

FIAP NEWS

Number Eighteen
may 2022

FEATURED

FIAP Best of the Best Photographer for 2020 & 2021
Youth Biennial Results

ANNOUNCEMENTS

FIAP Photomeeting 2022
Gallery of Finalists in "Wildlife Only" Contest
FIAP Contest "Sense of Humanity" - Closing Soon!



"Ice Cave Adventure" by Ching Ching Chan, Hong Kong



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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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,

As many of you already know, FIAP has taken two important initiatives in the wake of the latest serious international events, the first being a donation to the United Nations Refugee Agency (UNHCR).

The second initiative has been to organise a competition entitled "Sense of Humanity", under FIAP patronage and the official approval of UNHCR. There will be two sections with digital images, one "Open" and another under the special theme «What is "Sense of Humanity?"». All photographers around the world can participate for free but, when submitting their entry, they will be given the opportunity to donate any amount to the UNHCR, through a direct link. This competition is closing very soon. You can find more information on page 24 of this edition of FIAP News.

The FIAP Board of Directors will also participate, albeit outside the statistics, as organisers, and my hope, and that of the FIAP Board, is that your response and

generosity will match your skill and big heart.

We really hope these two initiatives will contribute both to the support of people fleeing conflict or persecution and to the creation of fraternal connections among all our affiliated members, as per the main goal of the FIAP statutes.

Regarding the planning of our events, it is with great pleasure that I inform you that in Oman, in a few days time, FIAP and the Omani Photographic Society will sign the agreements for the organisation of the next Photomeeting. This 7th FIAP Photomeeting will take place in Muscat in the second half of October.

During this important event, which we have been looking forward to for several years now, both the award ceremony of the Monochrome Biennial and the FIAP evening will take place. During this event we hope to welcome as our very special guests the Best of the Best authors, Mr. Abdulla AL-Mushaifri, who won this award in 2018 and 2019, and Mrs. Ching Ching Chan, who won this award in 2020 and 2021. The other very special guests we hope to have there are the winners of the FIAP competitions, "We Stay Home", Mrs. Jo Knight, "The World in 2020" Mr. Ergun Karadag and finally the winner of the recent competition "Wildlife Only". The winner of the "Wildlife Only" competition will be announced in an online award ceremony which will be held on Friday 27th May. This award ceremony will be a great opportunity to admire the images of our talented photographers.

This Photomeeting promises to be really interesting and will undoubtedly be splendidly organised by our Omani friends.

As for the 35th FIAP Congress, given the impossibility of organising it together with the Photomeeting, it will be held in the first week of December and will be limited to the administrative sessions only, in order to meet the various statutory obligations.

Official information on these two important events with the exact dates and programmes will be published shortly.

We hope thereafter to be able to return to the normal alternation of our two most important events as soon as possible, and we are looking forward to receiving applications for the organisation of the 8th Photomeeting in 2023 and the 36th FIAP Congress in 2024.

In the meantime, as already announced, the award ceremony of the 40th FIAP Youth Biennial and the 16th FIAP World Cup for Clubs will be held on Sunday 5th June in Florence, Italy. Omani, British, Cypriot and Greek photographers have already confirmed their attendance, a true celebration of photography and friendship.

I wish you good light,

Riccardo Busi, FIAP President

FIAP's Official Position Regarding The Current Situation Between Russia and Ukraine

A la suite de la situation actuelle, le Comité Directeur de la FIAP, dans le plein respect de son histoire, de ses idéaux et de son Statut - sur lequel la FIAP est fondée - qui stipule clairement que "Toute considération de nature politique, idéologique, raciale ou religieuse est absolument exclue des activités de la FIAP", condamne fermement toute forme de conflit entre les peuples et réaffirme avec force que seules la paix et la solidarité peuvent unir et faire progresser l'humanité entière. Il rappelle en outre que, comme le détaille le Statut, toutes les procédures régissant les relations avec les États membres relèvent de la compétence exclusive de l'Assemblée Générale selon les délais et les modalités qui y sont précisés.

Que tous les peuples du monde puissent à nouveau marcher ensemble sous la bannière commune de l'amitié ! Que tous les hommes et les femmes aient des caméras dans leurs mains et non des instruments de mort ! Nous ne pouvons prospérer que si nous progressons ensemble. Nous sommes vraiment libérés de l'ignorance et de la violence si tout le monde est également libre.

Following to the current situation, the FIAP Board of Directors, in full respect of its history, its ideals and its Statute - on which FIAP is founded - which clearly states that "All considerations of political, ideological, racial or religious nature are absolutely excluded from FIAP activities", firmly condemns all forms of conflict between peoples and strongly reiterates that only peace and solidarity can unite and advance the whole of humanity. Moreover, it notes that, as set out in detail in the Statute, all procedures governing relations with Member States fall within the exclusive competence of the General Assembly at a time and in a manner specified therein.

May all the peoples of the world walk together again under the common banner of friendship. May all men and women have cameras in their hands and not instruments of death. We can only thrive if we grow together. We are truly free from ignorance and violence if everyone else is also free.

Siguendo con la situación actual, el Comité Directivo de la FIAP, respetando plenamente su historia, sus ideales y su Estatuto -sobre el que se fundó la FIAP- que establece claramente que "Toda consideración de carácter político, ideológico, racial o religioso está absolutamente excluida de las actividades de la FIAP", condena firmemente toda forma de conflicto entre los pueblos y reitera con fuerza que sólo la paz y la solidaridad pueden unir y hacer progresar a toda la humanidad. Además, recuerda que, tal y como se detalla en el Estatuto, todos los procedimientos que rigen las relaciones con los Estados miembros son competencia exclusiva de la Asamblea General en los tiempos y formas que se especifican en el mismo.

Que todos los pueblos del mundo vuelvan a caminar juntos bajo la bandera común de la amistad! Que todos los hombres y mujeres tengan cámaras en sus manos y no instrumentos de muerte! Sólo podemos prosperar si crecemos juntos. Somos verdaderamente libres de la ignorancia y la violencia si todos los demás son también libres.

Infolge der aktuellen Situation und im Einklang mit seiner Geschichte, seinen Idealen und seinem Statut - auf welchem die FIAP gegründet ist und welches politische, ideologische, rassische oder religiöse Überlegungen ausdrücklich ausschließt, verurteilt das Präsidium der FIAP entschieden jede Art von Konflikt zwischen den Völkern und hebt nachdrücklich hervor, dass nur der Frieden und die Solidarität die gesamte Menschheit vereinen und voranbringen können. Das Präsidium erinnert ferner daran, dass alle Abläufe, welche die Beziehungen zu den Mitgliedsstaaten regeln so wie im Statut vorgesehen in die ausschließliche Zuständigkeit der Hauptversammlung fallen, gemäß den dort festgelegten Fristen und Vorgehensweisen.

Wir wünschen uns, dass alle Völker der Erde erneut zusammen unter dem gemeinsamen Banner der Freundschaft voranschreiten können. Wir wünschen uns, dass alle Männer und Frauen Kameras in den Händen halten und keine Mordinstrumente! Wir können nur Erfolg haben, indem wir zusammen voranschreiten. Wir sind erst von Ignoranz und Gewalt befreit, wenn wir selbst auch alle frei sind.

FIAP Photomeeting 2022 OMAN

24/10/2022 - 31/10/2022

The FIAP Board and the Photographic Society of Oman are delighted to officially announce that the 7th FIAP Photomeeting will take place in the Sultanate of Oman.

Formal agreements were signed on the 12th May in Muscat, Oman. The details of this long-awaited event will be available soon!!!



The signing ceremony of the agreement for the Sultanate of Oman to host the FIAP Photo Meeting in 2022. Signing the agreement in this photo is Riccardo Busi, President of FIAP on the left, and Ahmed Albusaidi, FIAP Liaison Officer of Oman, Director of FIAP Youth Services on the right



The signing ceremony of the agreement for the Sultanate of Oman to host the FIAP Photo Meeting in 2022. Signing the agreement in this photo is Riccardo Busi, President of FIAP on the left, and Ahmed Albusaidi, FIAP Liaison Officer of Oman, Director of FIAP Youth Services on the right



The official photo taken of members of the FIAP Board with the FIAP Liaison Officer for Oman following the signing of the agreement for the Sultanate of Oman to host the 7th FIAP Photomeeting in Muscat, Oman. The people in the photo from left to right are as follows: Kurt Batschinski - DB Member, Herbert Gmeiner - FIAP Treasurer, Ioannis Lykouris - General Secretary, Riccardo Busi - President of FIAP, Ahmed Albusaidi - FIAP Liaison Officer for Oman and Director of FIAP Youth Services, Joan Burgues Martisella - Vice President, Freddy Van Gilbergen - Vice President, Roman Nero - DB Member and Luis Alberto Franke - DB Member



Photo by Ahmed Altouqi



Photo by Amur Alhajri

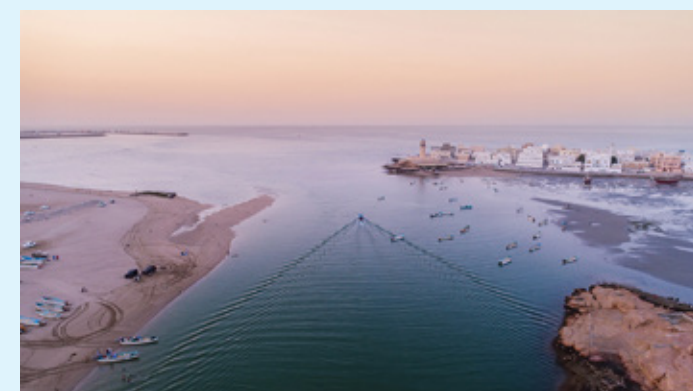


Photo by Aziz Alhakamani



Photo by Ibrahim Albusaidi



Photo by Mohamed Alfarsi



Photo by Mohammed Alshaili

FIAP Biennials Service



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

35th FIAP Black and White Biennial, Oman 2022

Registration for participation in the 35th Black & White Biennial of Oman is still open for all FIAP Operations Members. The closing date is May 31st. The Black and White Biennial consists of one section:
Prints: 10 photographs by 10 different authors.

The participating works must comply with the FIAP definition of Black and White photography (monochrome).

All styles and creative techniques are allowed. The works must not have been sent to any previous FIAP Biennials. The images must not have any signature, text or distinctive mark on them.

IMPORTANT: For this particular year, NUDE photography is not allowed in this Biennial.

The regulations of this Biennial and other useful information can be downloaded from the FIAP website:

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

Each federation will select the 10 works to form the collection it wants to present. This collection has to be a coherent set of images. To achieve the best coherence, consideration should be given to the inspiration and conception of the set, as well as the realisation and the presentation. Each federation has the choice of subject and the presentation of its works. A title for the collection is mandatory. Participation in the Biennial is free.

The judges for this Biennial will be: Ioannis Lykouris, EFIAP/s, MFIAP, HonEFIAP (Greece), Fadhel Al Mutaghawu, EFIAP (Bahrain) and Reha Bilir, AFIAP (Turkey).

The form "Declaration of consent and responsibility for images of representative for Biennials" must be completed and signed, then scanned or photographed and sent to my email (can be in jpg or pdf format). The form can be obtained from the platform when you do your registration, or you can also download it at: <https://www.fiap.net/en/biennials>

Calendar:

Closing date: 31/05/2022

Judging Date: 20/07/2022

Results notification by: 03/08/2022

Opening and Award ceremony: 31/10/2022

The closing date is for registration. A digital version of the prints must also be uploaded when registering. The prints must arrive before the judging date. It is recommended to send them with enough time to avoid any delays by the postal services.

FIAP Patronage Service

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

The FIAP SALON ARCHIVE

Searching for a past FIAP salon? You will soon be able to scroll through the history of FIAP salons on myfiap.net with this resource being added to the myfiap website during May. The PDF documents will be configured in lists arranged by chronological order or by monthly order. Certain lists will also have more detailed information.

You will need to have a myfiap account to see the lists. Any photographer can set up one of these accounts and will need a myfiap account if they apply for FIAP Distinctions or wish to order or replace a FIAP Photographers Card. To access the Archive lists of past salons you will need to:

1. Log in to your account on myfiap.net
2. Go to the left panel
3. Click on "FIAP official documents" and scroll down to FIAP SALON ARCHIVE

The FIAP Salon Archive (FSA) will be a useful tool for FIAP liaison officers to check FIAP distinction applications. Distinctions applicants could also find this useful when completing their application forms, especially when wishing to check which Patronage number applies to which salon in a circuit.



Romain Nero

Cessation of the Postage of the blue FIAP Patronage certificate for Salons.



Excerpt of 2011 Archive list of past Salons run under FIAP Patronage

From 2023 onwards, the blue FIAP Patronage certificate that is issued for each attributed FIAP Salon Patronage number, will no longer be sent by postal mail. A scan of the document is automatically generated by the myfiap system and can be downloaded and printed by the user. The certificate must be shown at the exhibition or projection and a copy of it may be inserted in the catalogue.

The same arrangement will apply to the FIAP Auspices certificate.

FIAP Photo Academy Online Events Service

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

Hello and welcome to the FIAP Photo Academy Online Events for 2022.

On **Saturday 9th April** we hosted "Action in the Serengeti" with Pierluigi Rizzato MFIAP EFIAP/d3. We will give a full report in the next edition of FIAP News.

Pierluigi is the Director of the FIAP Ethics Service and is a very well known wildlife photographer. He specialises in Wildlife and has travelled all over the world, but he loves the Serengeti in northern Tanzania.

Our next event will take place on Friday **27th May 2022** at 7^{pm} London Time. It will be the awards ceremony for the recent FIAP Wildlife Competition.

Following that we will be hosting Alan Ross on **Thursday 16th June 2022** at 7^{pm} London Time.

Alan was an assistant to the great American photographer, Ansel Adams, and currently prints the limited edition images from Ansel's negatives according to Ansel's instructions. He will give us a presentation on Ansel Adams including his own memories of working with Ansel.

Registration for this event will open in May.

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.

The FIAP Website has 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 from each event to the relevant YouTube video of those events.



Paul Stanley

"WILDLIFE ONLY" International Photo Competition Organised by FIAP 2022/085

FINALIST IMAGES ANNOUNCED!!

Dear friends,

Documenting various forms of wildlife in their natural habitat is generally known as Wildlife Photography. An important precondition to capture authentic shots is the understanding of the subject's behaviour and conduct. FIAP organized this event to honour the photographers who dedicate their lives to this specific genre of photography.

To evaluate the pictures sent to this competition, we were very happy to enrol a qualified team of judges. The judge's profiles were presented in detail in the November 2021 edition of the FIAP NEWS magazine.

The judges, Marjan Artnak from Slovenia, Achim Koepf from Germany and Pierluigi Rizzato from Italy chose the accepted pictures. They also selected the award winning photos that you will discover on the following pages. The judging process started soon after the closing date at the start of February. Three meetings were then held on the 16th, 20th and 27th February 2022 to select the awards. The judges, who were alert to possible issues with images, also decided to ask the organizer to contact a number of participants in order to gather more information about their pictures and check their legitimacy to be part of the contest.

"Animal behaviour" was the first section of the salon. There were 417 acceptances chosen from a total of 1,896 pictures in this section. "Animal or animals in their environment" was the second section. Here 377 acceptances were chosen from a total of 1,828 pictures. All in all, 36 awards were given across both sections. This salon was not only run by FIAP but was conducted under FIAP Patronage rules and thus the acceptances and awards can be counted for FIAP Distinctions applications under Patronage number 2022/085 and the country of Luxembourg where the legal seat of FIAP is located.

We are happy to announce that 539 photographers from 57 countries decided to send in their works to this competition, and the entire FIAP Executive Board wants to express their gratitude to them all.

Similar to what we did for the previous contests, the award ceremony will take place online when the winners will be announced. The winner of the Best Author in the competition will also be announced at this ceremony. This event will be held on:

Friday 27th May 2022 at 1900 hours London time.

All participants in this salon will be invited to attend this event and will need to register via the link in the invitation that will be emailed to them.

Romain Nero
Salon Chairman

FINALISTS

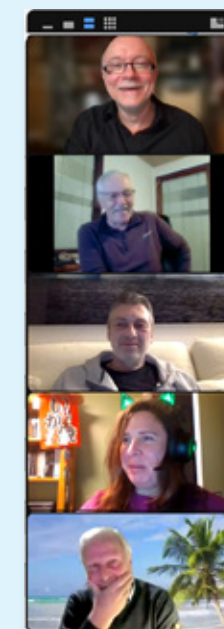
The images that are finalists for the awards in this competition are now shown in a gallery on the FIAP Website:

<https://www.fiap.net/en/salons-organized-by-fiap/events/wildlife-only-organized-by-fiap-2022085>

These images are also shown in the following pages of FIAP News.

NOTE: The images are **NOT** shown in order of award in either gallery as the awards are yet to be announced.

The images are shown in the alphabetical order of the image titles in FIAP News and in the website gallery they appear in alphabetical order according to the photographer's name!!



Judging photo from top to bottom: Romain Nero (Salon Chairman), Marjan Artnak (Judge), Achim Koepf (Judge), Roser Battala (IT Support from Fotogenius), Pierluigi Rizzato (Judge)



**“Wildlife Only”
International Competition
Section: Animal Behaviour
Finalist Photos**



Bird fight by Kranitz Roland, Hungary



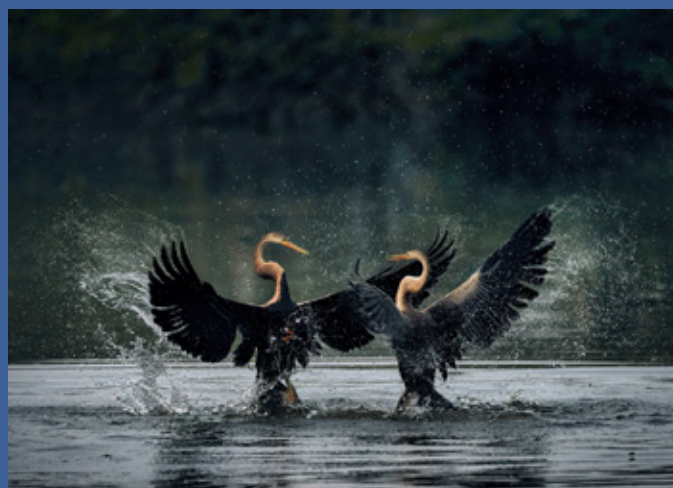
Catch and escape by Antonio Aguti, Italy



Catch by Lojzi Avsenik, Slovenia



Duel by Xuedong Bai, China



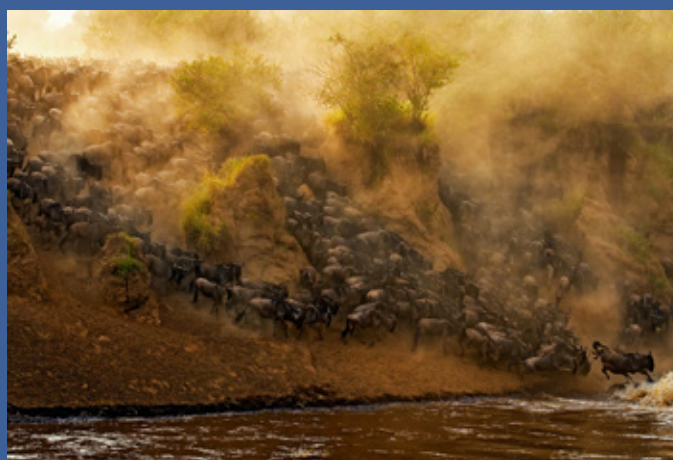
Duel or Dance by Dipesh Mehrotra, India



Emperor Family by Risto Raunio, Finland



Fighting by Xuedong Bai, China



Gnu crossing by Gianni Maitan, Italy



Gossip by Veronika Cirkos, Hungary

The finalist images are shown in alphabetical order according to the title of the photo. Each section is shown across two double pages

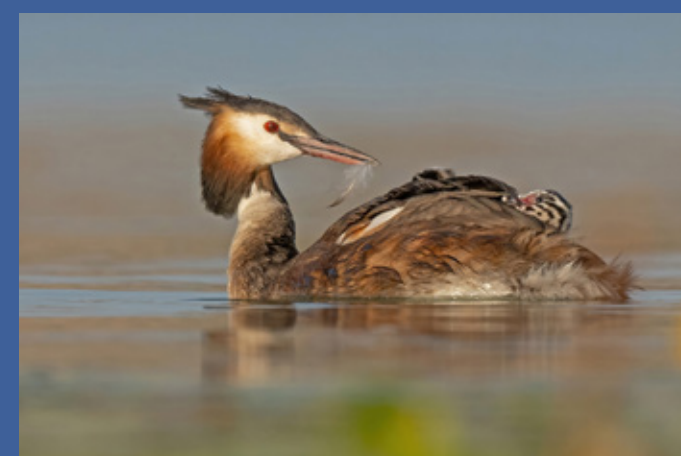
**“Wildlife Only”
International Competition
Section: Animal Behaviour
Finalist Photos**



Jackal with Sandgrouse by Dr Johan J Botha, South Africa



Kings of forest by Boguslaw Lebieczinski, Poland



Maternal love by Antonio Aguti, Italy



Noshery by Tibor Berendi, Hungary



Predator by Prabir Kumar Das, India



Queleas landing by Dr Johan J Botha, South Africa



Rhino Mating 3 by Abhijeet Kumar Banerjee, India



The High Jumper by Alice O'Brien, Ireland



This is my dinner by Risto Raunio, Finland

The finalist images are shown in alphabetical order according to the title of the photo. Each section is shown across two double pages

**“Wildlife Only”
International Competition
Section: Animal or Animals in Their Environment
Finalist Photos**



Bird of extreme by Miran Krapez, Slovenia



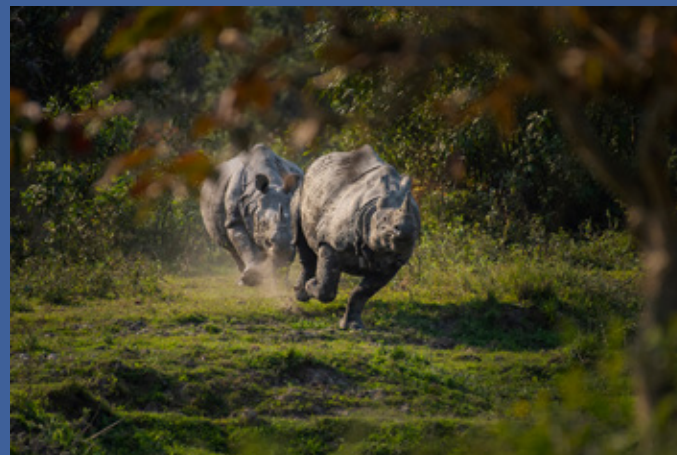
Black arctic fox by Giovanni Frescura, Italy



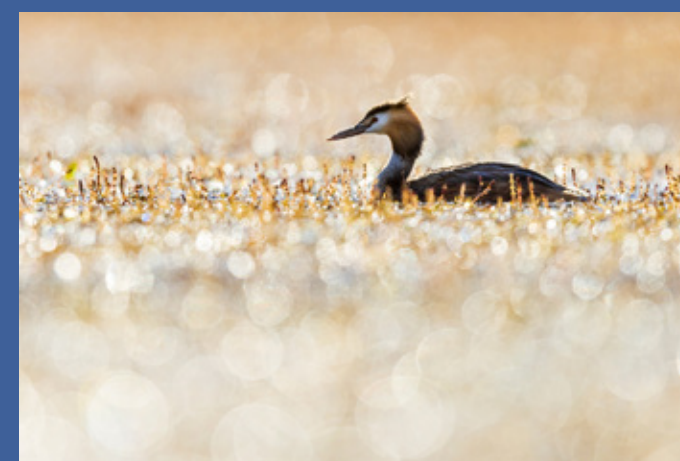
Blue Heron contra Great Egret by Huba Bajusz, Hungary



Brood 0129a by Chen Ming Hsiu, Taiwan



Chasing rhinos by Prabir Kumar Das, India



Diamonds pond by Hamid Ahmadi Basir, Iran



Food Hunting in Dark by Chi Kun Choi, Hong Kong



Green Face by Alessio Cipollini, Italy



Levitation by Ferenc Kocsis, Hungary

The finalist images are shown in alphabetical order according to the title of the photo. Each section is shown across two double pages

**“Wildlife Only”
International Competition
Section: Animal or Animals in Their Environment
Finalist Photos**



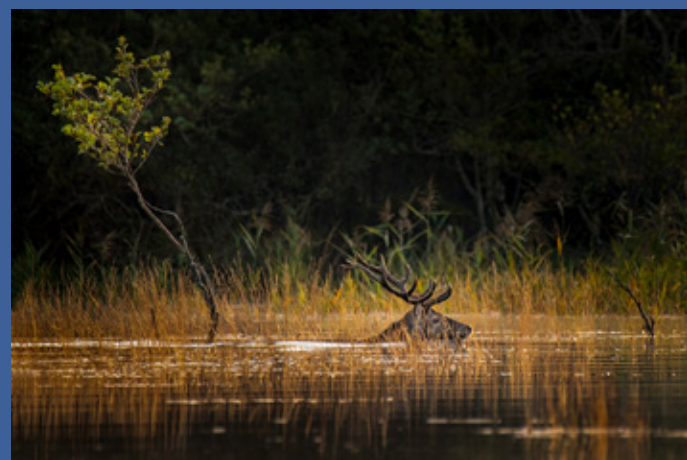
Oregon by Mario Cioni, Italy



Port Lockroy 12 by Volker Meinberg



Red Deer Stag by Thomas Ormond, Ireland



Reg Stag Crossing Lake by Paul Madigan, Ireland



Smeraldino by Alessio Cipollini, Italy



The Boss by Valter Bernardeschi, Italy



The gold of the morning by Antonio Aguti, Italy



Under the snow 4 by Giovanni Frescura, Italy



Zebras drinking water44 by Bob Chiu, USA

The finalist images are shown in alphabetical order according to the title of the photo. Each section is shown across two double pages

FIAP Best Author of a Salon FIAP Best of the Best of the Year

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

To honour the most successful and loyal participants in FIAP salons, in 2010 the FIAP board decided to introduce a new award, which is attributed to the best entrant of each salon, and a new annual title based on this award.

Each salon determines a "FIAP Best Author" title to whom a FIAP special light blue pin is awarded. This pin is delivered to the salon free of charge and the salon awards it to the salon entrant who has achieved the highest number of acceptances across all the sections of the salon added together. In the event of a tie, the salon organiser irrevocably decides the winner, taking awards into consideration.

Over the period of each year, from the 1st January to 31st December, Mr Francis Nicoll from the FIAP Salon File Department maintains a tally to determine who has achieved the highest number of FIAP Best Author titles for the year. The winning photographer is then invited to the next FIAP Congress where they will be honoured in a special "Best of the Best" (BOB) ceremony. A trophy is presented to this BOB photographer at this ceremony.

The FIAP Salon File Department works closely with the FIAP Ethics Service, that is under the watchful eye of Mr Pierluigi Rizzato, to make sure that the winners have thoroughly respected the salon participation rules, especially regarding the conformity of photographs to the FIAP Nature definition. Sadly, nearly every year, contestants reluctant to play according to the rules had to be eliminated from the ranking lists.

The first BOBs came from Argentina; in 2011 the title went to Raul Villalba and then Luis Alberto Franke achieved the title in the two consecutive years of 2012 and 2013. Then in 2014 the trophy went to the Netherlands, and it was Daniel Lybaert who was the lucky winner. In 2015 the award went to Mamdooh Alsaleh from Bahrain and for the two consecutive years of 2016 and 2017 the BOB was Roger Jourdain from France. In 2018 and 2019 the award went to Abdulla AL-Mushaifri from Oman for these consecutive years.

The pandemic, and the consequential inability to hold a FIAP Congress in 2020 and 2021, has resulted in a delay in holding the official ceremony for the BOB award but it is with great pleasure that FIAP is announcing the winner of the BOB for 2020 and 2021. Once again, we have a photographer who has achieved this award in two consecutive years who also becomes the first female FIAP Best of the Best Photographer.

Congratulations to Mrs Ching Ching Chan from Hong Kong

**FIAP Best of the Best for 2020 with 61 Blue Pins
and**

FIAP Best of the Best for 2021 with 81 Blue Pins!!

Enjoy the following pages where we showcase Ching Ching Chan and a selection of her highly successful photographs.



Romain Nero



Photography is my caffeine.

My beautiful addiction for photography is like my daily need for coffee, I love it and I can't stop it.

I have been interested in different aspects of art since I was young. I started painting as a child. My fascination with art slowly evolved to photography.

Being busy with home and family, I didn't have enough time to explore the world, but as my daughter grew up, I was able to start discovering a hobby of my own. I stepped into the field of photography in 2015 and started to dive into this new art medium. It has subsequently become the way that I have experienced much of the world. Images are like poems about time, they speak to the heart. By capturing different people's stories, culture as well as scenery during my trips around the globe, I witnessed and captured things that people need to see and about which they should be made aware. My horizons were broadened, and the power of photography fascinated me as well as pushed me to tell more moving stories through my lens. I particularly enjoy capturing people and landscapes that speak to celebrating the richness of life. Of all the places where I have travelled, the trips to Ethiopia, China's Daliang Shan, Bangladesh, Cuba and Myanmar have been the most memorable and significant in my photographic journey.

I started actively participating in international exhibitions (with PSA recognition and FIAP patronage) in 2019. The experiences from exhibitions have been enlightening and eye-opening for me. The platform allowed me to improve myself while learning and exchanging experiences with other international photographers. Participating in exhibitions drives me to capture a greater variety of themes to expand my ideas and perspectives.

The years 2020 and 2021 have been a milestone in my photographic career. I was happy to receive my AFIAP in 2020, EFIAP in 2021, Fellow of the Photographic Society of Hong Kong (FPSHK) in 2020 and Associate of The Royal Photographic Society (ARPS) in 2022. I also had the honour to be granted multiple PSA "Who's Who in Photography" world rankings in 2020: 1st in Photo Travel Division (PTD) Digital; 2nd in both Projected Image Division (PID) Colour & Monochrome; 5th in Nature Division (ND) Digital; 10th in Pictorial Print Division (PPD) Large Colour Prints.

The intrinsic value of photography makes me happier. Expressing my personal unique way of viewing and thinking, and the presentation of the form, engenders special feelings in me that I really enjoy. I can't imagine my life without all the astonishing and surprising encounters I have experienced.

The recognition of winning two consecutive years of FIAP's "Best of the Best" author means a lot to me. It keeps me motivated and reminds me that my dreams are possible. I am very honoured and grateful for these awards, and I will strive to keep enriching myself and capturing more moving photographic works that speak to everyone.

I believe in the power of photography.

**Ching Ching Chan
EFIAP FPSHK ARPS**

**FIAP Best of the Best Winner
for both 2020 and 2021**

FIAP News requested Ching Ching Chan write
about herself and winning this award twice

The following are her words:



Ching Ching Chan



Bonding Moment



Family Bonding



Chain Of Rings



Fearless Woman



Excited to Head Home



Ice Cave Adventure

Indulge



The Goat Lady



Life At LiangShan



The Lost Childhood



Struggle for Own Space



Tribal Children





“Sense of Humanity”

The new FIAP contest run under FIAP Patronage number 2022/335

“Refugees are people fleeing conflict or persecution. They are defined and protected in international law, and must not be expelled or returned to situations where their life and freedom are at risk. UNHCR have been assisting them for over half a century. Life as a refugee can be difficult to imagine. But, for 26.4 million people around the world, it is a terrifying reality.”

FIAP launched the “Sense of Humanity” event to bring a greater awareness, understanding and support to the valuable humanitarian work done by the United Nations Refugee Agency (UNHCR).

The FIAP Executive Board decided to set an example by making a financial donation to UNHCR right from the start and we expect all participants in this contest to follow this example.

On this initiative, Mr. Ruben Fierens, Associate PSP Officer of UNHCR has commented: “Let me once again sincerely thank you for this generous contribution. Initiatives like FIAP’s make a real difference in the field. UNHCR has been working tirelessly for over 70 years to protect the rights of refugees. We’re always there and we will always be there to protect people forced to flee, and this would not be possible without support like yours.”

KEY INFORMATION

- **FREE ENTRY** - The participation is without entry fees! Donations to the United Nations Refugee Agency (UNHCR) can be made by following this link: <https://donate.unhcr.org/>
- **Section 1 : Open**
Section 2: What is “Sense of Humanity”? We invite you to send pictures that describe your view of a person’s ability to offer care, respect, to show hospitality, to be tolerant and demonstrate love and forgiveness.
- **FIAP is the organiser, and the competition will be judged by a specially selected team of judges.**
- **The competition has FIAP Patronage and acceptances can be counted for FIAP Distinctions.**
- **Acceptances and awards will be deemed gained in Luxembourg, the official seat of FIAP.**

PRIZES & AWARDS

Prize for the Best Author

A total of 36 awards will be given by FIAP and FLPA in Luxembourg
for the best photos in the 2 sections

WEBSITE FOR INFORMATION AND ENTRY IS NOW OPEN!!!

<https://fiap-humanity.fotogenius.es>

Extended Closing Date: 4th June 2022

Judging date: 11th June 2022

Awards Ceremony: 17th June 2022

40th FIAP Youth Biennial, 2021

By Freddy Van Gilbergen, MFIAP, HonEFIAP
President of the Belgian Federation of Photographers

Our Belgian Federation of Photographers (BFF/FBP), throughout its history, has organized 7 FIAP Biennials for adults and only 1 FIAP Biennial for young people, so it was high time to organize another FIAP Biennial for young people. This 40th FIAP Youth Biennial was originally to have been held in Austria, but unfortunately Austria had to cancel this arrangement due to the Covid Pandemic. The Biennial was consequently relocated to Belgium where the BFF/FBP brought the 40th FIAP Youth Biennial to a successful conclusion after a postponement of one year, despite very difficult times and the constant adaptation of the organization to the applicable rules.

But all’s well that ends well. No less than 21 countries from all over the world participated in two categories (category I up to 16 years and category II up to 21 years). The work presented was of high to very high quality considering the young age.

Our photographic friends from Oman were too strong for the other countries and won the World Cup in both categories. Congratulations to the participants from Oman. As for the individual prizes, there were award recipients from different countries and here too a big thumbs up to the winners.



Freddy Van Gilbergen

I would like to thank all the participating countries and participants for their registrations, and we hope to meet more of the young participants in the future in our competitions under the patronage of FIAP.

Finally, I would like to thank the members of the jury, Romain Nero EFIAP/p, HonEFIAP (Luxembourg), Anne-Marie Vermaat MFIAP (Netherlands) and Vincent Cochain EFIAP/s (Belgium), for their work during the selection process in Belgium, as well as the members of the board of the Belgian Federation for their commitment and support.

The below table shows the seven awarded countries in each age category. In the following pages the images of the top three countries in each category are shown, plus all the images that received individual awards.

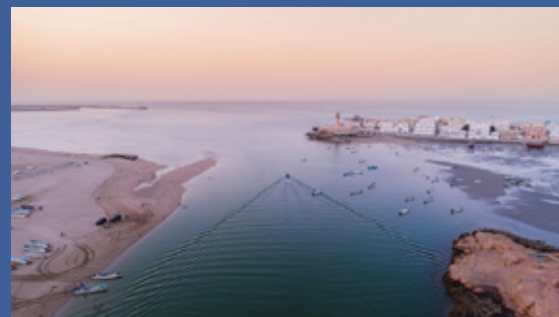
#	Award	Awarded Countries in Category I Photographers Up to 16 Years	Awarded Countries in Category II Photographers Up to 21 Years
1	World Cup	Oman	Oman
2	FIAP Gold Medal	South Africa	Slovenia
3	FIAP Silver Medal	Russia	Luxembourg
4	FIAP Bronze Medal	Slovenia	Germany
5	FIAP Diploma	Germany	Italy
6	FIAP Diploma	Slovakia	Serbia
7	FIAP Diploma	Cyprus	South Africa



Education Light by Arwa Al Jabri



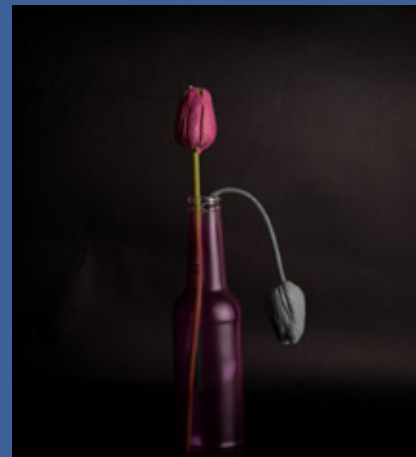
Sur by Azeez Al Hakmani



Twist by Maher Al Khusaibi



Do not despair with life by Ethar Al Hasani



Al Hadhiah by Maher Al Khusaibi



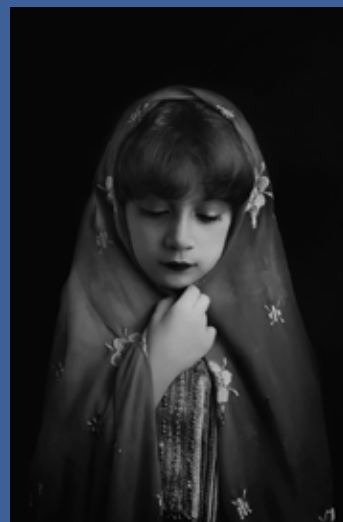
Wadi Bani Kharus by
Mohammed Al Farsi



Vanish by Zamzam Bini Araba



Pearl by Remaz Al Shukaili



Race by Said Bait Abdullah



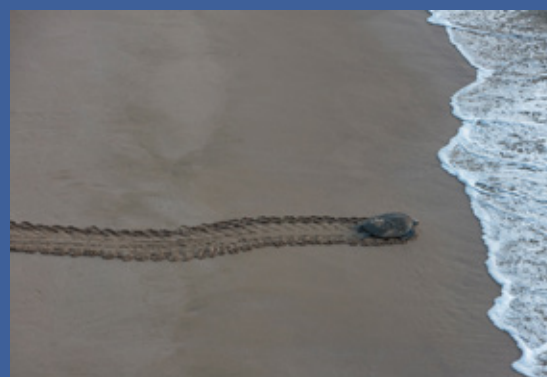
Desert Knights by Yaseen Al Hajri



Wadi Mastal by Mohammed Al Farsi



Travelling by Azeez Al Hakmani



Ras Al Ruwais by Nader Al Fazari



Fatimah by Arwa Al Jabri



A look of hope by Ethar Al Hasani



Woman of Desert by Amur Al Hajri



Sunset by Younis Al Shuailli



Read by Nader Al Fazari



Look by Ali Al Shuailli



Desert Man by Ali Al Shuailli





FIAP Gold Medal in Youth Biennial Category I (Up to 16 years of age) - SOUTH AFRICA

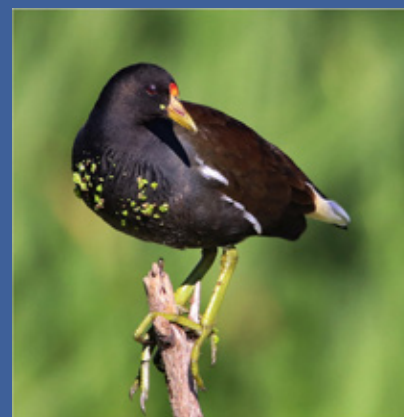
Bosjes by Thomas Bothe



Deadlei by Jani van der Merwe



Wat'n uitsig by Cherizene Snyman



Converse by Merie Langner



Herfs lani by Jaco Winterbach

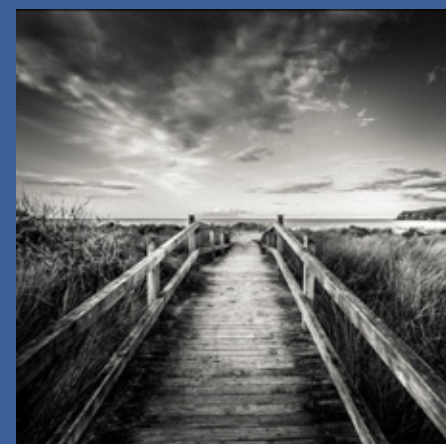


Simunye by Gustav Groenewald



Musiekroos by Duane Langner

Road to peace by Gustav Groenewald



Skepping storie by Alexa Bothe



Nuuskierige by Duane Langner



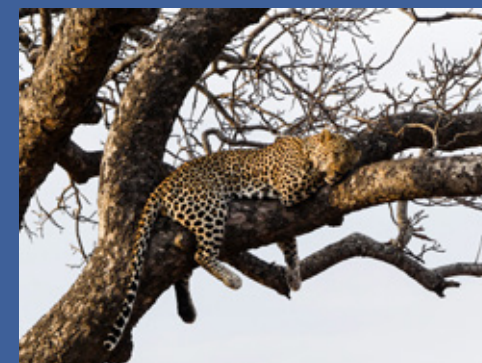
Horrors of the Classroom by Amiee Coertzen



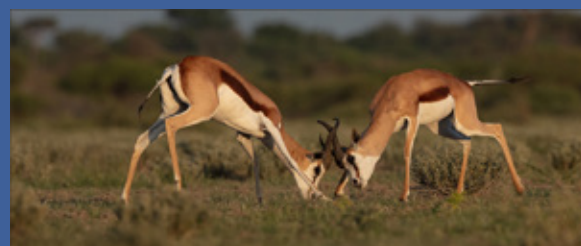
Laaste sneeu by Daniel Conradie



Rustende Luipeerd by Charl Conradie



Ram geveg by Landi Drotsky



Stil getuie by Alexa Bothe



Laat middag leeutjie by Landi Drotsky



In die middel van nerens by Liza du Toit



Karoo kombuis by Liza du Toit



Landskap by Julian Bester



Riebeek by Adelmari Barnard





FIAP Silver Medal in Youth Biennial
Category I (Up to 16 years of age) - RUSSIAN FEDERATION

An exciting challenge by Viktor Erjomin



Autumn still life by Valeria Kazakova



Colourful dreams by Anastasija Miheeva



First teacher by Polina Garshina



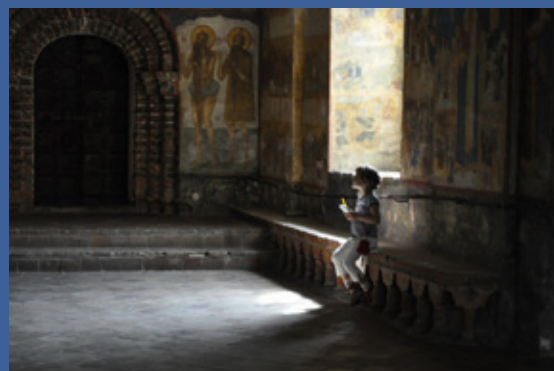
Family skiing by Helen Derevtsova



At the concert by Anastasija Grishina



Inspiration by Veronika Luhanina



Flowers for mom by Veronika Luhanina



Attack by Andrey Zajtsev



February noon by Denis Abramov



Shepherdess by Daria Mogiljova



Playful girl by Sofia Semjonova



Milana by Daniil Brodjagin



Gamine look by Daria Sapronenkova



Stunning news by Anastasija Grishina



Still life with apples by Daniil Brodjagin



My Friends by Viktoria Anisimova



Ksyushenka by Sofia Semjonova



Similitude? by Elizabeth Judina



Girl with umbrella by Viktoria Kotenjova



Youth Biennial Individual Awards
Category I (Up to 16 years of age)



FIAP Gold Medal
"Laat middag leeutjie"
By Landi Drotsky
(South Africa)



FIAP Bronze Medal
"Vanish"
By Zamzam Bini Araba
(Oman)



FIAP Silver Medal
"Martin 01"
By Matic Vidmar
(Slovenia)



FIAP Bronze Medal
"The guardian"
By Semeli Arkatiti
(Cyprus)



FIAP Silver Medal
"Twist"
By Maher Al Khusaibi
(Oman)



FIAP Bronze Medal
"Last chance"
By Emilija Moholi
(Serbia)





New Day, New Face by Maymoona Al Shukri



Silence by Nauf Al Siyabi



Look by Abrar Al Maashri

Space by Khalsa Al Naabi



Thinking by Mohammed Al Shuali



Skill by Roaa Al Shuali



Schizophrenia by Maymoona Al Shukri



Alone by Maather Al Ghatrifi



Today's Fish by Marya Al Rahbi



Deep by Al Khalil Al Saqri

Dates by Adnan Al Mujaini



From sinaw's souq by Marya Al Rahbi



Stillness by Tariq Al Shibli



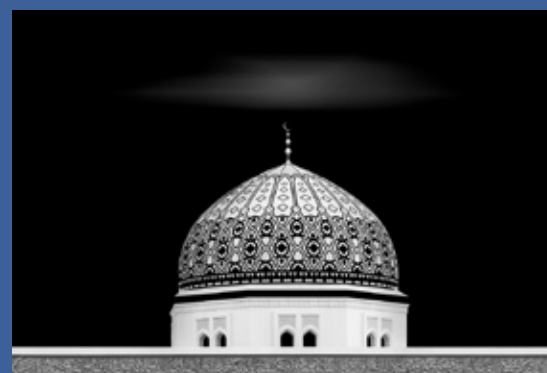
Portrait by Hamed Al Shuali



Hoor by Rudaina Al Rawahi



Dome by Rudaina Al Rawahi



Desert by Mohammed Al Shuali



Bake by Roaa Al Shuali



Wrinkles by Al Khalil Al Saqri



Zayana by Khalsa Al Naabi



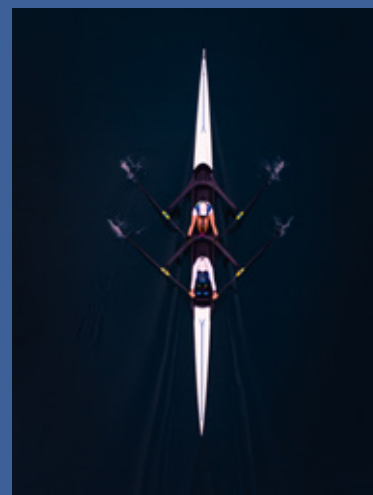
FIAP Gold Medal in Youth Biennial Category II (Up to 21 years of age) - SLOVENIA



Vhod V Neznano by Jana Komprej



Italija by Marko Pleterski

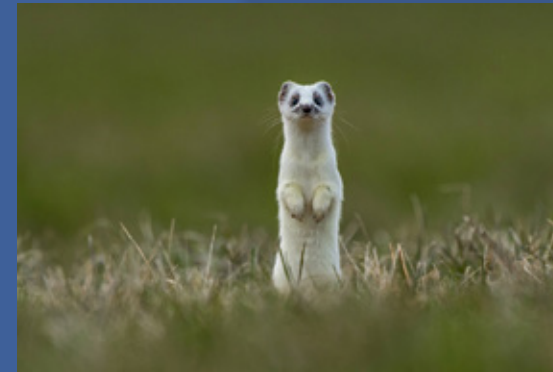


Sinhrono by Luka Vovk

Družinske Korenine by Marko Pleterski



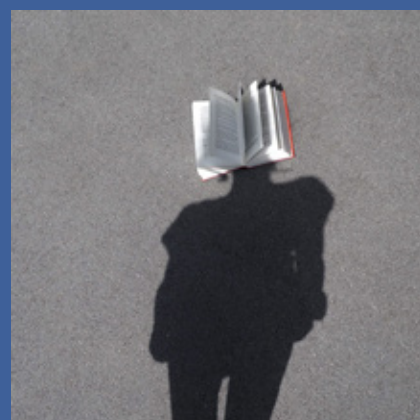
Firbec by Bine Mekina



Odprti Oči by Pika Penko



Oči Upanja by Lucija Turnšek



Senca Znanja by Gašper Rebernik

Janez 01 by Nik Bertonec



Moč Narave by Luka Vovk



Mona Lisa by Anja Kosmač



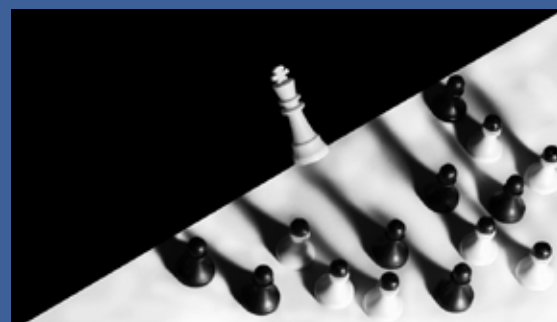
4 in 2 by Nik Bertonec



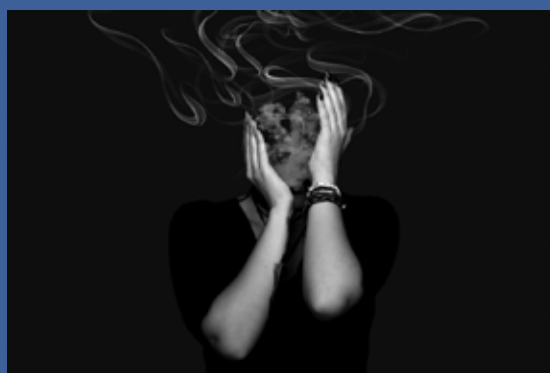
35 Let V Odsevu Za Nazaj by Vesna Malnaric



Družba by Žan Flašker



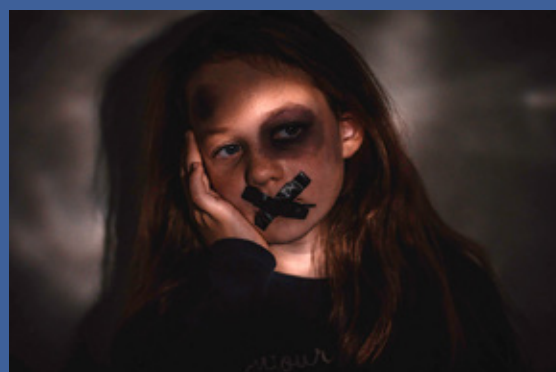
Pregorelost by Vesna Malnaric



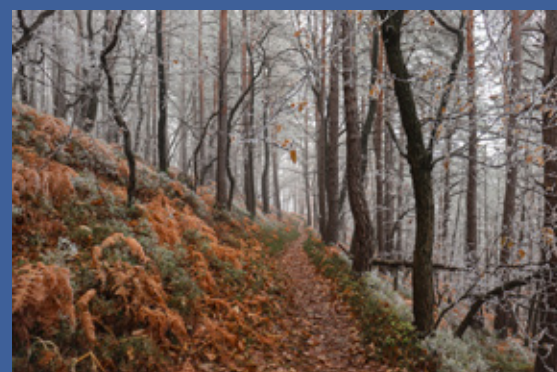
Raztrgan Pogled by Neja Lenart



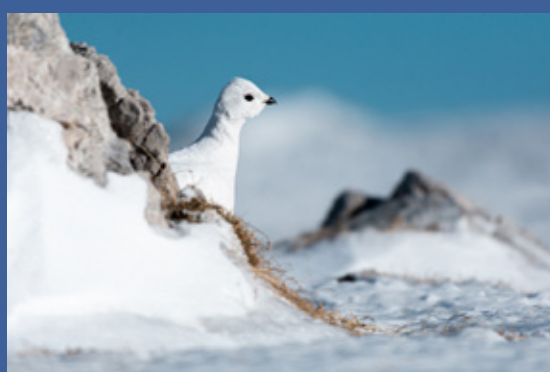
Današnji Svet by Pika Penko



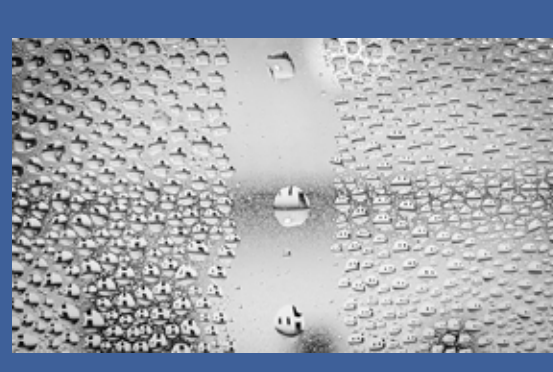
Bosa Pojdva by Jakob Miglič



Skrivalnice by Bine Mekina



Vzporedni Svetovi by Aja Urlep



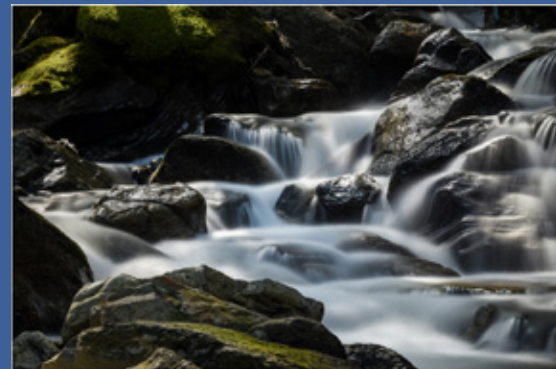


FIAP Silver Medal in Youth Biennial
Category II (Up to 21 years of age) - LUXEMBOURG

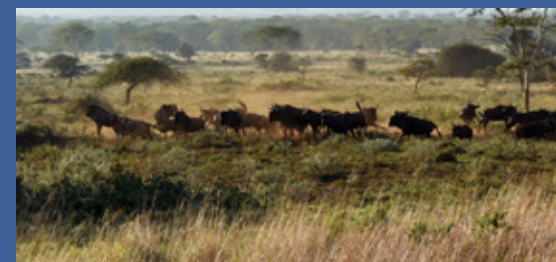
by Yohan Muller



by Chiara Schumann



by Melvin Brito



by Charel Goelff

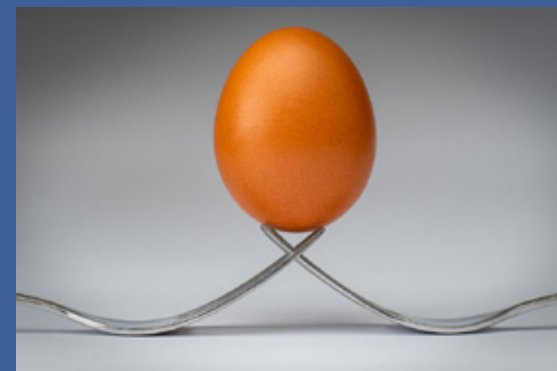


by Yohan Muller

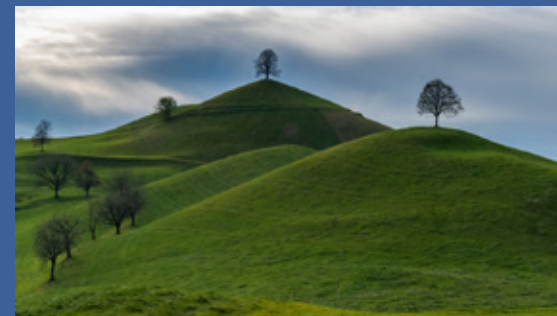
by Melvin Brito



by Andy Toth



by Tun Origer



by Charel Goelff



by Chiara Schumann



by Michel Goelff



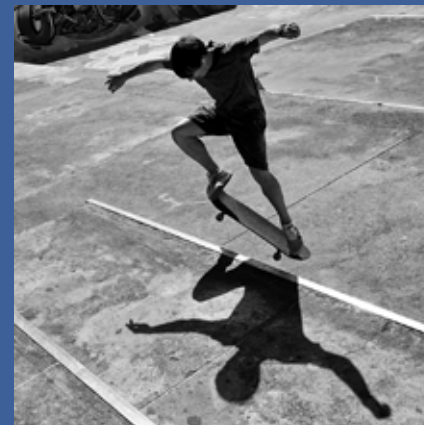
by Julia Nero



by Jennifer Toth



by Lucas Brito



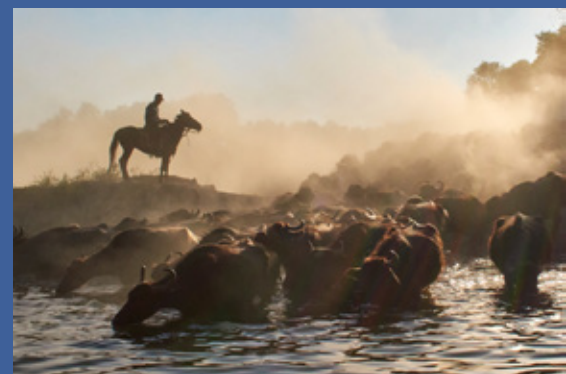
by Andy Toth



by Michel Goelff



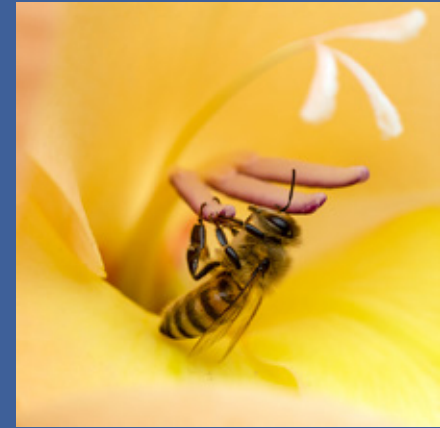
by Julia Nero



by Lucas Brito



by Tun Origer



by Jennifer Toth



Youth Biennial Individual Awards Category II (Up to 21 years of age)



FIAP Gold Medal
"Thinking"
By Mohammed Al Shuaili
(Oman)



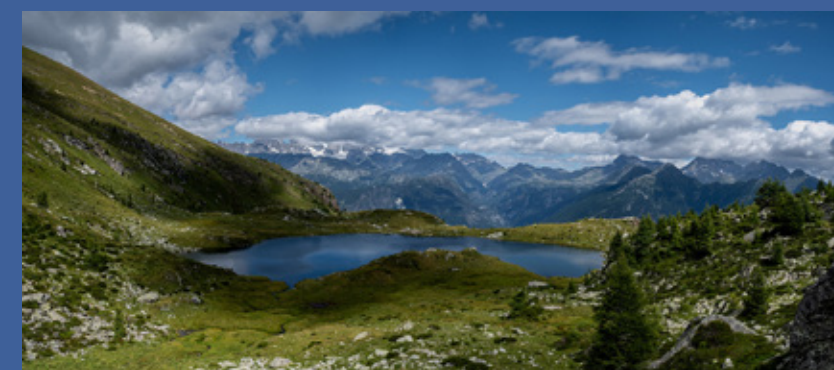
FIAP Bronze Medal
"Walk the milky way"
By Soronin Andrey
(Russian Federation)



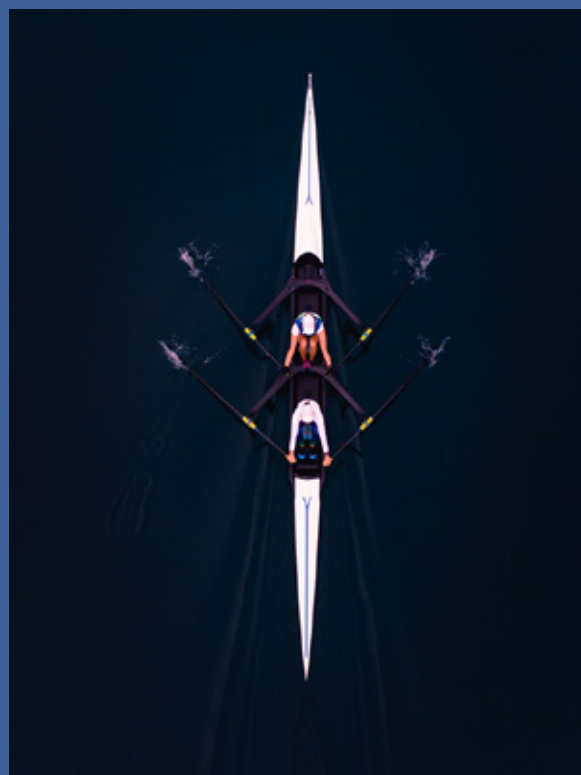
FIAP Silver Medal
"Alunne"
By Cantaroni Agata
(Italy)



FIAP Bronze Medal
"Mondo"
By Risani Lorenzo
(Italy)



FIAP Silver Medal
"Sinhrono"
By Luca Vovk
(Slovenia)



FIAP Bronze Medal
"35 Let V Odsevu Za Nazaj"
By Vesna Malnarič
(Slovenia)



FIAP Photo Academy Online Events

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



Poster for Gerry Andrews presentation. Old Moll, who was a frequent visitor to the Limerick Market from childhood until her death aged 100 years, is featured on the poster

On Saturday 22nd January 2022 the FIAP Photo Academy was pleased to host its first event of 2022. It was a presentation by the Irish based photographer, Gerry Andrews EFIAP FIPF ARPS.

Gerry's passion for photography started when he was a 19 year old working at the Limerick Leader Newspaper. In the early '70s he embarked on a project to capture the changing face of Ireland by making a photographic record of the people that frequented the Milk Market in his native city, Limerick. In recent years his photographs of the Milk Market and Limerick in the 70s, have received national and international acclaim. His photographic exhibition 'Shaped by History' attracted a total of 75,000 visitors, when images from that work were exhibited at the Hunt Museum Limerick and at the National Photographic Archive Gallery in Dublin. His book 'Shaped by History' was a sell out and awarded Book of the Year at the Irish Print Awards in 2012.

Fifty years after the original project, in 2021, Gerry returned to the Limerick Milk Market to chart progress since the initial project in the early 70s. His combination of old and new images are a unique social documentary of a developing Ireland, capturing the nation's transition from austerity to prosperity, through the lens of one photographer, at one market, in the midst of a global pandemic.



A young boy, from the travelling community, photographed in the Market in 1973. Photo by Gerry Andrews



The Milk Market has attracted buskers over its lifetime. Here a Juggler performs to the amusement of a local boy



Paddy Dunne Limerick Milk Market 1972. Photo by Gerry Andrews

He was awarded a Fellowship by the Irish Photographic Federation in 2012, his EFIAP in 2013 and an ARPS also in 2013. He has held six solo exhibitions and his work has featured on a number of Television programmes about his photography. He has produced two books 'Shaped by History' and 'Faces & Places'. He is a past president of the Dublin Camera Club, a well-known judge, a sought after guest lecturer and a member of the IPF Distinction Assessment Panel.

Shaped by History is an intimate environmental portrait of the people who represent Ireland's past and those who symbolise its vibrant future; captured by one photographer, in one market, 50 years apart.



Tom McNamara, the oldest busker in Ireland, photographed at the entrance to the Milk Market in 2020 – By Gerry Andrews



Joe Doran lived an impoverished life in a makeshift camp on the outskirts of Limerick. Photograph taken Christmas Eve 1973. Photo by Gerry Andrews



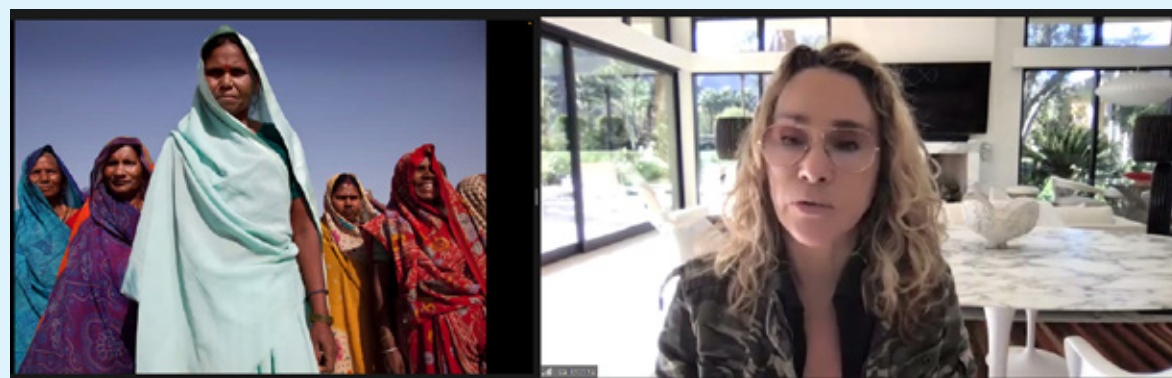
On Saturday 5th March we hosted Lisa Kristine with a presentation entitled “Bound to Freedom”. This event was presented by FIAP in celebration of International Women’s Day 2022.

Lisa Kristine is an internationally renowned photographer. For more than 30 years she has documented indigenous peoples and social causes in more than 150 countries across six continents. Her work navigates the emotional landscapes of her subjects and their environments, driving awareness around causes such as human trafficking, indigenous wisdom, and global unity.

Lisa’s work has garnered widespread acclaim in the world of photography and the international humanitarian stage. She is the recipient of a Lucie Humanitarian Award, presented at Carnegie Hall, honouring the greatest achievements of master photographers. The Dalai Lama, the Queen Mother of Bhutan and Amnesty International, among others, have all endorsed her work. David Clarke, former Head of Photography for the Tate Modern, describes Lisa’s arresting images of modern slavery as “a testament to truth and an insightful and inspiring body of evidence which should never and can never be denied.”

In 2017, Lisa founded the Human Thread Foundation, an international non-profit organization whose mission is to incite action to eradicate human trafficking and to promote human dignity.

<https://humanthreadfoundation.org/>



Lisa Kristine presenting one of her photos



Screenshot from Lisa Kristine’s presentation showing one of her photos



Screenshot of one of Lisa Kristine’s photos shown during the presentation



Screenshot of one of Lisa Kristine’s photos shown during the presentation

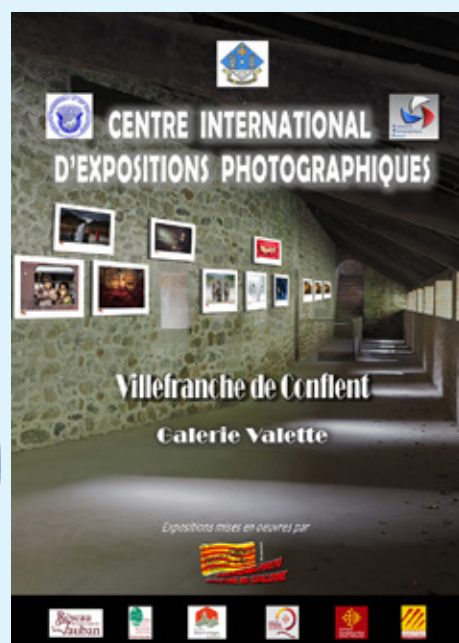


Screenshot of one of Lisa Kristine’s photos taken during her presentation



Inauguration of the FIAP Exhibition Centre, Galerie Valette, Villefranche-de-Conflent, France

By Jean Saleilles,
President of the French Photographic Federation
& President of the Perpignan-Photo club



A new FIAP Exhibition Centre has just opened, the 1st in France. **Villefranche-de-Conflent**, a place steeped in history, listed as a **UNESCO heritage site**, welcomes this new Exhibition Centre in its ramparts called "Galerie Valette". This symbolic place, built by Vauban, a military architect during the reign of King Louis XIV of France (1633-1707), is located in the south of France, near the Spanish border, "in Catalan land". It is in the heart of three mountainous valleys commonly called the 3 Cs, Conflent, Capcir and Cerdagne, 20 km from the ski areas of the municipalities of Font-Romeu, Bolquère, Mont-Louis and the site of Odeillo, where we find the largest solar furnace in Europe, without forgetting the Canigó massif, whose peak is known as the highest peak in the Pyrénées-Orientales range at 2,780 meters above sea level.

Villefranche-de-Conflent, a magnificent medieval city, welcomes more than 650,000 visitors a year.

The photos shown here from the Inauguration event include the following people:

Riccardo Busi, FIAP President

Joan Burguès Martisella, FIAP Vice- President and Director of FIAP Exhibition Centres

Patrick Lecroq, Mayor of Villefranche-de-Conflent

Jean Saleilles, President of the Fédération Photographique de France (FPF) and President of club Perpignan-Photo

Jean-Claude Luque, Event Manager for the Fédération Photographique de France (FPF)

Jean Sol, Senator of the Pyrénées-Orientales

Armand Armenta, President of the Photoclub Pérignat-Sur-Allier.



Joan Burguès Martisella, Riccardo Busi,
Patrick Lecroq, Jean Saleilles



Jean Saleilles, Patrick Lecroq, Riccardo Busi



Jean Saleilles, Patrick Lecroq, Riccardo
Busi, Joan Burguès Martisella,
Jean-Claude Luque



FIAP Exhibition Centre flag
and the plaque



Jean Sol, Riccardo Busi, Patrick Lecroq, Jean
Saleilles, Joan Burguès Martisella, Marc
(a visiting photographer), Jean-Claude Luque



Armand Armenta, Joan Burguès Martisella, Riccardo Busi,
Patrick Lecroq, Jean Saleilles and some visitors



Jean Saleilles, Patrick Lecroq, Riccardo Busi,
Joan Burguès Martisella, Jean-Claude Luque

FIAP, with its representatives Riccardo Busi, President and Joan Burguès Martisella, FIAP Vice-President and FIAP Director in charge of FIAP Exhibition Centres, Patrick Lecroq, mayor of this very beautiful site, and Jean Saleilles, president of the French Photographic Federation and president of the photo club "Perpignan-Photo", jointly co-directors of the exhibitions, in the company of many local personalities, inaugurated this new FIAP Exhibition Centre, in this magnificent place, on February 26, 2022.

The inaugural exhibition in the Galerie Valette, ramparts of Villefranche, presented the winning photos of the first FIAP Colour Print Biennial organised in France, in Cognin, a small town located in the Auvergne-Rhône-Alpes region, near Chambéry.

We are expecting many of you in Villefranche-de-Conflent where you will have the opportunity to visit the ramparts of this beautiful citadel. Visitors who present their FIAP, FPF (Fédération Photographique de France) or FCF (Catalan Federation) card, or who are members of the CEF (Spanish Federation), receive free admission.

Villefranche-de-Conflent, The ramparts:

DMS latitude: 42° 34' 59.98" - Longitude: 2° 22' 0.01"



FIAP Colour Biennial exhibition poster
featuring the work "L'ephemere", by Stephane
Vilcoq, on the left and "La dame a la plage",
by Gérard Kronenberger, on the right

Villefranche-de-Conflent

By Patrick Lecroq,
Mayor of Villefranche-de-Conflent



Patrick Lecroq,
Mayor of Villefranche-de-Conflent

Villefranche-de-Conflent is a town in the south of France, in the Pyrénées-Orientales department, located about fifty kilometers west of Perpignan. Its inhabitants (about 200 in number) are called villefranchoises and villefranchois. It is part of the Conflent Canigó community of municipalities.

Located at the foot of the Canigó massif, at the confluence of the Cady and the Têt, Villefranche-de-Conflent is a village with multiple charms: heritage, natural, architectural...

Located within the Natural Park of the Catalan Pyrenees, the village is labelled among the Most Beautiful Villages of France. It is also part of the territory of Canigó Grand Site. Since July 2008, its fortifications have been included on the UNESCO World Heritage List as part of the Network of Major Vauban Sites.



Villefranche-de-Conflent. Crédit photo villefranchedeco

Villefranche-de-Conflent is a city with an exceptional heritage: from the Middle Ages to the present day, time has inscribed in its stones the passage of the men who built it, conquered it or who lived within its walls. More than any other, Vauban the "vagabond of the Sun King" left his mark here by remodelling the original medieval ramparts, fortifying a cave and building a Fort overlooking the village.

The current municipality has decided to adopt a strong cultural policy through various actions and partnerships. The town hall of Villefranche-de-Conflent has therefore decided to make the Galerie Valette, northern gallery of the Ramparts, available to host a FIAP Exhibition Centre in partnership with the French Photographic Federation and Perpignan Photo Culture in Catalonia.



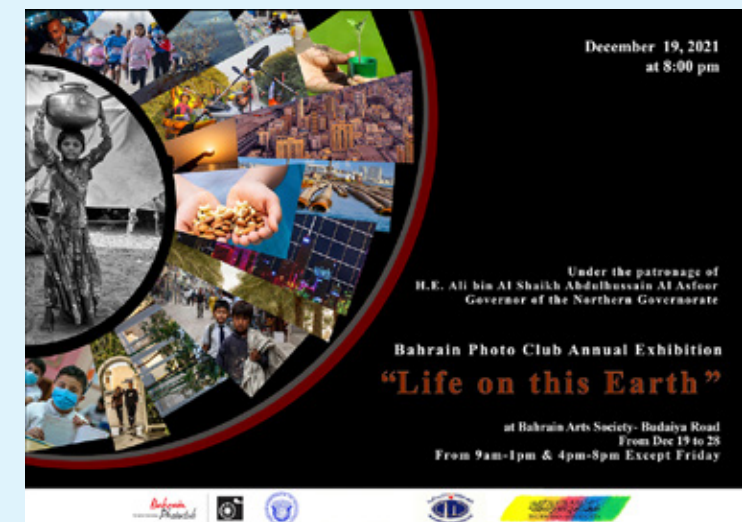
Villefranche-de-Conflent. Crédit photo villefranchedeco

Bahrain Photo Club's Annual Exhibition, 2021 "Life On This Earth"

By Ali Zubari,
Member of the Bahrain Photo Club

On the occasion of the celebration of the Kingdom of Bahrain's 50th National Day, and under the generous patronage of His Excellency Mr. Ali bin Sheikh Abdul Hussein Al Asfoor, Governor of the Northern Governorate, the Bahrain Photo Club opened its annual exhibition "Life on this Earth", on Sunday evening, December 19, 2021.

The Exhibition was held from the 19th to 28th December 2021, with the participation of 18 photographers from the club and the presentation of 36 works of art. In this year's exhibition, artists embodied various sustainable development goals. The exhibition also sent a message of awareness to the community of the importance of conservation and the optimal use of natural resources to meet the development needs of a strong economy, health and education. Sustainable development provides security for these things, that societies enjoy at the present time and reassurance of a prosperous future for the next generation.



Exhibition Ad

The Kingdom of Bahrain is one of the leading countries in adopting the sustainable development approach and goals approved by the United Nations, making this approach one of the most important objectives of the Kingdom's comprehensive development plans for 2030. The work of the artists reflected this point of view and the presentation was a beautiful reference of these goals, reflecting the leadership's vision and constructive ambitions.

The opening ceremony was attended by Sheikha Hanan bint Hassan Al Khalifa, President of the Bahrain Arts Society, members of the Bahrain Photo Club and the Society, and a crowd of invited and interested people.

A selection of images from the exhibition are shown with this article.



A Key to Our Survival by Mohammed Shafiee



And development is happening by Sawsan Taher



Clean Water, Clean Energy by Ali Janahi



Beauty of Nature by Aliaa Maher



Clean, durable and cheap alternatives to the future of our children by Ali Zubari



Education and its pivotal role in the sustainable development by Nader AlBazzaz



Growth is inevitable by Sebahat Isik



Healthy Life a well being by Ebtesam AlThokher



Light of Education by Hanan Al Khalifa



Modern cities embrace the old and modern by Fadel AlShoubaki



We love life if we can find by Mohammed AlMoulani



No Pessimist nor Bad Luck, Its Life by Herz AlBanki



Plant today you eat today by Mohamed AlHajer



Smell of the Bread by Riyadh AlQalaf



Tiny Gardens by Asma Murad



With Water, We are Saturate by Hussain AlFardan



Other Resources by Tosin Arowojolu



Trees of Life in our cities by Ahmed Ahmed

New Liaison Officer for Turkey and Youth Projects of the Photographic Arts Federation of Turkey

By Alperen Akharman, EFIAP/s
FIAP Liaison Officer, Photographic Arts Federation of Turkey

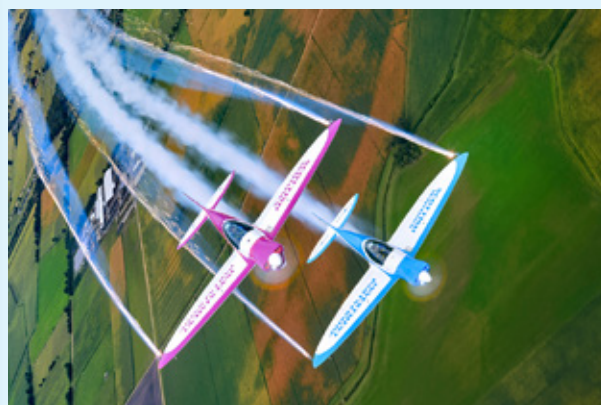


Alperen Akharman

Firstly, I appreciate being given the opportunity to introduce myself in this edition of FIAP News. I became the new FIAP Liaison Officer for the TFSF, the Operational Member (OM) for Turkey, at the beginning of this year.

My first encounter with photography was with my father's camera during my primary school years and my interest increased day by day. After traveling to the USA as part of my Aviation training in 2008, I became interested in aerial photography. I attended the Aerial Photography Academy in Belgium in 2013, where I studied and trained in three disciplines of Aerial Photography. I subsequently ran workshops and training sessions in these disciplines. In this same year, I opened my first solo exhibition by transforming an active aircraft into an exhibition hall.

Since 2013, I have taught fundamentals of photography and advanced techniques courses at my club. Thanks to the results obtained in international competitions, I received my EFIAP/s in 2021. I share information about the FIAP organizational structure, distinctions and competition system in different clubs. For the last ten years, I have served as a salon chairman for many exhibitions, TFSF competition representative and jury member in national and international competitions.



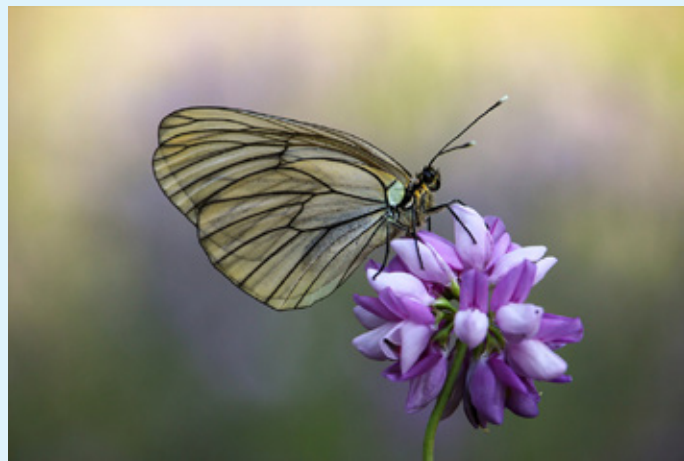
"My First Exhibition"

Since the beginning of this year the Photographic Arts Federation of Turkey concluded two unique youth projects.

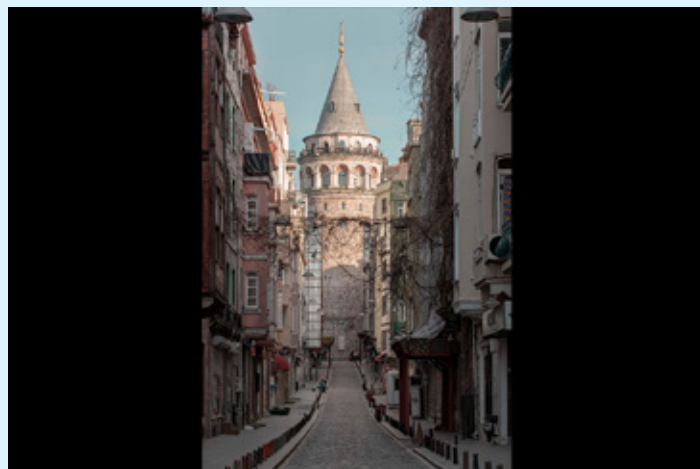
The first was a project carried out by the Photographic Arts Federation of Turkey (TFSF), with the aim of supporting and motivating young photographers who are at a certain level of photography production, who can produce photographs of a subject or with technical integrity, but who could not exhibit their photographs for various reasons. At the beginning of this year, this project concluded with an exhibition of their work. Some of the photos are shown here. You can also view the exhibition via this link: <https://tfsfsanalgaleri.org/tr/sergi/sergi-eser-listesi/ilk-sergim-oen-kabul-seckisi-tr>



By Fatih YILMAZ



By Abdurrahman KURT



By Yusuf YILMAZ



By Hatice Tuğba KARAYAMA



By Ibrahim Kağan DALGAKIRAN

"Don't Let It Be Unfinished"

Our second project was conducted at the suggestion of the TOBB (Union of Chambers and Commodity Exchanges of Turkey), Turkey Creative Industries Assembly (TOBB TÜRKEM), during the 2020-2022 period. After the efforts we made 2 years ago, TFSF representation was included in the TOBB assembly for 2020-2022. This assembly is formed every 2 years and consists of a maximum of 40 members who are successful in their sector. As the only representative on behalf of photography among the participants, we were proud to carry the corporate logo of TFSF once again and to represent TFSF. During this period, we regularly attended the meetings and supported the TOBB activities as the TFSF Board of Directors. We believe in the importance of being part of this assembly. This assembly enables us to introduce and promote the corporate identity of TFSF in many areas of the art world, to provide a network for joint studies, to develop important bilateral relations and to reach official institutions at the ministerial level more easily and effectively. During this process, we have received support from the Government Ministry with the suggestion and support of TOBB in our project "Don't Leave It Be Unfinished" which was for young people.



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TOBB (Union of Chambers and Commodity Exchanges of Turkey) Turkey Creative Industries Assembly meeting

The goals of the project:

1. As the Photographic Art Federation of Turkey (TFSF), to ensure the realization of photographic projects that could not reach the production stage for various reasons,
2. To contribute to the development of photography in Turkey in this way,
3. To introduce new faces to the art of photography in Turkey and to ensure that the photographs they produce reach the crowds,
4. To set an example for other institutions and organizations to provide similar support.

In this project, in which 17 young photographers participated by passing the pre-selection, the works of 5 participants were deemed worthy to be exhibited in the TFSF Virtual Gallery at the end of April. Photos from these five participants are shown here with this article.



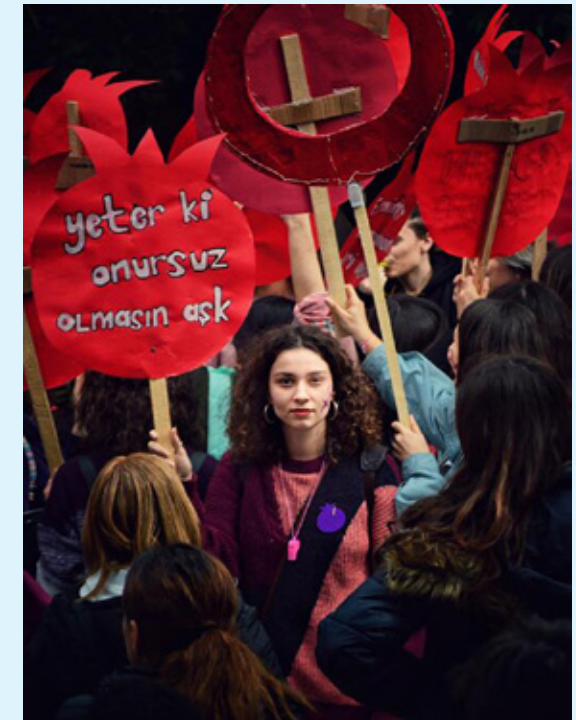
By Betül GÜNDER



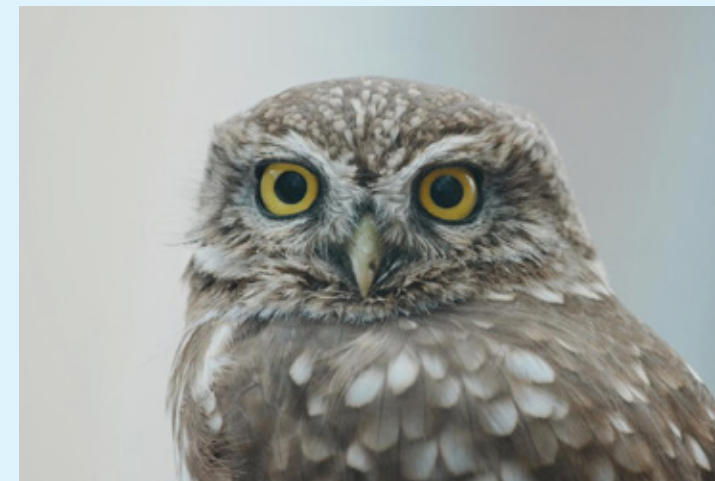
By Fırat KIZTANRI



By Feytullah GÜLEÇ



By Abdullah TURGUT



By Muhammet GÖKMEN

The purpose of this gallery is to showcase some images taken by photographers who were 18 years or younger as at the closing date for this edition of the magazine. It is a place where they can have some of their photography published and where we can all enjoy seeing the talent of some of our young photographic artists.

This is the first time FIAP News has had this section in the magazine. Submissions were open to any photographers from any country, however in this inaugural gallery, just one group of young photographers responded to the call for images. FIAP News would like to thank the members of West Cape Youth Photographers, from South Africa, for presenting their wonderful images



At the Harbour by Alexa Bothè, Age 13



Boerdery in die Swartland by Jaco Louw, Age 12



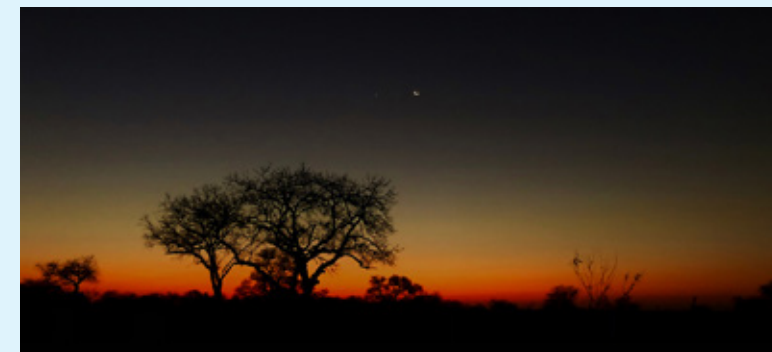
Family time by Hannah Swigelaar, Age 12



Havaiana by Nikita Clayton, Age 12



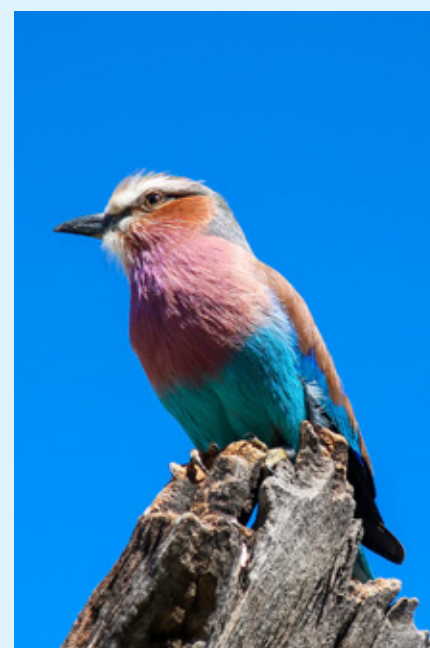
Koffie vroegoggend by PG Retief, Age 12



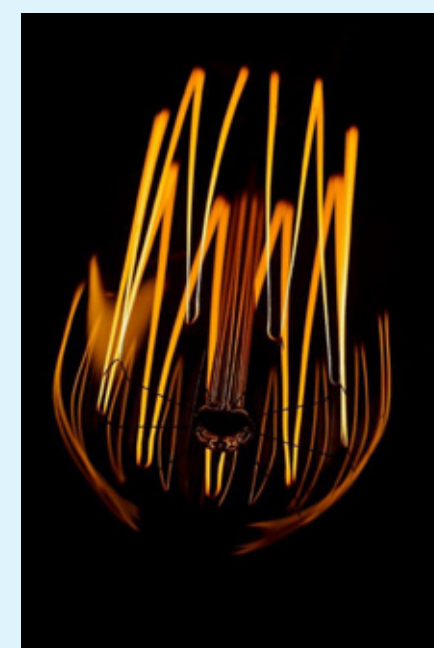
Laat skemer by Daniël Conradie, Age 17



Lig van gewig by Sofia Van Der Merwe, Age 14



Lilac Breasted Roller by Jani Van Der Merwe, Age 16



Macro Bulb by Charl Conradie, Age 15



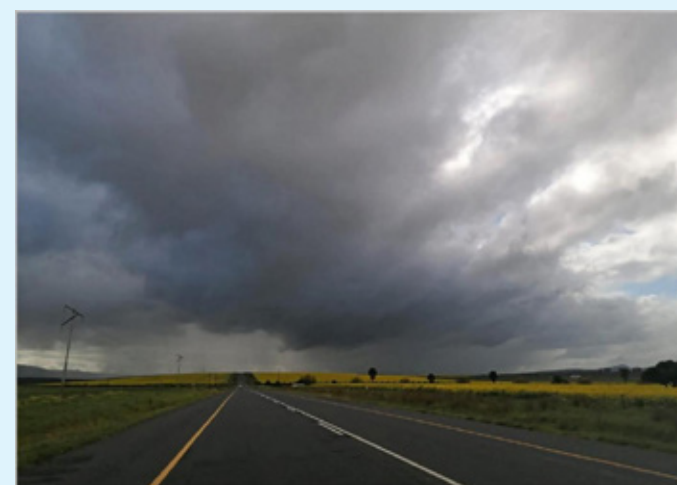
Mountain reflection by Liyema Mgoqi, Age 12



Nestle by Aanisha Daames, Age 11



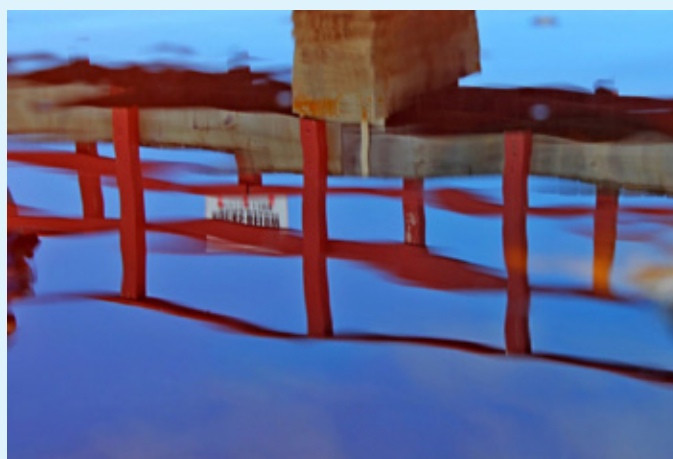
Old town by Jaco Winterbach, Age 16



Swartland storm by Felipe Van Der Spuy, Age 12



Sneeu bedekte berge by Thomas Bothè, Age 16



Reflection by Zanel Vermeulen, Age 11



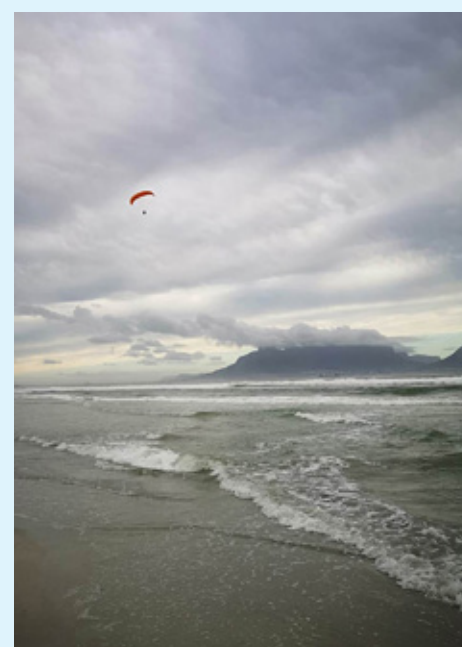
Spazawinkel by Adelmari Barnard, Age 12



On Top of the World by Liza Du Toit, Age 16



Melk by die tee by Marco Du Plooy, Age 11



Valskerm by Jaco Louw, Age 12



Watch your step by Carla-Dé Williams, Age 11

FIAP News looks forward to having a Youth Gallery in the next edition of FIAP News in August. We hope that many more young photographers from many locations will be inspired to send some images for consideration to be published in the gallery. There is no requirement to be a member of any organisation. Please see the information page located at the rear of this magazine.

Arctic Wildlife in a Changing Environment

By Marco Gaiotti, Italy



Polar bear watches the retreat of the sea ice in the Arctic Ocean in late Autumn. In late September the edge of the drift ice was at 82.36' North; never been so far off Svalbard Coast in the past.

The increase in the planet's temperature is a fact that has been talked about a lot lately, but what is perhaps less known is that the poles are warming up at a much faster rate than the rest of the earth. The effects of this warming are also made more impressive by the balances that regulate the formation and melting of sea ice, where even small variations in the temperature of the air and water can cause the melting of immense areas of pack ice. The

result is a trend where the sea ice retreats earlier each year, only to form later and later with the advent of the cold season. The maximum extent of sea ice is usually observed in March, while the minimum is in September. Both the highs and lows show a constantly decreasing trend, but it is the summer lows in sea ice that have freed incredibly large areas of ocean from ice, when compared to historical averages.

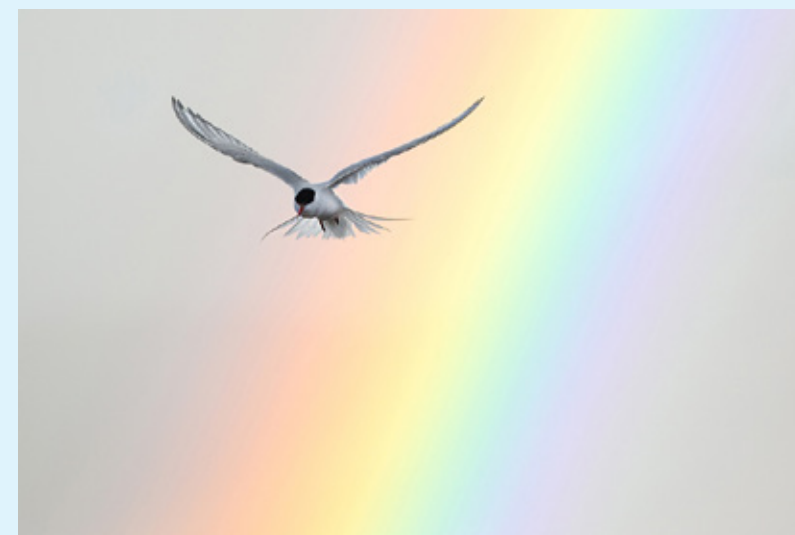


A polar bear sleeps in Karl XII oya at sunset, as the full moon rises behind, Svalbard.



Starving polar bear stranded on Karl XII Island. This skinny bear probably did not manage to survive until the return of sea ice in late Autumn. After the sea ice retreats in summer, many polar bears get stranded on northern Svalbard Islands: on these remote lands, a polar bear cannot access their primary source of food, represented by seals on ice, and they survive on their fat reserves. If they do not grow enough in weight during the winter months, they starve to death.

As the ice retreats in spring, millions of birds move north to take advantage of the abundance provided by the rich sea that is freed from the ice: much research supports that it is precisely the retreat of the ice that triggers the plankton blooms that make these seas so rich. Other marine mammals, such as humpback whales and other whale species, chase this abundance by migrating north. The end of summer, however, makes these environments inhospitable again, and almost all species follow the path in reverse, seeking shelter in milder climates further south. Some animals however, such as the arctic fox and the Svalbard reindeer, or the ivory gull among the birds, manage to survive the winter at these latitudes.



Arctic Tern in front of rainbow



A polar bear heading towards a whale carcass along the beach in northern Svalbard

swim during the first weeks of their life. Although seal pups are born white their camouflage is reduced because on completely flat ground they are still visible to predators. For this reason, the mothers prefer to give birth near older blocks of ice that have survived the summer, which tend to form small hills behind which they can hide the young. The complete

Neglecting the multiple effects linked to the warming of the oceans that impact marine life, there are other repercussions on other species such as birds. Many of the species that populate the Arctic are dependent on the presence of sea ice. For example, ringed seals give birth to pups in early spring on sea ice. As a result, the absence of ice leads to the disappearance of habitat for this animal. Furthermore, the only defence strategy for ringed seal pups against predators is camouflage, as they cannot



Walrus in western Spitsbergen, under the midnight sun

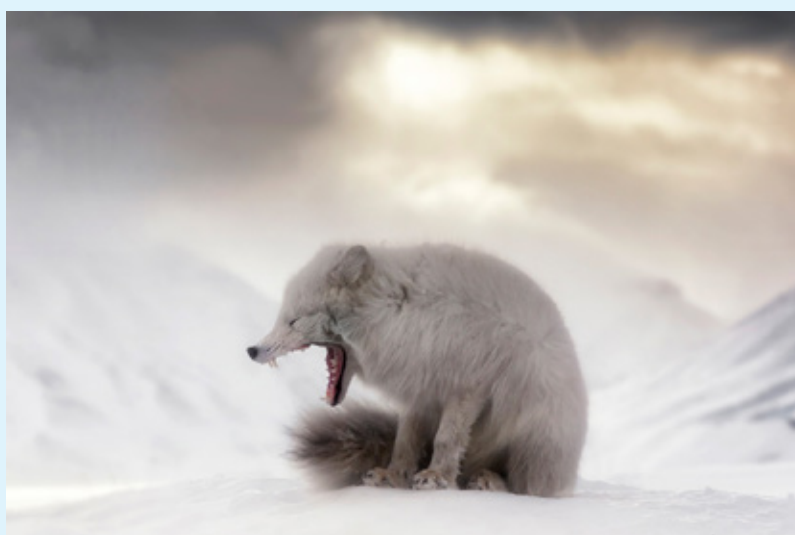


Polar bear in the sea ice, Svalbard

disappearance of sea ice in the summer season makes the new ice more uniform and freer of relief, making the young more exposed to predators.

The largest predator of the arctic is the polar bear, whose main source of food is the various species of seals that populate the arctic. Although the polar bear is an excellent swimmer (it is actually considered a marine species), in order to hunt, the polar bear needs to ambush seals when they are on the ice as they are unable to compete with a seal in the water. For

this reason, the polar bear can feed properly only when there is sea ice around. When the pack ice begins to retreat in spring, the polar bear has two choices: to follow the retreat of the ice to the north, in an environment that is usually poorer in seals than the winter ice edge, or to swim to ground, towards one of the many islands that are found at these latitudes and wait there for the return of the ice in winter. If the polar bear goes to ground the food for this large predator is almost absent. To survive the bear must rely on the large reserve of fat that was accumulated in the winter, and to try and waste as little energy as possible. This is the reason why when polar bears are observed on the Arctic



Arctic fox in winter landscape, Spitsbergen



islands in the Summer, they are seen spending most of their time sleeping.

The polar bear is an extremely adaptable animal, able to slow down its metabolism to survive the long fasts that characterize life in such extreme environments. However, the problem induced by climate change is linked to the extension of the ice-free periods, which become longer

Arctic fox during a heavy snowstorm, Spitsbergen



Raudfjord, Northern Spitsbergen, Svalbard

and longer, bringing the survival capacity of this animal to the limit. The adaptability that this animal seems to show in this context, characterized by climate change, provides some optimism for the survival of the species.

The polar bear is not only a predator but can also act as a scavenger as it is even able to feed on whale carcasses that are more than two years old. The polar bears sense of smell is highly developed, allowing them to smell a dead whale from hundreds of kilometers

away. In recent years, innovative eating behaviours have been observed and documented. Assaults on colonies of birds that nest in the Arctic in the summer, to feed on flightless chicks, have become common, as have recently documented attempts to predate reindeer.

Despite the issues related to climate change, it is important to remember how the Arctic is an environment characterized by very important seasonal changes, made extreme by the effects of the inclination of the Earth's axis at these latitudes. While at less extreme latitudes we have the alternation between day and night, at the polar latitudes the alternation between light and darkness is marked above all by the seasons. In fact, in the summer the sun never sets for several months, while in the winter total



A fogbow above the pack ice, Northern Svalbard

darkness envelops the region. In the transition between the Arctic day and the polar night, however, there are short seasons, corresponding to the equinoxes, where in the twenty-four hours the day alternates with the night. These are the most interesting moments to photograph the Arctic, since the sun remains constantly just above or just below the horizon, creating situations of simply incredible light. The light of sunset and sunrise can literally last for hours, multiplying the photographic opportunities.



Newborn ringed seal with mother, Billefjord, Spitsbergen



A baby ringed seal killed by a polar bear in Billefjord, Svalbard.
An ivory gull is waiting for the leftovers



The breath of the arctic fox, Spitsbergen



A curious walrus in magic Autumn lights in Western Spitsbergen, Svalbard



A herd of walrus in Magdalen Fjord, Spitsbergen



Polar bear mother and cub in late summer, Eastern Spitsbergen



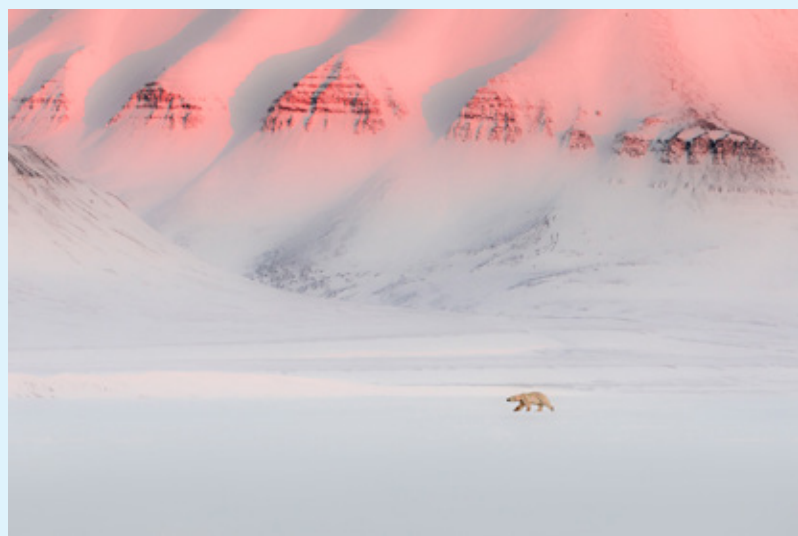
Muskoxen in Dovrefjell National Park at sunrise, Norway



Muskox in Dovrefjell, Norway



A river flowing on top of Ausfonna ice cap in Nordaustlandet, Svalbard



A polar bear hunting for seals in Billefjord, in early spring



Ivory gull in the blue ice, Spitsbergen



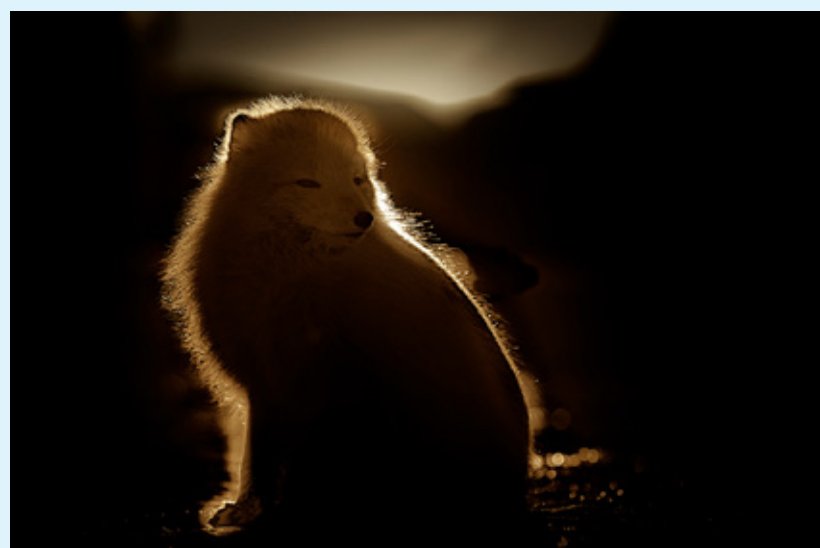
Polar bear in front of Nordenskjold glacier, Billefjord



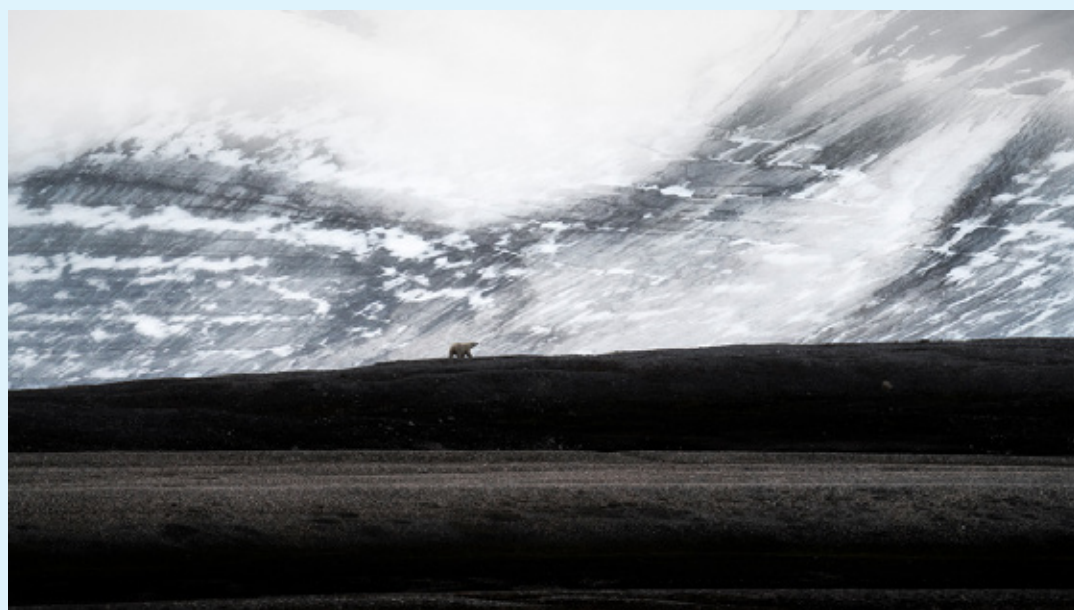
Kittiwakes feeding at the glacier front in Monaco Bay, Northern Spitsbergen



Polar bear at rest in the sea ice,
Arctic Ocean at 83°N



Arctic fox silhouette,
Spitsbergen



Polar bear in front of the ice cap in Western Spitsbergen, Svalbard

South West Tasmania

*By John Chapman EFIAP/p GMPSA APSEM ARPS
Australia*

Generally known to locals as the 'South West', this is one of the most remote and inaccessible areas in Australia. It is a large undeveloped area that is roughly 200 kilometres long by 70 kilometres in width. Within that area there are very few roads and only a handful of walking tracks. Due to the rugged terrain, poor soils for agriculture and lack of large mineral deposits, the area was not developed and is now one of the last temperate wilderness areas left in the world.



Beach on south coast showing enclosing headlands



Beach walking on west coast

In 1982 it received international recognition from UNESCO and became a World Heritage Area. It is unique as it is the only World Heritage Area to have wilderness in its title. When inscribed as World Heritage, it satisfied a record 7 of the 10 criteria and since then only one other site in China has equalled that feat. Recently, there have been a number of additions and the current area of 15,800 kilometres², (about 4 million acres) is almost 25% of the island state of Tasmania.

Most of the World Heritage Area is protected in a series of national parks. The largest is the South West National Park which has an area of just over one million hectares (2.5 million acres). This National Park is the feature of this article. The park forms the southern half of the World Heritage Area and almost all of this park is wilderness. There are no roads inside the park and only one marked walking track which forms a semi-circle in the south-eastern corner.

Tarn with view of Mt Anne



Coastal peak seen from Federation Peak

Most of the park has no tracks of any kind. This is my favourite park and I have visited it many times over the last 48 years.

Public access to the edge of the park is from four roads or by a small airplane flight to Melaleuca, a tiny airstrip in the south-west corner of the park. The best views from a road are obtained by following the sealed Strathgordon Road from Hobart through Maydena for 118 kilometres then turning left to follow the gravel-surfaced Scotts Peak Road for 33 kilometres to its end. The road has sweeping views of the Frankland Range, a view of the skyline of the Western Arthur Range and towering above the road is the highest peak in the park, Mt Anne. Some believe the park is inaccessible, yet it is less than 2 hours drive from a capital city. For those who cannot hike with a backpack, a scenic flight from Hobart on a fine day is highly recommended.

While viewing from the road or air gives some idea



of the wild landscape, the only way to really see and experience it is by walking. The park is a favourite with bushwalkers or backpackers as they are known in other countries. There are no huts or facilities and the only way to explore the area is on foot carrying all your camping needs such as food and tents. Most trips into the park take between one and two weeks.

The South West is renowned for its beautiful and varied scenery. The mountains are not high with the tallest being only 1423 metres (about



Federation Peak and the Eastern Arthurs

4650 feet) above sea level and there is no year-round snow cover. However, glaciers have recently scoured the landscape leaving behind some very rugged ranges and many lakes with the last glaciers receding only a few thousand years ago.

The area is subject to snow, ice, strong winds, heavy fog and cloud cover at any time

Hanging Lake from summit of Federation Peak



Lake Cygnus, Western Arthur Range

storms up from Antarctica.

With a combination of week-long trips and changeable weather, backpacking into the area is not recommended for beginners. It is not necessary to have years of experience, but some knowledge of how to camp in wet conditions and be fit enough to carry a week's supplies are essential prerequisites. Most walkers on their first trip into the area go with others who are experienced in the area and this is highly recommended.

A common theme I hear from some visitors is that the



Lake Oberon from above, Western Arthur Range



Lake Oberon, Western Arthur Range

of year, which means any trip into the South West should be taken with caution. Rainfall can be up to 4,000 millimetres (160 inches) per year, and the superb scenery is often obscured by low level cloud. The weather is variable ranging from warm days to very cold wet weather. Even in summer it can snow. The changeable weather is because the South West borders the wild Southern Ocean where the wind stream known as the Roaring Forties often drags

South West is not accessible to the general public and they want it to be developed and hence opened up for all to see. The reality is that anyone can see it now if they go to some effort. It is not necessary to be an athlete, and a general level of fitness is sufficient. A suitable set of backpacking equipment is needed, but it will last many years. Such equipment costs less than a week's stay in a hotel so it's affordable for most. There are no permits, quotas or restrictions on where and when you can backpack in the area apart from rare temporary closures from a disaster such as bushfires.

On the other hand, development usually means building roads and accommodation. Simply put the area will no longer be wilderness. Less destructive proposals are to construct commercial huts, but these are expensive to stay in and often result in quotas being placed on other users. This has happened on the Overland Track which is in the northern half of the Tasmanian Wilderness World Heritage. While it sounds like access has



Looking down from a headland to a sandy beach with three backpackers



Looking towards the distant ocean from peak near the Western Arthur Range

special features and no one route is better overall than another. Each has its own best feature.

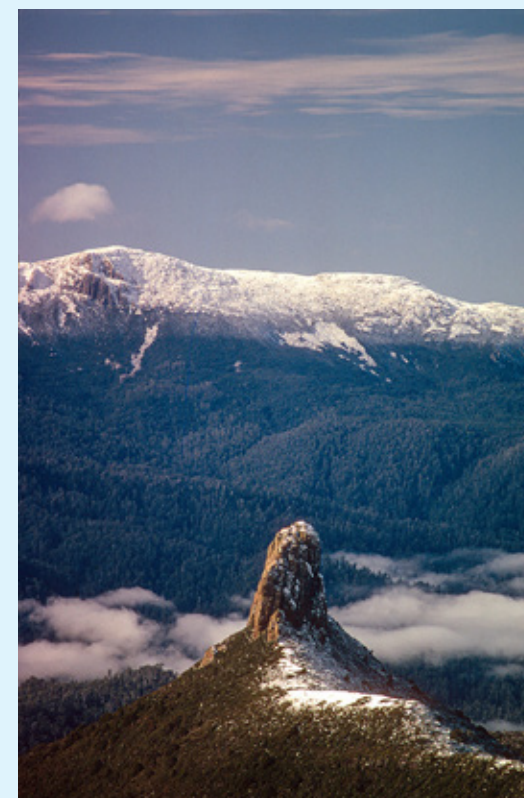
The most famous amongst bushwalkers is the Western Arthur Range which is the most spectacular walk in Tasmania. The route follows the serrated crest of the range and is very scenic, but is also a dangerous walk.



Precipitous Bluff towering over the southern coastline

been granted to everyone, it hasn't really, as often only the well-off can afford to visit, and quotas can mean many will be denied the opportunity to backpack. An extreme example of the problem of quotas is the John Muir Trail in California where you have to apply several years in advance and it's also a lottery. Some never get lucky enough to obtain a permit and hence it's inaccessible to them.

I often get asked for my favourite walks in the South West. They all have



Lots Wife near Mt Anne in winter



Lots Wife, a spire near Mt Anne

While the range is only 10 kilometres long, it has more than 30 peaks and 35 lakes and takes about a week to complete the traverse. A lot of the route involves climbing up and down near vertical cliffs, very similar to via ferratas in Europe except there are no cables, chains or safety lines. While the views can be spectacular, sometimes they are obscured by cloud.

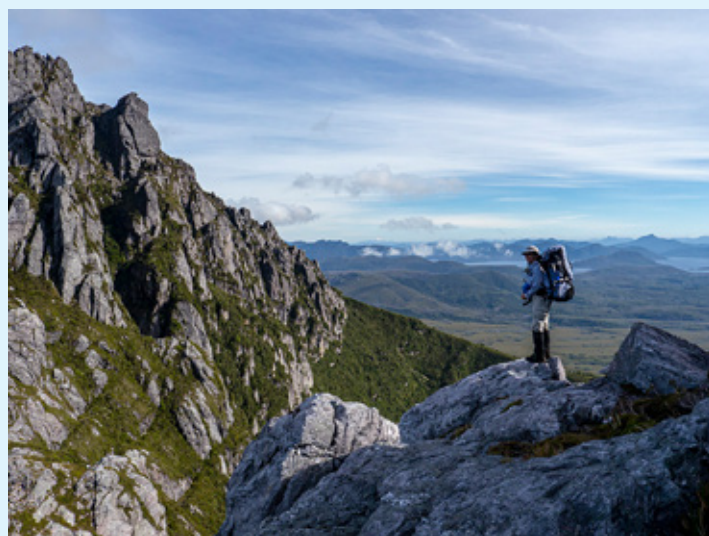
The Western Arthurs end in a deep forest-filled pass and on the other side is the shorter Eastern Arthur Range. The route along that range is slightly easier and leads to a delightful alpine meadow



Mares Tail clouds on south coast



Tidal pool on west coast



Pause for the view, Western Arthur Range

from where there are excellent views of the spire of Federation Peak. The summit is only 4000 feet above sea level, but is spectacular with 2000 feet high cliffs on two sides. The climb to its summit is often attempted without ropes, is very steep, looks improbable and is indeed dangerous and several people have fallen to their death. For many, to get to the summit is a major goal and it can take several trips as the weather sometimes prevents ascents.

In contrast to the ranges, the coast is gentler. After the last ice ages, the sea rose and flooded plains near the coastline. High ridges now extend out into the ocean forming prominent

headlands and in between are sandy beaches. Behind many of the coastal sand dunes are shallow lagoons. The best-known coastal walk is the South Coast Track. This starts at the tiny airstrip at Melaleuca and follows the coast eastward for a week. As some of the headlands are impassable at sea level this track has some steep climbs of up to 900 metres from where there are sweeping views.

Lesser known but even more scenic is the coastal circuit around South West Cape. This only has a formal



Sandy beach on west coast



Small bay near Melaleuca

track for the first half then after that some navigation is required to follow the easiest route. There are numerous sandy beaches with rugged headlands and the circuit is completed with a swim across a deep stream.

With some planning, a visit into the South West is an experience most never forget and it is the highlight for many bushwalkers. For those who find it is too much effort, the drive to Scotts Peak

plus a scenic airplane flight will give some appreciation of this immense wilderness area.

There are many other recognised backpacking trips in the area. Information on each route, what to take and what to expect are detailed in my guide book 'South West Tasmania'. This is now in its 6th edition and can be ordered from some bookshops in Australia or directly at my website:

www.john.chapman.name



South West cape beach and headland



Sunrise at New Harbour, the tannin stained water provides interesting reflections



Surprise Bay on south coast



Wading along one of the coastal lagoons for five hours on a rainy day



The 600 metre high cliffs on Frenchmans Cap



The west coast is mostly rocky with a few sandy beaches

Baralacha La (Pass) – Through the Lens

By Partha Pratim Halder, Dip-in-Photo(PAD)
India

India, a country with varied landforms, is well-known for its Himalayan range. Baralacha La (La means pass in the local language), situated high in the Himalayas, offers captivating views of the Pir-Panjal range and is considered a dream place for any tourist.

Baralacha La is a high altitude mountain pass (4850 m) in the Zaskar Range of the Great Himalayas, connecting two separate provinces of India,



Way to Gramphu

the Lahul district of Himachal Pradesh to the south, with the Leh district of Ladakh to the north. Tourists from all over the world come here to enjoy and photograph the magnificent beauty. In ancient times the pass acted as an important trade route between Lahul-Spiti and the Zaskar region of Ladakh. Nowadays Baralacha La is a major tourist attraction for its snowy beauty, even in summer. The 8 Km long road trek is outstanding.

Views of the Baralacha La and along the roadside

The clear blue sky and the almost treeless rugged brown mountains, form a picture perfect image. The landscape goes on for miles with lush green meadows, and the sparkling river down below.

The view on the way to the pass from both sides is enthralling. During summer the sides of the road are covered with ice walls, some 10 to 20 feet high, with numerous snow-clad peaks in view. As the snow melts, one can find different ice patterns, a scope for icicle photography. While reaching the top, the emerald green lake Suraj Tal (Tal means lake) is just below the pass. The serenity and spiritual solace of the place is a life-time experience.

The Baralacha La is a high plateau where three different mountain ranges meet. These are the Pir Panjal, Zaskar and the Great Himalayas at an altitude above 4876 m. It is the water divide between the Bhaga and Yunam rivers. There is also a 5 day trekking route from Suraj Tal to Chandra Tal (the moon lake) in the Spiti district. During September, if the pass is void of snow, the view is completely different, a barren rough mountain scape.



Sissu

Ice Photography

Amazing ice patterns are formed naturally on the roadside of the Baralacha La. A photographer needs to search for these dazzling varied patterns. One will have to travel between the end of May to the middle of June to shoot this kind of creative ice pattern photography. This is dependent on the road to the Baralacha La being open. Also, if one wants to capture these types of icicle or ice pattern photos, the favourable conditions are when the ice just begins to melt and weather is sunny, with a clear blue sky for getting maximum contrast. Hence it is important that one must reach the pass right after sunrise.



Ice Pattern

With a good eye, a photo artist can bring out some creative and aesthetically appealing forms.

A photo artist can also create experimental works from snap shots simply by employing some digital manipulations.

Road Conditions and other facilities

The road condition from Manali to Baralacha La is fairly good except in a few places where the surface is broken

due to streams running across it. The last petrol station is in Tandi. Keylong is the last place where one can find an ATM and a Hospital.

Weather and Best Time to Visit

This mountain pass remains covered with snow throughout the year. The pass is always very windy and chilly. Even in the summer the day temperature is around



Zing Zing Bar



Way to Baralacha La

10°C, dipping down to sub-zero level at night. In the winter the average temperature is around -25° C or even lower. The best time to visit is May to September.

Travel and Accommodation

The nearest airport is Bhuntar, located approximately 50 km away from Manali, so it is possible to take a flight. However, it is better to travel to Manali from New Delhi (550 km, takes about 11 hrs), or from

Chandigarh (309 km, takes 7.30 hrs), by bus or private Taxi as these options are less expensive and more readily available. The nearest railway station is in Chandigarh. Manali, being an important tourist destination, is very well connected.

From Manali the Mahali-Leh Highway, goes through the Rohtang Pass (3978 m) which is 51 kms to the north, and zig-zags over the mountain, a total distance of 191kms to Baralacha La. It takes 6 to 7 hours depending on the road condition. However, the newly built Atal Tunnel on the NH3, which is the major road, reduces the distance to 145kms and takes about four and a half hours. It is advisable to stay at Jispa or Darcha. Jispa is 52 kms before the pass, the last overnight



Suraj Tal



Snow melted, Suraj Tal

stay where one can find good accommodation, or there are a few campsites and wooden huts there. The distance from Manali to Jispa is 93 km via Atal Tunnel and takes about 2 hours and 40 minutes. An early morning drive towards the pass is the best time to have a glimpse of Himalayas. You can then return to Manali or continue another 284 kms through Baralacha La to Leh.

The Manali-Leh Highway between Baralacha La to Leh remains in good condition

throughout the year. If you wish to approach the pass from the north (opposite direction), it is advised to stay at Sarchu (4288 m), 33 kms from the pass on the banks of the river Tsarap Chu. Sarchu is a green valley with modern accommodation for tourists. From there you can drive to Baralacha La and then continue on to Manali.

The journey from both sides can be by bus, run by Himachal Pradesh Transport Development Corporation, or by private cars or motorcycles.

It is impossible to express in words how diverse the journey is. There are green valleys, hairpin bends, rapid rivers, cool plateaus, barren rough mountain ranges, and high mountain passes seen from the road. There are five high altitude mountain passes you have to cross on the Manali-Leh highway. Baralacha La is just one of them.

Snow melted, Suraj Tal



Hazards

There is always a risk of AMS (Acute Mountain Sickness) in these high mountain passes. It is therefore imperative to acclimatise well. Take with you the necessary medications and drink plenty of water. Due to the high altitude, lack of oxygen can cause breathing problems. Usually the wind

Snow melted, Suraj Tal



speed in the Pass is very strong. The temperature can drop below zero degrees due to sudden weather changes. So, take precautions such as carrying cotton clothes, light woollens, heavy windproof jackets, a few pairs of woollen socks, gloves, water repellent boots and sunglasses. If somebody suddenly feels ill or sick then they must go down immediately to a lower altitude.



Baralacha La

Conclusion

Barlacha La is a tourist hotspot for spectacular views of the snow-clad mountains surrounding the region and hanging icicles in winter. Every sight seems to be a beautiful picture frame with proper composition, framing, angle of view and suitable light condition. In my opinion, it is the most fascinating spot for any photographer, especially those interested in landscape photography based upon mountains, icicles and even for

pictorial works from those captured shots. Baralacha La is a wonderful sight. As per the words of John Keats, "A thing of beauty is a joy forever".

Baralacha La



Baralacha La



Way to Sarchu





Sarchu Camp Sites



Sarchu Valley



Sarchu, Tsarap River



Ice Pattern



Ice Pattern



Ice Pattern



Jispa



Jispa with Bhaga River



Experiment

Golestan Palace, Iran

By Reha Bilir Hon.SSS, AFIAP, ESFIAP
Turkey

With thanks to Mr. Ahmad Khatiri for taking me to see this palace and Mr. Ali Samei, FIAP Liaison Officer for Iran, for his assistance with some of the information provided in this article.

What is the first thing that comes to mind when you think of Iran? We can produce an answer to the question with options such as Persian Carpet, Persian Cat, Islamic Republic, Khomeini, Ashura Ceremonies, Omar Khayyam, Shah Reza Pahlavi, and Iranian films. Tehran is the capital of Iran. Among the must-see places in Tehran, there are places such as the National Jewellery Museum, Grand Bazaar, Milad Tower, and Azadi Tower. However, I think the Golestan Palace is one of the must-see places in Tehran.



Golestan Palace

Golestan Palace is one of the oldest and most important structures. Tehran's arg ("citadel") was built during the reign of the Safavid ruler Tahmasb I (1524-1576), where the present palace is located. The Golestan Palace was made by Abbas the Great (1571-1629) of the Safavid Dynasty in 1590. The small

palace in the arg became the settlement of the Qajar Dynasty in the following years, when Tehran was made the capital. The old structure changed over time, especially during the time of Fath Ali Shah and Naser ed Din Shah from the Qajar dynasty. They had new sections built in the palace.



Exterior of Golestan Palace



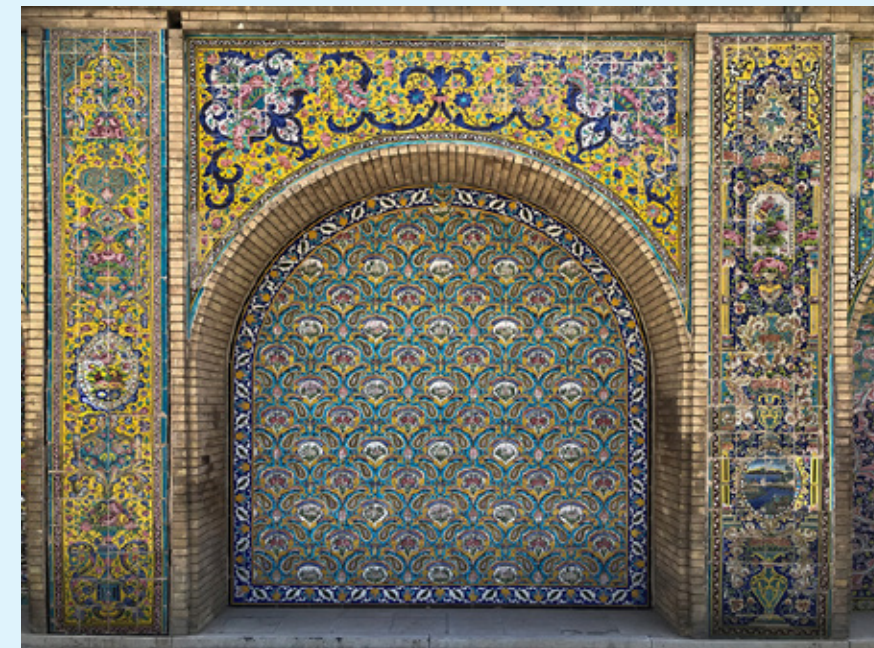
Exterior of Golestan Palace



Exterior of Golestan Palace



Exterior of Golestan Palace



Exterior of Golestan Palace



Photographic Archive

During the Pahlavi dynasty (1925-1979), the palace, located in the very centre of the city, was thought to be an obstacle to the development of Tehran. Many parts of the palace were demolished, allowing for the construction of new additions to the palace for use as government buildings. The new additions were thought to be more modern.

Golestan Palace is a magnificent and elegant palace included in the UNESCO Cultural Heritage List. Because of the colourful flowers and roses in the garden of the palace, it is called the Golestan Palace (Gol+Stan=Flower+Land).



Museum Hall



Museum Hall



Museum Hall

Golestan Palace, which was used for official ceremonies and the accommodation of foreign delegation members during the Pahlavi Dynasty, is now used as a museum. If you want to visit the museum, you need to buy separate tickets for each hall in the palace. The complex of Golestan Palace consists of 17 structures, including palaces, museums, and halls. If you want to visit all, you should know that one day is not enough. For this, it is useful to buy an entrance ticket each day only for the halls that you can visit in one day.

The names of these structures are as follows:

- Mirror Hall (Talar e Aineh)
- Edifice of the Sun (Shams ol Emareh)
- Marble Throne (Takht e Marmar)
- Karim Khani Nook (Khalvat e Karim Khani)
- Pond House (Howz Khaneh)
- Containers Hall (Talar e Zoruf)
- Ivory Hall (Talar e Adj)
- Salam (Reception) Hall (Talar e Salam)
- Museum of Gifts
- Museum Hall
- Brilliant Hall (Talar e Brelian)
- Building of Windcatchers (Emarat e Badgir)
- Diamond Hall
- Abyaz Palace
- Photographic archive

In this article, I will share my photos and brief information about the sections of the Golestan Palace which I had the opportunity to visit during my last trip to Iran.

Mirror Hall (Talar e Aineh)

Mirror Hall is the most important part of the palace that should be visited. It has survived to the present day with its dazzling magnificence. All parts of the hall, including the ceiling, are covered with mirrors.



Entrance to Mirror Hall

Marble Throne (Takht e Marmar)

The Marble Throne is a spectacular terrace. It is another of the most beautiful and old places of the palace. It was built in 1806. All the walls, ceiling and columns of the terrace are carved with fine workmanship and decorated with tiles, wood, and mirrors. There is a large throne in the middle of the terrace. The throne, made of marble, consists of 65 pieces in total. The Qajar dynasties used this hall for official receptions, festivities, Nowruz celebrations, and enthronement ceremonies. The enthronement ceremony of Reza Shah Pahlavi was also held in this terrace in 1925.

Marble Throne



Edifice of the Sun (Shams ol Emareh)

This building, the Iranian name for which means "Sun Building", was built by Naser ed Din Shah in 1868 and was used to watch Tehran from above. It is one of the most popular parts of the palace.



Edifice of the Sun

Karim Khani Nook (Khalvat e Karim Khani)

There is a pool in the middle of this terrace. The terrace is named after the man who had this built, Karim Khan of the Zand dynasty. The water, coming from underground, allows the pool to fill.



Karim Khani Nook



Karim Khani Nook



Karim Khani Nook



Karim Khani Nook



Karim Khani Nook

Brilliant Hall (Talar e Brelian)

Talar e Berelian has been commemorated with the bright mirror work of Iranian artists until today. The hall was built by Naser ed Din Shah to replace another hall named Talar Bolour.

Reception Hall (Talar e Salam)

The Reception Hall was organized as a museum. It was used to welcome guests during the Naser ed Din Shah period. The floors are covered with mosaics and the walls with mirrors. In this part of the palace, the works of many European painters are exhibited.



Reception Hall



Reception Hall



Reception Hall

Containers Hall (Talar e Zoruf)

This building replaced the Narenjestan building to the north of Ivory Hall (Talar e Adj). All the porcelain items that the European kings gifted to the Qajar kings were taken to Talar e Zoruf and are displayed here in the showcases built for this purpose.



Talar e Zoruf



Talar e Zoruf

If, for whatever reason, you happen to be in Tehran one day, do not return without visiting the Golestan Palace. A visual feast awaits you there that will remain in your memory for many years to come.

Tucson, Arizona & Saguaro National Park, USA

By Gerald Fleury QPSA, BPSA

For a location that offers a multitude of photographic opportunities, I suggest you check out Tucson, Arizona, where one can photograph 24 hours every day, which solves the eternal problem of what to do between sunrise and sunset.



Desert Lightning

My favorite time of year to visit Tucson is during August, the peak of the monsoon season, where lightning storms light up the day or night sky, and sunsets and sunrises are as dramatic as one can find on any Pacific Island.

Saguaro National Park, 13 miles from Tucson, is working to become designated as an Urban Night Sky Place. It is an excellent location to capture the night sky with Saguaros in the fore and middle grounds. If the night sky is clouded over, then explore Tucson's many retro neon signs. My favorite is the Hacienda Motel sign. Be sure to bring a 24 mm tilt-shift lens to capture a good perspective, as most signs are high, and you'll need at least a 24 mm lens for a wide-angle view.

During mid-day in August, one might want to find places to keep cool. I suggest you:

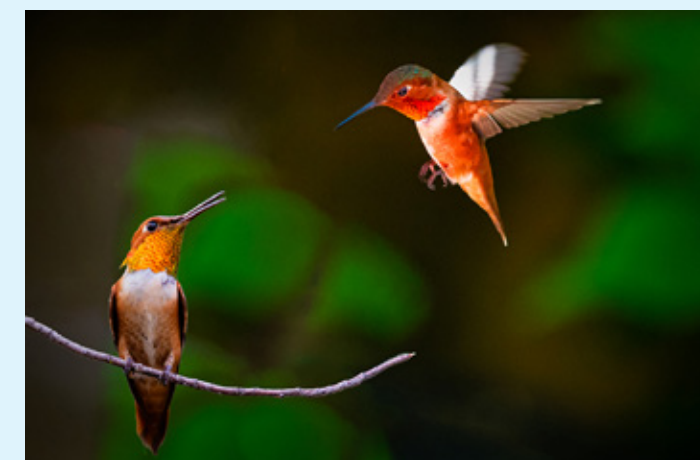
1) Visit the Pima Air and Space Museum. It has over 400 aircraft, 80 acres, and 6 indoor air-cooled hangars full of just planes. Here you can have fun with all your lenses. I prefer getting up close with a 10mm lens.

2) Book a guided tour of the University of Arizona Steward Observatory Mirror Lab. Here you will see and photograph five astronomical mirrors in production from casting to polishing. It will take seven of these mirrors to form the Giant Magellan Telescope, which will dwarf any telescope in existence today.

3) Visit a photographic exhibition at The Center for Creative Photography, University of Arizona. It is recognized as one of the world's finest academic art museums and study centers for the history of photography. It houses archives of master photographers such as Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, and Frederick Sommer.

A morning or late afternoon visit to the Arizona-Sonora Desert Museum is strongly recommended. My favorite location is the hummingbird aviary, where you can spend hours capturing hummingbird photos.

After the above locations, I suggest you visit the Mission San Xavier del Bac, The White Dove of the Desert, at sunrise, acclaimed to be the finest example of mission architecture in the U.S., and historic downtown Tucson, which has two areas of major historical interest, the Presidio District, and the Historic Block.



Hi There (Hummingbirds in Arizona-Sonora Desert Museum)

A Walk Through the Nahuelbuta National Park, Chile

By Luis Caceres Sagues

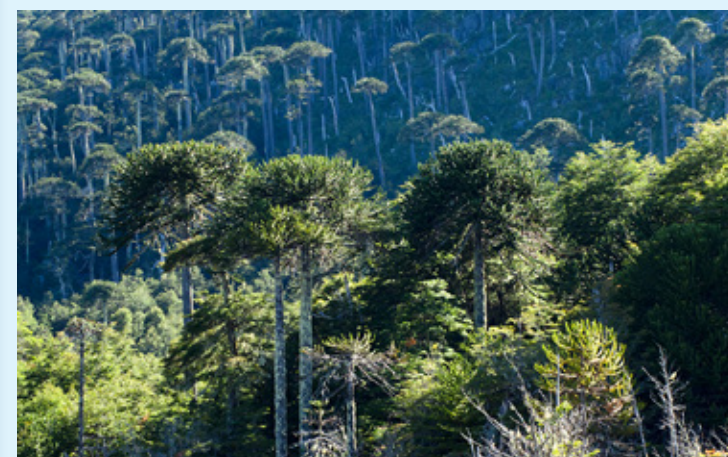
In February this year I had the opportunity to visit the Nahuelbuta National Park for the fifth time. Nahuelbuta is the Mapuche word for puma or mountain lion. It is a national park of 6,832 ha in the Province of Malleco in Araucania (Chile), and it is characterized by large forests of araucarias, with specimens of ages close to 2000 years.

You can get there by travelling east from the city of Cañete, through the Cayucupil Valley, to the small village of the same name. You can also come up from the city of Angol, which is situated to the east of the park.

The whole road is uphill through forested lands. As we go uphill, native species of flora and fauna gradually appear. On the way we were greeted by a traro or carancho (a bird of prey, typical of the Andean areas in Chile) which I captured with my zoom lens. After passing through the areas of forest plantations, a diversity of native trees appear, mainly oaks, hazels, coigües, mañíos and others. As we ascend to 600 m above sea level, araucarias appear and these dominate the landscape in all areas above 1000m altitude. The landscape is absolutely impressive and you are transported to bygone times. The majesty of the araucaria forests dominates everything from steep rocky slopes to small humid valleys at lower levels.

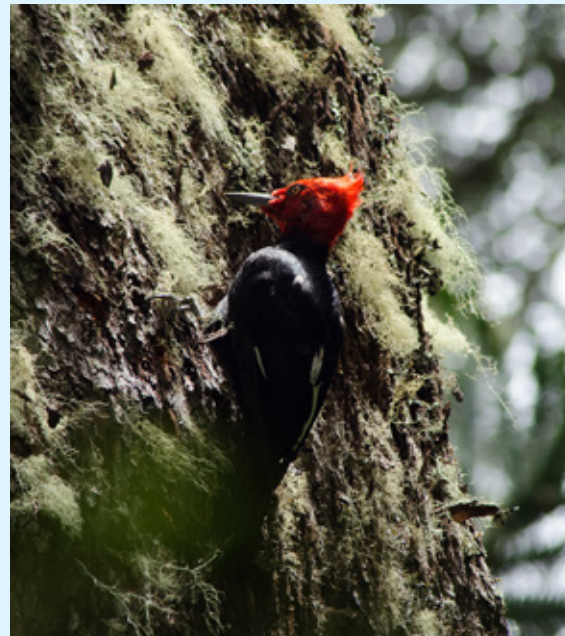
The iconic place in the park is the viewpoint "La Piedra del Águila" ("The Eagle Rock") formed by large rocks that can be reached by the path of the same name. It is advisable to be prepared with clothes and shoes suitable for trekking. From this lookout it is possible to see the Pacific Ocean and the Andes mountain range.

The immensity of the landscape invites photography. It is a place to use a wide-angle lens. A telephoto lens is needed to capture birds, as happened to me when I met a family of woodpeckers (Black Woodpecker is an endemic bird of this area that usually inhabits high-altitude forests). It is impossible not to shoot the monumental forests of tall araucarias, which remind us why the araucaria was declared a natural monument of Chile in 1990. Unfortunately, today, it is in danger of extinction.



Araucarias in Nahuelbuta National Park

Park visits, are mainly recommended from November to May (spring, summer and autumn). In wintertime, it rains and snows too much and is very cold. Without any doubt, it is a place to capture in photographs, and a unique place in the world.



A black woodpecker

Glendalough, County Wicklow, Ireland

By Della Meade

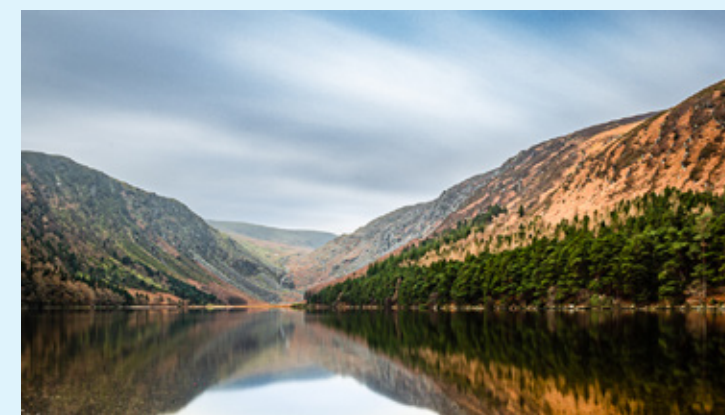
Glendalough is an ancient monastic city located in the heart of the Wicklow Mountains National Park, about 50 km south of Dublin City. It is one of the most picturesque and pleasant locations in Ireland, combining, as it does, magnificent landscapes and views with a rich vein of historical treasures. Glendalough's Monastic City is mystical and fascinating, and its picture-perfect surroundings are every photographer's dream, particularly if interested in nature, landscape or architecture.

One extremely scenic location can be found at the Upper Lake, created by the melting ice of an ancient glacier. Here you will find a beautiful view of the lake and reflections from the surrounding hills which are covered with lush oak woodland. There are several varieties of duck on the lake together with some otters, and even damselflies. If you venture into the surrounding hills you may also come across wild goats and deer. Trails on each side of the lake will lead you to the waterfall on one side and a derelict miners' village on the other side.



Glendalough - Round Tower and graveyard

The Poulanass river runs down through the valley, via the waterfall to the ruins of the monastic site, where photographers will find plenty to interest them in the ancient settlements. The monastery was set up by Saint Kevin, a 6th century hermit and monk, though most of the buildings date back to the 10th and 11th centuries, and were later rebuilt and restored in the late 1800 s.



Glendalough Upper Lake

Entering through two great semi-circular arches you will arrive at the graveyard which contains the ruins of at least three churches and numerous tombstones, but the most notable structure will probably be the round tower. Round towers were usually built as bell towers but they also served as store houses for treasures and, occasionally, as hiding places for the monks themselves in the event of attack.

The monastic city has interest for the nature photographer too, as the woods are rich with plants such as bluebells in spring, wood anemone, bracken, woodrush, mountain ash, hazel, holly and many different species of moss.

The easiest way to get there is by car, though there are also buses and coach tours from Dublin. There are two car parks, one at the hotel where you will see the monastic site, and another a little further on at the upper lake. There is also a Visitor Centre which will help you interpret the site and inform you of its meaning and history.

Turtle Nesting on Heron Island, Queensland, Australia

By Pia Jessen EFIAP/g

Turtles are super cute but they're also super vulnerable and some species are endangered. Heron Island is a significant sanctuary for turtles. It's a National Park in the Great Barrier Reef Marine Protected Zone and is a nesting location for two threatened sea turtle species, the Green Turtle (*Chelonia mydas*) and the Loggerhead Turtle (*Caretta caretta*).

Nesting season occurs from November until March each year with hatchlings beginning to emerge in January. Visitors are allowed to get close to the hatchlings provided they're not touched or obstructed from their path to the ocean. Nests generally "erupt" at night and in cooler weather conditions. Photographers have an excellent opportunity to see a nest eruption by patrolling the beach in the early morning and late afternoon. It's not uncommon to see stragglers making their way to the water at any time of the day.



Green Turtle Hatchling

A 70-200 mm lens is a good focal length because it gives you space to photograph the fast little movers as they race along the sand but it's not so long that tourist's legs potentially get in your way. An interesting angle is to stand in the ocean to photograph the hatchling entering the water, and it is even better if you have an underwater camera or Go Pro. They're fast and don't always swim in the direction you expect so you might need a few opportunities to get what you're after! Be alert for Silver Gulls and Crested Terns flying with hatchlings. Drones are forbidden on the island.



Snatched

Walking the 300 m wide x 800 m length of the island might take a regular tourist an hour or so, but the considerable birdlife could easily occupy dedicated nature photographers for several hours! Most of the year Heron Island is a breeding and nesting sanctuary for a huge variety of sea birds with Black Noddy terns (between 70,000 to 120,000), Wedgetail Shearwaters and Eastern Reef Egrets being the most populous.

The island is known for its spectacular coral reef and many different types of marine life. You can snorkel directly off the beach and see magnificent sights underwater including colourful fish, reef sharks, and an amazing assortment of marine rays. Even as you walk along the beach you can see rays and sharks travelling parallel with you!

Flights are available from all major Australian cities to Gladstone, Queensland from where you'll transfer to Heron Island via launch or helicopter. Island visits are only available for people with booked accommodation at the resort on this otherwise uninhabited island. I recommend staying at least four nights.

Cave Temple of Dambulla, Sri Lanka

By Pandula Bandara EFIAP

Dambulla, located in the Central Province of Sri Lanka, is 160km north east of Colombo, the capital. This area is of great interest to archaeologists and tourists. Sigiriya, Dambulla Cave Temple, Pidurangala, and Kaudulla national park for elephants, are the world-famous tourist destinations in the Dambulla area. Among all those important places our discussion is going to be about the beautiful Dambulla cave temple.



Blue Cave

Importance of the Place:

The Rangiri Dambulla Cave Temple is a UNESCO heritage site with more than 2000 years of history. It is the largest, most beautiful and carefully preserved cave temple in Sri Lanka. The huge number of murals created with artistic values and the colourful paintings done by the ancients attract locals, foreign tourists and travel photographers.

Tips for Travel Photographers:

This beautiful, colourful cave is a place of worship in the form of a Buddhist temple. Therefore, all the tourists that visit this temple must comply with the rules of Buddhist culture. Normally this place can be very crowded at any given time. There are very few lights lit in the cave due to the need to preserve the ancient sculptures and paintings. It is difficult to get a clear photo in the very low light situation. Also, taking photographs with artificial lights is prohibited. The activities of the monks are done during particular times of the day. If a photographer wishes to take a clear and attractive activity-based photograph they will need to obtain prior permission from the authorities of Dambulla Cave Temple.

Techniques to adopt while shooting inside the cave temple:

- Since this is a very large cave, photographers should use a wide-angle lens preferably 16-35 mm.
- Due to the heavy crowd and the low light situation the camera should be mounted on a tripod for a long exposure (If you have obtained permission to capture the monks' activities during those time slots you will be able avoid the crowd visiting the temple).
- Long exposure will likely be approximately 25-30 seconds.
- In order to capture all the detail of the murals and the ancient paintings, photographers will need to adjust the aperture to approximately f/9 or higher to get better depth of field.
- To avoid digital noise ISO should be set at 100.



Praying at Cave Temple

20th FIAP Congress, Brussels, Belgium 1989

The following photos come from the family photo albums of Kurt Batschinski, FIAP Liaison Officer for Austria from 1984 – 2004 and member of the FIAP Board since 1991 (Youth Commission President then FIAP Youth Director 2004-2021, and Medal Service Director from 2005).

20th FIAP Congress 1989
opening with FIAP board
and delegates



Delegates



Group photo of Delegates at the 20th FIAP Congress, Brussels, Belgium



Centre person – Mr Maurice Van de Wijer from
Belgium. He was the founder and 1st FIAP
President from 1950-1976. Left: Ally Hussain, Bar.
A.S. Président and Al-Najjar Sadiq from Bahrain

Kurt Batschinski (VÖAV-Vice
president-Austria), Franz
Matzner VÖAV-président
(Austria), Mrs and Mr Jean
Gérard Seckler FNSPF president
(France), Gertraud Batschinski,
Karin Wesche (Model-Germany),
Lotte Matzner (Austria),
Horst Wesche
(Prof. photographer Germany)



Van de Wijer (B), Liliane Dorikens (FIAP Board Translator), Maurice Dorikens (FIAP President-Belgium),
Emile Wanderscheid (FIAP Secretary General, Luxembourg), Pierre Maffait (FIAP Vice President, Denmark),
Odette Bretscher (FIAP Prés. Hon.-Switzerland), Evelyne Jost (FIAP Board Translator-Germany),
Enric Pamies (FIAP Vice Président Spain), Lal Hegoda (Nat. P. Art. Président, Sri Lanka)



L-R: Pierre Maffait,
Kurt Batschinski, Ally Hussain
(Président Bar.A.S.-Bahrain)



Kurt Batschinski and Mr. Emile Wanderscheid.
Emile Wanderscheid became the FIAP President
ten years after this photo was taken and served
in this role from 1999 to 2012
Franz Matzner VÖAV Président, Austria)



Far side of table L-R: Maurice Van de Wijer, Maurice Dorikens, Liliane Dorikens, Odette Bretscher,
Walter Spiegel-Germany, Emile and Marie José Wanderscheid. Near side of table L-R: Jacques
Denis (FBOP Belgium Président), Evelyn and Horst Jost (FIAP Treasurer)



Visit to the town of Knokke, by the sea, speakers: Pierre Maffait
and Jacques Denis, in the front Mr Van de Wijer



Knokke: Delegates at opening of exhibition, Mr Van de Wijer, speaker: Emile Wanderscheid



L-R: Ludwig Dieter (VDAV Président, Germany), Evelyn and Horst Jost, Kurt Batschinski



L-R: Joan Burgues Martisella
(FIAP Board member, Andorra),
Lal Hegoda, Fernandez Ibaburu
(Spanish Président)



Delegates in Brussels.
First line: Emile and Marie
José Wanderscheid, Liliane
Dorikens, Odette Bretscher.
Maurice Van de Wijer
is at the front on far right
of the photo



Left: Jean Franco Bernucci
(A.S.F.A. Vice President-San
Marino). Right: Joan Burgues
Martisella, Andorra

Message from the Director of FIAP News

Dear Friends in Photography,

A huge proportion of this May edition features images taken by young photographers. You will find these in the FIAP Events Section where we have many pages dedicated to the FIAP Youth Biennial. There we have shown the top three winning countries in each section and all the images that received individual awards. Plus, we have our new section, the Youth Gallery.



It is wonderful to see the images from our up and coming young photographers. Whilst the actual age of the photographers is not shown with the images in the Biennial pages, I would highlight the fact that the Gold medal winning photograph in the younger section of the Youth Biennial (Category 1 for photographers up to 16 years) was taken by a photographer who was not yet 10 years old at the time of entry, and that photographers as young as 7 and 8 years of age were among the awarded country's entries. In the Youth Gallery, more than half the photos were taken by 11 and 12 year olds. This, and the overall participation in the Youth Biennial, shows we have many very talented young photographers. It will be wonderful to watch their future growth in the art of photography.

We only had one group of photographers participate in the inaugural Youth Gallery section in FIAP News, so this club from South Africa have launched this new section with twenty of their excellent images. Here we show the age of the photographer as at the closing date for the particular FIAP News edition. It has been hard to reach young photographers to let them know that this Gallery is there to give them an opportunity to have some of their photographs published worldwide. This section will run again in the next edition by when hopefully the participants from the Youth Biennial and their fellow photographers will have become aware of this Gallery and get involved. Individual photographers can submit images for consideration. They do not need to be part of a group. The information page is on the adjacent page to this Director's Message. The Youth Gallery is a great opportunity for young photographers.

We have another "First" in FIAP, that being FIAP's first female winner of the Best of the Best award. Like some of the previous winners of this award, Ching Ching Chan has won it for two years in succession. Make sure you see the article about her achievement, which includes a selection of her wonderful images. Thanks also to the authors of the excellent articles in our Articles and Recommendations sections.

Don't forget to enter the "Sense of Humanity" competition and of course donate to the United Nations Refugee Agency (UNHCR) as part of your entry process. This has been open for entries now for a number of weeks and closes on the 8th June just a few week after this magazine is published. You can find the information on page 24 with a link to the website where you can enter. There are many photographers around the world and even a small donation will add up to an amount that will help those in need in the current turmoil in a tangible way.

As we grapple with yet another unsettling year with Covid still a factor in our lives, and tensions and conflict in multiple regions of the world, I conclude my message with the same words I have used for the last two years.....

Stay safe, stay positive and stay kind to one another.

Bronwen Casey EFIAP/g
Director of FIAP News Service

fiapnewsdirector@gmail.com

Youth Gallery in FIAP News

Are you a photographer who is 18 years or younger?
Do you know photographers who are 18 years or younger?
If the answer is yes to either of these questions, then this information is for you!

This gallery is a section in FIAP News to showcase some photographs taken by young photographers around the world. This new section commenced in the May 2022 Edition.

Image submissions are now open for the August 2022 Edition of FIAP News.

This is not a competition!!

There will however be a selection made to ideally show photographs from photographers of different ages and from different countries. Technical image quality will be a consideration, but the concepts and composition will be prioritised as appropriate for the photographers age.

The aim is to encourage and inspire our young photographers and to show the talent of our future photographic artists. It is hoped that these images will also show some of the new ideas and approaches to photography that come from the imaginative minds of our young people.

Image Submission details

1. Photographer must be 18 years or younger as of the closing date for the edition. The closing date for the August edition is 30th June 2022.
2. Each photographer may submit a maximum of 3 photos.
3. Photos are to be 1024pixels on the longest dimension, 96ppi, sRGB colour space and high quality jpg
4. There is no set subject. Images can be colour or monochrome.
5. Strictly no nude photography.
6. All components of the final image, and modifications of the final image, must be the work of the photographer, eg no clipart, no other person to work on the photo.
7. Photographers under the age of 18 must have the consent of their parent or legal guardian to send their photographs for possible publication in FIAP News.
8. Photographers must send the following with the photographs (Items a,b,c & d listed below will be published with the selected photos)
 - a. Photographer's name
 - b. Photographer's date of birth and age as of 30th June 2022.
 - c. The country in which the photographer resides
 - d. A title for each photo or short text about the photo (35 words maximum).
 - e. If the photographer is under 18 years of age, an "Author's Agreement Form for Minors", signed by a parent or legal guardian must be sent.
 - f. Photographers who are 18 years of age must sign and submit the adult "Author's Agreement Form".
9. Ensure that where any recognisable people are featured in the photos, that they (or their parent, if they are under 18) have given their permission to submit the photo for publication in FIAP News. Please read the FIAP News Regulations before signing the Author's Agreement Form.
10. The "Author's Agreement Forms", and the FIAP News Regulations to which they apply, can be downloaded via <https://www.fiap.net/en/services/fiap-news-service>
11. Images, the required information and the applicable Authors Agreement form must be sent to the Director of FIAP News using the file transfer service: <https://wettransfer.com/>
12. The email address to which the transfer should be directed is fiapnewsdirector@gmail.com
13. Any questions regarding submission of images for this section should be sent to the FIAP News Director at fiapnewsdirector@gmail.com

Submission Closing Date is 30th June 2022

Let's make this Youth Gallery a wonderful celebration of the photography of our young photographers



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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Federation of Photographic Art (FIAP)



Addendum For The May 2022 Edition of FIAP News

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

Correction for Pages 56 and 57

The three photos shown below, should have been published on pages 56 and 57, in the section of the article headed "My First Exhibition" instead of the five photos originally published there. The five photos originally published passed the qualifying round for the exhibition but were not the final ones selected. Due to an unintended error in the web system logs for this event in Türkiye, these five photos were accidentally sent to FIAP News instead of the three photos that were ultimately chosen for the exhibition. The three photos shown in this addendum, together with their relevant details, are the ones that should have been published in this section of the article. The text of the article as published is correct.



"Reflection"
by Seray AK



"The secret witnesses of the street"
by Mehmet Orak



"The journey of tobacco"
by Yalcin Cifci

