

FIAP NEWS

Number Fifteen
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FEATURED IN THIS EDITION
FIAP Colour Biennial
MFIAP Showcase 2021



Photograph by Lella Beretta from her book "COVID-19. L'ospedale in tempo di pandemia"



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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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Dear Friends,

While still far from seeing the end of this long pandemic, we are beginning to see the first signs of a resumption of activities, with the hope of being able to return to a more peaceful life as soon as possible.

Some visible signs in our large FIAP family give us hope. Among these, I would mention the physical attendance of several juries and photographic events in which various members of the FIAP Board of Directors participated, not least being the judging of the 29th FIAP Colour Biennial, which has just been completed in France.

At the same time, we continue to plan numerous projects. Some have quickly materialized, such as the 10 online meetings with some great masters of international photography. These were organized by FIAP Photo Academy Online Events and will resume next September. Some other projects are struggling to take

off. Among the latter, is the course for FIAP jurors, which I had hoped to start at the end of next September. Unfortunately, we are having problems organising this. Although contacts have already been made with numerous universities (in China, Myanmar, Turkey, Qatar, etc ..), it is difficult to find expert FIAP Liaison Officers to successfully carry out this important project. Nonetheless, this remains essential for FIAP and we will do everything to get it off the ground as soon as possible.

Another project, in a drawer for a long time and about to see come to fruition, is the "FIAP Doctor Club", a virtual club dedicated to photographers who are doctors and medical professionals, part of our big family. In several countries there have always been rather large groups of doctors; therefore, the idea is to encourage the creation of a group where these friends can meet and organize photographic events, also aimed at supporting people, under the FIAP banner. Let's not forget that the combination of photography and medicine is certainly not a new thing. In fact, starting from the nineteenth century, photography was regarded as a treatment tool in the psychiatric field, and later in the nineties it became a widespread practice in psychotherapy, used more and more within a treatment process where the image of oneself became a vehicle for memories, experiences and thoughts. Thanks to Photography, as we well know, it is indeed possible to relive the past, look at the present and imagine one's future, expectations and hopes.

The online award ceremony of the PhotoArtMedica competition will be held next September. This will be the first step towards the establishment of this new FIAP group. The competition, reserved to doctors, dentists, medical universities lecturers and students and medical imaging professionals, has now been held regularly for 8 years, under the auspices of FIAP, with the support of over 30 different countries. The event this year will therefore be an opportunity to take an important step forward.

I therefore invite all our friends in the medical professions not to miss this great opportunity to widen their experience of FIAP, via this new club, and photography in general.

September will be a month full of FIAP events, from the upcoming 2021 World Cup for Clubs, to the launch of new FIAP Competitions dedicated to photographers, to the new evenings of the FIAP Photo Academy.

We count on your presence!

Good light and Stay Safe

Riccardo Busi, FIAP President

FIAP Photographer's Card Service Delays in Card Deliveries and Photos for Cards

By Lewis Choi, EFIAP/g ESFIAP
Director of FIAP Photographer's Card Service

Card Delivery Delays

The Covid-19 pandemic has been affecting the postal services around the world due to insufficient air flight and sea container capacity. Hence, the delivery of most of the FIAP Photographer's Cards have been either delayed or suspended.

At the time of writing this message, the Photographer's cards for the following countries are being held with me due to the suspension of the postal services between Hong Kong and these countries:

Bahrain, Brazil, Chile, Dominican Republic, Iran, Moldova, North Macedonia, Oman, Russia, Saudi Arabia, South Africa and Ukraine.

I have been checking the post office from time to time. If the postal services to any of these countries resume, I will send the cards to the photographers / Liaison Officers immediately.

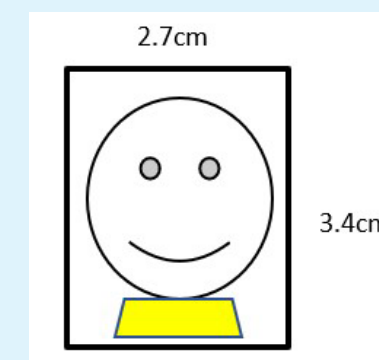


Lewis Choi

Preparing Your Profile Photo for your Card

When you load your profile photo to myfiap it is very important that it is in the correct format and the correct size. This photo is used whenever your FIAP Photographers Card is replaced and incorrect files cause problems. Please ensure that your profile photo is prepared as follows:

- Must be vertical file
- Must be just a head or head and shoulders photo
- File size must be 2.7cm x 3.4cm at resolution of 300ppi
- The file must be saved as a high quality jpg



If you have any enquiry about the Photographer's Cards, please don't hesitate to contact me directly.

Best wishes,

Lewis Choi

fiaplifecard@fiap.net

FIAP Youth Service

By Kurt Batschinski, HonEFIAP
Director of FIAP Youth Service



Kurt Batschinski HonEFIAP

40th FIAP Youth Digital Biennial, Belgium 2021

Due to the Covid-19 pandemic situation around the world the FIAP Youth Biennial has until now not been feasible.

It is with great pleasure, that we inform you that we are now able to hold this important Youth Biennial again this year and we hope for a large number of participants.

There are two categories:

Category I - up to the age of 16 years (born after 01.11.2004)

Category II - up to the age of 21 years (born after 01.11.1999)

Each national association member of FIAP may enter 20/20 digital works (max. 2 works per author).

Closing date for entries is: 1/11/21

The regulations and entry forms for this Youth Biennial can be downloaded from the FIAP website.

<https://www.fiap.net/en/mailings/fiap-mailings-from-may-2021>

The conduct of this event is a cooperation between the organizer, the Federation BFF/FBP of Belgium, and the FIAP Youth Service.



FIAP World Cup for Clubs Service

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



Michele Macinai EFIAP/s

I am pleased to announce that the 16th World Cup for Clubs 2021

will definitely be proceeding. The arrangements and entry information are still being finalised but will be sent to FIAP Liaison Officers when the details have been finalised. Given the international health situation due to the Covid-19 virus, this year the judging of the 16th World Cup for Clubs 2021 will again be on-line, in order to safeguard the health of our judges.

Clubs are encouraged to start considering which images they may wish to enter.

When finalised, the detailed entry information will also be available on the FIAP website at this link:

<https://www.fiap.net/en/world-cup-for-clubs>

FIAP Photo Academy Online Events Service

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



Paul Stanley FIPF EFIAP/g ESFIAP

The team has had a very successful number of months – hosting presentations by some leading photographers throughout the world.

We are now taking a brief recess for the summer here in Europe.

We are planning more presentations and events for September onwards.

If you would like to receive notification of the events please send an email to fiapphotoacademy@gmail.com asking for your email address to be included on our distribution list.

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

Videos of our previous events are now available on the FIAP Channel on YouTube.

The FIAP Website has also been updated to include a section for the FIAP Photo Academy.

<https://www.fiap.net/en/fiap-photo-academy>

Under the "FIAP Photo Academy - online events" heading, click on the "Go to page" text on the right. Here you will find a list of past events, with links to the relevant YouTube video of those events.



FIAP News Service

By Bronwen Casey, EFIAP/g
Director of FIAP News Service

The FIAP News Regulations document for the publishing of articles in FIAP News has recently been revised. This was done to provide for the possibility of young authors and photographers, under the age of 18. Like the previous Regulations document, the new one is available in both English and French. The new document is Doc 032/2021.

There is also now a separate "Authors Agreement" form for anyone under the age of 18. This form is to be signed by the young author's parent or guardian. The current Author's Agreement form for adults has had a minor amendment to update the regulations document number where the form refers to the new regulations. One of the nice features on the two new pdf forms is that you are able to save the filled in form. Thus those people who submit items to FIAP News on a regular basis will be able to save a version with their name and address details already filled in.

The information document, "Requirements for Articles Submitted to FIAP News", has also had minor updates. This information page is printed in the rear of each edition of the magazine.

All the new documents can be found on the FIAP website on the FIAP News Service Page:

<https://www.fiap.net/en/services/fiap-news-service>

Click the "View More" button to obtain the documents.

29th FIAP Colour Biennial, France 2021

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



Luis Franke

In 2021 the 29th FIAP Colour Biennial is being organised in France. The FIAP Operational Member for France is the "Fédération Photographique de France". The organiser for the Biennial is "Club Photo de Cognin".

We are very grateful to all the participants of this Biennial. We have achieved a record participation for the Colour Biennial. Collections were sent by 46 countries, and we received 1192 photographs in total between the two sections.

The COVID-19 pandemic changed our planned calendar. It was not possible to judge the Biennial in March as scheduled.



Judging the prints (individual images)
(Photo by Veronika Miojević)

The judging of the collections for each section was done in two steps:

- 1) the judging of each work of the collection
- 2) the judging of the coherence of the collection

The total score of a collection was obtained by the addition of the points from the two different judgements.

The print section was finalised in the morning and the digital section in the afternoon. A webcam and a zoom connection were available so that the Director of the Biennial Service could follow the whole process.



The judges and part of the organising team.
Front from left to right: the judges Marco Zurla, Julia Wimmerlin and Joan Burgues Martisella and Dominique Gastaldi (President of the organising committee)
Back from left to right: Pierre-Marie Gaury (Club Photo Cognin), Jean Saleilles (President of the French Photographic Federation), Roland Hen (UR11 FPF), Rodolphe Demongeot (Club Photo Cognin), Sylvain Piroche (Club Photo Cognin)
(Photo by Jose Manuel Pires Diaz)

Fortunately, the situation improved, and the judging could be completed on the 3rd July.

The judges were: Joan Burgués Martisella (Andorra), Julia Wimmerlin (Ukraine) and Marco Zurla (Italy).



Judging the prints (collections)
(Photo by Jose Manuel Pires Diaz)



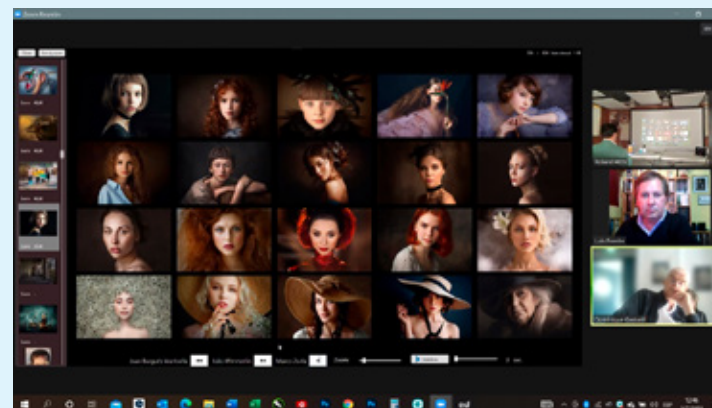
Judging the digital section. Selecting the individual prizes
(Photo by Roland Hen)

Other than the awards for the winning country teams, eleven individual awards, six FIAP medals and five awards offered by the organiser, were given in each section to the top photographs.

The images entered by the top 3 countries in each section, the photographs that won the individual awards and some pictures from the judging are shown with this article. The full results are published on the FIAP website:

<https://www.fiap.net/en/biennials>

The award ceremony will be held on 9 October 2021 at the Château de Forezan, Cognin (France, near Chambéry)



A screenshot of the video connection by zoom.
The main screen of the operator is shown. On the right, the top image is of the jury at work, in the middle Luis Franke, Director of the Biennial Service and below is Dominique Gastaldi, President of the organising committee

The judges and part of the organising team.
Standing from left to right: Marco Zurla (judge), Rodolphe Demongeot (Club Photo Cognin), Véronique Valenti (Club Photo Cognin), Julia Wimmerlin (judge), Pierre-Marie Gaury (Club Photo Cognin), Joan Burgues Martisella (judge), Jose Manuel Pires Dias (National Coordinator), Alain Wittezaële (FIAP Liaison Officer).
Sitting: Dominique Gastaldi (President of the organising committee) and Jean Saleilles (President of the French Photographic Federation).
(Photo by Roland Hen)



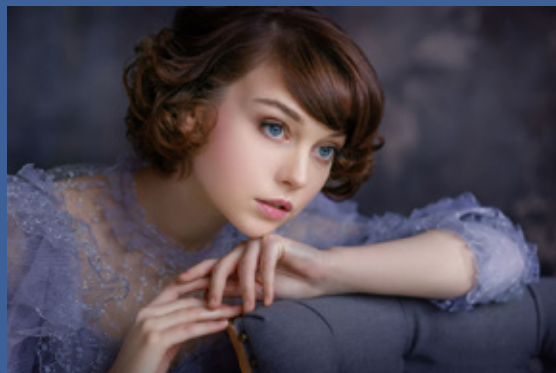


World Cup Winner in Colour Biennial, Digital Section
Russian Federation - "On The Nature of Female Beauty"

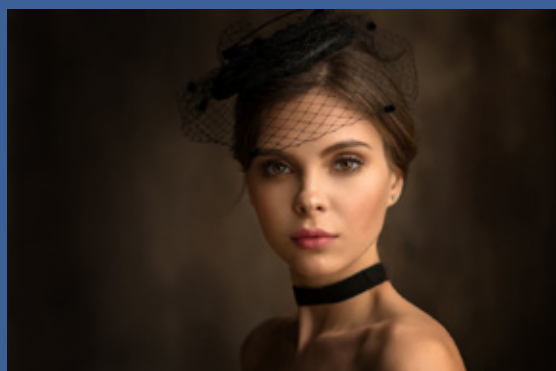
Matilda, Alexander Vinogradov



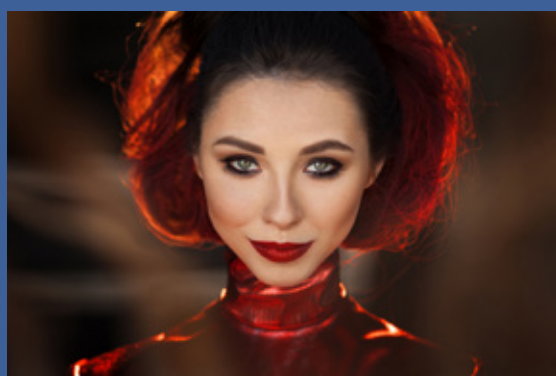
Olya, Anastasia Parshina



Nataly, Denis Drozhzhin



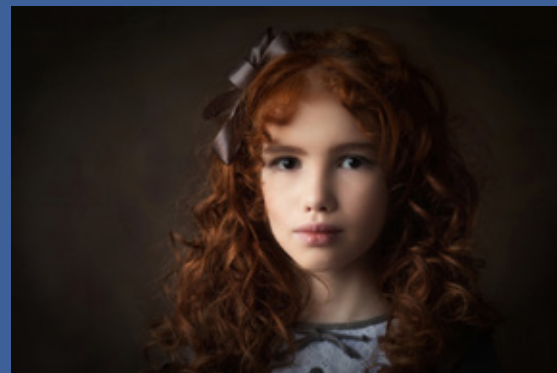
Dark side, Galina Zhizhikina



Alice, Anastasia Parshina



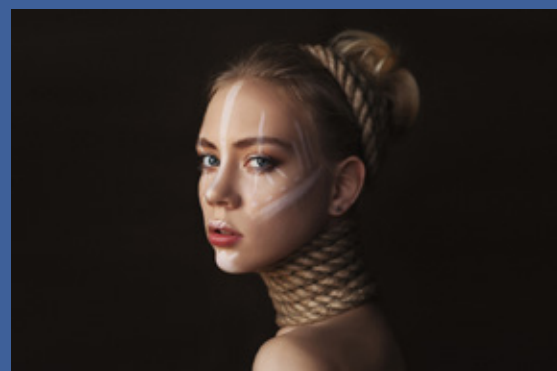
Masha, Rashid Usmanov



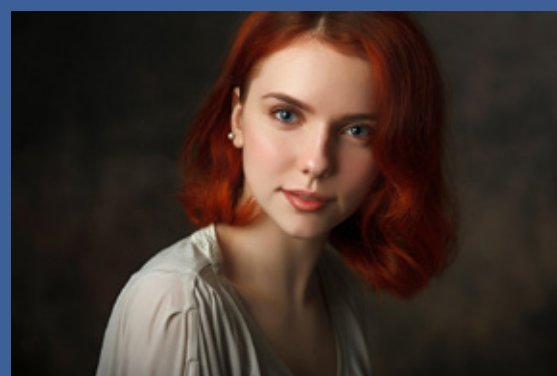
Portrait of a Girl, Maxim Maximov



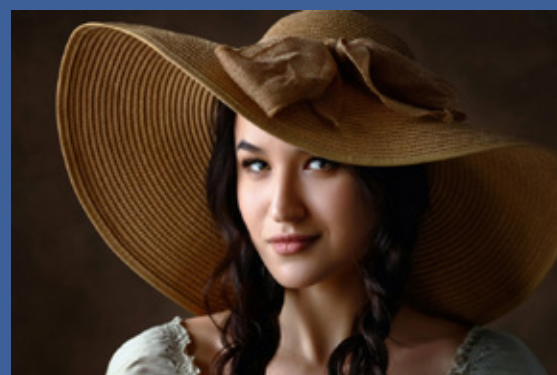
Nastyusha, Maxim Makarov



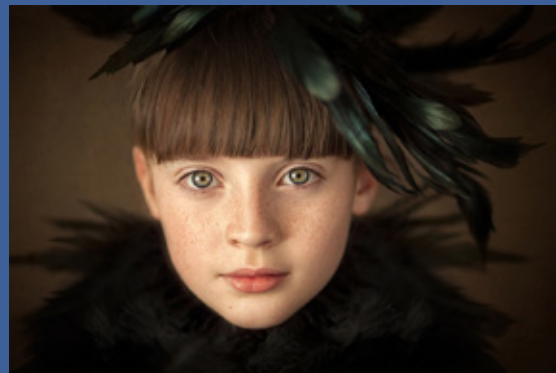
Viada, Pavel Cherepko



Anastasia, Vladimir Bogdanovsky



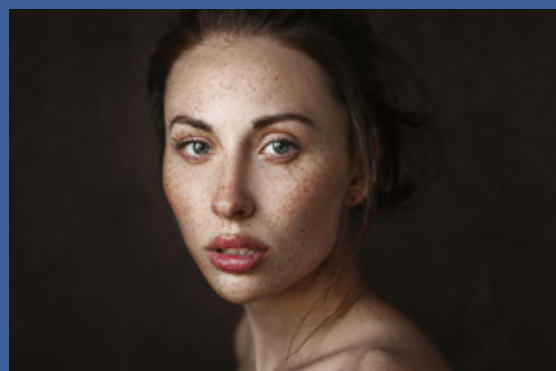
Xenia, Tamara Choporova



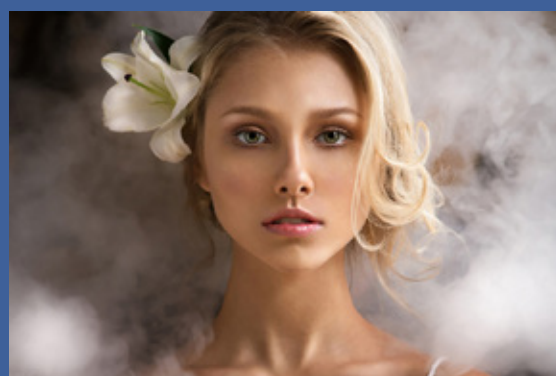
Taya, Elina Garipova



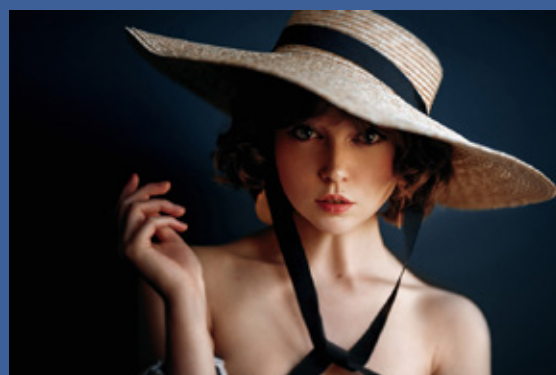
Kate, Maxim Makarov



Alice, Denis Drozhzhin



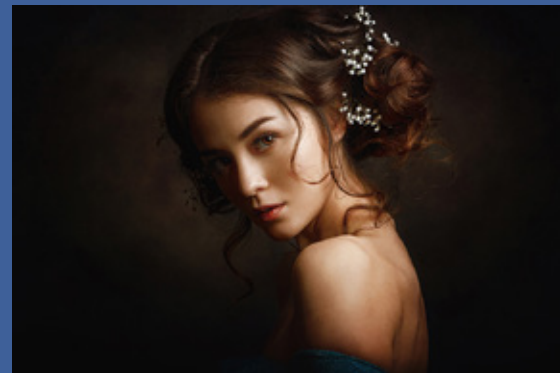
Olga, Georgy Chernyadyev



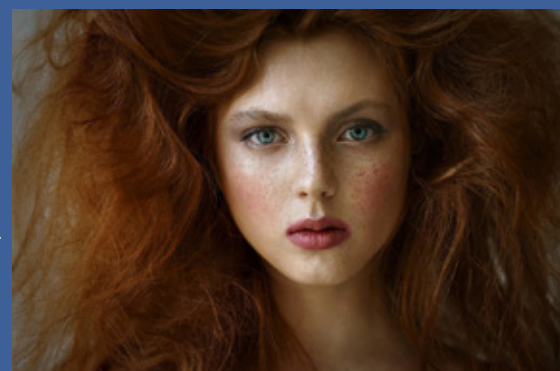
Strelitzia, Elina Garipova



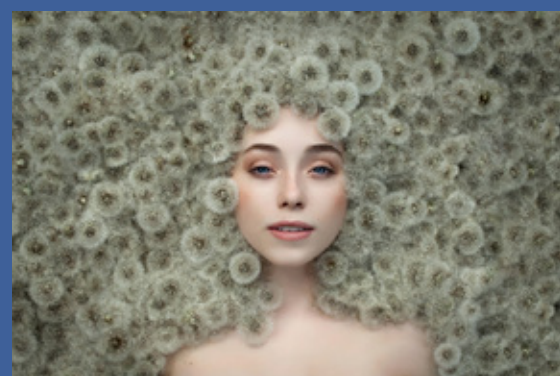
Nastya, Georgy Chernyadyev



Helena, Alexey Kazantsev



Oduvany, Ekaterina Plotnikova



Mum, Nadezhda Shibina





FIAP Gold Medal in Colour Biennial, Digital Section
BELGIUM - "Sports"

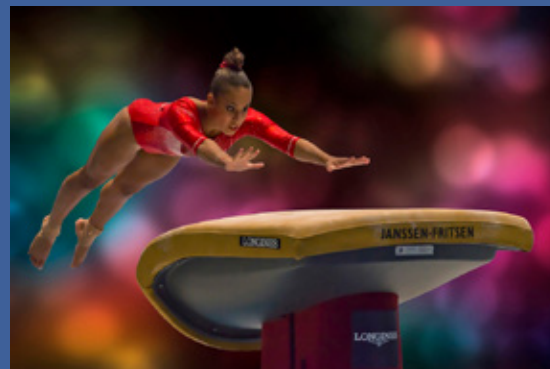
Very Close, Josef De Fraine



Bijna erover, Josef De Fraine



Concentration, Tejo Coen



Daan, Els Keurlinckx



Czech Raft Team, Wilkie De Bondt



Waterpolo, Roger Miichiels



Craw, Chris Discart



Chasing the Leader, Livinus Bleyen



Shorttrack, Georges Dequenue



Husky Mushng, Livinus Bleyen



Spaanse Skier, Bjorn Plovie



Formule 1, Tejo Coen



Wlvo Sidecar, Jef Lemmens



Ice Speedway, Jef Lemmens



Behind, Chris Discart



Horsrace, Renaat Callewaert



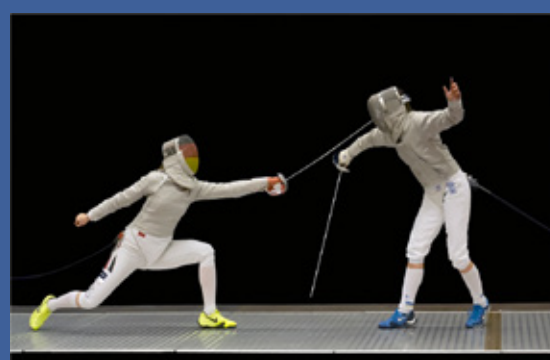
Phil, Wilkie De Bondt



In de strijd, Johan Verlinde



Duel, Jean Van Hove



Tennis, Roger Bonte





Out Of Grasp, Koot Marais



Pass the Ball, Gawie Wolmerans



Rugby Action, Frans Lombard



Flying Tackle, Johan Orton



The Chase, Alexius van der Westhuizen



Surrounded, Koot Marais



On the attack, Gawie Wolmerans



Flying, Frans Lombard



Daniel Martens, Johan Orton



Missed Tackle, Alexius van der Westhuizen



FIAP Silver Medal in Colour Biennial, Digital Section SOUTH AFRICA - "Rugby Action"

Catch Me If You Can, Stan Blumberg



Rosko Specman Leaves Trail of Defenders, Nicol du Toit



Through The Gap, GB Jordaan



Tackle, Francois Roux



Brian Habana Scoring, Christiaan Kotze



The Pied Piper, Stan Blumberg



Senatia to the Rescue, Nicol du Toit



Flying Tackle, GB Jordaan



Come Here, Francois Roux



Picked Up In The Tackle, Christiaan Kotze



Colour Biennial Individual Awards Digital Section



FIAP Gold Medal
"Children in the Temple"
by Leonid Goldin
(Israel)



FIAP Silver Medal
"Still Novice"
by Swe Tun
(Myanmar)



FIAP Silver Medal
"Taya"
by Elina Garipova
(Russian Federation)

Colour Biennial Individual Awards Digital Section



FIAP Bronze Medal
"Fairy land"
by Rashid Un Nabi
(Bangladesh)



FIAP Bronze Medal
"Jumper with Red Shawl"
by Garik Avanesian
(Czech Republic)



FIAP Bronze Medal
"Karinca"
by Mustafa Ozturk
(Turkey)

Colour Biennial Individual Awards Digital Section



FPF Gold Medal
"Yilki atlari"
by Ozden Sozen
(Turkey)



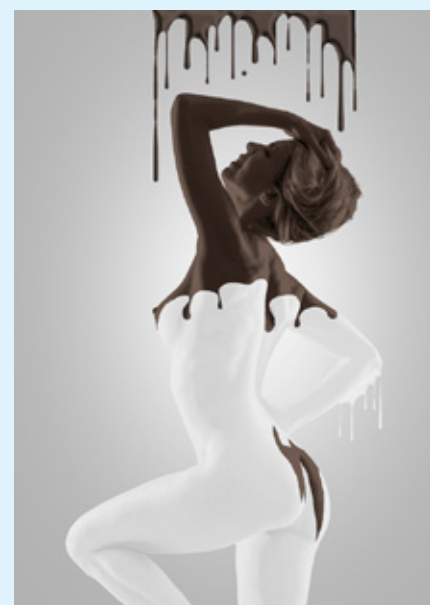
FPF Silver Medal
"Last Look Back"
by Barry Mead
(Great Britain)



FPF Bronze Medal
"Birthday"
by Jelena Djurdjevic
(Bosnia and Herzegovina)



FPF Honourable Mention
"Shorttrack"
by Georges Dequenne
(Belgium)



FPF Honourable Mention
"Milk and Chocolate"
by Jakob Messerschmidt
(Germany)

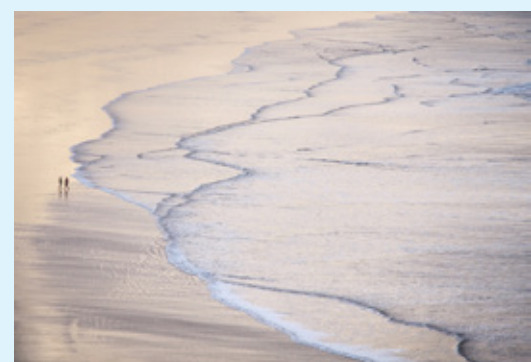
World Cup Winner in Colour Biennial Print Section

GREAT BRITAIN – "Minimalistic Landscapes"

Derwentwater Mist, Jackie Matear



The Beach to Themselves, Brian Collins



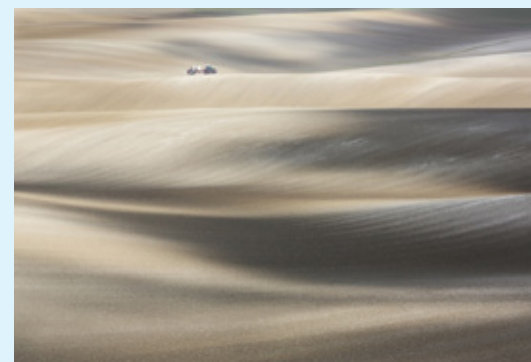
Luskentyre, Jon Mee



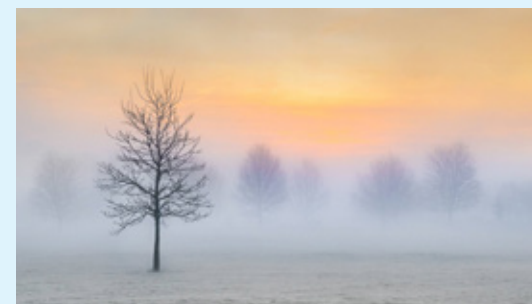
The Red Hut, Tim Sawyer



Shadows on Downland, Hugh Milson



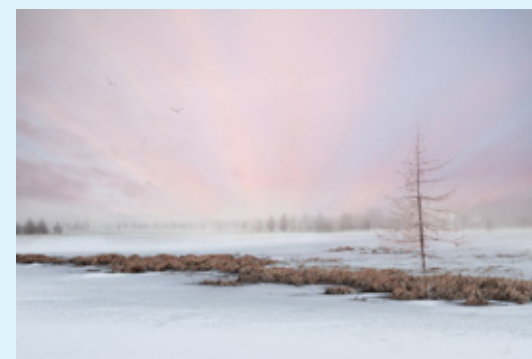
Early Morning, Dave Bowen



The Lone Tree, Stephen Lee



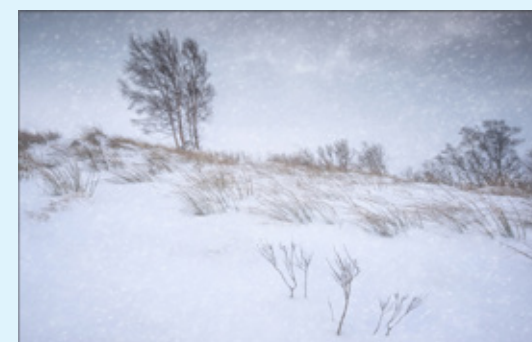
A Hard Winter, Kathryn Scorch



The Black Church, Brian Howe



Rannoch Snow, Adrian Lines



FIAP Gold Medal in Colour Biennial Print Section

SPAIN – “Milky Way”

El río Draa, Antonio Figueras Barranco



Un viaje extraordinario,
Carlos Gonzalez



Summer night, Marga Pons Castejón



Watching the night, Joan Gomila



Cáliz, Alberto J. Moreno Jurado



Faith, José Antonio Parejo Cabezas



Noche estrellada,
Josep Taltavull Salord



Milky way over the windmills,
Jesús María García Flores



Miradores de las estrellas,
Lourdes Gomez Fernández

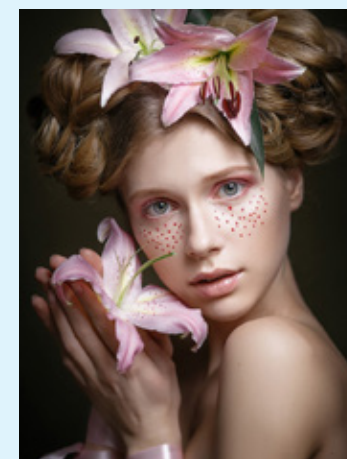


Planeta Verónica, Pablo Ruiz García

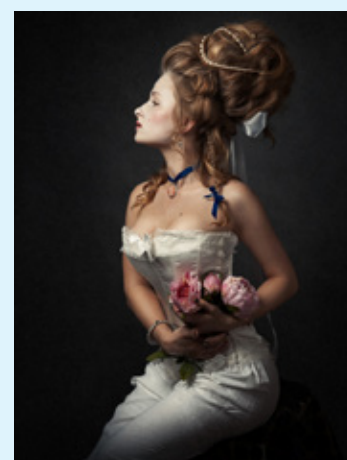


FIAP Silver Medal in Colour Biennial Print Section

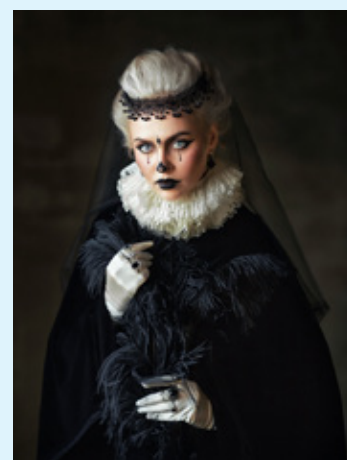
RUSSIAN FEDERATION – “Female Portrait In The Image”



Flower Girl, Anastasia Parshina

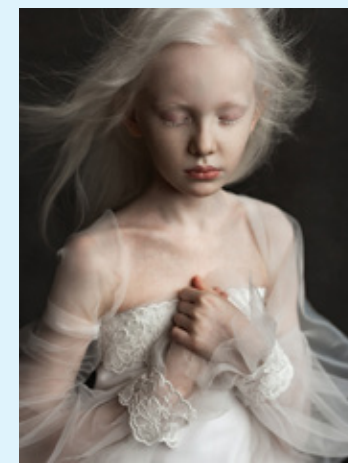


Lady With a Bouquet,
Eric Burkhanayev

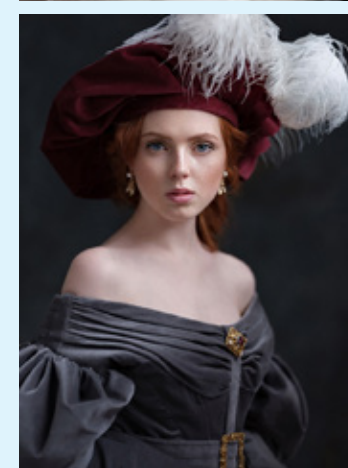


Dark Lady, Anastasia Barmina

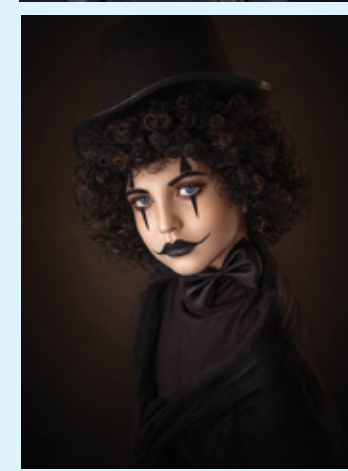
White Angel, Natalia Klich



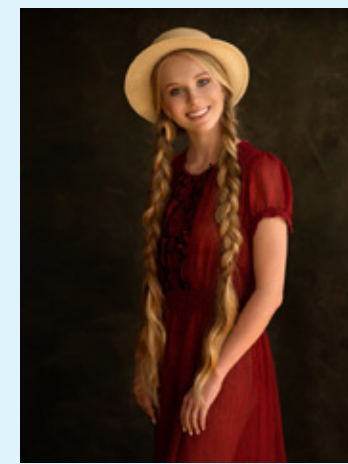
Young Aristocrat, Alexey Kazantsev



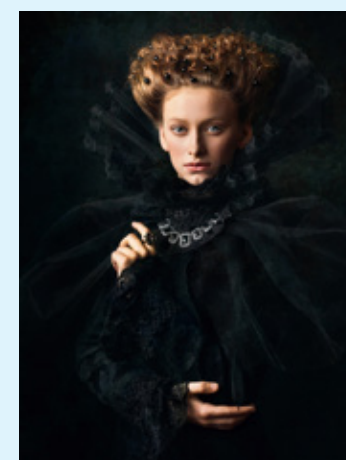
Melancholy, Tamara Choporova



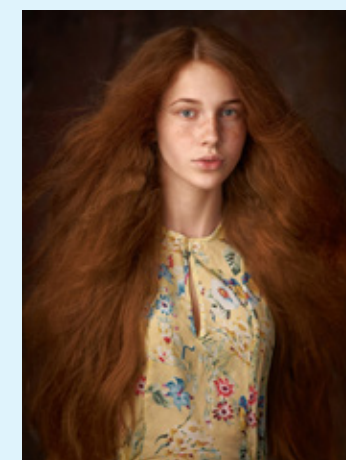
Retro Girl, Dennis Drozhzhin



Bride, Nadezhda Shibina



Queen, Elina Garipova

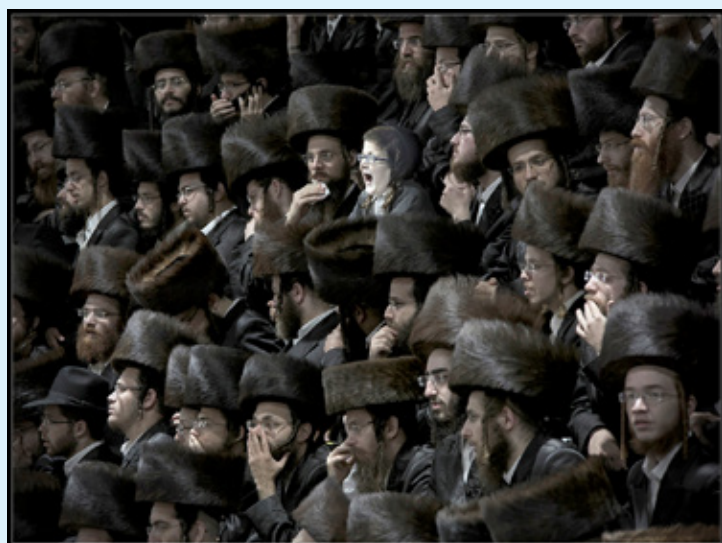


Summer, Alexander Vinogradov

Colour Biennial Individual Awards Print Section



FIAP Gold Medal
"Three Ladies and a Boat"
by Morgan O'Neill
(Ireland)

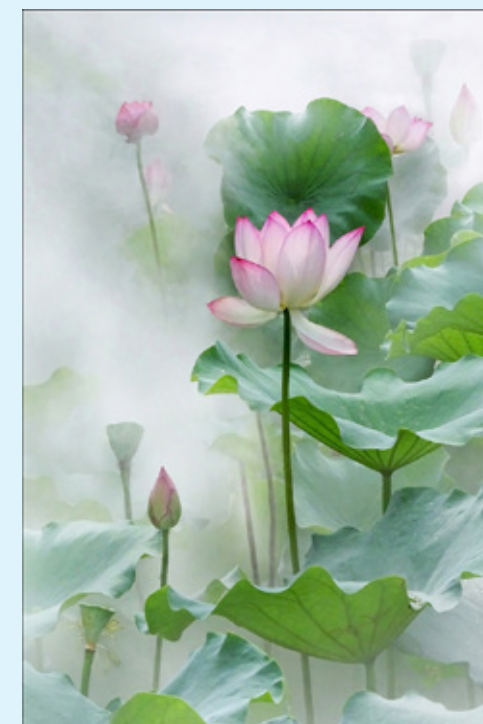


FIAP Silver Medal
"Wedding in Sanz town"
by Itzik Zohar
(Israel)



FIAP Silver Medal
"Surfing"
by Glen Porter
(Wales)

Colour Biennial Individual Awards Print Section



FIAP Bronze Medal
"Lotus in Mist"
by Lap Fun Fung
(Hong Kong)



FIAP Bronze Medal
"Winnowing Workers"
by BN Umashankar
(India)



FIAP Bronze Medal
"Light sculpture"
by Ricos Andreas Gregoriou
(Cyprus)

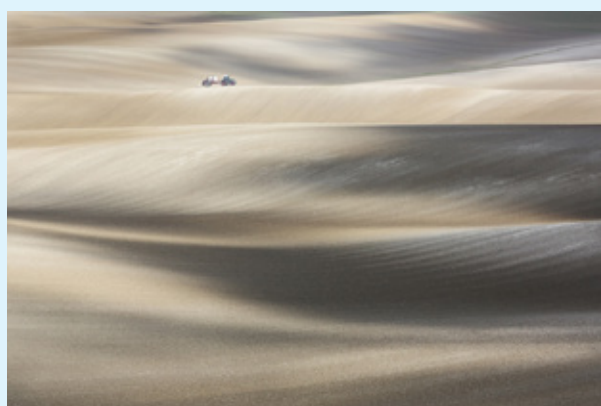
Colour Biennial Individual Awards Print Section



FPF Gold Medal
"Droning On and On"
by John Bermingham
(Ireland)



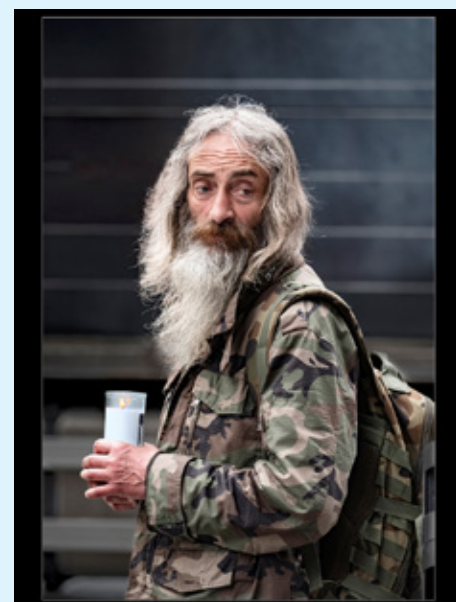
FPF Silver Medal
"Flight"
by Valeriy Khlizov
(Azerbaijan)



FPF Bronze Medal
"Shadows on Downland"
by Hugh Milson
(Great Britain)



FPF Honourable Mention
"Drying sedge mat"
by Dzung Nguyen
(Vietnam)



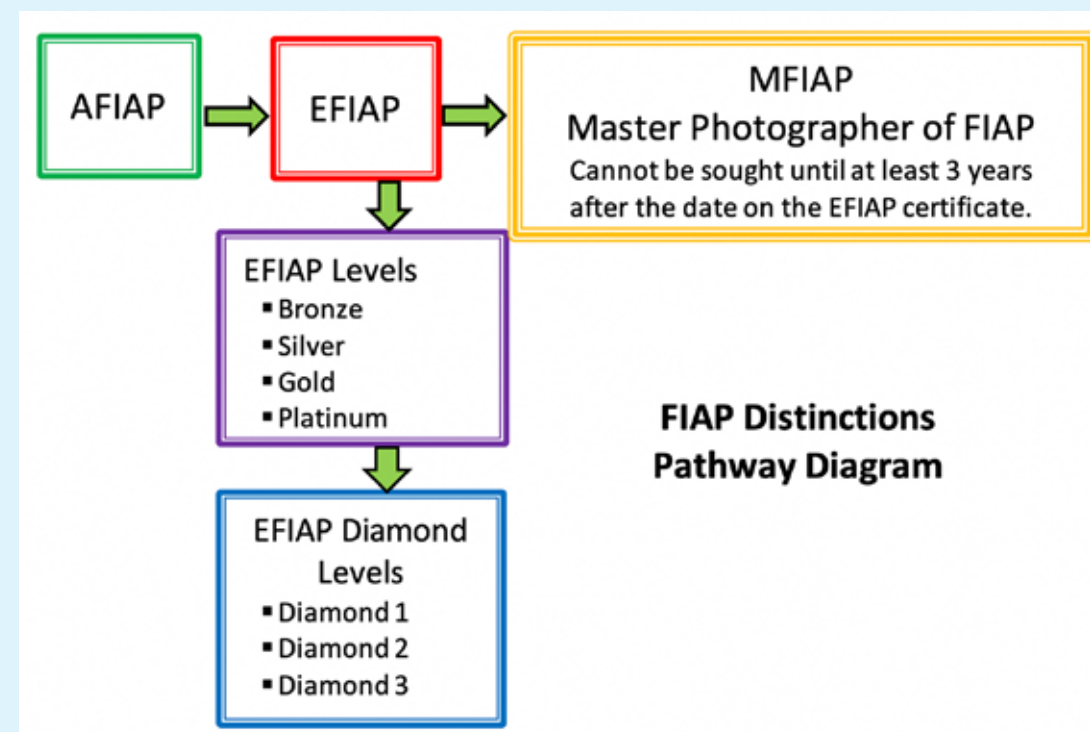
FPF Honourable Mention
"Remembrance"
by Boris Ravich
(Israel)



Showcase of MFIAP Distinctions Recipients for 2021

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.

The Artist, and subsequent Excellence and Excellence Levels Distinctions, are gained by achievements in International Exhibitions that have been organised under FIAP Patronage. Once a person has gained their EFIAP, they can continue to gain EFIAP Levels but also have another path. They can seek their Master Photographer of FIAP referred to as "MFIAP".



The "Master Photographer of FIAP" (MFIAP) Distinction is awarded to a photographic artist in recognition of his/her entire achievements in the field of artistic photography. MFIAP is the third step, after AFIAP and EFIAP, in the FIAP distinctions awarded for personal successes in photography.

The candidate must have been the holder of the EFIAP distinction for at least 3 years before they are eligible to apply. For this Distinction, the applicant is required to submit a portfolio of 20 images. This collection of images must be coherent from its conception to its realisation and presentation. Text that describes the subject and the creative concept of the photographic artist must accompany the images. Due to the pandemic, prints of the works were not required this year. All images were submitted as digital files. The portfolios were examined by an international panel of Master Photographers and the final decision then made by the FIAP Directory Board using the advice of the panel. The Distinction is awarded by a majority vote of the FIAP Directory Board.

In 2021, five people were successful in gaining their MFIAP. In the following pages of FIAP News we are showcasing each of these five people and a selection of the works from their MFIAP portfolio. A link to each of their complete portfolios is also provided. All these Masters were invited to provide a single page article regarding their MFIAP. Where provided, these articles have been published with their images.

A major project has continued over the last year to digitalise the historic MFIAP portfolios. Many of the historic portfolios have been added to the MFIAP gallery on the FIAP website progressively and this will continue. As each portfolio is added, they are publicised on FIAP's social media pages. These portfolios, together with those from recent years, can be explored via the MFIAP pages on the FIAP website: <https://www.fiap.net/en/mfiap>



Welsh Mythology

By Sharon Prenton Jones MFIAP, MPAGB, FIPF, ARPS, ABPE, EFIAP/p
United Kingdom

"Can you look up as if you are about to be attacked by an eagle?"

Phrases like this have been uttered on very many shoots over the last few years. As a Welsh woman with a long-standing interest in ancient mythological tales, it has been an ambition of mine to shoot a visual interpretation of the Mabinogion (the ancient text of Welsh legends) for many years. This meant that during these shoots not only did I have to imagine supernatural creatures interacting with the models, but the models themselves also had to do this. My overarching memory is laughter – the fun of the shoots, the shared creativity where the models were active participants in creating the vision, and the many hours of friendship and mischief as we tried out different ideas. Some worked and some didn't, but the friendships remain.



Sharon Prenton Jones

I have been taking and creating images since 2011 when I first picked up a camera and joined a local camera club, and I started entering Salons and Exhibitions. Over the last couple of years, my style has evolved and I now strive to produce images that are not always a representation of reality but, rather, a careful artistic creation using photographs as the 'raw material' to construct the final image.

For me, the most important aspect of my photography journey has been the sheer amount of fun involved, the huge network of friends we have made, and being able to become engrossed in a creative and engaging hobby. Living in North Wales, we are lucky to have a home studio and also to be surrounded by one of the most photogenic landscapes in the UK. Although I am comfortable with many genres of photography, I am perhaps best known for combining studio work with the waterfalls, lakes, castles, mountains and beaches that are a short drive from our home. All of these elements came together as influences to motivate me to think about a panel based on Welsh Mythology. The thinking around the photographic elements of the panel are summarised in the Statement of Intent that was required to accompany the Panel:

"Welsh Mythology is contained in an ancient text called the Mabinogion. Here the past emerges from its pages as a landscape of the imagination.

These ancient tales feature images of strong independent women and heroic men appearing through the mists of legend. Dominated by the colours of earth, sea and forest, my images chart the development of these myths from Merlin's predictions about the coming of a warrior queen, to the final burial of the last of this ancient race. The supernatural world fills these tales with spirits taking the form of wolves and birds of prey. Sirens emerge from backgrounds which are timeless, to lure mortals to the shores of an endless sea.

The challenge was to capture images of mythological characters rather than photographic models. The willing suspension of disbelief needed to see a banshee keening outside a quiet mountain homestead, or riders galloping through the night, required me to work hard with my models crafting their facial expressions and body posture. Attempting to capture a sense of timelessness and myth was a difficult yet enormously satisfying challenge. Here history meets mythology in a visual celebration of the past."

Having only picked up a camera about 10 years ago, I feel humbled and fortunate to have discovered a completely absorbing hobby. I have met so many lovely people: I wouldn't swap a minute of it.

To see the complete set of images with which Sharon Prenton Jones gained her MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/sharon-prenton-jones>



Merlin

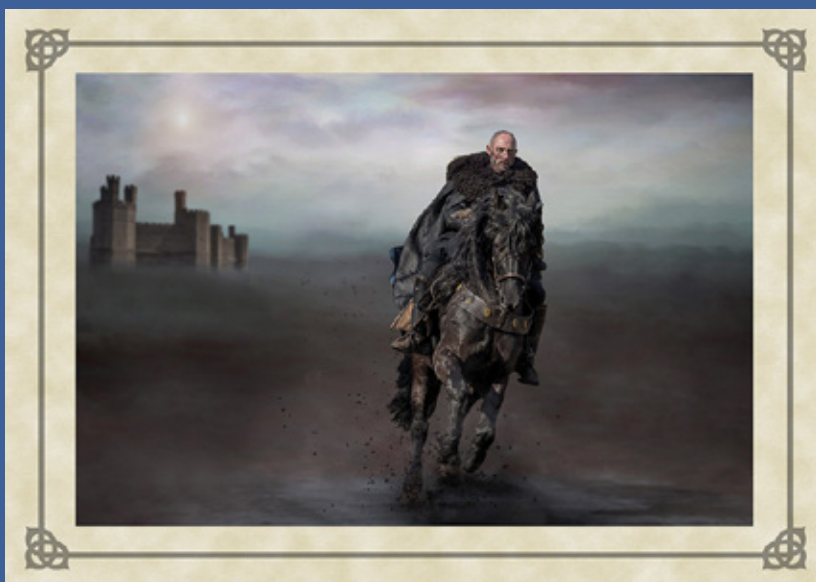


Lady of the Lake



Afriel

Gwenllian's Tribe

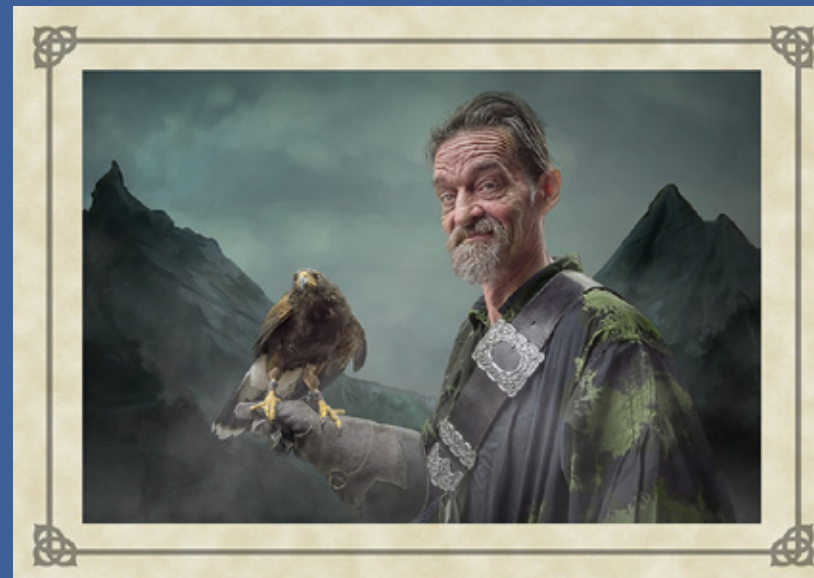


Twm Sion Cati



The Siren's Lair

Llew Law Gyffes



Guinevere



Cyrorraeth

In Control of Liquids

By Jacqueline Hammer MFIAP EFIAP/d3 GPUCr2 APSEM
Australia

I have been involved in photography in one way or another all my life. My father was an experienced amateur photographer, and I grew up in London with his beautiful black and white photos on the walls of our house. As a child I created still life photos of my toys. As a young adult I travelled to many countries and enjoyed travel photography. My hobby later re-emerged in 2006 when I got my first digital SLR camera. At that stage, it was photographing my young children and nature subjects from the garden that fuelled my passion.



Jacqueline Hammer

At the time, I was living in Cairns in Australia's tropical north, where I still live today. I joined a local photography club, the Cairns Photographic Society, and joined the Australian Photographic Society. My love of photography competitions began through these groups, and I started competing in international competitions in 2009. I was very busy with my four young children, so it was a few more years before my photography significantly improved. A turning point was joining the curated photo site 1x.com, where I was introduced to subject matter and photographic styles that I had never seen before. I was so inspired by these fine art photos. It was there that I saw some beautiful oil and water photos, that really made me think "how did they do that?" I have always preferred trying techniques out for myself rather than asking (I like to work things out), and I suppose that has led to the emergence of a unique style over time. As well as oil and water photography, I also enjoyed still life. These I could easily fit around family life as I could do them any time of day without having to travel – it was both convenient and rewarding.

In 2016 my oil and water photos started gaining international awards and this spurred me on to take more. My creative photography was also doing well. I worked through the FIAP levels and gained the diamond level EFIAP/d3 in 2020. My favourite genre was abstract, which I loved in the form of macros but also on a larger scale in urban settings eg architecture.

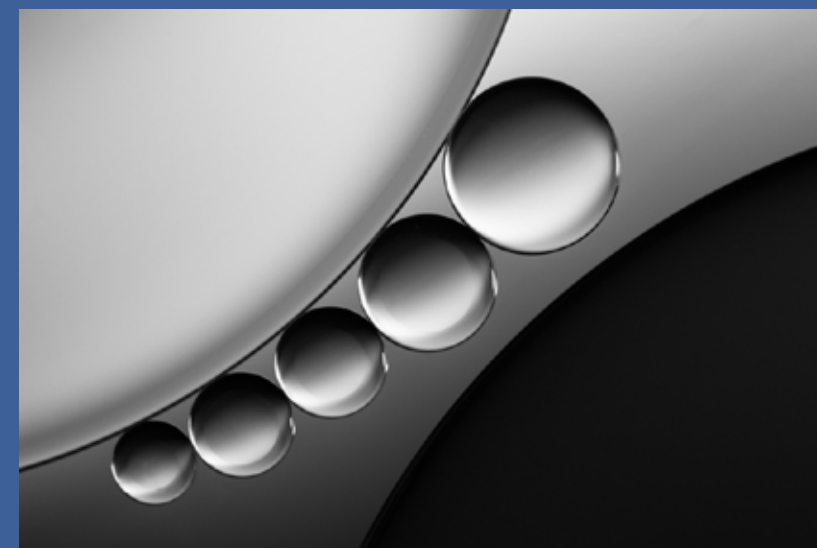
As I produced the oil and water images, controlling the light, tones, and contrast, I realised that the compositions could also be controlled. I was now able to separate bubbles, combine them and capture them moving slowly or fast with flash. I loved the interaction of the liquids and challenged myself to capture fleeting moments before the laws of physics would bring them back to their resting position. I would capture them over a period of time, letting the liquids settle before trying again, to minimise unwanted extra bubbles and streaks of oil.

I took brightly coloured oil and water photos but felt the black and white ones lent themselves to form a large portfolio of images such as was required for the MFIAP application. In black and white, the essence of abstract photography could be most satisfactorily expressed in the lines, light, shapes, form and contrast. I wanted to let the viewer feel like they were within the liquid itself, feeling its depth and trying to understand how the bubbles could be arranged as they were. Interestingly, most of my collection was taken at f2.8.

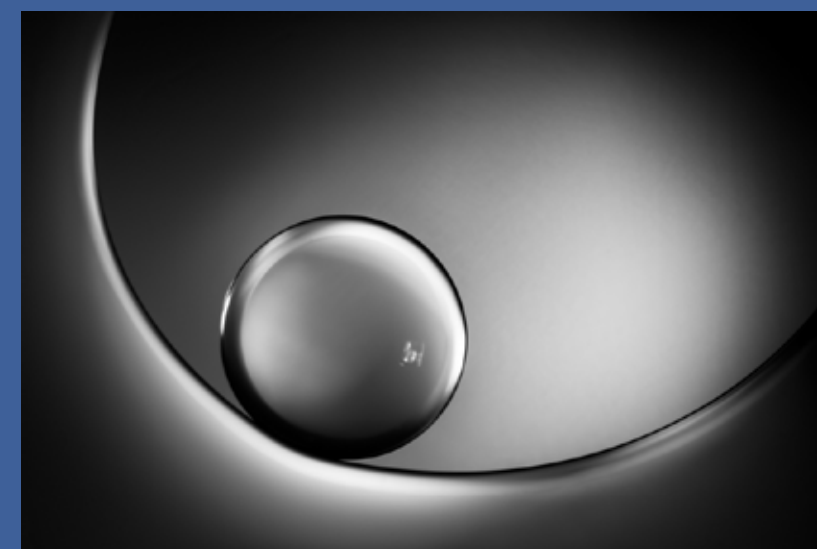
This series started as individual images but over time has grown into a large cohesive set. It will be ongoing however, as I have an eternal fascination for liquids and their behaviour, and a desire to capture this with my camera.

To see the complete set of images with which Jacqueline Hammer gained her MFIAP, go to:

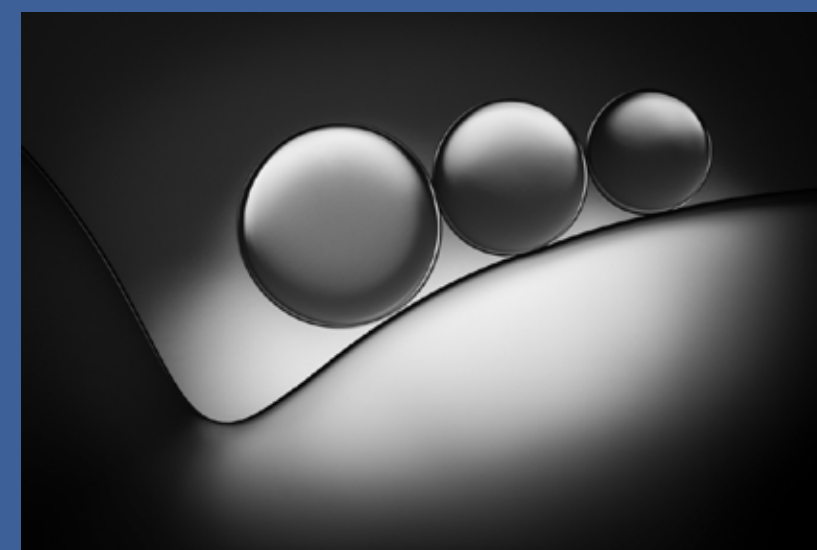
<https://www.fiap.net/en/portfolios/mfiap/jacqueline-hammer>



Enlarging



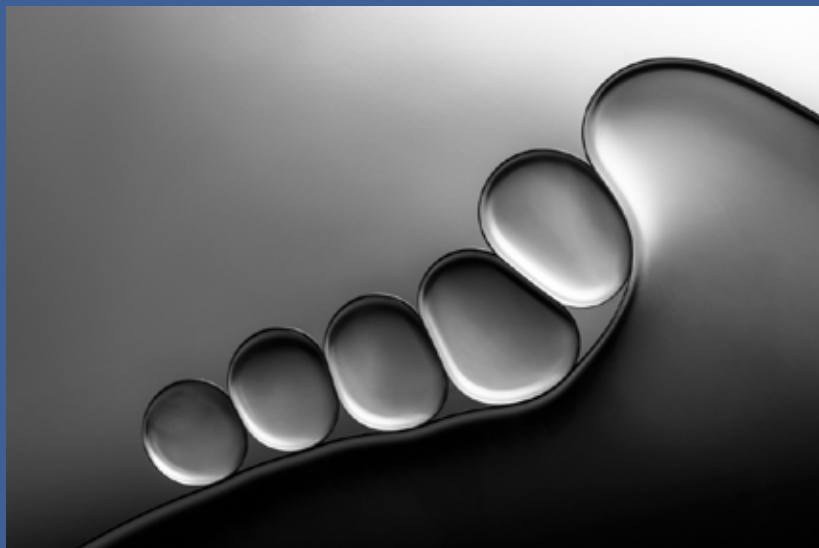
Bubble in the Moon



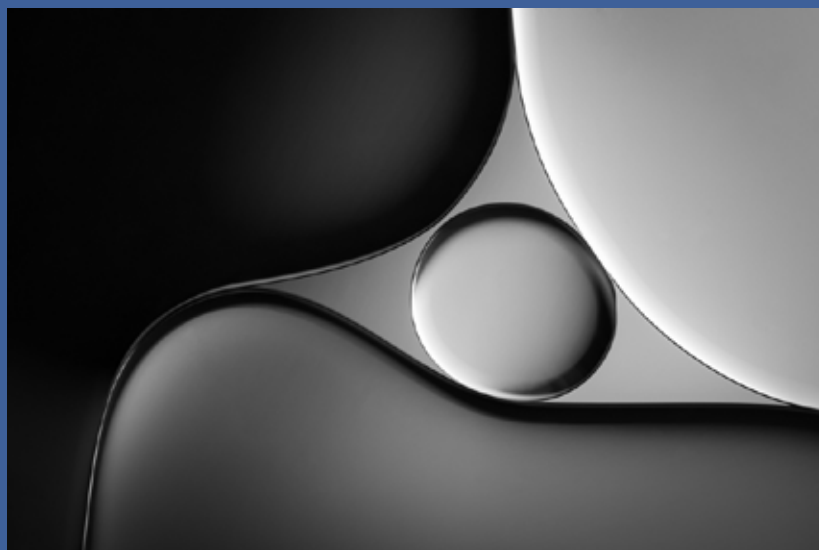
Towards the Bend



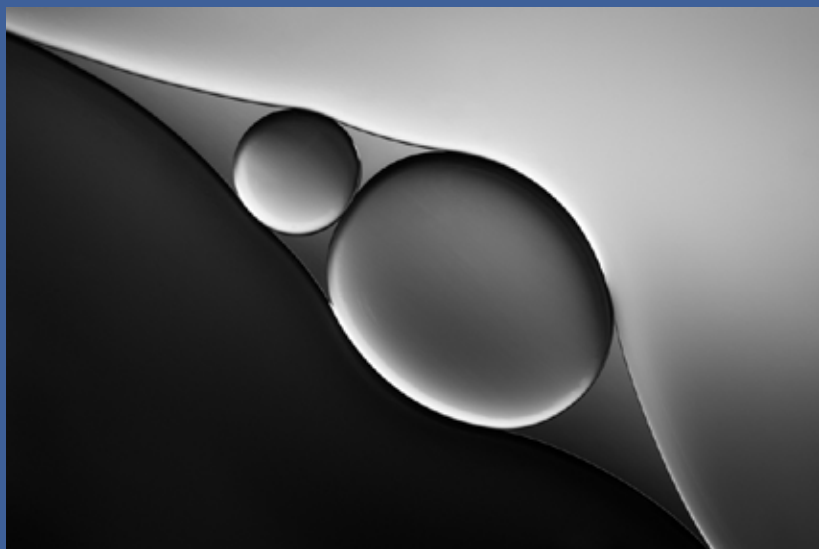
Silver Moonlight



Surrounded by Three



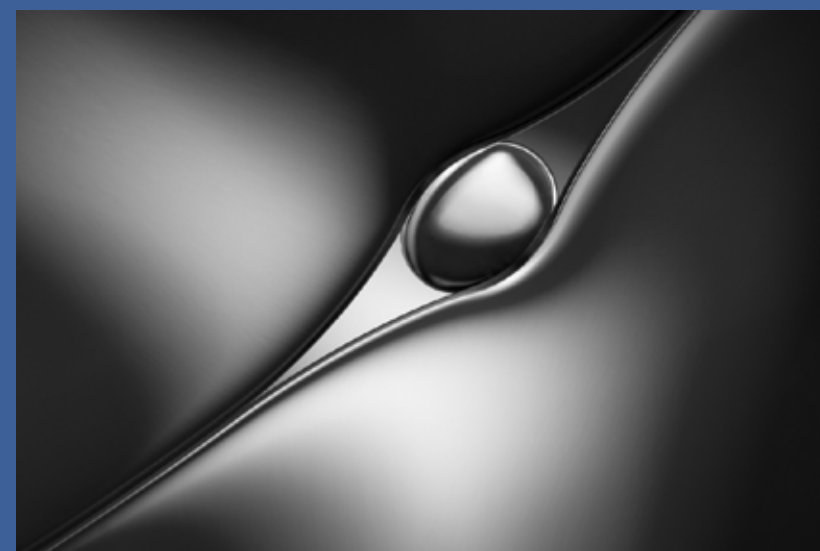
In Utero



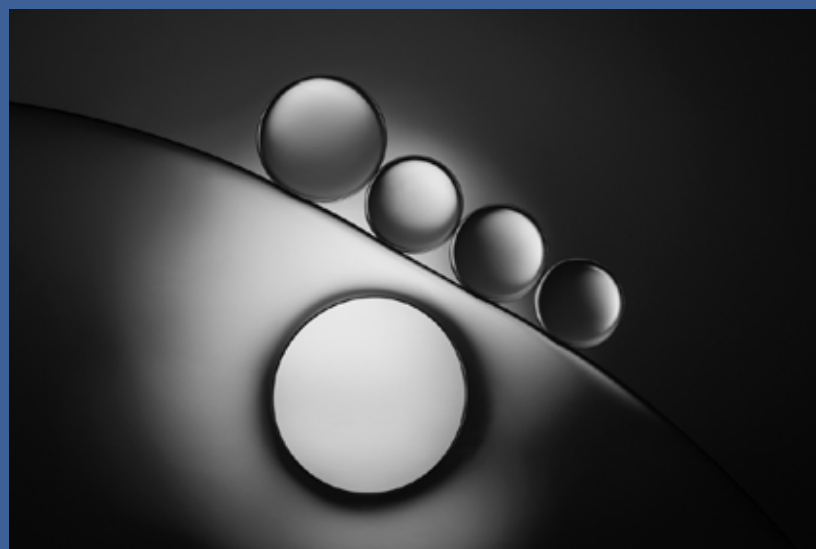
Arrangement of Circles



Nocturne



Above and Below



Face To Face

By Mike Sharples MFIAP ARPS MPAGB FBPE
United Kingdom

My Photographic Journey

Mike Sharples photographic journey started some 55 years ago when, at 16 years of age, he acquired his first camera. Mike began by taking many photos of family and friends, both at home and on holidays, sparking a passion which is still with him today.

Mike enjoys the complete spectrum of photographic subjects including Landscape, Environmental Portraits, Sport, and Natural History. He has always been motivated to produce the best quality images, making the picture as appealing to the viewer as possible. He aims to develop images with creativity and sensitive use of form and light, also evoking emotion, to create a story within the image and to capture decisive moments.

Mike improved his knowledge by enrolling in several educational photographic courses, which gave him detailed knowledge of both photographic processes and an appreciation of the history of photography and some of the world's iconic photographers.

Mike has been a member of Smethwick Photographic Society for 35 years. He spent many of these years on the Club's Committee and has served as its President, being also a member of the Executive of the Midland Counties Photographic Federation. Over the years, he has been involved in organising and taking part in both the club's and wider Federation activities. He has also been a member of the Royal Photographic Society for some 20 years, and was the Central Region, Regional Organiser for several years.

Mike enjoys judging and lecturing and is listed on the official lists of both the Midland Counties Federation and the Photographic Alliance of Great Britain, being involved in judging competitions at local, regional, national and international levels as well as presenting lectures to clubs across the UK.

"Face To Face" - The MFIAP Project

Mike is passionate about his photography and photographing people is a subject that has long fascinated and captivated him.

Mike's portfolio for the MFIAP was inspired by people's creative art in the form of dress and face make-up, and the portfolio is based on this theme of the art of painted faces and how people express themselves in their chosen hobbies and pastimes. The project was developed over several years by visiting many special events throughout the UK, taking a special interest in the people, and discussing with them their interests and reasons for developing their characters.

Mike finds the use of natural light is essential. The use of sympathetic and tasteful lighting enhances the subject's dress and face make-up. Backgrounds were selected that evoked emotion and a sense of fantasy. The positioning of the sitter within the frame and the amount of space around the subject is essential, allowing the image to breathe and offer the sense of scale.

Mike feels that eye contact with his subjects is very important in creating a connection between the person being photographed and the person viewing the portrait, and that it evokes a private shared moment of emotion with the person.

To see the complete set of images with which Mike Sharples gained his MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/mike-sharples>



Mike Sharples



Always Alone



Cruela



Daughter of Mercy

Eye Lines



Insomnia



Lace Face

Mr Zippie



Pagan Priests



The Japanese Fan

Abstract Earth

By Mieke Boynton MFIAP EFIAPd/2 AAIPP ANZIPP APSEM GMAPS
Australia

"Abstract Earth" is a portfolio of abstract aerial photographs taken from helicopters and light planes over numerous locations in Australia, New Zealand and Iceland.

Abstract art has a long tradition in Australia. Our indigenous inhabitants often depict the land from an aerial perspective, and their paintings are simple and elegant, using symbols to indicate the location of water sources and sacred sites. Sometimes they depict their "Dreaming" stories, passing on the knowledge and beliefs of the paths that their ancestral beings took when they created the geological formations that dominate the landscape even today. During many of my flights, it was easy to believe that the shapes and patterns I was witnessing were the work of some mighty creator-artist, rather than a natural phenomenon.



Mieke Boynton

Al Capp, the American cartoonist, once famously said that abstract art is "... a product of the untalented, sold by the unprincipled to the utterly bewildered," and there are some people who do have difficulty appreciating the visual language of abstract art. All art is representational to some degree, but in abstract art, there is a much greater independence from recognisable visual references. The twenty photos in my MFIAP Portfolio were all taken almost straight down, without a horizon line. There is very little dimensionality or depth, so the images are reduced to the elements of colour, shape, pattern and texture. These are the same elements that fascinated the great Abstract Artists like Kandinsky, Mondrian and Rothko, and the same elements that provide endless variations to the stunning paintings of the Papunya Tula artists of Central Australia. Whilst small details such as ripples on the water assure the viewer that the images are photographs, it is their beauty and suggestiveness that appeals to me. They convey peace, calmness, mystery, and sensuality. They invite the viewer to engage with the image and use their own imagination to draw meaning from the work.

There is another reason I enjoy aerial photography: the raw, visceral experience. Photographing the landscape from a helicopter/light plane is loud and uncomfortable. I always request that the doors be removed so that there is no barrier, but the wind is wild with the doors off, causing your hair to flap into your face as tears stream out of your eyes. It is difficult to give instructions to the pilot over the deafening roar of the engine, and there can be sickening moments when the vehicle changes direction abruptly and you realise that there is nothing but air between yourself and the earth below. The angle of light and distance from the land need to be constantly reassessed and the photographer must quickly and instinctively see and capture frames that "make sense" within the chaos of colours, shapes, textures and patterns; using line and form and colour to compose abstract images with a pleasing combination of tension, movement, harmony and balance. I truly enjoy the challenges that this artform offers.

The images in this collection speak of the transience and delicacy of nature. Many of these locations are in areas that are inaccessible and uninhabitable and are therefore somewhat protected from the ever-increasing pressures of pollution, overpopulation and tourism. However, all these locations suffer a heightened vulnerability to climate change. It is the responsibility of all of us to play our part to preserve these incredibly beautiful locations for the benefit of those to come.

About the photographer:

After almost ten years of photographing the vast and rugged Kimberley region of Western Australia, Mieke Boynton now lives in the beautiful alpine township of Bright in Victoria. She enjoys sharing her knowledge through online workshops and individual tutorials whilst carrying out commissioned landscape and aerial work and creating Fine Art prints.

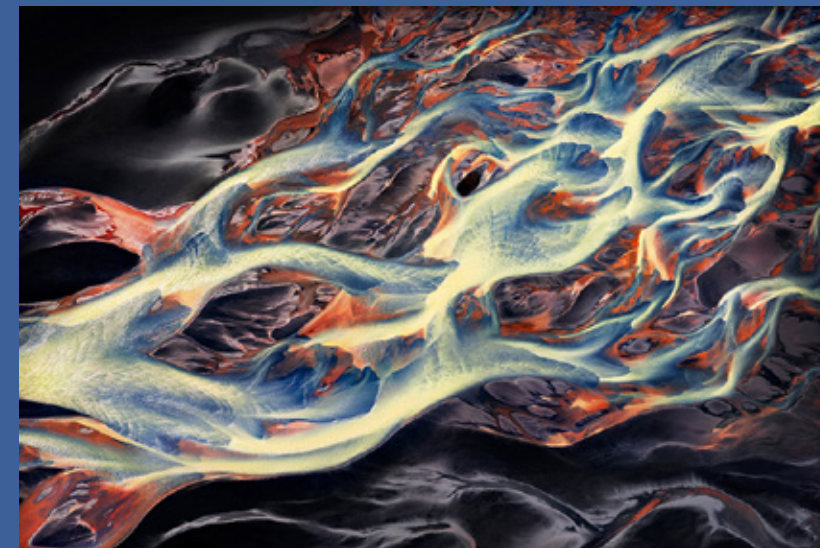
Website: www.miekeboynton.com

Facebook: <https://www.facebook.com/MiekeBoyntonPhotography>

Instagram: <https://www.instagram.com/miekeboyntonphotography>

To see the complete set of images with which Mieke Boynton gained her MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/mieke-boynton>



Dragonfire

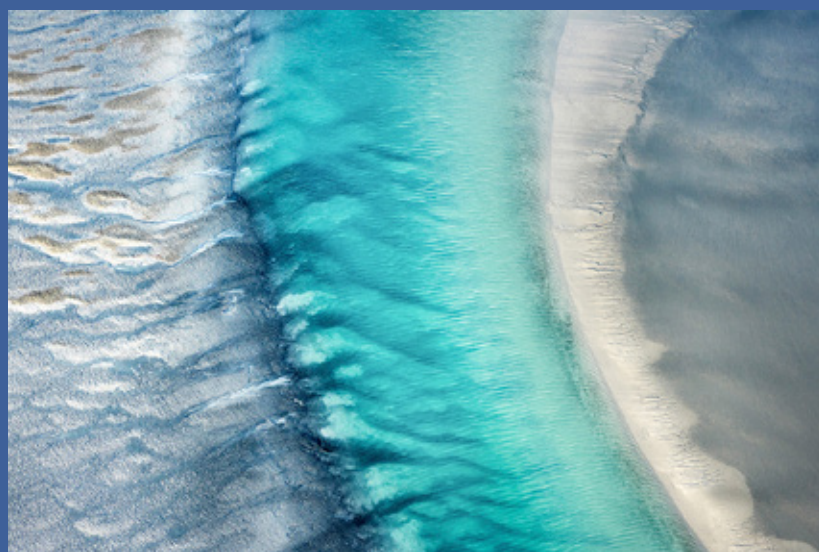
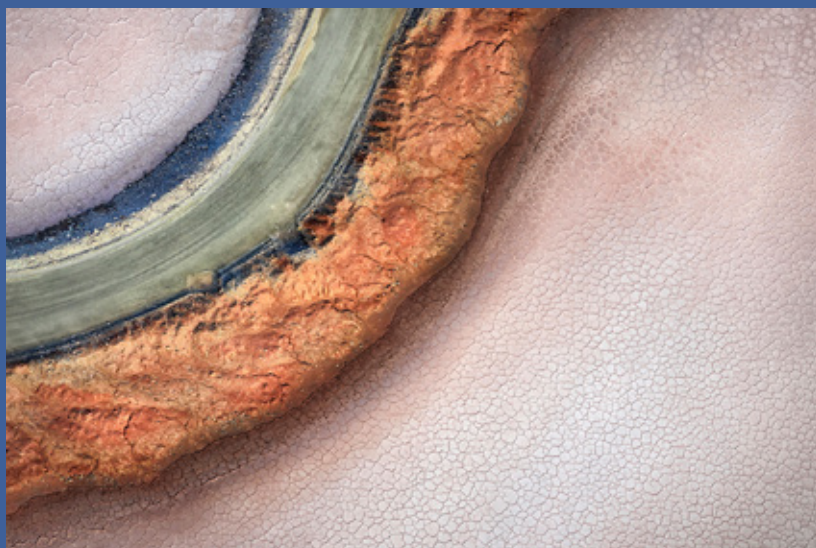


Sunlit Sand Ripples



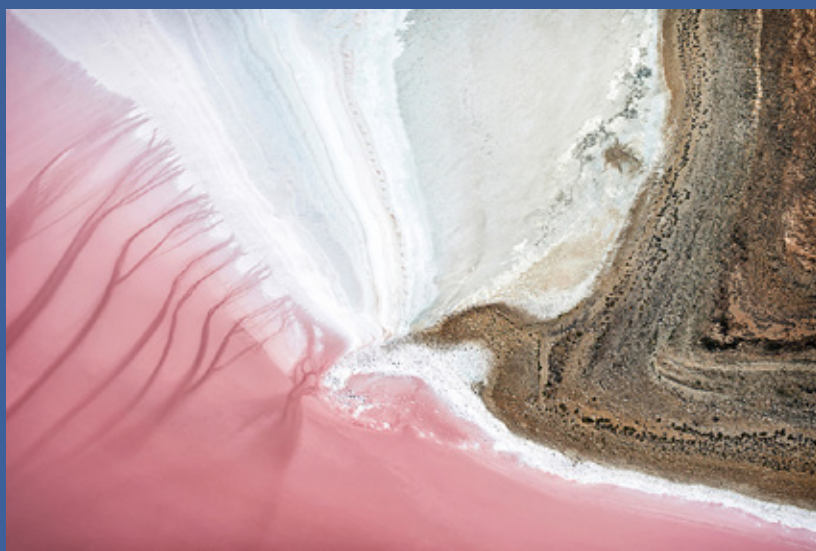
Intertidal Aerial Art

Curve

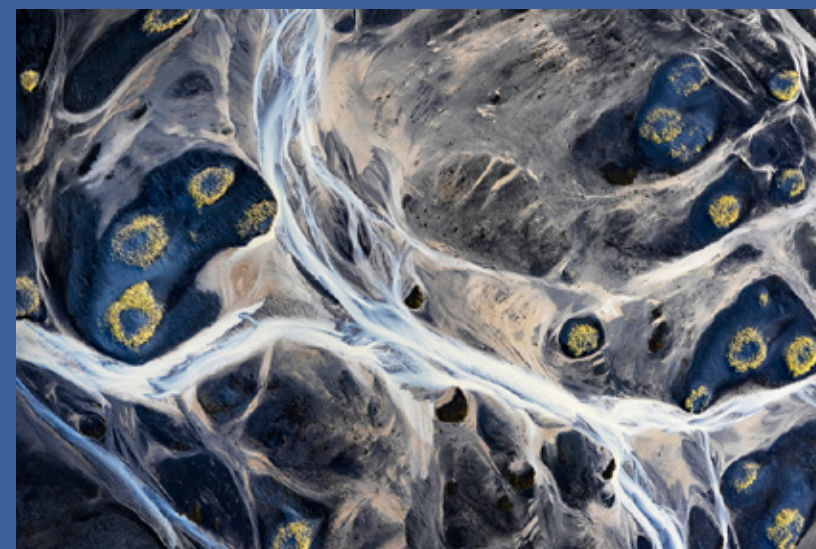


Ocean Channel

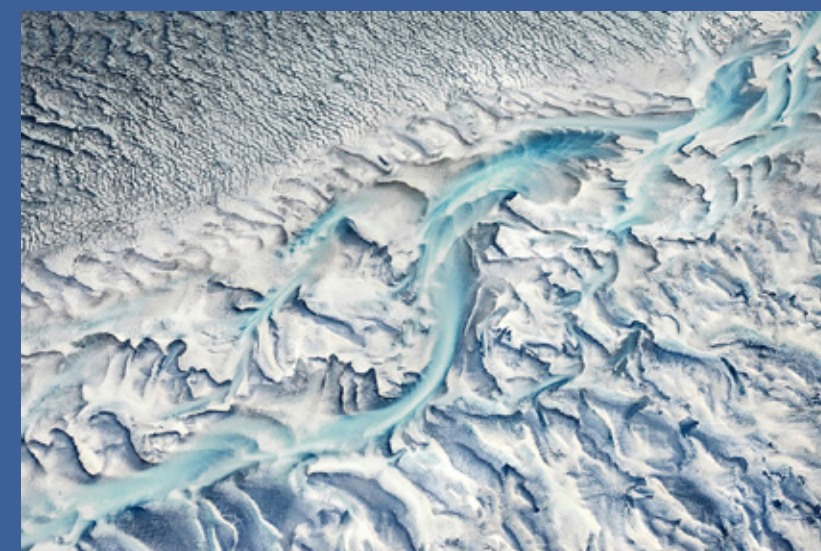
Kati Thanda - Taking Flight



Dendrites



Dragonback



Natures Watercolours



Anatomy of Boxing

Photos by Sami Olavi Lommi
Finland

The following 9 photos are from Sami Lommi's successful MFIAP portfolio. The introductory text submitted with this portfolio can be read on the FIAP website where the full set of MFIAP images in this portfolio are displayed.

To see the complete set of images with which Sami Olavi Lommi gained his MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/sami-olavi-lommi>



Equality



Supercharged



Surgical



Appetite for Destruction



Peek-a-boo?



Countdown to Extinction



Display of Power



Going Down



Second to None /
Amat Victoria Curam

FIAP Photo Academy Online Events

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

Our schedule of presentations continued this year with a presentation by Maria Paula Martinez on the 17th April 2021.



María Paula Martínez Jáuregui Lorda is a Mexican documentary photographer committed to social and humanitarian matters around the world.

Her work is closely related to social change, defending human rights and environmental protection. Focusing on themes such as youth, women and the beauty of Nature, María Paula has

travelled extensively to document the issues that genuinely need our attention.

With Photographers Without Borders she has done many assignments around the world documenting the humanitarian work of different NGOs in India, Malawi, Mongolia, Ukraine, Armenia and Brazil.

Her love for volcanoes has driven her to do a personal project that started four years ago, documenting the majesty of the Mexican mountains and the acceleration of the melting of the remaining glaciers in Mexico due to global warming.

During her presentation she showed us her images of volcanos, underwater and humanitarian related subjects. She also discussed her approach to her work and how she has undertaken her projects.



India by Maria Paula Martinez



By Maria Paula Martinez



Popocatepetl
by Maria Paula Martinez



Tiburón Blanco
by Maria Paula Martinez



Volcán Bárcena
by Maria Paula Martinez



Hoss Mahdavi is an international award winning Fellow of the Master Photographers Association in the UK, specialising in creating stunning portraits that delight his customers and peers. Having won almost every major award in portrait photography we were given an outstanding presentation of his images.

Hoss has creativity in his soul having been brought up in the artistic world of films. His parents were born in Russia but moved to Iran at a young age, where his father became Iran's leading movie star. In 1979 at the age of 18, Hoss moved from Iran to England where he soon discovered that he could explore and develop his creative talent through photography.

Hoss represents the very best in contemporary portraiture, capturing not just people but their personalities and relationships. He is renowned for his contemporary, fashion style of photography, both in portraits and weddings, combining a raw urban chic with classical finesse, creating an unique and distinctive image for each and every client.

During his presentation, Hoss showed us many examples of his work and he explained his lighting techniques, his methods for relaxing his sitters and even gave us a brief tour of his studio.



By Hoss Mahdavi



By Hoss Mahdavi

Shiv Verma, FPSA, is a published author, photographer, educator, and technologist. He is a Panasonic Lumix Global Ambassador, Wacom Pro-Artist, and an X-Rite Coloratti. He has been photographing for over 50 years and has evolved his photography to express his intense devotion to wildlife and nature. Over the years he has earned numerous awards and recognition both nationally and internationally.

Shiv's presentation focused on Mirrorless cameras, a rapidly growing category and currently the most enticing and popular cameras available. These cameras are light and compact with a full complement of lenses of exceptional photo and video quality that makes them very compelling.

Participants learned the advantages of using mirrorless cameras and we had an opportunity to learn the concepts of hybrid photography, capturing stills from 4K video, 4K and 6K Photo modes, and a whole lot more.



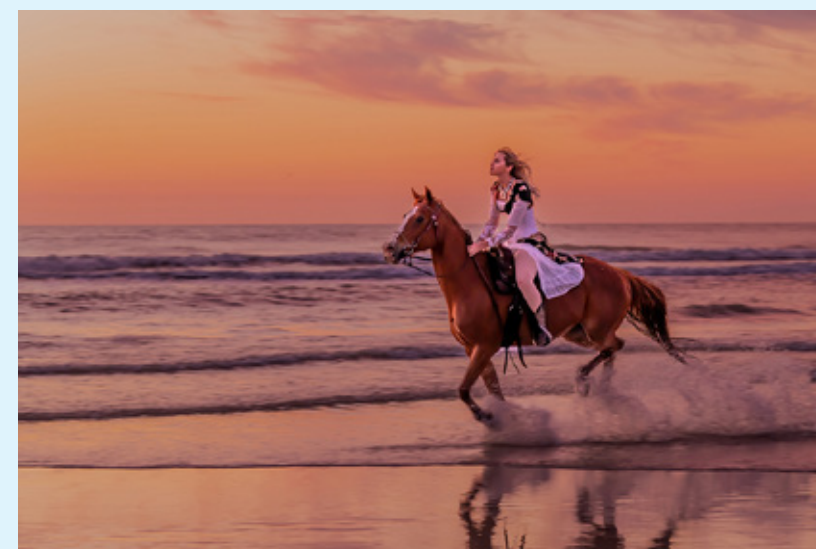
By Shiv Verma



By Shiv Verma



By Shiv Verma



By Shiv Verma



By Shiv Verma

J.R. Schnelzer, as with many photographers, started his photographic career with his Dad in his darkroom, watching with amazement as the sheet of white paper became an image. Later J.R. began his Master of Fine Arts (MFA) in photography at Ohio State University. During his most formative years he had the opportunity to spend time with Minor White, Ansel Adams, Kim Weston, and John Sexton, just to name a few. J.R. began teaching photography in 1975 and taught at the Colorado School of Photography from 1985-1990. Working for the National Park Service as a Park Ranger took him to the Grand Tetons where one of his tasks was to be the Park Photographer. From there he was transferred to Rocky Mountain National Park in Colorado, where he now resides.



By JR Schnelzer

different techniques to enhance the final product and satisfy their creative juices. Today the wet darkroom, for most, is a thing of the past and the use of applications has changed photography forever. The process may be new, but the creativity is the same.

During his presentation J.R. reviewed several applications that he uses to enhance what his mind's eye saw when he clicked the shutter of his camera and created the result. He did this by showing us many examples of his wonderful images and included "before" and "after" images.

The FIAP Photo Academy was very honoured to have J.R. visit for this presentation – J.R. is the Executive Vice President of the PSA and is the incoming President. He will take up this office in October 2021.

J.R.'s presentation was the final one for this season. The academy is currently preparing a new programme of presentations which will start in September 2021.



Contemplating The Ranch
by JR Schnelzer



Big Storm on the Plains
by JR Schnelzer



By JR Schnelzer



By JR Schnelzer

"Between Two Continents"

By Jorge Scilipoti

Director of the FIAP Exhibition Center in Argentina

On Saturday, April 17th, the audiovisual and talk "Between Two Continents" was projected, where we had the presence of the Spanish photographer, Africa Márquez, a native of the city of Ceuta, from the Miradas Photographic Association.

We had the opportunity to see two audiovisuals. One was titled "Strolling, a place, a moment", that showed the narrow streets of cities such as Fez, Chaouen, Marrakech, Tangier, Rabat, Ouarzazate, Rissani, etc. depicting its people, its culture, its smells and its colors.

Africa Márquez explains the project to produce this audiovisual as follows:

"Strolling, a place and a moment" is a project that began in 2016, with photographs taken in various places in Morocco.

Streets of cities such as Fez, Chaouen, Marrakech, Tangier, Rabat, Ouarzazate, Rissani, etc ..., these streets, places and that moment that I have tried to capture through my camera.

People who in a certain moment cross your path, that in an instant they settle in your retina, and they already become part of your life."

The second was called "The Cement Train", which showed images obtained in Agra, City of the State of Uttar Pradesh in India, where I was really shocked to see the conditions in which the people there worked and the silence that reigned.



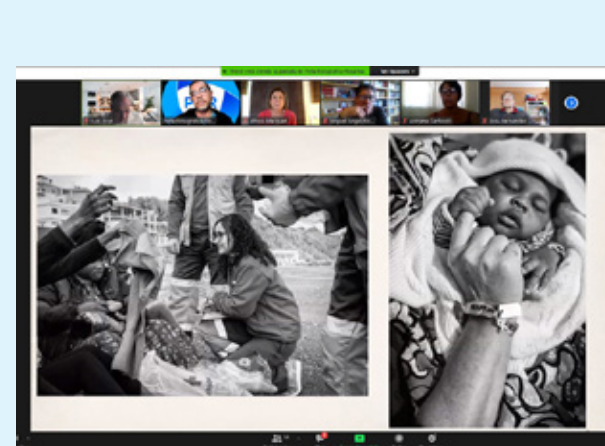
Africa Márquez describes the series of images in this audiovisual as follows:

"The photographs that are part of the series "The cement train" were taken in Agra (India) in September 2019.

They narrate the terrible working conditions in which the workers of a railway station load cement in train wagons find themselves."

Directors of other FIAP Exhibition Centers in Spain were present; Luis José Vigil-Escalera of the exhibition center "Semeyes del Mundo Langreo" and Alicia Tebar from "Santa Sebastián" Exhibition Center.

Representing Argentina was Jorge Scilipoti, Director of the Peña Fotográfica Rosarina exhibition



center, organizer of the event.

The FIAP liaisons from Spain and Argentina, Laura Prego Ábalos from the Spanish Confederation of Photography and Luis Franke from the Argentine Federation of Photography both attended.

Thank you to all the friends who accompanied us from the Miradas Photographic Association, Asemeyando Photographic Association and also all of the family of the Rosarina Photographic Peña.

The two audiovisuals that were shown at this event can be viewed via the links below:

https://www.youtube.com/watch?v=FY_L9cJ2pZs

<https://www.youtube.com/watch?v=2DbJ5Gw5RRw>

14th Athens International Festival of Artistic Photography

By Kyriakos Kokkos ESHPS
General Curator HPS &
Director Athens FIAP Exhibition Center

This year, the Athens FIAP Exhibition Centre again organized the International Festival of the Hellenic Photographic Society through the 14th Athens International Festival of Artistic Photography.

The tradition of holding the Athens International Festival of Artistic Photography began almost fourteen years ago. The purpose of the festival was to bring Greek photographers into contact with their international awarded colleagues. In this way it became possible and easy for the Greek



photographers to become acquainted with their colleague's artistic work and for the foreign artists to come into our country and become acquainted with Greek culture and sights, archaeological or otherwise. Indeed, that is why every year, for every Festival, we invite a group of photographers from abroad who come and stay in Greece for a number of days to visit different sights and to display their photos in Athens FIAP Exhibition Centre under the title "Greece through international photographer's lens". Moreover, each photographer presents a photographic concept of his work.

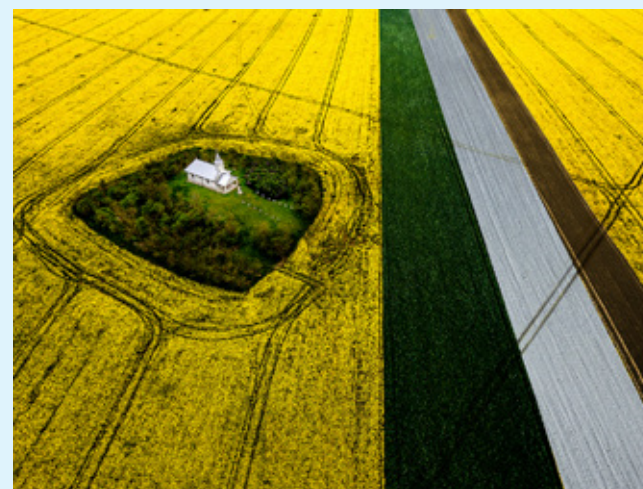
Due to covid 19, the festival this year, the 14th, took place in a different way, through online presentations. It was agreed that the invited photographers would present their work online. More specifically the events of the festival began on Wednesday May 5th and ended on Wednesday May 26th. During this period, on every Wednesday and Saturday, a different presentation was held. In total seven events took place, all via video conference. One of them, on Saturday May 8th, was dedicated to the 2020 FIAP Distinctions of Greek members and during the other six, international awarded photographers presented their artworks.

Our invited international photographers were as follows:

Ovi D. Pop



Autumn Road by Ovi Pop



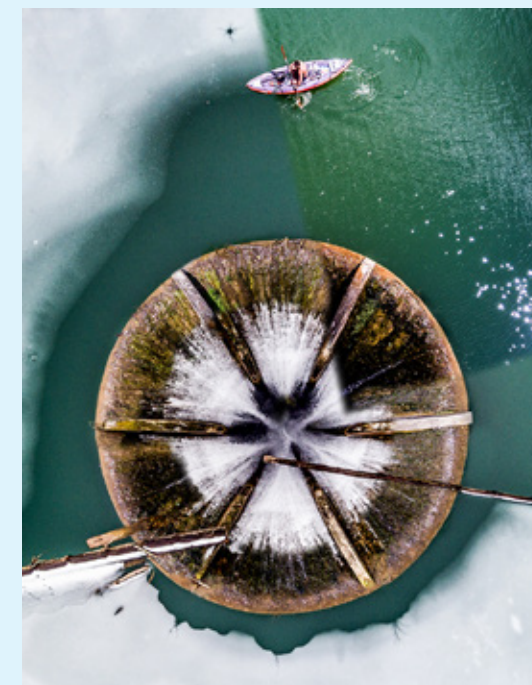
Four Seasons 03 by Ovi Pop

Bihor County, two editions of the Oradea Mea album, Comitatus Bihoriensys album, many postcards, and pocketbooks which reflect his photographic activity. Ovi D. Pop has received the following distinctions: EFIAP/s, EPSA, GPU Cr4, Elite IUP, EAAFR.

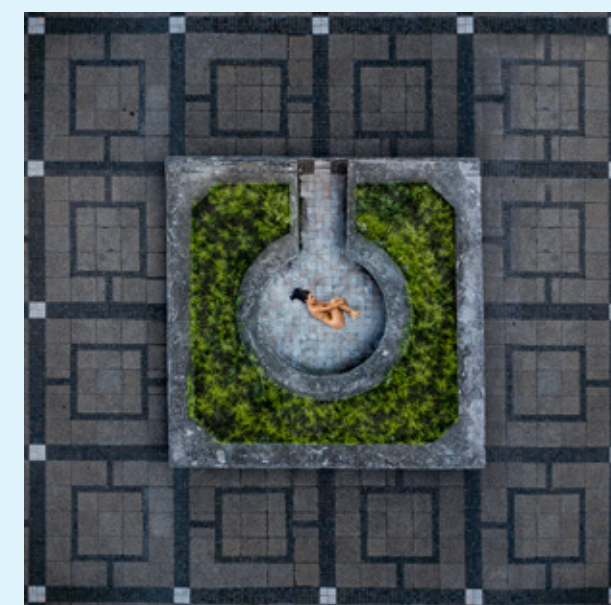
By "Flying art", Pop referred to drone and Aerial photography. While making his presentation, he explained in detail the kind of equipment a photographer should choose and how he should use it so that drone and aerial photos will be perfect. He then responded to the participants' questions, comments and remarks. Overall, it was a successful presentation.

In Uterus 02 by Ovi Pop

On the opening day, Wednesday May 5th, the photographer named Ovi D. Pop from Romania presented his concept with a title "Flying Art". In his words, Ovi D. Pop was born in Oradea. He has been a photographer for over 20 years. He prefers portraits, nudes, aerial, and street photography. He had managed to issue seven illustrated editions of the Bihor County monograph, which overall contained about 1,000 photographs, illustrating the most representative sites in the county. He also issued six editions of the Travel Guidebook of



High Rotation 2 Seasons by Ovi Pop



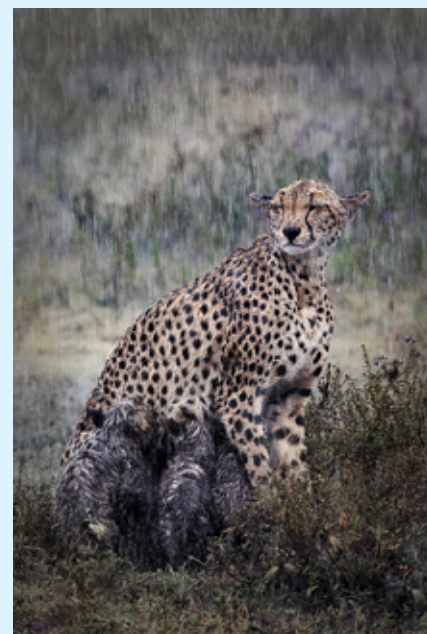
Pierluigi Rizzato

The next presentation took place on Wednesday May 12th by Pierluigi Rizzato from Italy who presented his work, "African Savannah". As he himself explains, he has been a photographer for over 35 years, dedicating great passion and commitment to his work in nature photography. His photographs have received more than 600 awards abroad, winning photographic contests in 57 countries in the world and 54 awards in the most important world nature contests (requiring submission of the Raw file): Gdt, Glanzlichter, Nature Best's Magazine, Asferico, Oasis, Montier en der, Melvita, Golden Turtle, Memorial Maria Luisa, Nature's Best Africa, are some just of his distinctions. Pierluigi Rizzato has received the following distinctions: MFIAP, EFIAP/d3, ESFIAP.

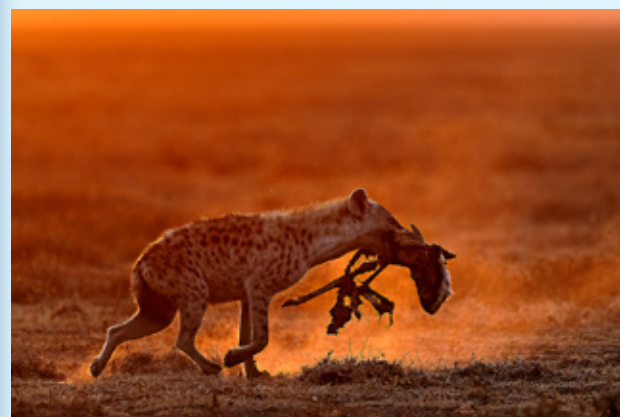
His presentation had the title "African Savannah" and referred to Nature and Wildlife Photography. Indeed, through his photos, he narrated his adventures in the African Savannah as well as the difficulties he had to overcome in order to stay safe and to shoot photos. All participants showed special interest in his exciting experiences during the journey.



Curious pups by Pierluigi Rizzato



Heavy rain by Pierluigi Rizzato



Hyaena theft by Pierluigi Rizzato



Lioness hunt by Pierluigi Rizzato



Michalis Makris

The third presentation was held on Saturday May 15th by Michalis Makris from Cyprus with the title "Photographic Route". Michalis Makris is a Network Management System Engineer. He always believed in the strength of an image and its ability to transmit a certain message and deep feelings; feelings which might be different from one person to another. He is fond of photos that create questions and demand that the viewer use of their own imagination. He is inspired by people, people with their own history of the moments of their personal or professional life, within their eyes and expressions. His target is to point out these stories making the spectator discover them. He likes travelling to virgin places in order to discover, and be able to capture, the cultural and everyday life of people and also natural landscapes. Michalis Makris has received the following distinction: EFIAP/s.

His presentation was under the title "Photographic Route", photojournalism photography out of his own travels. It was a wonderful presentation that highlighted his photographic talent and fascinating conceptual approach to this subject.



Early Responsibilities by Michalis Makris



Resting by Michalis Makris



Chatting at the Colorful Market by Michalis Makris



Sadhu Holy Man by Michalis Makris



Yousuf Tushar

Yousuf Tushar, from Bangladesh, was the next photographer who presented his artwork in this festival, on Wednesday May 19th.

Tushar is a Documentary & Travel Photographer based in Bangladesh. Since 2000 he has been working as a Freelance Documentary Photographer. After he completed his graduation from Dhaka University he has made photography his profession. His main interests in photography are Daily life, People, Human rights issues, Culture, and Festival. He is also a teacher of photography, jury member and salon organizer. He is Secretary General and FIAP Liaison officer of the Bangladesh Photographic Society, and is a Guest Professor of Shandong University of Art & Design, China. Yousuf Tushar has received the distinctions EFIAP, Hon FBPS.

His presentation had the title "Rohingya Exodus: Refugees", during which he made a record, out of his photos, of what refugees experience and the difficulties confronting them, showing a different dimension of their problems.



Deadly Fire in Rohingya Refugees Camp by Yousuf Tushar



Journey for lives 6-bw by Yousuf Tushar



Journey for lives 7b by Yousuf Tushar



Mother & child in the destroyed camp by Yousuf Tushar

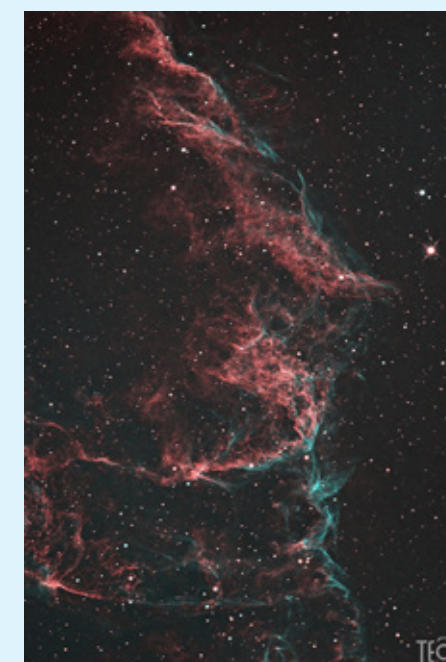
Doros Theodorou

On Saturday May 22nd, Doros Theodorou from Cyprus, presented his artwork with the title "Journey to the Stars". Doros Theodorou had been occupied with painting in the beginning and then with photography during the last 25 years. He has delved in almost all kinds of photography and has a well-rounded grasp of all themes. He usually makes presentations promoting various techniques like lighting, bodyscapes, high speed, water drops, Milky way and drone photography. He started doing Astrophotography in August 2019 when, with his lens, he first saw Andromeda, starting a passion that has continued until today.

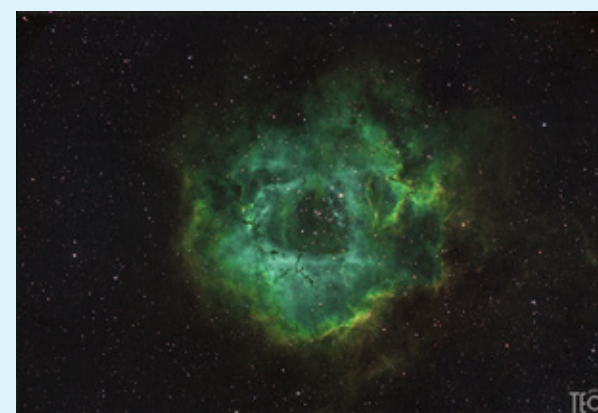
He managed to bring us closer in a new magical world of photography, Astrophotography, and his photos were fascinating! Nowadays, with times being difficult for all people on earth, stars are the door to his own paradise. He studies and tries to understand them. Doros Theodorou has received the following distinctions, EFIAP/b, QPSA.



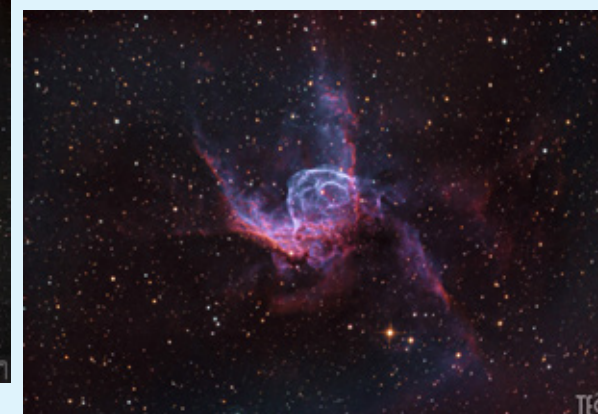
Andromeda - M31 by Doros Theodorou



The Veil Nebula NGC 6992 by Doros Theodorou



Rosette Nebula - NGC 2237 by Doros Theodorou



Thor's Helmet - NGC 2359 by Doros Theodorou

Luis Franke

Presentations of the Festival closed on Wednesday May 26th with the presentation of Luis Franke from Argentina. Luis Franke was born in Villa Ballester, Argentina, in 1963. He is an electronic technician and industrial engineer and amateur photographer. He is particularly interested in travel photography, nature, rural activities, and reports. Since 1988, he has travelled through Southern Patagonia Argentina, and has made photographic reports of many rural farms in that southern region. His photographs show the natural landscapes, the people, and especially the rural life of the large southern farms. Luis Franke has received the following distinctions, MFIAP, EFIAP/d3, ESFIAP, MFAF, EFAF/p, GMPSA/B, HonElema, FAPU.

His presentation under the title "Southern Patagonia", with Landscape and Social Life photos, took us into the exotic world of Patagonia. All participants were very impressed with the unique landscapes of Patagonia as well as with his special point of view.



Aridez y textura by Luis Franke



Dos tempanos by Luis Franke



La vieja carreta by Luis Franke



Laminas de Hielo by Luis Franke

Many different and important topics were covered by the above international photographers and our members experienced modern trends of international photography. All the events of the festival were under FIAP auspices.

The participant involvement during these presentations were very satisfactory and sometimes above our expectations, taking into consideration that the main working language was English and only some parts were translated into Greek, if needed.

We were happy and honoured to see among the participants in our festival many important guests, such as the FIAP Vice President and Director of the FIAP Exhibition Centres Service, Mr. Joan Burgues Martisella, the President of the Cyprus Photographic Society, Mr. Constantinos Charalambous, and many important persons from China like Professor Zeng Yi, during the presentation of Yousuf Tushar from Bangladesh, that was co-organized with the Silk Road Photographic Organization International Alliance (SRPOIA). The Festival closed with a speech from the Vice President and Director of FIAP Exhibition Centres, Mr. Joan Burgues Martisella. Honorary diplomas were given by the ATHENS FIAP EXHIBITION CENTRE to the photographers who presented their lectures.

Activities of The Eddie Chandler Gallery, Dublin, Ireland

By Paul Stanley FIPF EFIAP/g ESFIAP
Director of the FEC, The Eddie Chandler Gallery, Dublin, Ireland

In November 1945 a meeting was held during which it was decided that Dublin needed a new camera club for the emerging amateur photography scene and from this the Dublin Camera Club was formed.

In April 2017 the Eddie Chandler Gallery, which is run by the Dublin Camera Club became a FIAP Exhibition Centre and we have been very proud to host some amazing exhibitions by photographers from all over the world.

Unfortunately the current Covid pandemic has disrupted our schedule of print exhibitions but we have continued by hosting Zoom meetings with the photographers and by hosting exhibitions on our website: www.dublincameraclub.ie

We started 2021 with a wonderful presentation by the FIAP Director of Biennial Services, Luis Franke MFIAP EFIAP/p which took place on Tuesday 26th January 2021.

We were joined by 100 people, members of the Dublin Camera Club and guests, who were enthralled by Luis' presentation of his images and two audio-visual presentations of his travels to Patagonia. Subsequently, we hosted an exhibition of his images on our website.



Familia numerosa by Luis Franke

Las dos cascadas by Luis Franke



En la materia by Luis Franke



Volver al pasado by Luis Franke



Más allá de los cerros by Luis Franke



under the auspices of FIAP presents a presentation by

David Sadler
ARPS, CPAGB, BPE3, LBIPP
EFIAP/b

And now for something completely different

Tuesday 2nd March @ 8pm via zoom
www.dublincameraclub.ie -> learn with us -> workshops for €5 guest tickets

The FIAP Exhibition Centre Dublin was thrilled to be visited via Zoom by David Sadler EFIAP/s ARPS CPAGB on Tuesday 2nd March 2021. We were joined by 90 people, members of the Dublin Camera Club and guests, who were entertained by David who showed us a great range of images.

David is a member of the Dundee Photographic Society, in Scotland. He shies away from commonly photographed subjects in favour of more unusual and wacky subjects and off-beat situations. He has developed a bit of a thing for wacky selfies taken with a fisheye lens and bold processing. In his youth, David was into punk music and skateboarding. It was great to see that this ethos is still with him and has a huge influence on his approach to photography.



Go to Work on an Egg by David Sadler



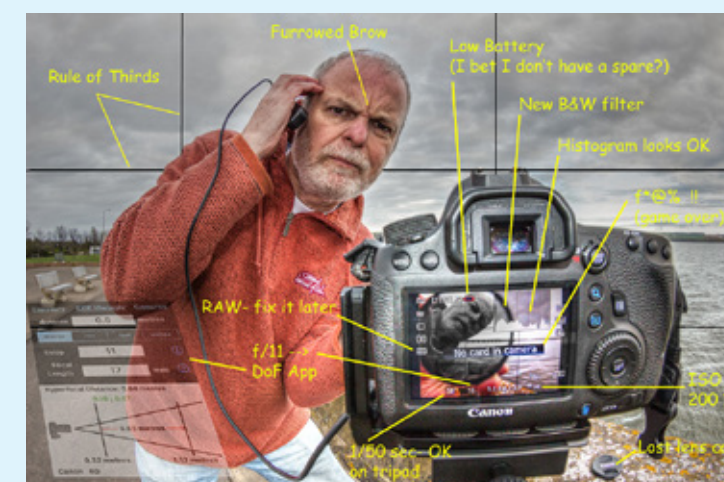
The Anaesthetist by David Sadler



Dinner Time by David Sadler



Under the Grill by David Sadler



It's a Complicated Business by David Sadler



On Tuesday 6th April 2021 we were joined by Les Forrester EFIAP ARPS to present "The Art in Architecture".

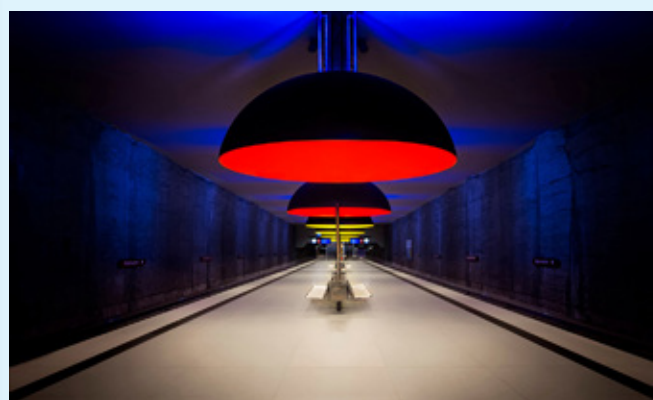
Les is a UK based photographer who has a Bachelor of Arts first class honours degree in photography. He has competed around the world in international competitions and achieved numerous awards, but being invited to be a member of the prestigious London Salon of Photography is one of his highlights in photography. He has always had a passion for architecture and Fine Art Minimal Long Exposure so his photography is now focused around both these subjects.

Les' presentation concentrated on his love of Architecture. It included many examples of his images along with explanations of how he captured them and subsequently processed them in Adobe Photoshop.

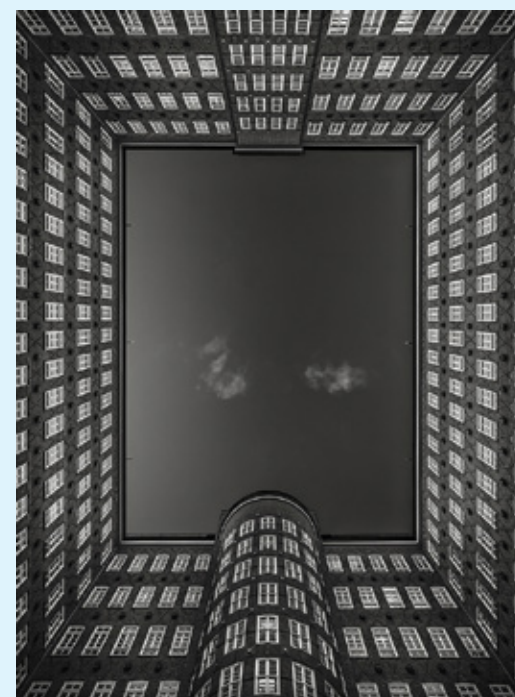
We were joined by over 100 people who were thrilled and excited by this wonderful presentation.



Liege by Les Forrester



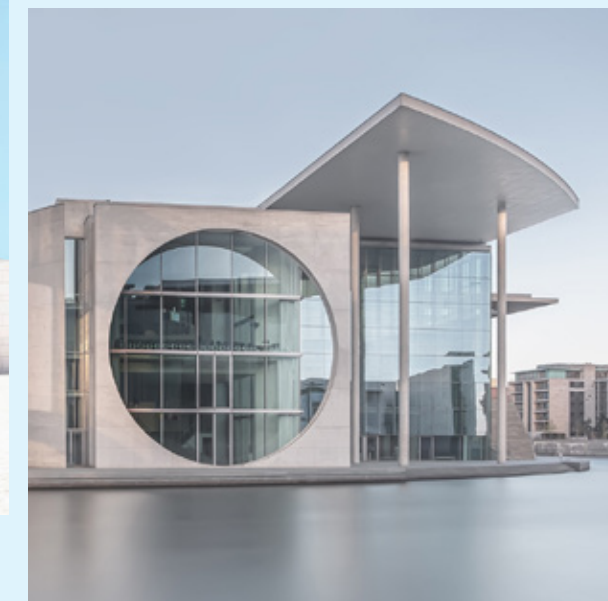
Munich U Bahn by Les Forrester



Hamburg Sprinkenhoff by Les Forrester



Three Trees Lisbon by Les Forrester



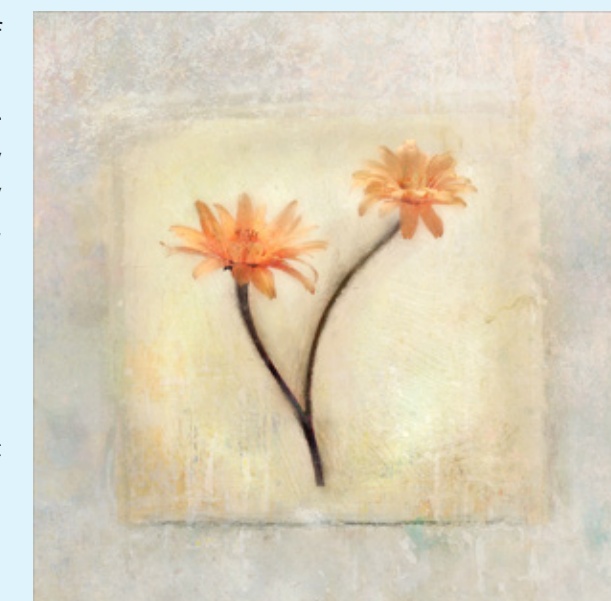
Berlin by Les Forrester



to strive to be unique in my preferred style of photographic art.

I specialise in three areas, still life, character studies and nautical studies. Most of my artwork is influenced by impressionism, my goal is to create a picture that portrays mood, atmosphere and emotion."

Enigma by Steven Le Prevost



The FIAP Exhibition Centre in Dublin was very pleased to present this special evening with Steven Le Prevost on 1st June 2021. We had 115 members and guests attending the Zoom event.

Our members were impressed with the skill and quality of the images presented by Steven and particularly by his explanation of what impels him to create his images.

As Steven says: "Where possible my aim is to challenge the fundamentals and boundaries of photography and



Lloyd by Steven Le Prevost



Meadowgrove Farm by Steven Le Prevost



Pembroke Bay by Steven Le Prevost



Voyage by Steven Le Prevost

The final event for this part of 2021 is Photo'21, the exhibition of the members of the Dublin Camera Club.

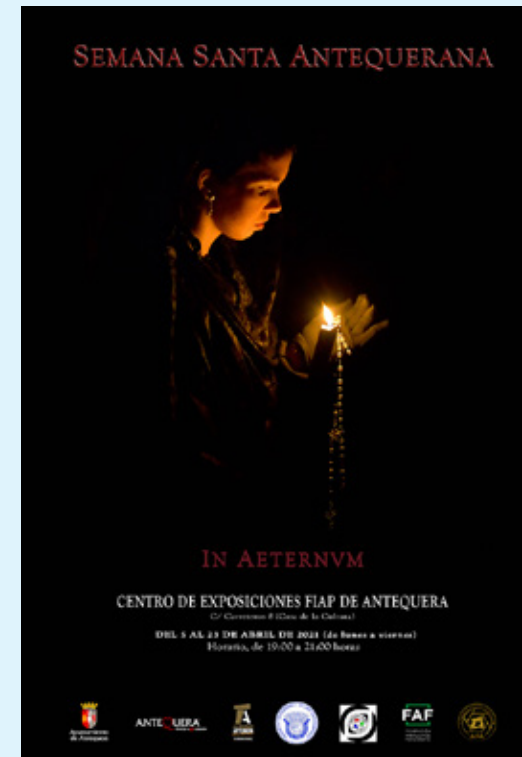
Each year the Club organises an Annual Exhibition which has always been a print exhibition with a section for digital images. This year, due to the Covid pandemic, we have not been able to organise a print exhibition. Instead we have an exhibition of digital images. This is currently on show on our website: www.dublincameraclub.ie



Annual Exhibition 2021
Winner: Advanced People's Choice Category
Winner: Ag's Greenest Trophy & Little Champion Trophy
Final trophy won by William Clarke - The Age of Innocence
Online Exhibition is now live.
Visit our website
www.dublincameraclub.ie

Activities of the FEC Antequera, Spain

By Alfredo Sotelo Matos
Director of the Antequera FIAP Exhibition Centre, Spain



In Aeternvm poster - Photo by P. Cesar

HOLY WEEK ANTEQUERANA "IN AETERNVM"

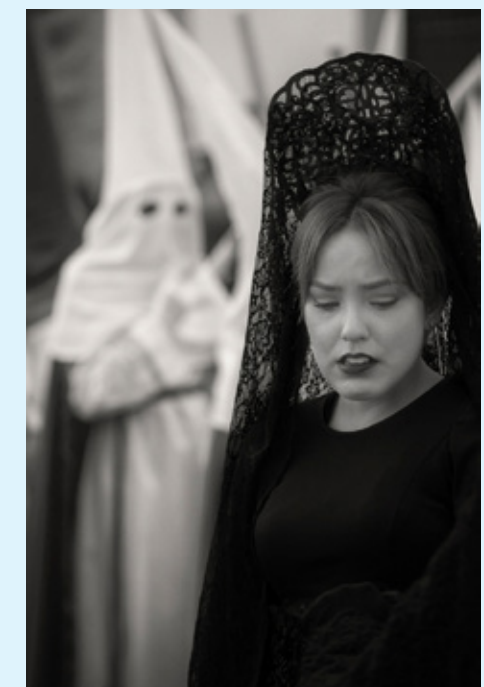


The media at work at inauguration of "In Aeternvm"

At the FIAP Exhibition Centre in Antequera, on Monday, April 5, at 8:00 p.m., the Antequerana Photographic Group (AFA) collective exhibition, "IN AETERNVM", was inaugurated involving a selection of 47 photographs that make up the Holy Week exhibition. This exhibition is carried out every year on these dates and this time it formed part of a cultural project that united in time and form different styles of art related to the world that surrounds Holy Week in our society. This tradition of Easter parades has become one of the symbols of the culture of our people.



La pequeña celadora by Manuel Romero



Consuelo by Antonio Cabello'



Soledad by Javier Coca



Entre nazarenos by Mikel Cordero



Jovenes Cofrades by Frank Tejada

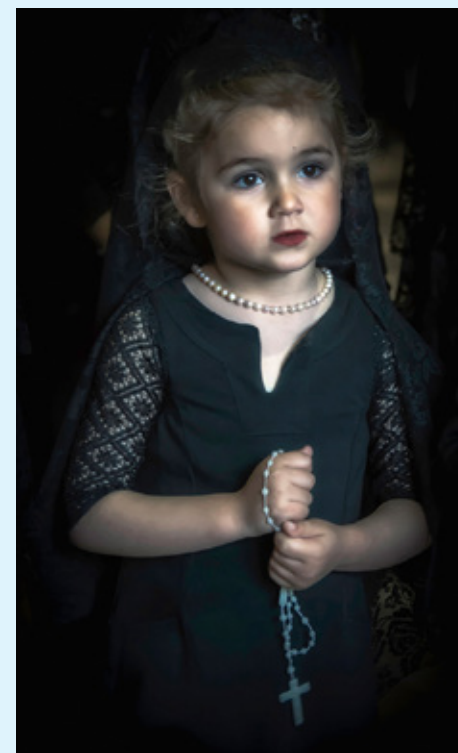


Lunes Santo by Antonio Esparraga

Under the name of "IN AETERNVM", the city council of our city organized a great exhibition in which it wanted to have the groups that habitually participate actively in the Antequera Passion Week, such as the associations of Brotherhoods and our photographic association. It had different exhibition spaces distributed throughout the city, in which our association collaborated as one of its headquarters, thus including our FIAP Exhibition Centre, where this interesting Exhibition has shown the best of the local photographic heritage. During the days that it remained open, it always had a large influx of members of the public who expressed their amazement at the assembly and the quality of the works.

To carry out this magnificent exhibition we had the participation of 17 photographers, all of them members of the AFA, and all of them consummate specialists in this type of imagery. In addition to being photographers of quality images, these photographers required a good amount of heart and even a good dose of faith.

The photographers who participated in "IN AETERNVM" were: Layma Druknerite, Mikel Cordero, Antonio Cabello, Tony Smallman, José Díez de los Ríos, Antonio Esparraga, César Pérez, Manuel Romero, Nono García, Paqui Zambrana, Alfredo Sotelo, Frank Tejada, Pedro Serrano, Javier Coca, José A. Romero, Moisés José Morente and José A. Montenegro. As usual, all of them avoided taking

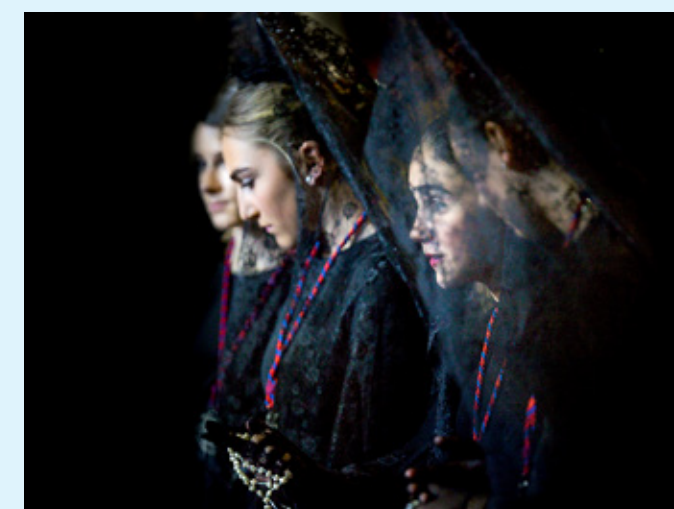


Rescate by Pedro Serrano



Lunes Santo by José Díez de los Ríos

Tarde de dudas by Antonio Cabello



Martes Santo by Laima Drukneryte



direct photographs of the procession, which are usually done by media photographers, in order to focus more on the artistic aspects that processional parades provide us.

In this exhibition, the photographers again tried to capture the spectators, to feel those moments that our processional parades generate and that most of the attendees cannot see. Only the trained "photographic eye" of our photographer's captures were able to offer them a set of images that would otherwise be lost from people's collective memory.

There are many things that we have lost due to the pandemic for which we now long. We wish that this year, God willing, will be the last without the thrones in the streets, because when the dates of Holy Week approach, photographers feel an impulse that forces us to review our equipment to be prepared and comply with the ritual of capturing hundreds, perhaps thousands of images, hoping that some of them will contain all the essence that the show of a week full of emotions offers us.

You can visit the full video of the exhibition via this link:

https://www.youtube.com/watch?v=nxuWm_gZt3A

AFA IMAGEN



The mayor closes the event



AFA Imagen Poster



On May 7, the Antequera FIAP Exhibition Centre opened a photographic exhibition that, despite the Covid-19 measures, brought together a good number of people who did not want to miss the scheduled event. City authorities and the photographic world were present at the inauguration and awards ceremony. The attendees included the mayor of the city, Manuel Barón, the President of the Andalusian Federation of Photography, Jerónimo Villena, and the President of the



The Secretary reads the list of awards

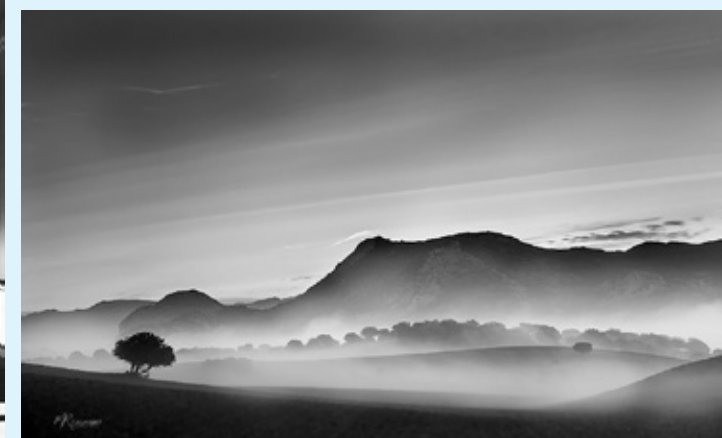
Antequerana Photographic Association and Director of the FIAP Exhibition Centre, Alfredo Sotelo, among others. Attendance was limited to 30 people to comply with the capacity limit of the room, respecting the safe distancing. The event began with the awards ceremony where the most important awards were those awarded by the Spanish Confederation of Photography (CEF). These were received by Frank Tejada and Manuel Romero who were recognized with the ACEF (CEF Artist) distinction, Javier Coca received an ECEF (CEF Excellence) and José Díez de los Ríos received his MCEF (Master CEF). The Antequerana Photographic Group was also awarded a diploma and a gold medal for the best Spanish Photographic Association of the year 2020, a distinction that its president Alfredo Sotelo accepted on behalf of the group.



Detalles de una procesión by Manuel J. Torres



Líneas, luces y sombras by Leonardo Murillo



Brumas by Manuel Romero



Inocencia by César Pérez



Beso eterno by Javier Coca

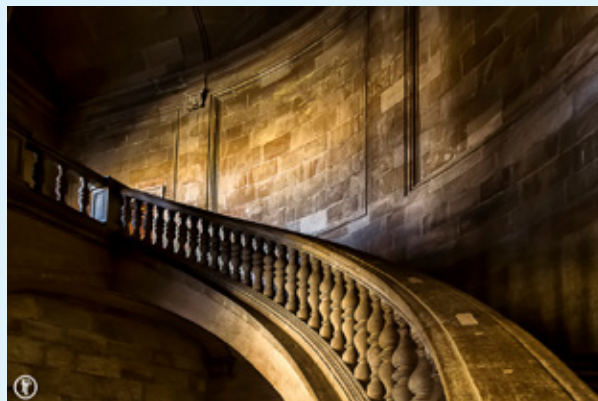


Cabalgando en la brisa by Alfredo Sotelo

IMAGEN began a national tour in 2019 that was planned for six exhibition halls but, after visiting only three, with an excellent influx of and critique from visitors, the appearance of the Covid-19 pandemic necessitated the exhibition schedule be cut short. With all the exhibition venues closed, the exhibition images returned home to the AFA with the expectation that the pandemic situation would eventually ease and allow the opening of our FIAP Exhibition Centre such that the exhibition

This exhibition was held to meet the demand from other associations that usually request that the AFA produce exhibitions from our group that can be exhibited in many places. The exhibitions, in turn, serve to publicize a part of the exceptional creative work that AFA photographers usually do. The sample of works from AFA photographers, that make up the exhibition of 45 photographs, were selected by a prestigious national jury outside our association. AFA

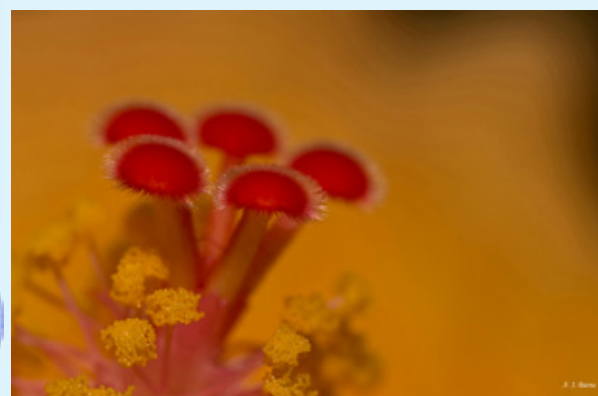




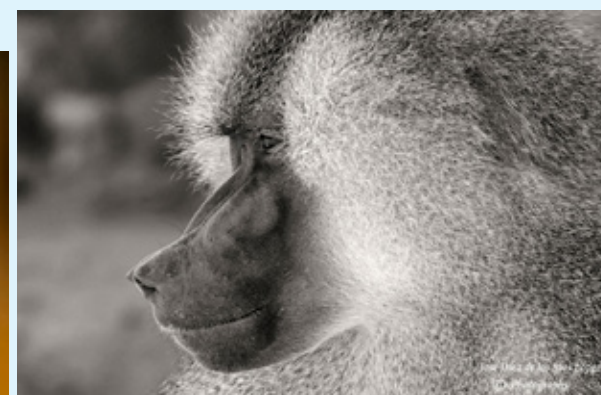
Carlos V by Frank Tejada



La Escalera by Gerónimo Villena



Muy dentro by Antonio J. Baena



Sin Título by José Díez de los Ríos



Vuelta al cole by Merche Soria

could be completed here. This became possible in 2021 and, with the completion of the exhibition, its photographs have now become part of the photographic archive of AFA, also called Fototeca. Now we await a new exhibition from AFA that will be called AFA IMAGEN 2.

The exhibition brought together a heterogeneous collection of images, in which we could admire almost all photographic styles. The different authors used different photographic techniques and their work formed a pleasant exhibition in which the artistic quality did not leave any critical eye indifferent. Among the participants of AFA

IMAGEN, we can highlight a good number of photographers who have in their curriculum vitae FIAP, CEF and FAF distinctions, all of them with a very defined style where the themes of portraiture, landscape, architecture, and nude abound. This exhibition was an opportunity to observe and assess the quality and level of Antequera and Andalusian photography while enjoying its beauty.

Participating photographers: Mercedes Pardo, Merche Soria, Antonio Cabello, Antonio Espárraga, Frank Tejada, Gerónimo Villena, Javier Coca, José A. Fernández, José A. Montenegro, José A. Romero, José Díez de los Ríos, César Pérez, Leonardo Murillo, Manuel J Navarro, Alfredo Sotelo, Antonio Baena, Manuel Romero, Manuel Torres, Juan Manuel Meléndez, Pedro Serrano, Antonio Miranda.

Introducing the New FEC In the Ukraine The Carpathian FIAP Exhibition Centre in Uzhhorod Castle

By Volodymyr Norba AFIAP
Director of The Carpathian FIAP Exhibition Centre

History of Uzhhorod Castle

The Carpathian FIAP Exhibition Centre is located in the Transcarpathian Regional Museum of Local Lore, named after T. Lehotsky (zkmuseum.com). Transcarpathia is a region of the Ukraine. It has borders with 4 countries: Hungary, Slovakia, Romania and Poland.

The most valuable exhibit of the Transcarpathian Regional Museum of Local Lore named after T. Lehotsky, of the Transcarpathian Regional Council, is undoubtedly Uzhhorod Castle XI-XVIII centuries, which is the oldest and most valuable historical and architectural structure of the city of Uzhhorod. There are mentions of the existence of the castle's Ung fortification from the time when the Hungarians crossed through the Carpathian mountain passes to the Tisza-Danube lowlands in the late ninth century. These mentions are found in the Hungarian



Volodymyr Norba

chronicles of the thirteenth century, which also describes the courageous Slavic Prince Laborets. On the river Svirzhava, a battle occurred between the chief of the Hungarian tribe Almosh and the Slavic Duke Laborets. As a result, both leaders died and Svirzhava became known as the river Laborets. The river Uzh flows into Laborets.

After changing the previous names of the city ("Ongvar", "Ungvar", "Ungohrad") the modern name of the city Uzhhorod has been used for over 100 years (from the middle of the XIX century). Exploring the origin of the name of the city, ethnographer Fedir Norba concluded that the hydronym "ung" is the exact result of a translation of the Slavic "luzh" into Latin. Thus, the name of the city consists of two roots: "var" or "hrad"



The Bastions and a castle wall with a moat in front of them
Uzhhorod Castle

and "ung" or "luzh", which forms together a toponym Uzhhorod, meaning the fortification amidst impassable marshes. Today the riverbed of Uzh flows by the hill, on the top of which the Uzhhorod castle stands.

At the end of the 13th and the beginning of the 14th centuries, Uzhhorod Castle was

The main entrance to Uzhhorod Castle



considerably fortified, and the construction of a stone fortress began. It was probably at that time that a church was built in the courtyard of Uzhhorod Castle, the foundation of which we see even now. A document, dating back to at least 1284, confirms the existence of this church, mentioning its priest, Stefan.

During its existence, the fortress has undergone numerous reconstructions. In 1653 the outer defensive walls were fortified and in 1658 the entrance to the fortress was built, as evidenced by the inscription above the entrance arch "A.D. 1658". Apparently, at the same time, an open fireplace was built on the left side of the entrance, enabling the guard nearby to warm up. On the right side, at the base of the inner arch, is a large stone with a hole carved in it, where the torches were extinguished. A little earlier, in 1598, the entrance to the main building and the main building of the castle palace were built. Above the entrance gate of the building is the date 1598, that being the year when one of the reconstructions was completed. A fragment of the Drugets family coat of arms, which includes four starlings, remained in the Uzhhorod Castle, but the full emblem depicts seven starlings. During



The castle wall in winter



A fragment of the Drugets family coat of arms the Uzhhorod Castle (Four Starlings, but the complete emblem depicts seven starlings)

the years 1323 – 1691, this Italian Count's family owned a lot of land, including the territory on which the Uzhhorod castle is situated.

At the end of the 16th century, the castle finally acquired a more modern look. On three sides the castle fortress was surrounded by a dry moat cut into the rock 15-20 meters wide and 5-10 meters deep, and on the north-east it was protected by a steep cliff. The fortress encompasses an area of two and a half hectares. The palace stands within the castle grounds, on the edge of the steep northern slope of Castle Hill. This is a massive two-story building in the Renaissance style. Its forms repeat the outlines of the fortress. In the event of enemy capture of the fortress walls, the castle could defend itself further. It, like the outer fortifications, was also surrounded on three sides by ditches, through which a bridge was built from the east. At first it was suspended, nowadays an ordinary wooden bridge on supports has been built instead.

Externally, Uzhhorod Castle has the appearance of a powerful defensive structure in the shape of a trapezoid, at each corner of which are bastions, slightly protruding towards the moat and connected by a fortress wall. Artillery was installed on the corner towers, which kept all



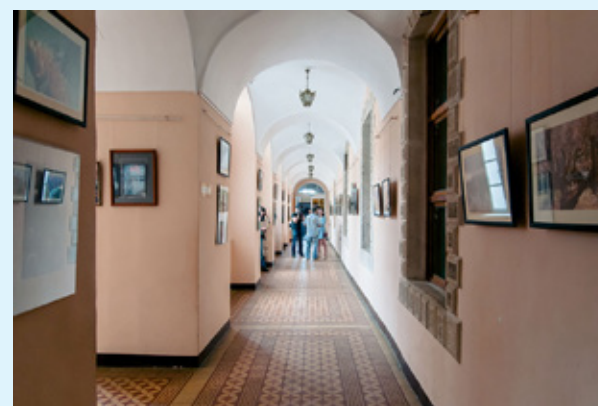
The interior view of the castle chapel Uzhhorod Castle



Competition of knights - tournament during the "Day of Museums"

the approaches to the castle under fire. The fifth keel-shaped bastion is located on the northern facade of the castle. Next to the bastion was once another gate leading to the castle. Its traces have survived to this day. It connected the castle with an external, so-called "hussar" castle built of wood. Inside Uzhhorod Castle there is a courtyard measuring 25 by 25 meters with a well that supplied the garrison with water. The well is hollowed out in a rock and is more than 40 meters deep, 17 of which is the water level. Under the ground are spacious basements with casemates, which served as storage facilities. In the right wing of the castle was a prison

with a torture chamber. An outbuilding adjoins the castle from the east. It was built as a one-story building, later the second floor was added. A residential superstructure was also built on the south-eastern bastion. A stable in the south-western corner of the courtyard has survived.



The Carpathian FIAP Exhibition Centre in Uzhhorod Castle



The Carpathian FIAP Exhibition Centre in Uzhhorod Castle



Photo from a past event held in the Uzhhorod Castle that has since become an FEC in 2021. The photo is from the 6th International Photo Salon «Panorama of my country» opening ceremony in Uzhhorod castle, 2015. Vasyl Pylypyuk (AFIAP) presents the award to Volodymyr Dubas.

In the photo (from left to right): Sergey Buslenko (MFIAP, EFIAP/gold, ESFIAP) – FIAP Liaison Officer Ukraine; Volodimir Norba – Chairman of the 6th International Photo Salon «Panorama of my country» organizing committee; Eduard Stranadko – president NSPAU;

Volodymyr Dubas (EFIAP); Vasyl Sheba – director of the Transcarpathian Regional Museum of Local Lore, named after T. Lehotsky; Yuriy Hleba – director of the Transcarpathian Department of Culture

Vasyl Pylypyuk (January 10, 1950 – November 18, 2017) is an outstanding photo artist, presents his book “Ukrainian art photography: stages of formation and artistic principles of development”. Exhibitions such as this one was instrumental in our successful application to later become a FIAP Exhibition Centre



In the Uzhhorod Castle gallery (now – the Carpathian FIAP Exhibition Centre in Uzhhorod Castle)

Past exhibition opening ceremony in the castle chapel Uzhhorod Castle

The palace has more than 40 rooms. The largest hall of the castle, the so-called knight's hall, located on the second floor, was converted into an inner chapel. In 1857 it was painted by Ferdinand Otter. Around the same time, the neighbouring halls were decorated with stucco, paintings, and gold leaf. Now this decor has been partially restored.

The gallery in Uzhhorod Castle became The Carpathian FEC on 15th May, 2021. The official opening will be held after the pandemic. I look forward to our future cooperation with FIAP in holding events at The Carpathian FIAP Exhibition Centre in Uzhhorod Castle.

Exhibition in the Carpathian FEC – “The Greek Church”

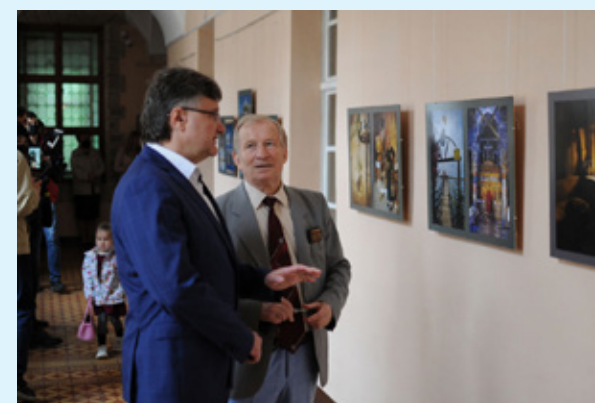
The newly formed Carpathian FIAP Exhibition Centre presented for its visitors, the photo exhibition: “The Greek Church”. This exhibition opened on the 15th May and is the first exhibition to be held in the gallery since becoming an FEC.

The exhibition author was the world-famous Greek photographer Ioannis Lykouris (MFIAP, HonEFIAP). His images presented the spiritual world of the people of Greece, in the genre of documentary photography.

The exhibition displayed three aspects of the Greek people's religion within their culture:

1. styles of the Greek Orthodox Churches
2. temple interiors, including mural paintings
3. ritual actions.

The exhibition included 50 photos. The exhibition lasted till 16 June 2021. A small selection of images from this exhibition are shown with this article.



Photos in the exhibition by Ioannis Lykouris; "The Greek Church"



AAFR: 65th Anniversary of Romanian Photography

By Eugen Negrea EFIAP
President of the Art Photographers Association from Romania

The collection of photographs preserved in the archives of the Art Photographers Association from Romania (AAFR) constitutes a large and very accurate fresco of all the events that took place in Romania between the middle of the 20th century and the beginning of the 21st century. The history of Romanian photography is strewn with ups and downs, lights and shadows, hope and disillusionment as well. The imprints of the photographic film are the undeniable witnesses of major political and social change caught with abnegation and talent by the Romanian photographers.

The first foundation stone of the Art Photographers Association from Romania (AAFR) dates from November 28th 1956, when the Ministry of Culture issued the Order no 1657, which authorized the functioning of the AAFR, with the headquarters in Bucharest. The act is signed by Ion Pas, first deputy of the minister. The copy conformable to the original act bears the inscription: "1.f.6ex.24.XI.1956", one indecipherable signature and the round seal "RPR – Ministry of Culture". Three days later, on December 1st 1956, the "Founding Act" was legalized at the notary office. It was undersigned by 25 persons fond of photography. Most of them were press photographers, as well as high ranked officials in different ministries, physicians, professors or scientific researchers. In summary they were elite members of Bucharest society.

According to the Public Sentence no. 7409 of November 30th 1957, the People's Court of I.V.Stalin district of Bucharest decided:

"admits as founded the ascertain action instituted on October 16th 1957 by the Art Photographers Association from Romania residing in Bucharest and recognizes accordingly the quality of legal person of the Art Photographers Association from the Popular Republic of Romania."

The end of World War II brought along a new political regime which crushed with violent rage all moral, religious and cultural values of the Romanian people. A terrible persecution of the elite took place. Outstanding intellectuals, priests, politicians, or common people who opposed the new regime were sent to prison and exterminated spiritually and physically. All ideological efforts concentrated on moulding people of a new kind whose unique creed materialized under the slogan "we work, we do not think".

In her last interview (2012), Clara Spitzer, the last survivor out of the founding AAFR members, confessed to me, with rather noble detachment than sadness:

"The paradox of my life has been the fact that although I had brilliantly passed the exams for admission at the Faculty of Medicine in Timisoara, I was expelled from classes because the communist regime was not in favour of my Jewish origin. In order to earn my living, I came to Bucharest, where my very good friend, Hedy Loffler, helped me to get hired as a photographer at "Decorativa" cooperative society. In this way, I started to support with my photographs the propaganda of a regime that had killed my dream of becoming a physician."



Sylviu Comanescu, AAF president for almost forty years. (Photo Nic Hanu, 1983)

The political leaders of the time, most of them imported directly from Moscow, were aware of the importance of photography for the popularization of the great achievements of the working class. Consequently, they offered relatively good work conditions to many photographers. It can be said that most of them were highly educated photographers, had perfect professional competence and their equipment was of the highest technical level.



Dr. Spiru Constantinescu (1899 – 1964), the first AAF president and the only Romanian Photographer elected as FIAP Vice-President

This first form of organization, achieved at an unprecedented level, is due, beyond any doubt, to AAF president Dr. Spiru Constantinescu. In 1964, he also edited the first album of photographs belonging to 116 Romanian photographers. Many of the photographs reproduced in this album would be appreciated nowadays at any important international salon of photography. Dr. Spiru Constantinescu was also the only Romanian photographer elected as FIAP Vice President. His successor as AAFR President was Sylviu Comanescu, a man of principles, very generous and a perfect diplomat. Sylviu Comanescu led AAFR for more than 40 years in an intelligent and skilful way during a period of prosperity and mainly during the times when the communist dictatorship had become unbearable.

As a unique organization of photographers, AAF had a fast evolution. The constant increase in the number of members led to the necessary setting up of eight regional AAF

subsidiaries with the goal of coordinating local photographic activity. Many photo clubs appeared as well, amounting to more than one hundred in the year 1980. These were not only in the big cities but also in small towns with economic potential. These photo clubs were financed by the syndicates from factories and plants or education units that benefited from important financial resources for artistic and sports activities.

In 1960, AAF got free use of a large hall in downtown Bucharest, on the ground floor of Universul Palace, at 24 Brezoianu Street. The editorial office of "Universul" newspaper, the most influential daily newspaper of the time, was located at the front of the building, while at the back of it a printing house was hosted. At the mezzanine storey, ceded to the AAF, a Gallery of photographic art was arranged, the only one of its kind in Romania. There, for the next fifty years, photographic exhibitions of Romanian and foreign photographers were organized.

The most important achievement of AAF was, beyond any doubt, the organization, every two years, of the International Photographic Art Salon of Romania. The wish to connect Romanian photography to European standards was great and

The complete collection is kept in the AAFR archives

Different issues of the magazine "Fotografia"



The last portrait of Clara Spitzer, the last survivor out of the AAF founding members (Photo Eugen Negrea, 2012)

the first edition of the Salon of Romania was organized in 1957. This year, Bucharest will host the 25th edition of the International Photographic Art Salon of Romania, which is again being organised under FIAP patronage.

For more than thirty years, the magazine "Fotografia", a quarterly publication of the Association, had been published regularly, even if sometimes the publication was delayed, or the reproductions were of poor quality. "Fotografia" was the only source of information for the AAF members with respect to the evolution of worldwide photography. The magazine was mailed to FIAP and to most of the national associations in the world, to press agencies and to the producers of photographic equipment. An international exchange system for magazines, books and photographic albums was created, while advertising orders and donations were obtained. By means of these connections, a small library was created and, according to a strict schedule, one could borrow books and magazines that could not be found in bookshops.

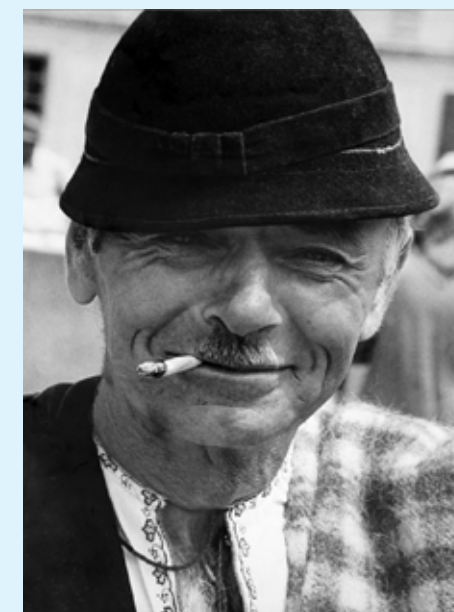
In 1994, an executor ordered the immediate eviction of AAFR from the Universul Palace because, after a trial that lasted fifteen minutes, the entire seven storey building had been retroceded to its owner! The AAFR archives and collection of photographs were placed in the open air and AAFR put an end to its activity. Several years later, it was found out that the retrocession had been based on fake documents and it was annulled.



Effort by Armand Rosenthal (1982)



La joie du travail by Clara Spitzer (1957)



Baciu Jinariu din Sasciori by Eugen Iarovici (1977)



Bocicoiel by Dan Dinescu (1975)



Nature statique en blanc
by Gheorghe Lazaroiu (1983)



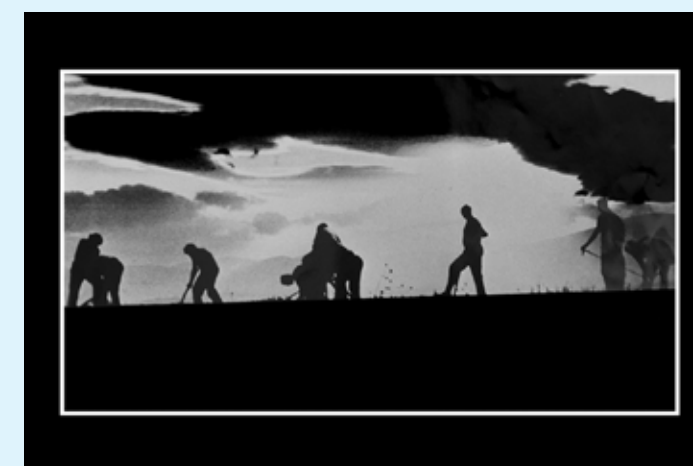
Der Diktator by Marx Jozsef (1982)



Maison de coiffure by Oseph Cahane (1966)



Das Madchen in schwarz by Hedy Loffler



Rythme du travail by Viorel Simionescu (1980)



In 2007, five photographers from five cities came together to revive AAFR.

By the end of 2012, a new president was elected. Documents such as bookkeeping, the correspondence exchanged during half a century and 3000 photographs, most of them black and white and 30x40 cm in size, have found their place in two small rooms at the semi-basement of a private dwelling in Bucharest. The preservation conditions are decent ones, the temperature is constant in winter, but the absence of adequate equipment will lead to their irrevocable deterioration. The obvious solution is the digitalisation of all photographs from the AAFR collection, a process in progress by means of modest equipment.

The present day activity of AAFR is voluntarily supported by the financial contribution of the associate members and donations coming from its members. Now, just like 65 years ago, AAFR is an acting FIAP operational member in Romania. AAFR organizes two annual international salons in Bucharest and grants its patronage to five – six annual international salons of the photo clubs all over Romania. Only the nostalgic memories of better times keep some of the older photographers interested in the AAFR activity. It is obvious that in the era of camera phones the skill of photographic artists is less appreciated. The evaluation criteria of the artistic creation have changed and have become more superficial to the detriment of academic strict rules. A shocking message seems more important than a well intended and elaborated one.

At present, the main aim of AAFR, responsibly and passionately assumed, is to preserve and promote the history and tradition of the Romanian photographic art. A history with ups and downs, with lights and shadows.

Janez Puhar Photo Society Kranj (FDJP) Celebrated its 110th Anniversary

Article by Vasja Doberlet, MFIAP, ESFIAP
Photographs by Klavdija Žitnik, Slovenia

A festive meeting to celebrate our big anniversary was held on the 10th June 2021 in "Stari Mayr" inn in Kranj ("stari" means old). This was the place where "The First Slovenian Club of Amateur Photographers" was founded on the 7th December 1910.

This was not the first photo club on the territory of Slovenia. In 1910, Slovenia was part of the Austrian empire. The first club in this region was established 21 years earlier and the members were many Slovenian intellectuals from that time. The members of the club from Kranj were the first who dared to declare themselves as Slovenians.

Founders of the
"First Slovenian
Club of Amateur
Photographers from
Kranj" on the 12th
December 1910 in
"Mayr" inn in Kranj.
(photo archive FDJP)



In the same room
after 110 years,
actual Janez Puhar
Photo Society
leading team.
Sitting from the
left Andreja Teran,
Lado Kraljič, Boštjan
Snoj, Valerija Jenko,
Andreja Peklaj,
Biserka Komac,
Damir Gizdavič,
Jože Cimperman.
Standing from the
left Klavdija, Žitnik,
Simon Krejan,
Vasja Doberlet,
Aleš Komovec,
Alojz Vogel, Tine
Založnik, Matej
Artač, Ludvik
Mekuč, Emil Božnar



The picture of Kranj from 1st decade of previous century was made by Mr. Franc Holzhaker, one of the main founders of our club. An interesting aspect of this picture is that it was taken at the edge of the city of Kranj, but now this is a part of the towns centre

Initially the celebration of the 110th anniversary was to have been held on the birthday of the club, but the Covid 19 "lockdown" meant we had to postpone the celebration for six months.

For this big anniversary we issued a book with a short history of the club, the photo exhibition and of course the festive meeting.

- On June 9th, just a day before the festive meeting, we opened the exhibition of B&W pictures. Current and past club members were represented, each with one picture. Many of the past members had passed away already but their works were available from the so called "Cabinet of Slovene Photography". This institution works at the "Gorenjska Museum" (the museum of Gorenjska region) and keeps many valuable Slovene photographic works. The "Cabinet of Slovene Photography" was established by the "Gorenjska museum", "Janez Puhar Photo Society Kranj" and the "Photographic Association of Slovenia" in 1970. So this institution also celebrated a significant anniversary in 2020, that being its 50th anniversary.

- The book, or miscellany, was made for this occasion. It is written in Slovene and translated into English and consists of five chapters:

- The copy of all pages of the 110 year old statute. The 110 year old Slovene language is interesting because of its archaic language and because its text does not in essence differ from its modern counterpart.
- Next chapter is about Janez Puhar, the first Slovenian photographer and inventor of glass plate photography. The reproductions of his works are part of this chapter.
- History of the club was split into two parts: from 1910 to 2000 and from 2000 on.
- Photographic works of active members of the club. Each member is represented in the book with one picture. These photos are all works produced since 2010.
- The last chapter consists of important acknowledgements of people and organisations that are most important to the club.



Miscellany – This 90 page book was issued for the 110th anniversary



The catalogues from the exhibition of the Janez Puhar Photo Society members for the 110th anniversary of the Society



Mr. Kurt Batschinski from Austria, member of the FIAP directory board arrives in Kranj, with his wife, to participate in the festive meeting



President of the Photographic Association of Slovenia (FZS) Mr. Igor Debevec, Mr. Jure Kravanja and Mr. Matej Peljhan, the president of the art council of FZS



A short musical program was organized in the garden of "Old Mayr" inn. The students from the Kranj Music school sang two Slovene songs written by two famous Slovene poets. The music was written by a Slovene composer of very high reputation. By prioritising a Slovene musical program, we sought to emphasize the First Slovenian Photo Club



The festive meeting held in the same room as the foundation meeting 110 years ago. The event was moderated by Vasja Doberlet, FIAP Liaison officer, vice president of FZS, and honorary president of Janez Puhar Photo Society. Seated at the table were members of the board of the Society and Dr. Damir Globočnik, museum adviser in Gorenjska museum



The first speaker was Valerija Jenko, the current president of Janez Puhar Photo Society. She emphasized some statements from the 110 years old statute with the actual mission of the Janez Puhar Photo Society



Dr. Damir Globočnik gave us a lecture about the 110 year history of the club and its position in the place and time when it was founded



Besides moderating the event, Vasja Doberlet, the editor of the 110 years miscellany, presented the book, its contents, and the historic reference material he used to do the job



Mr Igor Debevec, president of the Photographic Association of Slovenia



Valerija Jenko, president of Janez Puhar Photo Society with the commemorative trophy



Commemorative trophy



Mr. Batschinski said some words on behalf of FIAP about collaboration with Janez Puhar Photo Society



Mr Kurt Batschinski, member of the FIAP Directory Board, with president of the society, Ms Valerija Jenko and Mr. Lado Kraljič

The people invited to this event assembled in the big garden of "Old Mayr" inn.

For the great jubilee Mr. Igor Debevec, president of the Photographic Association of Slovenia (FZS) gave the society a commemorative trophy as a memento to mark this special anniversary.

For the successful organisation of 10 biennial exhibitions of small format photographs, "Miniature", under FIAP patronage, Mr. Kurt Batschinski, member of FIAP Directory Board, handed over the silver FIAP plaque and diploma to the president of the society Ms. Valerija Jenko and Mr. Lado Kraljič. Mr. Kraljič was president of the organizing committee of the Miniature exhibition for all those 20 years.

Kurt Batschinski has collaborated with our Society over a period of almost 20 years. He was the judge of the first "Miniature" exhibition in 2002. He worked with us also on some other projects and in 2010, when we celebrated the 100th anniversary, he became an honorary member of the Janez Puhar Photo Society. Although we communicate with Kurt in German or English, this time he read his speech in Slovene. He received great applause in response. To give additional emphasis to this festive event, Mr. Batschinski also gave us a special gift, the photo monography of the Austrian Photo Federation.



Kurt Batschinski and Vasja Doberlet

The festive meeting was not only the opportunity for our Society to receive different recognitions from the Cultural association of city Kranj, the Photographic Association of Slovenia, and from FIAP, it was also the opportunity for us to say thanks to some individuals who, with their work, helped with our success and recognizability. Ms. Nada Bogataj Kržan from the municipality of Kranj received the Janez Puhar plaque for her long-term support of our Society, and Ms. Andreja Peklaj, our member, received the Janez Puhar plaque for her successful life in photography.



The office of Ms. Nada Bogataj Kržan, in the municipality of city Kranj, was always open for the proposals, projects, and also problems of our Janez Puhar Photo Society. In this photo, from left to right are Mr Simon Krejan, Ms. Nada Bogataj Kržan and Ms Valerija Jenko



Ms. Anreja Peklaj has been an active photographer for more than 50 years. She is a master of photography in FZS, and she is author of the monography "The Lake of Cerknica". Due to the unique character of the lake, and Andreja's artistic presentation of it, the monography received UNESCO recognition. In this photo, from left to right are Ms Valerija Jenko, Mr Simon Krejan and Ms Anreja Peklaj

This important celebration for the anniversary of the Janez Puhar Photo Society was also a good opportunity for our Photographic Association of Slovenia (FZS) to present the highest recognition that FZS can grant to individuals or photographic organizations for their achievements,



Petra Puhar in the middle with Puhar award.
On left side Mr. Igor Debevec and Vasja Doberlet on right

The conclusion of the meeting was given to the Deputy Mayor of the Municipality of the Kranj city, Mr. Janez Černe. Mr. Černe is also responsible for cultural affairs. His warm speech finished by stressing that the book with the history of the first Slovenian Photo Club, and achievements of first Slovenian photographer Janez Puhar, will be the protocol gift given to visitors to the municipality of Kranj.



Mr. Janez Černe, Deputy Mayor of the Municipality of Kranj City

There are two important aspects of Janez Puhar Photo Society of which the members are very proud. These are the international photo exhibition "Miniature", which is held under the patronage of FIAP, and of course our predecessor Janez Puhar. We combined aspects of these two things to create a gift that is occasionally given to significant individuals, beyond the club membership, who have collaborated with or contributed to our society to assist us to achieve the things we have done. We mounted the self portrait of Janez Puhar into the same choice of frame we use for displaying the Miniature exhibition. This special gift is referred to as "Puhar's Miniatura".

Thanks to all who celebrated with us.



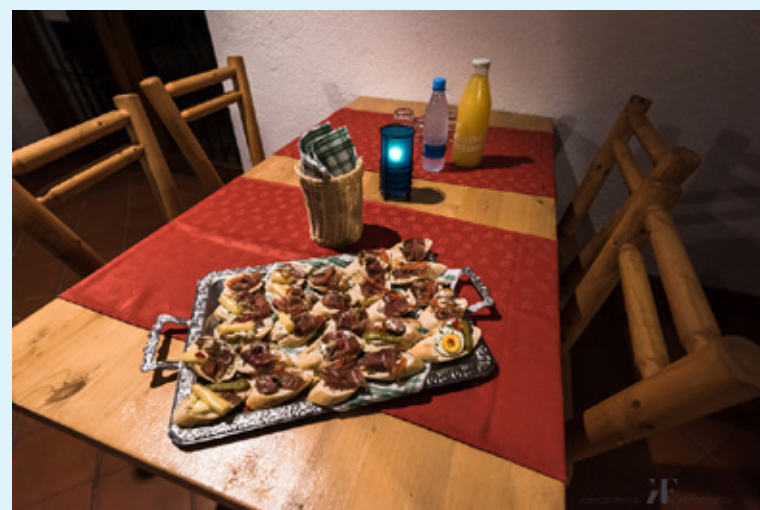
Self portrait of first Slovene photographer and inventor of glass plate photography. It is important to stress that the exposure time for Puhar's photographs was 15 seconds with his first photographs. They were made only 3 years after Daguerres announcement. He improved his technology and also shortened the exposure time, so making portraits with Puhar's method was possible already from the beginning



Ms. Bogataj received the Puhar's Miniatura from Mr. Krejan



Mr. Batschinski receives the Puhar's Miniatura from Ms. Jenko



After a long period of limited (Covid affected) possibilities to work in a "normal way", and to have direct contact with friends, the celebration of the 110th anniversary was even nicer. We were all hungry for real contact. The final step of the celebration was very welcome

PhotoArtMedica Salon and the FIAP Doctors Photography Club

by Dr Anita Muskalska AFIAP



Deadline: September 25, 2021

The PhotoArtMedica Salon of Artistic Photography for Physicians (PAM) is an annual project bringing together medical communities from all around the world since 2013. Organized within the District Physicians Chamber in Częstochowa, Poland, it is a photo contest with FIAP Auspices open to doctors, dentists, medical universities lecturers and students and medical imaging professionals. It is aimed at both amateur and advanced photographers and includes a medical photography theme for creative use of medical imaging techniques. Since the first edition, it has already gathered medics passionate about photography from 30 countries. It has become a platform for professional and artistic exchange and has been growing with every passing year.



Acqua alta Piazza San Marco by Prof Paul Byrne



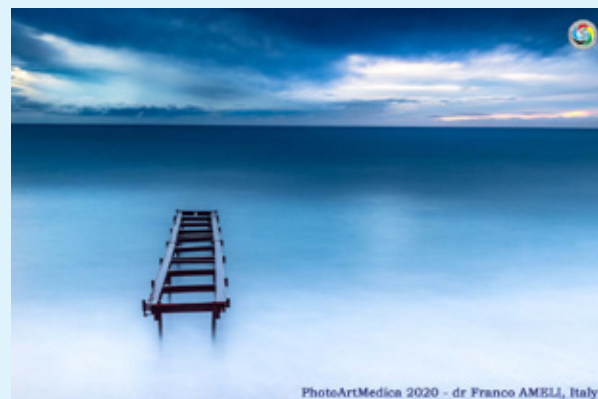
Aedan by Dr John Cuddihy



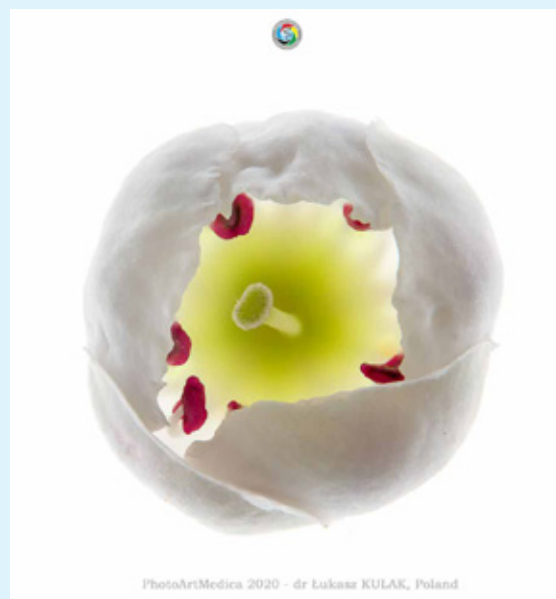
Eyes 2 by Monika Majchrowicz



Betta Splendens Royale by Dr Robin Yong



Stairs to Heaven by Dr Franco Ameli



Field celebrity 1 by Łukasz Kulak



Respiratory Exercise by Dr Rashid Un Nabi

The 2021 edition will bring about some exciting news. The PAM 2021 Award Ceremony will be home to the official launch of the FIAP Doctor Photographers Club (DPC)! Being a collaboration born from common goals and aspirations, it will take forward and promote the photographic passion of medical communities worldwide. Exhibitions, charitable events, meetings, workshops and much more are to be expected!

If you're part of the global medical community, the 2021 edition's deadline for submissions is 25th September. All the details can be found at www.photoartmedica.com.

Follow [@PhotoArtMedica](https://www.facebook.com/photoartmedica) Facebook fanpage for news and updates.

Covid 19, The Hospital During the Pandemic

By Lella Beretta EFIAP/g, Italy

On March 21, 2020, I entered the hospital to start the report on Covid 19. I remember very well how sunny and colourful that first spring day was and it seemed impossible that once the yellow line of the Covid wards was crossed, a real Health War was being fought!

For weeks now I had been watching TV and the news was increasingly tragic ...hospitals that could no longer contain the sick and rows of army trucks full of coffins destined for cremation. Without thinking twice, I decided to ask for the authorization to document what was happening in those places of care, even if I was not sure of being emotionally able to create a photo shoot of this magnitude, being the kind of person who gets agitated at the sight of a drop of blood. I knew that even technically, the shots would obviously not be supported by additional lights, nor could the scenes be redone in case of a less than optimal result!!

I was sure that the authorization would not be granted but instead, the opportunity to create a real reportage was given to me for the first time in my life. My Nikon never seemed so important and thanks to her I felt less useless in the face of the drama that was happening around me.

I began my journey in the emergency room, where the sick arrived, greeted by doctors, covered from head to toe in shapeless protective suits, who ran non-stop to prevent further infections. Intensive care, Pneumology, Radiology, Infectious disease department, all full of patients with oxygen masks and a thousand tubes in every part of the body.

I was for the first time in my life documenting sickness, pain, loneliness and death.

I could not expect artistic shots and I accepted that they were above all real, even if technically imperfect!

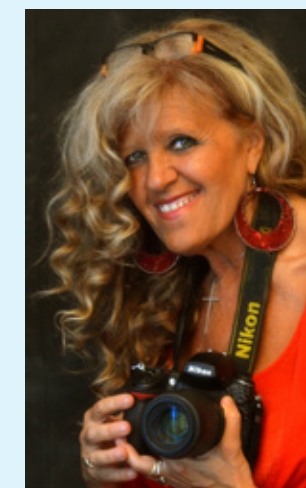
However, despite the anguish that now enveloped me relentlessly, I managed to finish the reportage after months and months between pain and death, and completed it with the first vaccinations, the only hope and possible salvation.

I gave the huge folder of files to the Health Coordination Centre of my territory as a historical documentation of a Pandemic within the hospitals, not thinking that it would become a real book - a symbol of what was happening inside the hospitals, worldwide. My images have since been completed by the words of health workers who experienced the Covid emergency first-hand. All profits from the sale of the book will exclusively raise funds for a charitable project!

None of my family was ever aware of what I was doing; hiding this from everyone was very difficult. I lived with the guilt of the risk not only of getting infected but also and above all of bringing the virus home.

Now that everything is over, I am proud to have completed such a difficult and useful project for the future and, looking at the images of this reportage, I realize how valuable a photographer is with their camera, becoming a witness and a narrator of the history of humanity!

"The above preface to these incredible images was written by Lella just as she discovered she too was Covid-19 positive..." (Riccardo Busi)



Lella Beretta



About The Photographer Lella Beretta

A graduate in philosophy and professional photographer, Lella decided to follow her passion for photography entering the FIAP World and participating in international competitions, circuits and exhibitions. She creates her own very personal style, characterized by soft and delicate images and has collected many successes, obtaining the EFIAP Gold distinction. Lella represented Italy several times in the various FIAP Biennials, also obtaining an individual prize. She has been selected several times for FIAP exhibitions due to the great uniqueness of her images.

Lella's exhibition with large-format prints entitled "Philosophy for Images" garnered numerous acclaims and was presented as a traveling exhibition, which included being exhibited in Cape Town, South Africa where the prints were sold for a charity project and one was chosen to remain at the Italian Embassy. In 2011 the exhibition was presented in New York, and in Manhattan she was invited to be part of the prestigious Gallery Agora, a worldwide artistic showcase that also gathers art from painters and sculptors. One of the prints of the exhibition, testifying to the brotherhood between peoples, was given to the then President of the United States of America, Obama, and later to Pope Francis.

Two of Lella's other prints, from the FairyTales photographic collection, were chosen by two Italian cities and offered as a tribute to the President of the Italian Republic Mattarella.

During the Pandemic Lella decided to carry out, for a totally charitable purpose, a difficult reportage within the hospitals of her territory. This year long task that she undertook will certainly be a precious historical testimony of this long and painful war against Covid-19 that spared no nation on this planet.

The book produced from the images Lella took in the hospitals over the last year can be found via the following link for Amazon in Italy. It may also be possible to locate it by searching Amazon's website in other countries.

<https://www.amazon.it/COVID-19-Lospedale-tempo-pandemia>



Book cover







An Interview With Astrophotographer Göran Strand

By Monica Wennblom FIAP Liaison Officer, Sweden

About my trip within Sweden ... visiting Östersund ... and speaking with astrophotographer Göran Strand.

I first met Göran Strand in 2013, when he acted as one of the judges in The Swedish Yearly Photographic Championship, arranged by The National Association of Swedish Photography. I realized that he was very interested in Astrophotography when, at the dinner, he suddenly said: "in two minutes the moon will rise behind the tree line over there.." and he promptly left the table to go outdoors and take photos of the moonrise.

I was recently fortunate to be in contact with Göran Strand in Östersund and had a chat with



Photographer, Göran Strand



PSC_1602564 by Göran Strand
Nikon D850 with Nikon AF-S 24-120mm f/4G ED VR
1/25 sec, f/22, ISO 200

GS - The city of Östersund is located in the North of Sweden. Living at latitude 63 means that we have a long and dark winter while during summer we have beautiful bright summer nights. The big contrast between the seasons is really fascinating and for me as a photographer it gives me so many different types of light to work with during a full year.



Handol_4176 by Göran Strand
Nikon D800E with Nikon AF-S 14-24mm f/2,8 G ED
1/4000 sec, F/8.0, ISO 100

him. The following is a brief interview I conducted and some of his wonderful photographs. (Interviewer Monica Wennblom – MW and Photographer Göran Strand-GS)

MW - You are a fulltime photographer living in the town of Östersund in the county / region of Jämtland Sweden. For a person who has never visited Sweden, where is this place and what makes this region so special and interesting for a photographer to visit?

Each season has its own highlight. During winter we can see the Northern Lights and the Milky Way is clearly visible from a dark location. Jämtland is a good region for astrophotography and star gazing with lots of dark locations. During mid-winter you can also get lucky and see Polar Stratospheric Clouds, these clouds are very colorful and beautiful.



Aurora_7725 by Göran Strand
Nikon D800E with Nikon AF-S 14-24mm f/2,8 G ED
6 sec, F/4.0, ISO 800



Abisko_83428 by Göran Strand
Nikon D850 with Nikon AF-S 14-24mm f/2,8 G ED
13 sec, F/4.0, ISO 1600

MW - Have you always been a stargazer or is this a new genre for you to photograph? Are there special areas within the Astrophotography which are of special interest to you?

GS - I've been a passionate astrophotographer for almost 30 years now and I'm still learning new things and love being out under the stars with my camera. I started out in the 90's with a small reflector telescope and an Olympus OM-1 analog camera. In 2003 I made the jump to DSLR which made things so much easier with instant feedback. I mostly did deepsky



MilkyWay_82435 by Göran Strand
Nikon D810A with Nikon AF-S 8-15mm f/3.5-4.5E ED Fisheye
60 sec, f/3.5, ISO 6400

During summer we have bright summer nights with some lovely warm light. These bright summer nights are perfect for taking photos of the Moon with a warmly lit landscape.

Spring and Fall are both good seasons for the Northern Lights and the Milky Way and the temperatures are not as cold as during the winter. Fall is my favorite season for photography with all the autumn colors. It's also the best season for astrophotography with lots of beautiful deepsky objects (faint objects in the sky like galaxies and nebulae) visible in the night sky.



FullMoon_5122 by Göran Strand
Nikon D810A with Nikon AF-S 600mm f/4 D IF-ED II + TC-17E II teleconverter
1/60 sec, F/6.7, ISO 800



Chile_81613_Mosaic by Göran Strand
Nikon D850 with Nikon AF-S 24-120mm f/4G ED VR
1/40 sec, f/5.6, ISO 1600

the Sun disappear turning day into night for a few minutes.

MW - Do you have tips for a beginner within Astrophotography – what to start with when it comes to equipment, and also what to start to look for?

GS - If you're interested in getting started with astrophotography, or night photography in general, here are a few tips along the way.

Use a camera where you can manually control the exposure settings. Fast wide angles lenses are the easiest to start with. With them you can combine the night sky and some landscape. You will also need a tripod since you will be working with really long exposure times. A good object to start with is the Milky Way. It's a huge object in the sky and easy to find from a dark location. The best times of the year for taking photos of the Milky Way from the northern hemisphere is in spring and fall, that's the time when you see the most of the Milky Way and its beautiful center region.

objects like galaxies and nebulae, but in 2007 I started doing nightscape photography, that's photos with a nightscape combined with a landscape foreground. This has since been my most popular area of astrophotography since it gives me much more room for creative photography, combining sky phenomenon with an interesting foreground. Often, I try to use people in my photos to give the observer a better view of the scale and the feeling of being there themselves.

MW - Are there any special Astrophotographic experiences you would like to tell us about?

GS - There are lots of different sky phenomenon to see and take photos of, but I would say that one of the most beautiful you can see is a total solar eclipse. Throughout the years I've seen three total eclipses, the latest one was in Chile in 2019. It's really something special to see the light from

MW - Can special Apps be of help?

GS - The following apps can be useful:

- PhotoPills - For planning shots with the Sun, Moon and the Milky Way
- SkySafari - For planning deep sky objects like nebulae and galaxies. Really good for finding your way around in the night sky.

- SpaceWeatherLive - For updates regarding the Northern Lights and when they might be visible.



Handöl_7955 by Göran Strand
Nikon D800E with Nikon AF-S 14-24mm f/2,8 G ED
20 sec, F/2.8, ISO 3200

MW – Could you please suggest some great photographic destinations in your area, other than those of interest for astrophotography?

GS - Some of the most popular tourist attractions for a photographer in Jämtland region are:

- Vildmarksvägen - Wilderness Road in the mountains close to the border between Sweden and Norway with amazing scenery. It's really good for astrophotography for it has really dark skies.
- Åre – Biggest ski-resort in Sweden with lots of different activities both during winter and summer
- Handöl / Snasahögarna – Beautiful mountain region in the West of Jämtland for hiking and photography
- Ristafallet – One of Sweden's biggest waterfalls
- Döda fallet – The dead falls of Ragunda

MW - Where can we find your images?

GS - My images can be seen on

- Web: <http://www.astrofotografen.se>
- Instagram: <http://instagram.com/Astrofotografen>

MW - Many thanks Göran for the opportunity to talk to you again.

Hornbill Festival – A Festival of Tradition, Culture and Colours

Article by Sandeep Kumar Thakurta, EFIAP, FFIP, Dip-in-Photo(PAD), INDIA

Photos by author except where specified

Nagaland is situated in the north-eastern part of India sharing its international border with Myanmar. It is one of the seven sister states within the Indian territory, engulfed in mystery, inhabited by vibrant people of different ethnicity and tribes. Each tribe would have had dancers and warriors which centuries ago included headhunters. The state is home to rich flora and fauna, high mountains, sprawling valleys and dense forests. The environment plays an important role in the life of the people inhabiting the land. The scenic beauty, and the opportunity to capture the various aspects of the lives of the indigenous people, provide ample opportunity for a photo enthusiast.

The topography of the state is hilly with rivers Dhansiri, Doyang, Milak and Tizu cutting crisscross through the valley. The average temperature lies between 31 degrees centigrade in summer to 4 degrees centigrade in winter.

Nagaland has sixteen major tribes: Angami, Ao, Chakhesang, Chang, Kachari, Khiamniungan, Konyak, Kuki, Lotha, Phom, Pochury, Rengma, Sangtam, Sumi, Yimchunger, and Zeme-Liangmai (Zeliang). The Angamis, Lothas, and Sumis are the largest Naga tribes. There are also many other smaller tribes still in existence.

Each tribe has its own distinctive style, culture and customs, from their attire to food, providing fantastic scope for colourful photography. The colours and design of the shawls worn by both Naga men and women represent the social status among different tribes. The headwear, with long feathers attached to it, forms a distinctive part of their attire.

Throughout the year the Nagas celebrate various festivals, each of which have fixed dates. The customs and traditions of the natives have continued for centuries and each of these festivals has become unique and distinctive of each tribe.



Naga Tribesman



Naga Women



Headgear



Headgear With Feathers Attached To It



Feathers, A Part of Naga Attire



Dance Rehearsal



Great Indian Hornbill-1. Photo by Dr. Soumendu Roy Chowdhury

To promote the cultural heritage, the State Tourism Art and Culture Department started organizing the 'Hornbill Festival' every year during the first week of December in Kohima, the state capital. The festival is named after Hornbills, large and colourful birds of which a number of species are found in India, and whose importance is noticed in many tribal cultures and rituals. The first Hornbill Festival was held in 2000 and it is also referred to as the FESTIVAL OF FESTIVALS. The festival is held at Naga Heritage Village Kisama, 12kms from Kohima. During the weeklong programme, all the tribes gather under one roof to show their culture and tradition that they have been religiously following and carefully preserving for centuries. The main aim of the festival is to revive and protect the rich cultural heritage of the state.

The ten day programme is inaugurated by the President of India, in the presence of other dignitaries of the Central and State governments. The festival highlights include the exhibition and sale of arts and crafts, food stalls, flowers, herbal medicines, fashion shows, traditional archery, local dramas, Naga wrestling, tug of war, traditional sports and musical concerts. It also includes traditional Morungs. Morungs can loosely be called a bachelor's



Bamboo Dance



Morung, Heritage Village

around make great photographic subjects and they are happy to pose for photographers. A photo enthusiast will enjoy capturing their colourful attire and innocent expressions.

As one goes up the hill you can find different types of village huts decorated in their own way by the tribes they represent. The culture's artists practice their art in front of their respective huts before the actual programme in the main arena. It's a great pleasure to watch them dancing and singing. On the other side, a major portion of the festival arena is occupied by the bamboo pavilion where local businessmen set up stalls and sell their products from clothes and crockery to traditional weapons and musical instruments. This includes Naga handicrafts, jewellery and household utensils. The food stalls provide a taste of Naga cuisine which has always been an attraction to the people outside the state. The artists have a community kitchen but the locals, and sometimes tourists join them to taste the cuisine.



Ground Where Artists Perform



Wooden Sculpture at the Entrance of Hut



Community Kitchen

Every day, the programme is divided into two sessions. The morning session holds the actual performances of the different Naga tribes for the guests and spectators from India and abroad. The performances include folk songs, dance of various genres like Aphilo Kuwo (war dance), Hai (Song/Dance), Awaina Lim (Amur Falcon Dance), Heka Lim (Fish Dance), Harvesting Dance and Suhta Lam (Bamboo Dance). There are also indigenous games like Rhacho and Hayi Hala, Khuyubu (Traditional Wrestling), Kangchong Kap (Top Game), Traditional hair cutting, Budu Sala (Tug of War), Amikukula (Fire Making), Shamyim Pe (Marriage Ceremony), and even a 'Chili and Pineapple eating competition' amongst the tribal kings.



War Dance



Harvest Dance



Tug of War

weakens after half past two. An open-air concert is held on the ground by different Naga musical bands from 5pm until 9pm.



A Custom Performed inside a Morung



Naga Tribesman

Besides Naga Heritage Village, some programmes are held at separate venues within the city. Two of the major highlights are the Hornbill Rock Festival held at Indira Gandhi Stadium and Miss Nagaland Beauty Competition at the Regional Centre of Excellence for Music and Performing Arts, Jotsoma, in the city of Kohima.

The Hornbill Festival attracts thousands of tourists from all around the world. The state tourism department promotes the festival which has resulted in the economic activity spreading all around the state.

Kohima, being the capital city of Nagaland, is well connected to the other parts of India by rail and road. There is no airport in Kohima, the nearest being at Dimapur at a distance of 74km from Kohima. Dimapur is well connected with all major cities of India. The other way to reach Kohima is via Imphal, the capital of Manipur. Imphal is about 134kms from Kohima. There are also government and private luxury buses and private cabs that can be used to reach Kohima from all district headquarters of the north-eastern states.

To conclude, Nagaland provides an excellent opportunity for photo enthusiasts to capture the beauty of the land and its people, and the Hornbill Festival is a highlight. One can also visit the neighbouring states of Assam and Manipur which are equally attractive.



Naga Woman in her Traditional Attire



Resting Time



Spectators

On Migration With a Kazakh Eagle Hunters Family

By Jenny Hibbert MPAGB EFIAP/g AWPF, Wales

I have always been interested in the people of Mongolia, Genghis Khan and the Nomadic way of life. When I was given the opportunity of going on a Migratory Expedition, I jumped at the chance and flew to Ullanbataar, Mongolia.

The nomads move six times a year, basing themselves in different locations for winter, spring and summer, all for the sake of their livestock. This means packing up all their furniture and belongings, which is then placed in a truck. The family members, Grandad, women and the children, travel ahead. I joined Shohan and his cousins with their livestock migration from their winter location to their spring home.

This is where it all started. I arrived in Uglui Mongolia from where we travelled 2 hours by road to the winter home of the family who we were to join on their migration to their Spring home. I met the family; grandad Tabaii, his son Shohan, who is head of the family, wife Perne and the four children Jilty, Khulan, Aijo and Khozil. We had an interpreter called Agi, which was helpful as no one spoke English except Jilty, who was learning it in school. Everyone was very friendly right from the word go.



Packing belongings



Preparing the camels



Putting calf in box



Shohans cousin

I set about photographing all the family as they packed their belongings and prepared the livestock, especially the new calves that have arrived early. The calves are put into boxes and placed on top of the camels as they are too young to walk the distance. The reason they all migrate in February is to hopefully complete the move before the livestock start to give birth. The migration of this family included their cousins who were also moving their livestock at the same time.

I was feeling quite apprehensive not knowing what was ahead for me. Yes, I knew to reach their spring home I would be walking alongside the nomads and their animals for 30km each day for five days. What I was not expecting was how cold it got in the evening. To prove how silly I was, I changed into my pyjamas and wondered why everyone else in the ger (Yurt like structure in which they dwell) had hats on and thermals!!! I soon found out - that was the first and last time I wore pyjamas overnight!



Early start



Moving herd

We slept in our sleeping bags, on a mattress that was placed on a carpet. It was comfy but very cold; the temperatures fell to -35 degrees some nights. We were given bottles of water in the evening which turned to ice come the morning. My toothpaste and wet wipes also froze. I used to put them in my sleeping bag to try and stop them from freezing. We had no water so washing



Ger's

was out. Also, toilet facilities turned out to be a hole with two planks and a tent where the flap didn't close, so we used to sing or whistle so others would know you were there. Each day the conditions got harder and colder as the altitude increased. We were always given the opportunity to travel in the truck, but what was the point in that? I was there to enjoy every minute. Sometimes that was very difficult, and I would think to myself, why am I doing this, especially when you are lying in bed freezing cold.

I have to mention that the food was very tasty, although Kazakhs tend to eat a lot of dairy, lamb and dumplings. We had pasta at lunch time with biscuits and hot drinks. We would stop wherever we happened to be and sit down to eat with a very welcome hot drink.

Each day brought different experiences. One day we had to choose to either walk over a mountain or go in the truck. Whatever happened they wouldn't be able to come to you if needed, as they were driving around the mountain. I chose to walk up and over, but it did get to mind over matter as it was extremely difficult. Once you were at the top it was much easier.



Appearing above frozen river

the planks regardless, tent or no tent.

We were heading for the Black lake, which is a very large lake that had completely frozen over. Vehicles could drive over it, but the animals needed to walk around it. It was very cold, and at one point my camera focusing temporarily stopped working, mainly due to my breath causing condensation which froze over. We were now going through the Altai mountain range in Central and East Asia, where Russia, China, Mongolia and Kazakhstan converge.



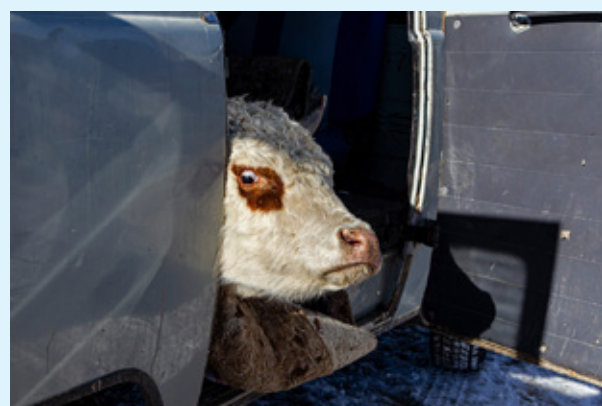
Stopping for lunch



Reaching the top of mountain



Putting cow into truck



Cow sticking head out

Another day, one of the cows collapsed with exhaustion so the nomads went back to collect it. This is how precious their livestock is to them. We joined them as they tried to put the cow into the truck. At one moment it had its head sticking out the side door. It looked so funny. Then, as another cow had become lame, they put that cow in the truck as well!

One time I do remember, we had gales all through the night and I thought we were going to lose our ger, but thankfully not. Although when I got up to go to the toilet, the tent had gone, blown away. You just had to squat over

was affecting me. I felt sick and couldn't get my breath. I went in the truck reaching the spring home first. The children were pleased to see me which was nice. I spent a few days with the family here before heading home. The thought of being warm and sitting on a toilet and having a long soak in a bath was lovely!



Heading for Black lake



Close up as walking around Black lake

The nomads, along with all their family, work extremely hard and are such happy people, even though they have so little. It certainly makes you think of how much we take for granted. I am so glad I had this opportunity to experience this, as unfortunately this way of life will soon come to an end as the youngsters just don't want to follow in their parent's footsteps. So, it will mean in the future the livestock will be transported in trucks and lorries instead of undertaking this migration on foot.



Moving herd around Black lake



Reached the end of Black lake



Camels covered in frost



Separating the coral



Shohan's cousin heading off



Perne doing dishes



Shohan with eagle



The family together



Close up of Shohan



Shoeing horse at spring home



Taking a drink



Tired Khozil

Death Valley National Park, California, USA

By Pete Scifres, GPSA

Seeing beauty in the barren deserts of the southwestern USA might seem a little counterintuitive, but in fact gorgeous images can be made there. A prime spot is Death Valley National Park (DVNP) in eastern California. DVNP is the largest national park in the lower 48 states and a bit remote – several hours of driving from major airports in Las Vegas or Los Angeles. Once in the park there are three choices for accommodation, two gas stations, and two grocery stores. The major roads are paved. Before you go, get a good map(s) such as those published by the Park Service or National Geographic.

Summers are very hot and it will be difficult to be outdoors during the day. If there has been significant winter rainfall you might get lucky and find wild flowers in late March/early April. October thru May are your best months to visit. But if you can put up with the daytime heat, the milky way in the summer months can be spectacular.

For photographs you will find sand dunes, badlands, salt flats, playas, and mining ruins. Other than night shots you will need to be shooting early or late in the day as the intense sun will wash out mid-day images. Hopefully you can hold out for days with interesting skies, and these are more likely November-February.

Here are my favorite places in DVNP to photograph from, along with a note or two.



Badwater Basin Salt Polygons (c) Pete Scifres



Ibex Dunes (c) Pete Scifres

Ibex dunes -- The best dunes for photographs but involve some dirt road driving and a mile walk.

Mesquite dunes -- In the center of the park right off the main road. Usually lots of footprints.

Eureka dunes -- Very high and striking but a long, difficult drive.

The Racetrack -- An iconic location with strange rocks scattered across a playa but difficult access.

Zabriske Point -- Badlands, great for sunrise and easy access.

Badwater Basin -- In the winter it might have standing water. Polygons make compelling foreground objects. Easy access.

Aguereberry Point and Dante's View offer great, panoramic views of the valley. The former is a difficult drive. Perfect for good sunrises and sunsets.

All of these places are great for night shots and DVNP skies are very dark. None of the roads require you to be in a 4 wheel drive vehicle but your tyres should be pretty new to minimize the risk of having punctures.

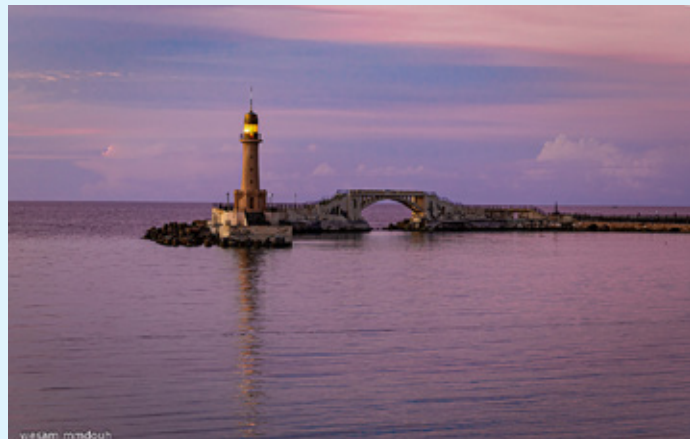
Try Death Valley National Park for a photo trip sometime and the desert will no longer seem barren but a mysterious, unusual place filled with exquisite shapes and colors

Montazah Palace, Alexandria, Egypt

By Dr. Wesam Mamdouh

Egypt is an extraordinarily bewildering country in which you will have the best opportunities for taking various breathtaking photos. You will be mesmerized and amazed by the unforgettable experiences in incredible cities such as Cairo, Luxor-Aswan, Sharm El Sheikh and Alexandria.

Alexandria is the second largest city in Egypt with a population of 5,200,000. It is the largest city on the Mediterranean Sea, the sixth largest city in the Arab world and the ninth largest in Africa. The city was a major centre of early Christianity and was the centre of the patriarchate of Alexandria. The city also has Greco-Roman landmarks. It was the capital of Ptolemaic Egypt, Roman and Byzantine Egypt for 1000 years until the Muslims came to Egypt, when the new capital was then founded at Cairo.



Lighthouse in Montazah

Climate: Rainy winter and moderately hot in summer. January and February are the coolest months. July and August are the hottest and driest months in the year.

Among the most visited places is the Montazah Palace which was built on a low plateau east of central Alexandria, overlooking a beach on the Mediterranean Sea. Montazah Palace, which gives the park of 150 acres in which it sits its name, was constructed during the reign of the Khedive Abbas. Montazah also plays host to a noted clock tower and two old hotels



Montazah Palace

District, along the coast. It is a favoured tourist spot.

I guarantee you..... Alexandria is not just outrageously ravishing and picturesque but, with the distinct aroma of seawater and its crashing waves, it is absolutely difficult to miss the chance of visiting this scenic location!

All photographic equipment is needed, especially a wide lens & tripod. The best time for taking photos is during the early hours in the morning & during sunset. Best time to visit is during Spring, which lasts from March to June, and in Autumn, from September to November.

The larger building, known as Al-Haramlik palace, with its Italian Renaissance design details, and royal garden were added to the Montazah palace grounds by King Fuad in 1932. It now houses a museum and art. The Palace buildings are an official presidential residence so photography isn't allowed inside the Palace, but it can be photographed from outside and the gardens are open to the public. There are fees for photography.

The neighbourhood of Montazah is in the far northeast end of Montazah

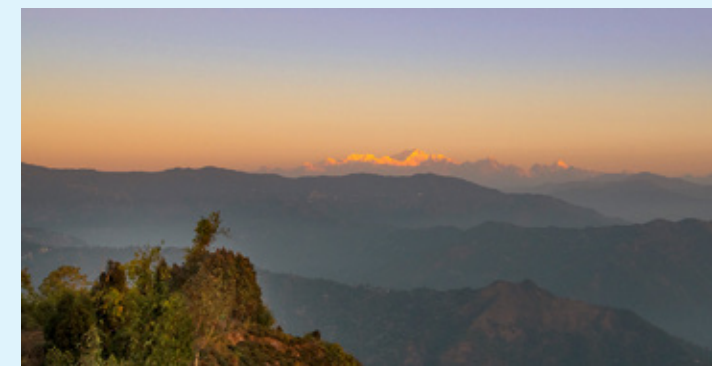
Latpanchar and Ahaldara, India

By Mrs Kabita Roy EFIAP

Have you ever hoped to stay on a hill where you awaken with the singing of birds in the morning? This can be found in a calm, quiet and clean village called Latpanchar. It is situated in the Shivalik range of the Himalayas, in the Darjeeling district, West Bengal, India. It's a beautiful mountain hamlet offering stunning views of Kanchenjunga, the third highest mountain in the world, as well as different types of plantations where the sunshine and rain frequently occur simultaneously.

An enthusiastic wildlife /bird photographer will consider Latpanchar as heaven. There are some 36 types of animals, and over 240 species of birds can be spotted here. Animals include Himalayan Black bears, leopards, elephants etc. Common birds are Rufous necked Hornbill, Oriental Hornbill, Red headed Trogon, Black throated sunbird etc. Private local guides are available for an affordable payment.

Five kilometres away from Latpanchar, lies a virgin hilltop called Ahaldara (about 5000 ft altitude), famous for its breathtaking view of the sunrise, sunset and snow-capped Kanchenjunga peaks. Ahaldara is a picturesque hilltop with 360 degree panoramic views. Other than it's view over Kanchenjunga peak on one side, it has the undulating tea garden, bifurcated by the river Teesta, on the other. Your ears will listen to the whistling wind. You can visit the nearby villages. The lifestyle of the villagers is very simple and lovely. They will help you within their capacity to do so. Last but not the least, you will be amazed at the wonderful view of the stars you see in the night sky from this place. You can try for a star-trail photo. Overall, it is without doubt a good place for nature and landscape photographers.



Sunrays on Kanchenjunga

There are homestays at a reasonable price in these two places. The food quality is very good in these homestays, and modern arrangements such as hot (gizzer) and cold running water and toilets with toilet paper are provided.

The nearest airport is Bagdogra. From Bagdogra, Ahaldara is 53.7 km (2hrs) and Latpanchar is 49.1 km (1hr 45min) by road. You will need a car to reach these locations as there is no bus or train that go there.

Precautionary measures: During monsoon times, visits are to be avoided because it is a landslide prone area and in winter the weather is very cold. You should take purified sealed water with you. One should carry insect repellent and essential medicines.

Best time to visit: November to April, but serious photographers should avoid the weekends. For Bird photography the best time is March - April.



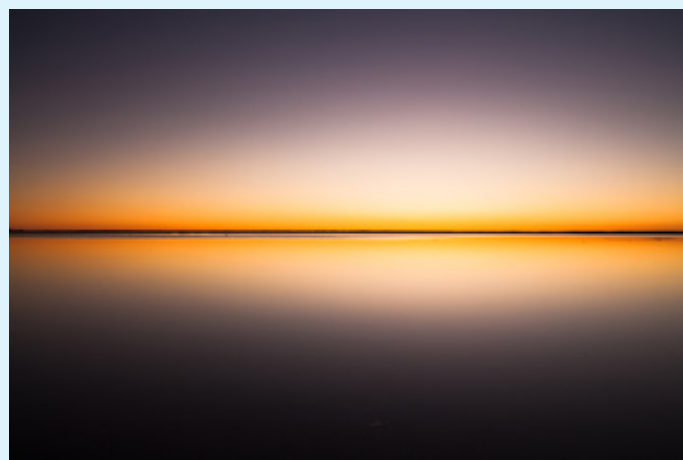
Rufous Necked Hornbill, female

Mirror of the Sky, Lake Tyrrell, Victoria, Australia

By Pele Leung

Mirror of the Sky (Salar de Uyuni) in Bolivia is well known, but it is located miles away from most of us. In Australia, Lake Eyre has a similar kind of landscape but unfortunately it isn't for everyone because of its environmental uncertainties, including water level and limited accessibility. However, we have another version to offer; it is Lake Tyrrell in Victoria. Lake Tyrrell is located right next to a small rural town called Sea Lake which is about four hours' drive from Melbourne. If you follow Highway A79, you won't miss it.

As expected, most visitors come to Lake Tyrrell in winter (June - August) when the lake is filled with water. This is the best season. During other seasons, this salt lake is mostly dry to the bottom and the "mirror" doesn't exist, although it becomes another kind of barren scene which might attract some photographers. According to the locals, November is the best time to see the salt-encrusted surface in a bright pink colour, but I haven't had a chance to see this myself.



Lake Tyrrell Dawn by Pele Leung

Having the lake filled with water is only one of the prerequisites, you also need suitable weather to get the most from your visit. Wind is the greatest enemy of capturing the "mirror", so a calm day is your best bet but, even better, a clear sky, if astrophotography or stargazing is also your interest. Sea Lake is a very small town so light pollution almost doesn't exist. With the right weather at your side, you can easily see the Milky Way clearly with your naked eyes.

When the lake is filled with water, it is usually only a few inches deep, particularly at lakeside, but it is enough to damage your shoes with its muddy water. In winter, the lake water is freezing at night and wearing a pair of sandals isn't a great idea, so a pair of gumboots is recommended.



Lake Tyrrell Milky Way by Pele Leung

When night is almost over and the Milky Way is fading away, the next climax is to photograph dawn. The horizon gradually turns from deep orange to golden yellow and finally heaven and earth become a mirror to each other if conditions are right.

Accommodation in Sea Lake is very limited, so it is important to book ahead before going. That's all. Happy photography in Australia.

Paradise of Parahyangan, Indonesia

By Robert Lie, AFIAP

"I can't express my feelings when I felt how cold the wind was, and my peace of mind, when I saw the mist on Patenggang lake. For a moment I forgot that I was supposed to take a beautiful photo this morning. I felt such a deep closeness to God. The view of the sun slowly rising amazed me."

Indonesia is a paradise for photographers around the world. This country which consists of many islands provides its own treasure for the creativity of photographers. Lake Patenggang or Situ Patenggang is one of the many wonderful places to photograph in Indonesia.

Situ Patenggang is derived from the words "Situ", which means "Lake", and Patenggang which comes from the word "Pateang-teangan" which means "Looking for Each Other". The folklore story about this place is that there was a pair of lovers who fell in love, Ki Santang and Dewi Rengganis. Dewi Rengganis asked Ki Santang to build a lake as a symbol of Ki Santang's love. In the middle of the lake there is a small island that is a place for them to meet.



Beautiful Morning in Situ Patenggang

Situ Patenggang is an attractive location in the Land of Parahyangan. Parahyangan means the land of the Gods. It's surrounded by a picturesque tea plantation and forest. It's at an altitude of 1600 m above the sea under Mount Patuha.

One can take great sunrise photos here but, if you are lucky, you can photograph the fog with a charming ray of light around the lake. The tea plantation, with its hilly contours, is attractive for photographers.



Morning View in Situ Patenggang

Situ Patenggang is located in the village of Ciwidey, Bandung regency, West Java approximately 50 km from the city of Bandung. Visitors from abroad can visit this place via Soekarno Hatta Airport and continue the road trip to Bandung. Departing from Bandung it is 1 to 2 hours to Situ Patenggang. Hotel accommodation is available in Ciwidey. Don't worry about transportation. You can go by taxi, uber or rent a car in Bandung. Normally the best time of year to visit is between June and August.

Make sure to bring your camera with various lenses. You can use your telephoto 70 - 200mm to get the fading sunshine over the tea plantation. Use your wide lens 16 - 32 mm to get your ray of light upon the magical morning view here. Situ Patenggang is Parahyangan's Paradise.

FIAP Dignitaries Visits to Cyprus

Text by Nicos Karanikis, HonEFIAP, Hon President, Cyprus Photographic Society, Former Director, FIAP Media Relations Service and producer of FIAP News from 2016-2019



The The Cyprus Photographic Society (www.cps.com.cy) was founded in 1960 and in 1964 became a full member of FIAP.

In the following years, the art of photography was spread out and its acceptance as a means of expression led to the expansion of the Society's activities.

Since 1985 Branches were created in the towns of Nicosia, Limassol, Paphos and Larnaca. Membership is open to all persons residing in Cyprus, irrespective of religion and origin. So far, six ILFIAP Clubs exist in Cyprus.

Here are some photos of various FIAP Dignitaries who visited Cyprus on special occasions:

Visit by Dr Maurice Dorikens, FIAP President in 1989

Judging the 19th Pancyprian Photo Competition - Dunhill 1989.



Dr Maurice Dorikens, at Lefkara (lace village, Cyprus). 1989. He photographed almost all doors of the village!



From left: Nicos Karanikis - Gen. Secretary of the Cyprus Photographic Society, Constantinos Charalambous - DB Member of CPS, Dr Maurice Dorikens, Dr Liliane Vanpraet, Manfred Kriegelstein, German Photographic Society



From left: Dr Liliane Vanpraet, Dr Maurice Dorikens, Manfred Kriegelstein, Constantinos Charalambous



Dr Maurice Dorikens at the famous Liopetri river, Cyprus



At George Lanitis' mansion at Psevdas Village.
From left: George Lanitis, Founder of the Cyprus Photographic Society, Tota Karanikis, Dr Liliane Vanpraet and Dr Maurice Dorikens, enjoying a glass of champagne



Dr Liliane Vanpraet, Dr Maurice Dorikens, Nicos Karanikis, George Lanitis, CPS President and H.E. George Vassiliou, President, Cyprus Republic



Dr Maurice Dorikens, Dr Liliane Vanpraet and George Lanitis at his personal gallery



Dr Liliane Vanpraet, Dr Maurice Dorikens and Mikis Zevlaris, member of CPS, attending Easter ceremony in Strovolos



At Kato Drys, the village of Nicos Karanikis, under the Plane Tree (Platanos) planted by the great grandfather of Nicos in 1906. From left: Dr Maurice Dorikens, Dr Liliane Vanpraet, and Tota Karanikis

Visit by Mr Xenophon S. Argyris, FIAP President and Pierre Maffait, FIAP Vice President in 1992



Judging the 16th Print Section of the FIAP Colour Biennial, Cyprus 1992. From left: Xenophon S. Argyris, FIAP President, George Lanitis, President, Cyprus Photographic Society, Antis Ioannides, distinguished Cypriot creative artist, Pierre Maffait, FIAP Vice President, Sue Davies, Director of the Photographers Gallery of London

Visit by Mr Riccardo Busi, General Secretary (now President), March 2007

The first ILFIAP Clubs Exhibition with the participation of Strovolos Municipality Photographic Association, Luxembourg, Taipei, Croatia and two local photo associations, Lakatamia and Cyta, took place at the Town Hall of Strovolos



Left to right: Nicos Karanikis, President, Cyprus Photographic Society, Riccardo Busi, FIAP General Secretary (now President) and Savvas Eliophotou, Mayor of Strovolos



From left: Takis Demetriades, President of Strovolos ILFIAP Club, Savvas Eliophotou, Mayor of Strovolos, Riccardo Busi, FIAP General Secretary (now President) and Nicos Karanikis, CPS President



Mr Riccardo Busi, addressing the opening of the ILFIAP Clubs

Visit by Emile Wanderscheid, FIAP President, May 2010

Opening of the 2nd International
Online Digital Photo Exhibition.
In the presence of Mr Antonis
Paschalides, Minister of Commerce,
Industry and Tourism



Emile Wanderscheid, Constantinos
Charalambous, DB Member of CPS (now the
President and FIAP Liaison Officer) and Antonis
Paschalides



Emile Wanderscheid, with Andreas L
Andreou, DB Member of CPS, Antonis
Paschalides, Minister of Commerce,
Industry and Tourism



The exhibition was held in the Medieval Hall of Famagusta Gate, Nicosia



Mr Emile Wanderscheid, at the open market, Nicosia



Mr and Mrs Wanderscheid, attending a guided tour of a Byzantine church



Mr Wanderscheid opened the personal photo exhibition
of Andriana Malekides, DB Member of CPS

Message from the Director of FIAP News

Dear Friends in Photography,

It has been a busy few months leading in to this edition of the magazine. Other than the workload associated with this being another large edition, work has been done to revise the FIAP News Regulations. This revision was done to enable young people under the age of 18 to submit articles and images for possible publication in FIAP News. The revised Regulations have been completed and this and the associated "Author's Agreement Form for Minors" are now available. As per my Directors notice on page 7 of this magazine, the new documents can now be downloaded from the FIAP News Service page on the FIAP website.

Much thanks must go to the FIAP General Secretary, Ioannis Lykouris, for his considerable assistance with revising these documents.



We can all cite a story about when we got our first camera and how our love for photography evolved, and for many of us, that story started during our school years. Whilst the technology has changed over the years, the joy of producing an image and showing it to others is still there. Cameras are now in the hands of the young more than ever before due to mobile phone cameras, and what is seen and captured is shared on social media platforms. Image quality from such cameras is continuously improving and available apps and even lenses that can be attached to phones are leading to experimentation with images. Whilst most will not pursue photography as an artform, the introduction to the photographic medium has never been stronger. With this new generation of photographers comes fresh ideas and creativity born from the imagination of young minds. Let's encourage individuality in the images our young people capture and be inspired by their fresh way of seeing an image. A number of these young photographers will be our future photographic club members, our future salon entrants, our future photography event organisers, our future Master photographic artists and recorders of history in years to come.

I hope to introduce something new in FIAP News for our young photographers very soon, now that the revision of the regulations has been completed. So, as we would say in English "watch this space"!! In the meantime, we have the FIAP Youth Biennial coming up. Hopefully we will see the FIAP Operational Member in many countries organise an entry. See the notice from the Director of the FIAP Youth Service in this edition of FIAP News.

This August edition features the fantastic winning images from the FIAP Colour Biennial. It was great that the judging of this event, whilst delayed, was able to be judged at an in-person judges meeting. It's a positive sign having a few things such as this resume. We again have many excellent articles and the MFIAP Showcase pages are inspirational.

Thank you to those who have contributed to this edition of FIAP News. Remember that individuals and organisations are always welcome to submit articles to FIAP News to be considered for publication. Please remember to read the "Requirements for Articles Submitted to FIAP News" page that is routinely published at the rear of each edition of the magazine, so that you send your images correctly sized and formatted. Please also remember to use WeTransfer to send your articles so my email inbox doesn't fill too fast. I have some particularly busy months ahead. If you are planning an article for the November Edition of FIAP News and can prepare and send it early, that would be extremely helpful.

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

Requirements for Articles Submitted to FIAP News

FIAP News Timetable

February Edition	- Closing date for articles 31 st December
May Edition	- Closing date for articles 31 st March
August Edition	- Closing date for articles 30 th June
November Edition	- Closing date for articles 30 th September

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

Criteria for Articles

- Articles should be no more 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

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 032 / 2021. All articles submitted for possible publication must be accompanied by the relevant "FIAP News Author's Agreement" form that has been completed and signed by the author of the items or the parent/guardian of the author if the author is under the age of 18. These documents are available on the FIAP website at:

<https://www.fiap.net/en/services/fiap-news-service>

FIAP Directory Board



Photo of the FIAP Directory Board holding their Board meeting via video conference on 26th 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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