The new President of FIAP, Xenophon Argyris, presented a diploma to Alberto Fernandez Ibarburu, President of photography of the Basque Federation



Official photo of the attendees at the FIAP congress, held in Vitoria-Gasteiz, 1991



Exhibition at the 1991 congress in Vitoria-Gasteiz

### 23<sup>rd</sup> FIAP Congress, Andorra, 1995



Official photo of the FIAP congress in Andorra



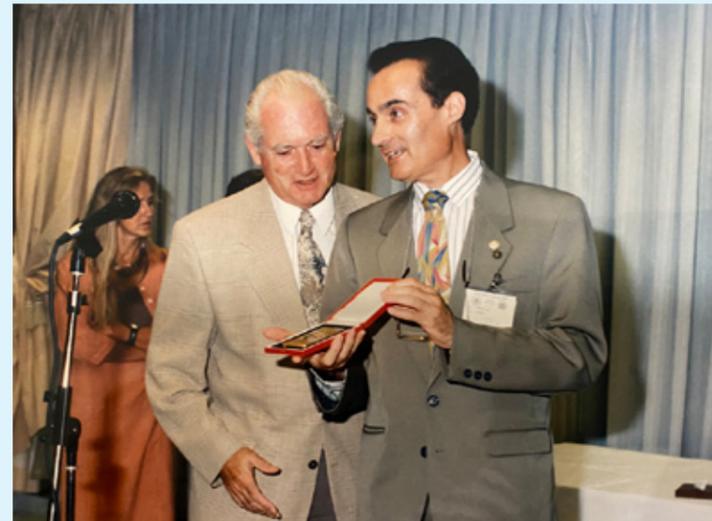
Alberto Fernandez Ibarburu president of the Basque Photography Federation receiving the commemorative trophy



Inauguration of the biennial Monochrome paper of the 1995 FIAP congress with President Xenophon ARGYRIS and other members as well as participants and winners



23<sup>rd</sup> FIAP Congress, Andorra, 1995



The president-elect of FIAP Enric Pamiès presents the commemorative plaque of the Congress to the president of the FAF of Andorra Joan Burguès Martisella



The vice president of the FAF of Andorra, Sr. Josep Agualeles, addressing the Congress delegates at the opening, and distribution of prizes of the exhibition of the FIAP Monochrome Biennial in Andorra in 1995



A mountain tour with all the members of the FIAP Board and Congress delegates during the 1995 FIAP congress in Andorra

24<sup>th</sup> FIAP Congress, Shenzhen, China 1997



Seated left to right: Pierre Maffait, Enric Pamiès, Joan Burguès Martisella, Emile Wanderscheid, Jacques Denis.  
Standing among others: J. Martin, J. Jansen, Kurt Batschinski, Krystyna Łyczywek



From left to right:  
Emile Wanderscheid - Secretary General  
Pierre Maffait - Vice President  
Enric Pamiès - President  
Joan Burguès Martisella - Vice President  
Horst Jost - Treasurer



第二十四届国际摄影艺术联合会代表大会合影 97.9.1-7  
THE PHOTOGRAPHY MEMORIAL FOR 24TH FIAP CONGRESS 97.9.1-7 SHENZHEN

The official photograph from FIAP Congress in Shenzhen in China (1-7 September)  
Among others and in the front row are:  
Enric Pamiès - President  
Emile Wanderscheid - General Secretary  
Pierre Maffait - Vice President  
Horst Jost - Treasurer  
Joan Burguès Martisella - Vice President  
The photo shows the delegates in attendance at this Congress



25<sup>th</sup> FIAP Congress, Thun, Switzerland, 1999



On the right in the photo, Mrs Odette Bretcher (Switzerland), FIAP President from 1976-1983



On the right, in the foreground of the photo, Mr. Enric Pamies (Spain), FIAP President from 1995-1999



On the right in the photo, Mr. Jan Jansen (Netherlands), FIAP Secretary General, with Mr Derek Slattery (Switzerland)



Mr. Jop Mansvelt (Netherlands), Director of FIAP Distinctions

25<sup>th</sup> FIAP Congress, Thun, Switzerland, 1999



Mr. Esa Engawi, FIAP Liaison Officer for Saudi Arabia



Mr. Sergey Buslenko, FIAP Liaison Officer for the Ukraine



Mr. Lu Houmin with official photographs of the Chinese leader Mao Zedong (China)



## Message from the Director of FIAP News

Dear Friends in Photography,

This edition of FIAP News contains some very confronting images that may evoke some strong emotions for a number of you. They are a stark reminder of the reality faced by many people around the world this past year. Whilst there is an inevitability to our own mortality, what the world's population has experienced this last year is on a huge scale. There is much untimely loss, tragedy and trauma. There is a saying in English, and possibly in other languages, that "a picture is worth a thousand words". Such is the case with a number of the images in this edition that record our world this last year. Photography has long been a means by which we have recorded our history and this chapter of our history is difficult. Be gentle on yourself as you view these photos that are located in the article about FIAP's "World in 2020" competition.



A couple of our sections are a little thin in this edition of the magazine. This is largely due to the limitations on events during the pandemic. We have some interesting articles from people who have seen and photographed our world from a different viewpoint, one photographing the beauty of our earth's rocks at a microscopic level and the other from the air using a drone. As per the May edition last year, we have a showcase celebrating the newly acquired EFIAP Diamond Distinctions. The gallery of pages in this edition shows one image from every person who gained a new Diamond level during 2020. These images are all selected from the awarded images the photographer submitted to FIAP with their application in 2020 and are obviously excellent photos.

A new FIAP News Authors Agreement form and amendment to the FIAP News regulations is currently being prepared. This is to cater for our young photographers. Those under the age of 18 are currently unable to submit items to FIAP News so this is being addressed. The new form and regulations which will soon be available will enable a parent/legal guardian to sign an agreement form for minors such that we can publish the works and words of our young photographers. When this task is complete, I plan to introduce a new section to FIAP News specifically for images from our school age photographers (18 years and under). Many of us tell a story about how we fell in love with photography at an early age and the things that encouraged us. This section will be specifically to encourage our promising young photographers. I also think our young people will show many of our older photographers a fresh viewpoint. The details about the new section will be in the August edition of FIAP News with a view to launching this section in the November edition. Please watch for this and have a think about the young people you might encourage to participate. The updated regulations document and the Authors Agreement form for minors will be available to download from the FIAP website as soon as they are ready.

Finally, it is with great sadness that I inform the FIAP Community of the recent death of Krystyna Łyczywek's from Poland. An article about her was published in the November 2020 Edition of FIAP News that covered the exhibition of her photographic works on the occasion of her 100<sup>th</sup> birthday, her extensive photographic activity, and her decades of involvement with FIAP.

Thank you to those that have contributed to this edition of FIAP News.

Stay safe, stay positive and stay kind to one another

Bronwen Casey EFIAP/g  
FIAP Liaison Officer, Australia  
Director of FIAP News Service

[fiapnewsdirector@gmail.com](mailto:fiapnewsdirector@gmail.com)

## Requirements for Articles Submitted to FIAP News

### FIAP News Timetable

|                  |  |
|------------------|--|
| February Edition | - Closing date for articles 31 <sup>st</sup> December  |
| May Edition      | - Closing date for articles 31 <sup>st</sup> March     |
| August Edition   | - Closing date for articles 30 <sup>th</sup> June      |
| November Edition | - Closing date for articles 30 <sup>th</sup> September |

\*Please send your articles as early as possible to help us ensure FIAP News goes out on time.

### Criteria for Articles

- Try to keep articles to less than 1500 words.
- FIAP Events section is exempt from word limit.
- Article must be typed in English language and provided in an electronic document that can be opened in Microsoft word.
- Do not send the articles in PDF format!

### Photos for Inclusion With Your Article

- Maximum of 25 photos.
- FIAP Events section is exempt from limit on number of photos.
- Must be provided as separate files, not embedded into article.
- Must be 1024px on longest dimension, at 96ppi, regardless of photo orientation.
- Must be provided in sRGB and saved as a jpg quality setting 10.
- A list of the image files must be provided with any applicable text that is to accompany each image, eg who and what is shown in photo. This list can either be at the bottom of the article or provided in a separate document.
- Images must be of a good quality and edited for best presentation, eg colour, cropping etc.
- If the position or order of the photos in your article is important, please put the file name in red text in your article and we will endeavour to place it there. Depending on page layout, be aware it may not always be possible to place the photo exactly where you would like it.

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

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

### Submission of Articles

If possible, please send all articles and accompanying images via WeTransfer or a similar file transfer system to the Director of FIAP News Service.

Direct the file transfer to email address: [fiapnewsdirector@gmail.com](mailto:fiapnewsdirector@gmail.com)

Please do not email photos unless instructed to do so by the FIAP News Director

### Permissions

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

### Regulations

All those submitting items to FIAP News for possible publication must ensure they have read the Regulation for Publishing Articles in FIAP News – Doc 030 / 2020. All articles submitted for possible publication must be accompanied by a "FIAP News Author's Agreement" form that has been completed and signed by the author of the article. These documents are available on the FIAP website at: <https://www.fiap.net/en/services/fiap-news-service>

FIAP Board of Directors



Photo of the FIAP Board of Directors holding their Board meeting via video conference on 26<sup>th</sup> April 2021

**Top of Computer Screen (L-R):**

- Riccardo Busi – President (Italy)
- Herbert Gmeiner – Treasurer (Austria)
- Ioannis Lykouris – General Secretary (Greece)

**Centre of Computer Screen (L-R):**

- Kurt Batschinski (Austria)
- David Tay Poey Cher (Singapore)
- Freddy Van Gilbergen - Vice President (Belgium)

**Bottom of Computer Screen (L-R):**

- Romain Nero (Luxembourg)
- Joan Burgues Martisella – Vice President (Andorra)
- Luis Alberto Franke (Argentina)

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