

FIAP NEWS

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ANNOUNCEMENTS

New FIAP Distinctions Regulations

FEATURED

Best of the Best Winner 2024
MFIAP Showcase 2025

“Dark Beauty”

by Ricos Andreas Gregoriou, Cyprus



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear friends,

From August 22 to 31, 2025, the city of Changsha, in Hunan (China), will become the vibrant heart of the photographic world with the official opening of the 9th FIAP Photo Meeting. This unique event will then continue from September 1 to 7 through the majestic lands of Inner Mongolia, offering an extraordinary visual and cultural experience.

Once again, participation has exceeded all expectations: over 270 photographers from 40 different countries will take part, confirming the growing prestige of this gathering and FIAP's unifying power within the international artistic community.

Among the attendees, it will be a great pleasure to welcome back some of FIAP's dearest friends, with whom we have shared many years of sincere and fruitful collaboration. Representing the

Photographic Society of America Worldwide (PSA), we will be joined by President J.R. Schnelzer and Vice President John Hughes, both accompanied by their spouses, as well as Agatha Bunanta, Vice President for International Relations. Their presence reaffirms the strong bond of friendship between our two organizations and further enhances the international prestige of this remarkable event.

Also joining us will be Reza Deghati, accompanied by his wife. Widely recognized as one of the most influential contemporary photojournalists and humanists, Reza has had over 40 years of experience in major conflict zones around the world.

The Photo Meeting once again represents a wonderful opportunity for sharing, friendship, and artistic exchange, where photography becomes a tool for dialogue, a bridge between cultures, and a vehicle for universal values.

I am confident that, thanks to the tireless efforts and meticulous organization of our FIAP Office in Jinan, expertly led by Director Zeng Yi and Deputy Director Lu Ming, this event will be truly unique and unforgettable.

As we prepare to experience the 9th FIAP Photo Meeting, I would like to share with you an important initiative taking place in parallel, involving a large part of the FIAP Board of Directors.

At this time, in addition to organizing international events, FIAP is engaged in a fundamental activity for the future of our Federation: a series of online meetings, promoted and coordinated by our friends Jef Lemmens, Director of the FIAP Distinctions Service, and Romain Nero, Director of the FIAP Patronage Service, with the valuable support of Paul Stanley, Director of the FIAP Photo Academy Online Events. Through the Zoom platform, we are meeting with Liaison Officers from all over the world to thoroughly orientate them to the new FIAP Distinctions Regulations, which will officially come into effect on the 1st January next year.

These meetings, one of which was held in Spanish, have been highly appreciated for providing a detailed understanding of the new regulations. They represented a valuable opportunity to ask questions, clarify points, provide operational tools, and ensure the proper dissemination of the new requirements for FIAP Distinctions within each national federation.

We sincerely hope that all Liaison Officers will take full advantage of this opportunity by actively participating in the meetings, so that they may in turn become effective ambassadors of the new Regulations in their respective countries.

And so, dear friends, while the Photo Meeting strengthens bonds between cultures and people, the dialogue with Liaison Officers through videoconference lays the groundwork for a stronger, more united future. FIAP looks ahead - together with all of you.

Good light to all,
Riccardo Busi, FIAP President

NEW FIAP DISTINCTIONS REGULATIONS Applicable from 2026



Romain Nero



Jef Lemmens

The following text is information produced by a collaboration of two Service Directors, Romain Nero EFIAP/d2 HonEFIAP, Director of the FIAP Patronage Service, and Jef Lemmens EFIAP/d3 HonEFIAP, Director of the Distinctions Service.

These two services have significant interaction and interdependence in the operation of their services.

As is now known, new regulations for the FIAP distinctions will come into effect on 1st January 2026.

The new regulations have been sent to the liaison officers and posted on the FIAP website: <https://www.fiap.net/en/services/distinctions-service/more>

RATIONALE FOR UPDATING FIAP DISTINCTION REGULATIONS IN 2026

The current regulations for photographic distinctions, last revised in 2016, were overdue for an update to better reflect the contemporary landscape of international photography. Over the past decade, several notable developments have taken place:

- The number of salons organized worldwide has increased from 500 to 700, which has led to a corresponding rise in the number of awards distributed, affecting the perceived exclusivity of certain distinctions.
- The global impact of the COVID-19 pandemic prompted FIAP to permit online judging as a standard practice, a shift that has since become widespread and integral to the evaluation process.
- The maximum permitted acceptance rate for salons has increased from 25% to 30%, indicating a broader acceptance but also raising questions about maintaining the value and prestige of these recognitions.

These were the main factors that highlighted the necessity for a comprehensive review and revision of the distinctions rules to apply from the start of 2026. Updating the regulations will help ensure that they remain relevant, uphold high standards, and continue to promote excellence in photography amidst evolving global practices and opportunities. At the same time, an attempt was made to simplify the regulations.

The following pages indicate some of the main changes and key structure and requirements that will apply to Distinctions from the 1st Jan 2026.

LIST OF MAJOR CHANGES:

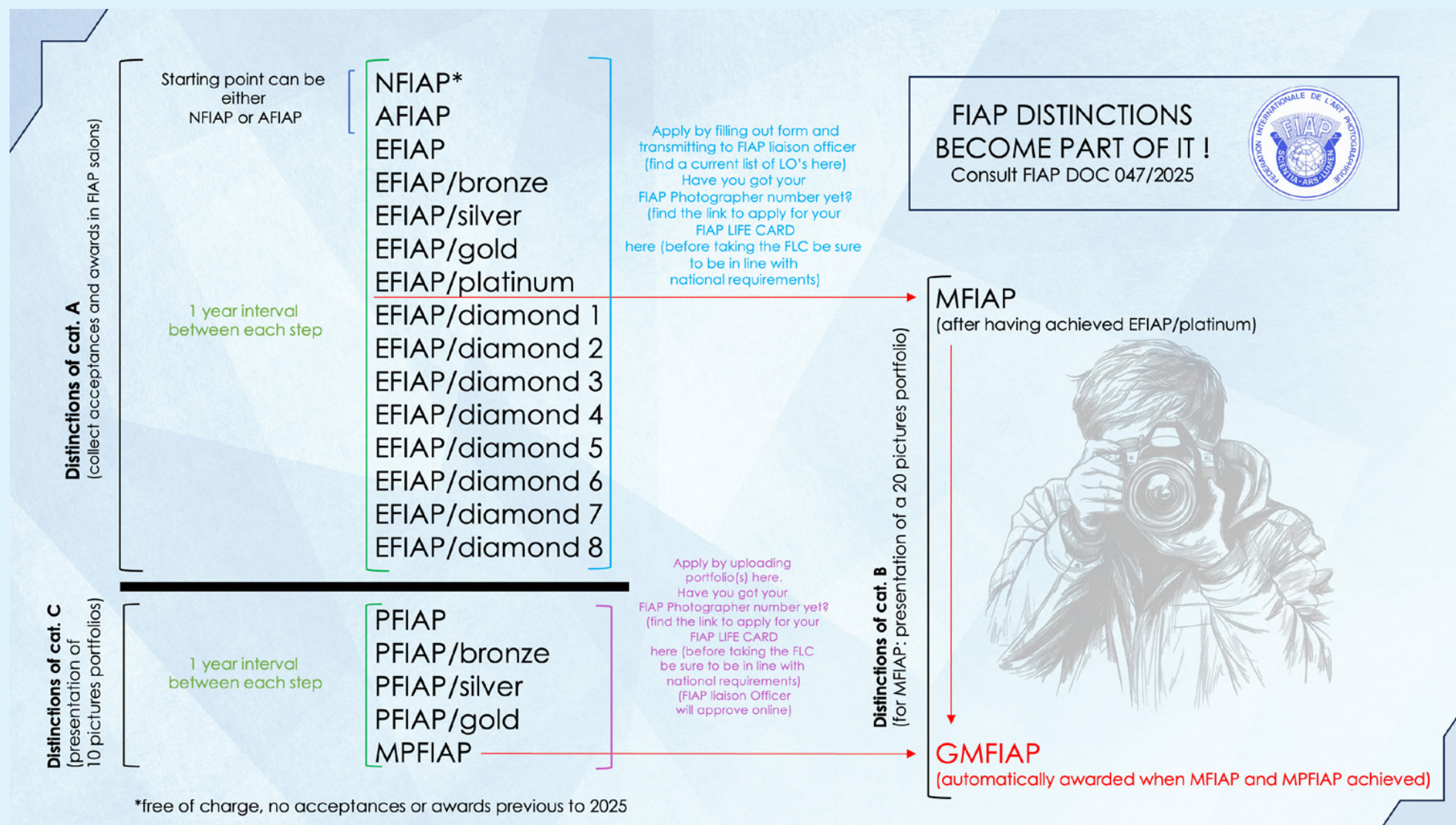
- The requirement to participate in a **minimum number of salons** has been abolished.
- The requirement for print acceptances has also been **abolished**. (Decision made by a referendum held at the beginning of 2025).
- From NFIAP to EFIAP/p, acceptances are cumulative; there is no more "break" after EFIAP.
- Starting with EFIAP/d1, applicants can only use results from new photographs. In this instance "new" means photos which have not had results listed on any previous distinctions application; all previously received awards will be reset except for those awards obtained during the year before having received the EFIAP/p (date of certificate). Those results can be used unless they have already been utilized for the EFIAP/p.

Therefore, applicants collecting acceptances and awards for their EFIAP/p distinction should only use the awards relevant to their EFIAP/p distinction. Any awards obtained at least one year prior to the EFIAP/p and not yet used should be preserved for meeting the requirements of the EFIAP/diamond 1 distinction.

- Starting from 2026 a photo/work cannot have more than 10 acceptances/awards listed on the application form. Acceptances/awards for salons with patronage numbers earlier than 2026 can have more than 10 acceptances listed.

To further explain this: As of 1st Jan 2026, if you already have acceptances/awards for a photo from salons that had a patronage number before 2026, then you can count all those results, even if they exceed 10, but if you do have 10 or more, you can't add more received in salons in 2026 and beyond. If you had less than 10 acceptances/awards for a photo, from salons with a patronage number before 2026, then you can continue to include more from 2026 and beyond but only to the maximum total of 10.

- Starting in 2026, the minimum prerequisite for **MFIAP** will be EFIAP/platinum. There will be no more restriction in the number of times people can apply for MFIAP and no minimum time period for which a person must have held EFIAP/p. In the event that an applicant is unsuccessful, they can apply again in consecutive years without a requirement to wait longer. Pictures from a series successfully used for one of the Portfolio distinctions, cannot be used for MFIAP applications and vice versa. Pictures used in applications for Distinctions based on exhibition results (NFIAP – EFIAP/d8) can be used in an MFIAP application. The application process will go through a platform where pictures will be uploaded by the participant (with the online approval of the FIAP LO). There will be a last MFIAP application period offered under the old rules in December 2025.
- Judges that have judged 30 international events than have been organised under FIAP Patronage, will be awarded the ESFIAP distinction.



PHOTOS SUBMITTED TO FIAP WITH CATEGORY A DISTINCTIONS

There have been some changes made to the requirements for the photos submitted to FIAP with Category A Distinctions, those being the distinctions based on results in salons with FIAP Patronage. These are listed in the regulations document, but we are providing some tables here to enhance understanding of what these photos are required to have achieved and must include on the application.

*Candidates must provide **five** photographic works ... :*

*for **NFIAP**: at least 2 acceptances in 3 different countries, (the five provided pictures must have achieved 2 acceptances in 3 different countries and must be mentioned on page A of the application form)*

Example:

Image 1 : 2 acceptances with 1 in Country A

Image 2 : 2 acceptances with 1 in Country B

Image 3 : 2 acceptances with 1 in Country C

Image 4 : 2 acceptances with 1 in Country A

Image 5 : 2 acceptances with 1 in Country B

*for **AFIAP** and **EFIAP**: at least 3 acceptances in 5 different countries, (the five provided pictures must have achieved 3 acceptances in 5 different countries and must be mentioned on page A of the application form)*

Example:

Image 1 : 3 acceptances with 1 in Country A

Image 2 : 3 acceptances with 1 in Country B

Image 3 : 3 acceptances with 1 in Country C

Image 4 : 3 acceptances with 1 in Country D

Image 5 : 3 acceptances with 1 in Country E

*Candidates must provide **five** photographic works ... :*

*for **EFIAP/b** to **EFIAP/p**: at least an award in 5 different countries, (the five provided pictures must have achieved 1 award in 5 different countries) and must be mentioned on page A of the application form)*

Example:

Image 1 : 1 with award in Country A

Image 2 : 1 with award in Country B

Image 3 : 1 with award in Country C

Image 4 : 1 with award in Country D

Image 5 : 1 with award in Country E

*for **EFIAP/d1** to **EFIAP/d5**: at least 2 awards in 5 different countries, (the five provided pictures must have achieved 2 awards in 5 different countries) and must be mentioned on page A of the application form)*

Example:

Image 1 : 2 awards with 1 in Country A

Image 2 : 2 awards with 1 in Country B

Image 3 : 2 awards with 1 in Country C

Image 4 : 2 awards with 1 in Country D

Image 5 : 2 awards with 1 in Country E

*Candidates must provide **five** photographic works ... :*

*for **EFIAP/d6** to **EFIAP/d8** : at least 3 awards in 5 different countries, (the five provided pictures must have achieved 3 awards in 5 different countries) and must be mentioned on page A of the application form)*

Example:

Image 1 : 3 awards with 1 in Country A

Image 2 : 3 awards with 1 in Country B

Image 3 : 3 awards with 1 in Country C

Image 4 : 3 awards with 1 in Country D

Image 5 : 3 awards with 1 in Country E

NEW DISTINCTIONS

New FIAP Category A Distinctions:

- The **Novice FIAP** or NFIAP distinction, is a new distinction, easier to achieve, for newcomers or photographers eager to enter the group of FIAP members bearing a FIAP distinction. The application is done via a form that has to be checked by the FIAP LO (same procedure as in the old rules). There will be no charge for this new distinction and FIAP appeals to national federations to support FIAP in promoting this new distinction for newcomers and young photographers by not requesting a national fee.

Distinction	Acceptances cumulative *	Countries **	Works ***
NFIAP	25	5	10
AFIAP	75 + 50	15 + 10	20 + 10
EFIAP	200 + 125	20 + 5	40 + 20
EFIAP/b	400 + 200	25 + 5	80 + 40
EFIAP/s	600 + 200	30 + 5	130 + 50
EFIAP/g	900 + 300	35 + 5	200 + 70
EFIAP/p	1200 + 300	40 + 5	300 + 100

At this stage (after EFIAP/p), all previously received awards will be reset except for those awards obtained one year before having received the EFIAP/p (date of certificate). Those can be used unless they have already been utilized for the EFIAP/p distinction. Starting from EFIAP/d1 authors are obliged to use new photographs.

Awards cumulative *	Countries **	Works ***
EFIAP/d1	10	15
EFIAP/d2	15 + 5	30 + 15
EFIAP/d3	20 + 5	60 + 30
EFIAP/d4	25 + 5	100 + 40
EFIAP/d5	30 + 5	150 + 50
EFIAP/d6	35 + 5	200 + 50
EFIAP/d7	40 + 5	250 + 50
EFIAP/d8	45 + 5	300 + 50

The applicants will have the choice to apply for NFIAP or directly for AFIAP if they have achieved what is required. NFIAP can only be sought with results from salons from 2025 onwards.

- The **EFIAP diamond distinctions** have been expanded by adding EFIAP /d4 to d8.

New Portfolio Distinctions

Making a shift from the well-known global "acceptance and award hunts" in FIAP salons to a particular approach towards each individual photographer, FIAP is introducing the new **FIAP Portfolio distinctions**.

The application process will go through a FIAP platform where pictures will be uploaded by the participant (with the online approval of the FIAP LO). There will be 3 reviewing sessions per year limited to 15 applicants per country per session.

Applicants must present different themes for each application level and reviewers will have an insight into previously sent themes.

Each year there will be a team of 5 international portfolio reviewers who either hold the MFIAP distinction or a minimum of EFIAP/p. They must also have an international judging experience of at least 30 events under FIAP Patronage.

Portfolio FIAP - PFIAP

Distinction	Portfolios <small>noncumulative</small>
PFIAP	1 portfolio of 10 images
PFIAP/b	2 portfolios of 10 images each
PFIAP/s	3 portfolios of 10 images each
PFIAP/g	4 portfolios of 10 images each
MPFIAP	5 portfolios of 10 images each

- Upload by the**
15th January, by the
15th May and by the
15th October of each year.
- Approval is given online by the FIAP liaison officer.
- 15 participants maximum per country per distinction will be accepted on each of these 3 dates (applications of previous participants that were refused and that reapply are not included).
- The Portfolios must have a **theme**. The title should briefly describe the theme and must be in English or French language. See examples of themes in FIAP DOC 047/2025.
- Images and themes submitted for the various Portfolios distinctions must be distinct from one another and not similar. They must have different titles. **Same or similar images cannot be used in different portfolios.**
- Pictures used for successful MFIAP portfolios cannot be used. Other pictures awarded in FIAP salons and used for distinctions (other than Portfolio distinctions) can be used.
- If a portfolio distinction is not accepted, the candidate may reapply for the specific theme that was not approved, during the next submission periods. A minor supplementary fee will apply. After one year of refusal, the initial complete fee must be paid again.
- The **date on the certificate** will reflect the most recent closing date used to finalize the selection.

New FIAP Grand Master Distinction

The new **FIAP Grand Master distinction** is automatically awarded after having achieved the MFIAP and MPFIAP distinction.

New Category D & E Distinctions for Services Rendered

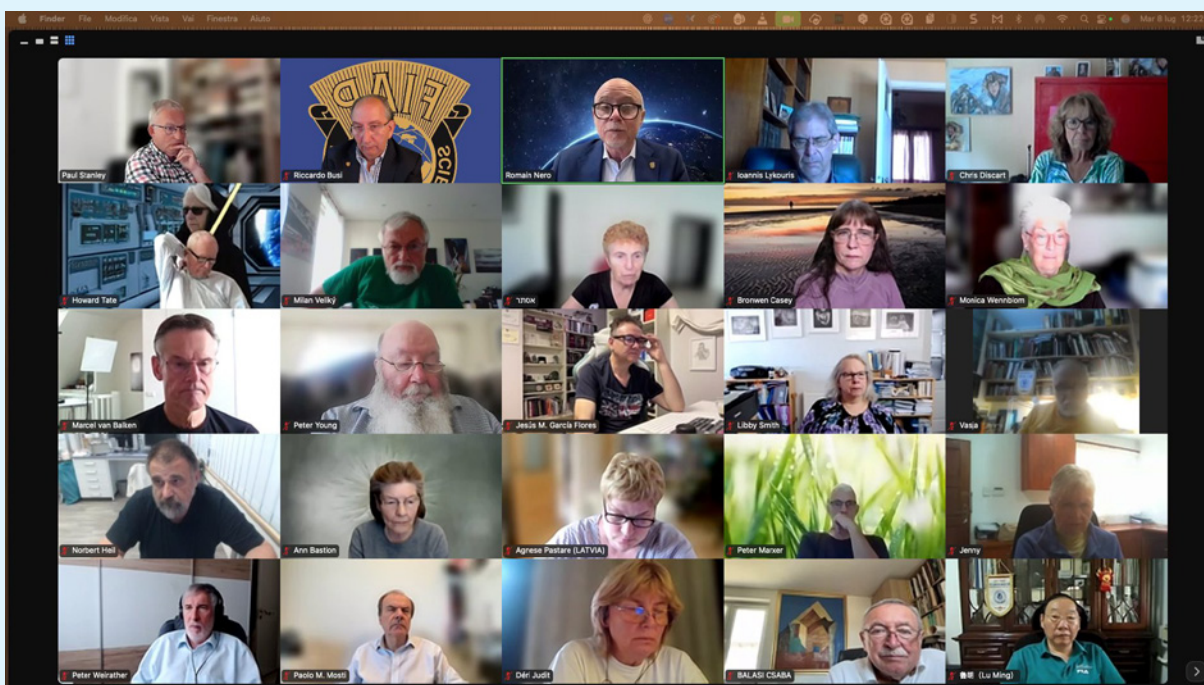
In addition to the two existing Distinctions for Services Rendered, the ESFIAP and HonEFIAP, two new distinctions have been added for Service. Category D comprises of the existing distinctions of ESFIAP and HonEFIAP and as of 2026 will also have the Lifetime Achievement award. Category E is specifically for the new Honorable Member Distinction.

- The new **Lifetime Achievement Award** aims to honour all individuals who have distinguished themselves in an exceptional way through their constant dedication and persistent efforts, and who have devoted a significant part of their lives to FIAP and the overall development of artistic photography.
- The **Honourable Membership** is reserved for individuals who are not members of FIAP but who have rendered outstanding services or significant support to the Federation. Recipients may include government representatives, cultural promoters, renowned photographers, or other personalities who have contributed exceptionally to the development or visibility of FIAP's mission and values.

INFORMATION SESSIONS FOR FIAP LIAISON OFFICERS

Across the months of July and August, a series of information sessions were held via Zoom to help orientate the Liaison Officers around the world to the new Distinctions Regulations. This also provided a forum for questions to be asked and answered.

There will be more information to come as the year progresses, amongst which will be a new application form for Category A Distinctions and details of the new lodgement process for portfolio and MFIAP applications.



FIAP Biennials Service

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

FIAP Biennials Calendar 2025/2026

2025

31st Colour Biennial – Ireland

Closing date: 01/09/2025

Judging date: 18/10/2025

42nd Youth Biennial – Bahrain

Closing date: 07/09/2025

Judging date: 30/09/2025

2026

23rd Nature Biennial – South Africa

Registration start date: 20/09/2025

Closing date: 15/11/2025

Judging date: 10/02/2026

37th Black and White Biennial – Brazil

Registration start date: 01/12/2025

Closing date: 31/01/2026

Judging date: 21/03/2026



Luis Franke

Some Important Reminders Regarding Entries

Pictures created by artificial intelligence are not allowed in the FIAP Biennials!

All the parts of the image have to be photographed by the author who is holding the copyright of all works submitted. Offenders will be sanctioned for life!

The photographers must preserve intact and without any alteration the original metadata of the images. If an image does not include the original EXIF data, it will not be eligible to participate in the Biennial.

When uploading the images, the system will check that the file includes EXIF data. If it does not, the system will send a warning message.

The person representing the federation (namely the one in charge of submitting the files that will participate in the Biennial) is responsible for collecting the submitted files.

This person must also collect at the same time from the authors all the RAW files of the submitted images or the original unmodified jpg files. In the latter case he/she should also request the images taken immediately before and after the submitted image.

This person must retain all these images (RAW / JPG series), without any exception, in case they are requested for possible inspection, without expiration, prescription or limitation of FIAP actions. These files can be requested by the FIAP Biennials Director or by the FIAP Ethical Service from the person representing the federation at any time.

In the case of a file being requested, the person representing the federation must send it promptly within 10 days of the request. If the file is not sent and received within the deadline, the submitted image will be disqualified (namely 0 points will be assigned to that photo). In the case of focus stacking, composite photos or HDR it is mandatory to submit all the original camera files used for the final image.

If the requested original camera file or files show that the photo entered breaches any of the regulations, the photo will be immediately disqualified (namely 0 points will be assigned to that image).

World Cup for Clubs Service

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



Michele Macinai

I am pleased to announce that the 20th FIAP World Cup for Clubs 2025 will definitely be proceeding. The arrangements and entry information are still being finalised. The entry details will be sent to FIAP Liaison Officers, and will also be available on the FIAP website, when the details have been finalised.

I would like to remind the clubs and their photographers that, to further promote this competition, FIAP introduced an important change regarding the entered works and the score they get in the FIAP World Cup for Clubs. Starting with the 17th FIAP World Cup for Clubs 2022, individual photographers are able to count their acceptances in the FIAP World Cup for Clubs for the purpose of their applications for individual FIAP distinctions. It is hoped that our decision will make this important event even more attractive and encourage the participation of more and more new photographers.

In this regard, for example, photographers who intend to use the acceptances they obtained in 19th FIAP World Cup for Clubs 2024 in their applications for individual FIAP distinctions, will have to use the official FIAP number "2024/900" and the country "Italy". I emphasize that this information, as well as those relating to previous editions of this contest, is available on the FIAP website, where, on the FIAP World Cup for Clubs page, you can find a document indicating the FIAP numbers relating to past editions. This document will be updated from time to time with the FIAP numbers of future editions. It can be found at the following link: <https://www.fiap.net/en/world-cup-for-clubs>

I would also like to point out that for ILFIAP clubs in good standing with the payment of their annual ILFIAP membership fee to FIAP, participation in the FIAP World Cup for Clubs is completely free. We therefore particularly invite all ILFIAP clubs around the world to participate, and draw their attention to what has been said above regarding the acceptances obtained by photographers in this competition. ILFIAP clubs can also count acceptances gained by their club members in this event towards FIAP Distinctions for Clubs.

Furthermore, with this article I take the opportunity to remind people that just before the opening of the last edition of the FIAP World Cup for Clubs (the 19th FIAP World Cup for Clubs 2024), the new regulations of this prestigious competition were published. These introduced several interesting new features with a dual purpose; to make this important event more attractive, thereby encouraging ever increasing participation in the future, and to better ensure compliance with FIAP regulations by the participating clubs, improving protections for this significant photographic contest against the forms of file manipulation, including of course the creation of images by artificial intelligence, which is strictly prohibited, even in an open theme such as the one set for the FIAP World Cup for Clubs.

In particular, with regard to the second of the above-mentioned purposes, I would like to remind everyone that the following paragraph has been inserted in Section 3 of the new regulations:

"The person representing the club (namely the one that will be in charge of submitting the files that will participate in the competition) is responsible for collecting the submitted files, which must contain the original EXIF data. This person must also collect at the same time from the authors all the RAW files of the submitted images or the original unmodified jpg files. In the latter case he/she should also request the images taken immediately before and after the submitted image.

This person must retain all these images (RAW + JPG series), without any exception, in case they are requested for possible inspection, without expiration, prescription or limitation of FIAP actions.

These files can be requested by Director of FIAP World Cup for Clubs or by the FIAP Ethical Service from the person representing the club at anytime. In case one (or more) file is requested, the person representing the club must send it immediately within 10 days of their request. If the file is not sent and received within the deadline, the submitted image will be disqualified."

For details of the changes described above, I refer you to the document DOC 042/2024 (in particular sections 3, 4, 6 and 8), which constitutes the regulations currently in force for the FIAP Club World Cup.

All clubs of the world are encouraged to start considering which images they may wish to enter in the upcoming 20th FIAP World Cup for Clubs 2025, to represent the best from clubs in all the countries of the world in this great photographic competition. Be aware that whilst the maximum number of photos a club can enter is 20 (with no more than two photos per person), it is possible to enter with less than twenty photos. This obviously makes it harder to compete for the top placings in the club rankings of this competition but your participating club members can still gain personal acceptances and awards, that they can use for their personal FIAP Distinctions applications, and the acceptances can still be counted by clubs that are ILFIAP clubs (club membership of FIAP) towards FIAP Distinctions for the Club. So there are still benefits in participating even if your club is small.

When finalised, the detailed entry information will be available on the FIAP website at this link: <https://www.fiap.net/en/world-cup-for-clubs>

FIAP Photo Academy Online Events

By Paul Stanley FIPF, EFIAP/p, ESFIAP,
Director of the FIAP Photo Academy Online Events

Hello.

Many thanks to all our friends who have joined us so far this year for our presentations. Your presence was very welcome and appreciated. You can find reports of these presentations in the Photo Academy section of FIAP News.

Our next Presentation will take place on Thursday 18 September at 7pm London Time. It will be given by Wayne Simpson and is titled "Portraits of Resilience".

Wayne is a photographer who is based in Elora, Ontario, Canada.

Whether he is photographing a person or a place, Simpson's ultimate goal is to create images that evoke emotion and a sense of mystery. Many people wear a lifetime of experiences on their face, yet who that person is and what they have experienced often remains a mystery. In this talk, the audience will encounter a collection of portraits accompanied by individual stories of inspiration, tragedy and humanitarianism. The overall narrative is an emotional journey in which the audience will inevitably see pieces of themselves in the stories of some truly remarkable individuals.

You can see more information about him on this website www.waynesimpsonphotography.com

Don't forget that recordings of previous presentations are available on the dedicated FIAP YouTube channel at <https://www.youtube.com/@fiapchannel2802>

This is a fantastic resource for all our operational members. There is a wealth of presentations with great photography and lots of tips and techniques to help us all improve our standards and our appreciation of the work being done by these great masters.

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.



Paul Stanley

Andrée Denis EFIAP HonEFIAP 1928 – 2025

By Freddy Van Gilbergen MFIAP, EFIAP/g, HonEFIAP
Hon Vice President FIAP



Andrée Denis

Less than a year ago I wrote a tribute about Jacques Denis and now I am writing a tribute to Andrée Denis, Jacques' wife. Known to everyone as the FIAP couple, they were inseparable. I got to know this couple over several years in the photography community in our country, Belgium, and we went to several FIAP conferences together during those years with very fond memories.

Andrée Denis was director of the FIAP Collection Service for many years. The period up until 2012 was the analogue era, the images submitted with applications for FIAP Distinctions came to her on photo paper. Hundreds of photos were handled by her, she ensured an error-free entry (manually) in the archive books and then (beginning of the digital era) in the computer with the help, of course, of Jacques Denis. Once a year the photos were selected by a small selection committee at the home of the Denis family.

Part of the collection of submitted photos were included in the FIAP archives and another part were destined for the Museum in Lausanne, where she was a well-known guest because, after selecting the photos, she delivered them personally to the Museum in Lausanne. During this selection she was also a perfect hostess and received the judges, many of whom were well-known photographers and some of whom were FIAP Board members, with great respect at her home in Mechelen.

Andrée Denis was also a good photographer. Her favourite section was making and judging the dioramas. Together with Jacques they were the driving force for several years of the Festival at Mechelen, well known to the dioramists.

She received the AFIAP in 1980 and the EFIAP in 2009. For her work in FIAP, she was rewarded first with the ESFIAP in 1976 and HonEFIAP in 1989.

During the FIAP Congress in 2012 in Singapore, she passed the torch to Frans Van Esch.

We will miss this strong and friendly woman within our FIAP family.

"Tu n'es pas là où tu étais, mais tu es partout là où je suis" (Victor Hugo)

RIP Andrée Denis.



Freddy Van Gilbergen with Andrée and Jacques Denis
at the FIAP Congress in Vietnam 2010

Andrée Denis in Beauford 2012



Andrée Denis and Jacques Denis at the FIAP Congress 2010



Andrée Denis in 2017



At the Denis home in Mechelen 2011



Andrée and Jacques Denis at the FIAP Congress in Vietnam 2010



Andrée and Jacques Denis at the FIAP Congress, Singapore 2012. This was their last Congress



Andrée and Jacques Denis with Freddy Van Gilbergen in Mechelen 2017

Tribute to Syed Javaid A. Kazi

MFIAP, ESFIAP, FRPS, FPSA, MUSPA,
Pride of Performance Medal (2006)

18/2/1945 - 12/3/2025

Pakistan's Pioneer of Light, Devotion, and Dialogue

*By friends and colleagues from the Photographic Society
of Pakistan and FIAP Community.*

Author: Ms Zoone Hasan, Niece of Syed Javaid A. Kazi

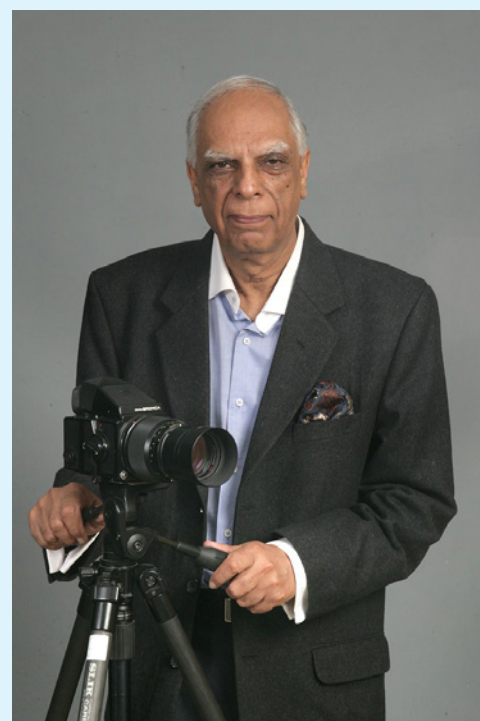
The international photographic community lost one of its most cherished members with the passing of Dr. Syed Javaid A. Kazi on 12 March 2025 in Islamabad, Pakistan. A man of rare brilliance, humility, and conviction, Kazi sahib, as we affectionately called him, was more than a master photographer; he was a cultural custodian, a mentor to generations, and a bridge between Pakistan and the global world of photography.

Kazi was Pakistan's only recipient of the MFIAP (Master of the Fédération Internationale de l'Art Photographique) distinction which was awarded in the year 2000 for his powerful monochrome series "Faces of Mysticism", a hauntingly beautiful visual exploration of spiritual life in Pakistan. His deep understanding of light, form, and emotion transcended technical mastery, it reflected a lifelong devotion to truth and human connection.

His photographic journey began in the hills of Murree, where as a child he learned darkroom techniques under a local photo studio owner. He was given his first camera, a Kodak Baby Brownie, at the age of four. That spark of curiosity eventually led to a lifetime of dedication. His images, deeply Pakistani in aesthetic yet universal in spirit, gained recognition worldwide. From intimate portraits of Sufi fakirs and rural workers to carefully composed studies of churches, gurdwaras, and temples across Pakistan, his work was consistently marked by sincerity, restraint, and reverence.

Dr. Kazi served as President of the Photographic Society of Pakistan (PSP) for over four decades and played an instrumental role in nurturing the photographic arts across the country. He organised many exhibitions in Pakistan as well as international exhibitions for participants all over the globe. He co-founded the Islamabad Camera Club and spent much of his life mentoring emerging talent, advocating for photographic education, and encouraging visual documentation of Pakistan's cultural heritage.

But it was within the FIAP community that Dr. Kazi found his global family. He represented Pakistan as FIAP Liaison Officer and whilst we don't know exactly when he commenced this role, he was known to already be the Liaison Officer nearly three decades ago. He regularly attended FIAP Congresses, where his presence, always gracious, observant, and dignified, was warmly received by delegates from across continents. He also later served as Director at the Asian Federation of



Dr. Syed Javaid A. Kazi

Photographic Art (AFPA). For many, he was Pakistan's gentle ambassador who was always ready with a soft smile and a portfolio of soulful images that sparked conversation long after the events concluded.

Dr. Kazi was a recipient of numerous international titles and fellowships, including FRPS (UK), FPSA (USA), MUSPA, AFIAP, EFIAP, ESFIAP, and several honorary fellowships from photographic societies across Asia, Europe, and the Americas. His prints were frequently exhibited and awarded in salons and exhibitions worldwide. Between 1988 and 1992, he was listed among the Top 25 Monochrome Exhibitors in the World by PSA, a rare and prestigious achievement for a photographer from the Global South.

He also co-authored several landmark books documenting Pakistan's religious and architectural heritage, including Churches of Pakistan, Sikh Heritage of Pakistan, Buddhist Heritage of Pakistan, and Hindu Heritage of Pakistan. Through these efforts, he became a quiet force for interfaith harmony and cultural diplomacy, his lens offering viewers a glimpse of Pakistan beyond the headlines: textured, layered, sacred.

What set Kazi apart, perhaps more than his accolades, was his integrity. He believed that photography had the power to preserve memory, heal divides, and elevate everyday lives into

stories worth telling. He held the belief that a country's soul could be safeguarded in the silent details of a photograph.

Those who had the privilege of knowing him speak of a man who was patient in critique, generous in praise, and humble in triumph. He never sought the spotlight; he let his work speak for him, and it did, in galleries, catalogues, camera clubs, and quiet living rooms across the globe.

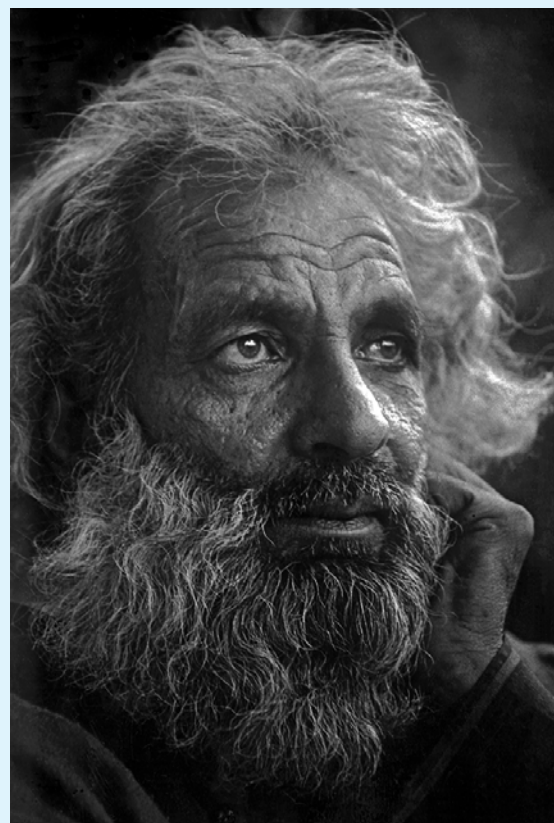


Dr. Syed Javaid A. Kazi at his exhibition with FIAP President Emile Wanderscheid

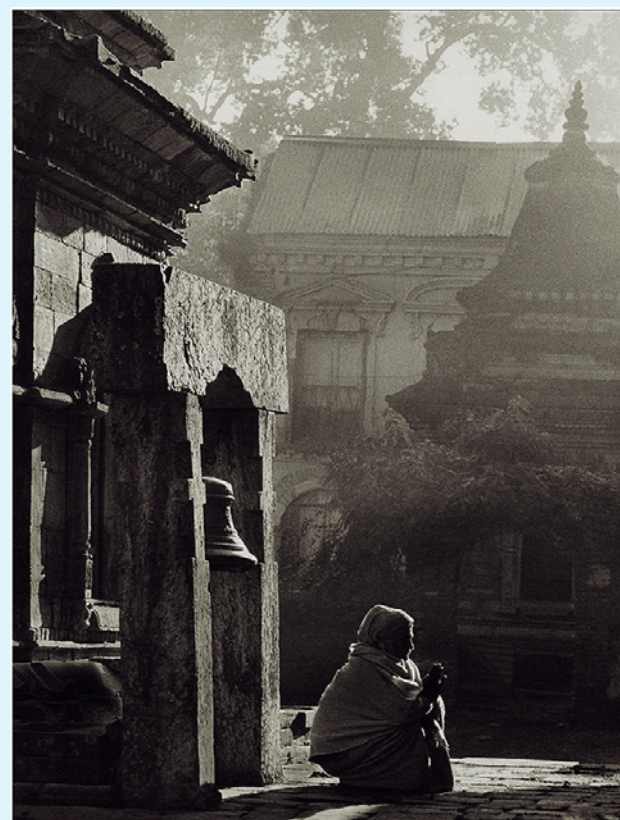
The FIAP family mourns the loss of a true friend and visionary. In his absence, we remember not only his photographs, but also his kindness, mentorship, and steadfast commitment to the values FIAP holds dear: excellence, unity, and artistic dialogue across borders.

As we prepare this tribute, we do so with deep gratitude for his work, his friendship, and his belief that photography is not just an art form, but a responsibility. His legacy endures in every frame he composed and every life he touched.

Dr. Syed Javaid A. Kazi's camera may be at rest, but his light continues to guide us.



Sacred Companion by Dr. Syed Javaid A. Kazi



Devotion by Dr. Syed Javaid A. Kazi

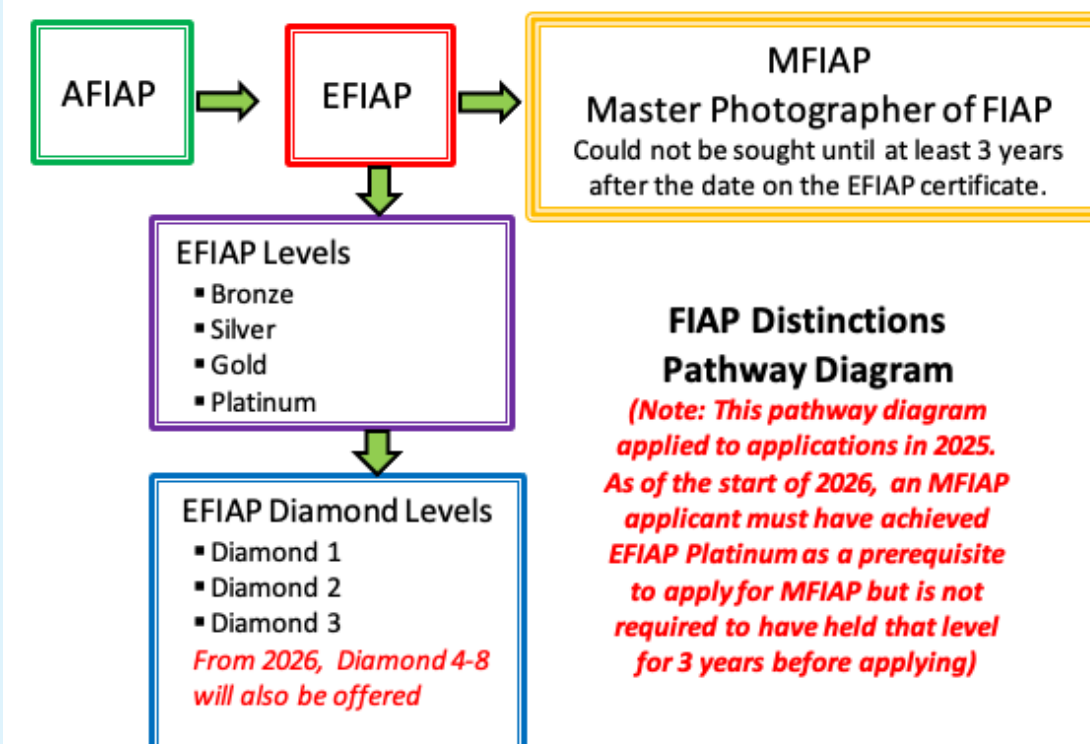


Dr. Shaukat Malik, Mrs. Slatery,
Javaid Kazi and Riccardo Busi

Showcase of MFIAP Distinctions Recipients for 2025

Each year the International Federation of Photographic Art (FIAP) honour eminent personalities known in the field of photography for their artistic work. These honours are known as FIAP Distinctions.

The Artist, and subsequent Excellence and Excellence Levels Distinctions, are gained by achievements in International Exhibitions that have been organised under FIAP Patronage. The requirements are changing next year, but in 2025, if a person had held their EFIAP for three years, they could seek their Master Photographer of FIAP referred to as "MFIAP".



The "Master Photographer of FIAP" (MFIAP) Distinction is awarded to a photographic artist in recognition of his/her entire achievements in the field of artistic photography. MFIAP has been the third step, after AFIAP and EFIAP, in the FIAP distinctions awarded for personal successes in photography. From 2026, the prerequisite for MFIAP will be EFIAP Platinum Level.

For many years, the prerequisite for applying for MFIAP has been that the candidate must have been the holder of the EFIAP distinction for at least 3 years before they are eligible to apply. Next year there is the higher EFIAP/p prerequisite, but they won't have to hold this for a minimum period of time before applying for MFIAP.

For the MFIAP Distinction, the applicant is required to submit a portfolio of 20 images. This collection of images must be coherent from its conception to its realisation and presentation. Text that describes the subject and the creative concept of the photographic artist must accompany the images. All images are submitted as digital files. The portfolios are examined by an international panel of Master Photographers and the final decision is then made by the FIAP Directory Board using the advice of the panel. The Distinction is awarded by a majority vote of the FIAP Directory Board.

In 2025, there were 19 applicants for MFIAP, from 16 countries, of which two were successful. In the following pages of FIAP News we are showcasing the successful applicants and a selection of the photographs from their MFIAP portfolio. A link to their complete portfolio is also provided.

The full collection of historic MFIAP portfolios can be viewed on the FIAP website:

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

Seen to be Heard

The Story Behind My MFIAP Portfolio

By Jennifer Willis, MFIAP, FRPS, FIPF, MPAGB
Great Britain and Northern Ireland



Jennifer Willis

When I first picked up a camera to photograph pets and my own children, I could never have imagined that one day I would be using my skills to give a voice to some of the most vulnerable, defiant, and dignified women I would ever encounter.

The project began in the autumn of 2020, when a friend shared her diagnosis of Secondary Breast Cancer, also known as Metastatic or Stage 4. The disease is incurable; treatment is palliative. Not long after, she asked if I would photograph her for the remainder of her life. I said yes without hesitation.

What followed was a journey far beyond a single story. As I came to understand the reality of living with Secondary Breast Cancer in Northern Ireland, such as the lack of specialist care, delayed diagnoses, and, most painfully, the absence of empathy. I knew the project needed to become one of advocacy.

I was soon introduced to more women living with the disease. One evening, around a kitchen table in Belfast, I offered to create raw, authentic, and emotionally charged portraits that would reveal the truth of their experiences. I promised to produce an exhibition, to ensure their images were seen and their voices heard. 'Seen to be Heard' became the title and the mission.

The images are not easy viewing, but they are full of dignity, courage, and strength. My aim was not to portray illness, but humanity. I wanted each photograph to reflect the spirit of the individual, not just their scars, but their voice and presence.

Building trust was essential. Conversations always came before the camera. Listening, learning, and understanding something of each woman's life was key. My natural way is to talk as I photograph, and that helped them feel at ease. The studio became a sanctuary where pain, fear, humour, and vulnerability were shared. Many of the portraits were taken mid-conversation, in moments of quiet reflection. The lighting was deliberately simple; the focus was always on the person in front of me.

The sessions were unforgettable, drifting between laughter and silence, lightness and sorrow. All were deeply emotional.

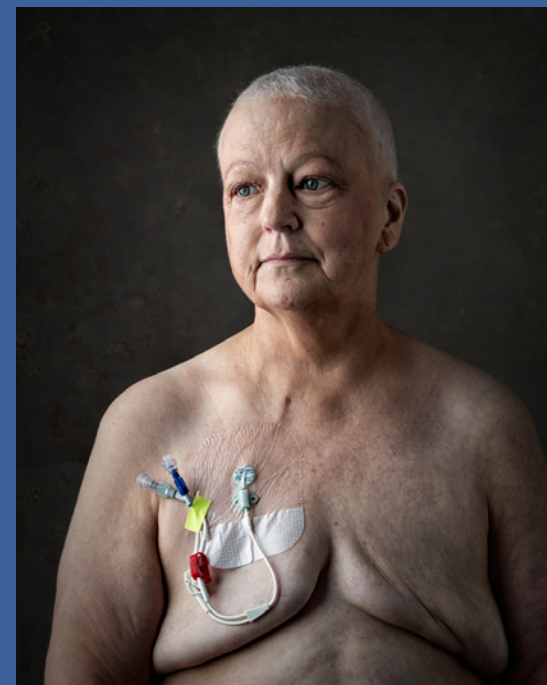
Five of the women I photographed have since died, one before she ever saw her portrait. Their involvement is now part of their legacy. I've witnessed the impact the project has had, not only in raising awareness and prompting conversations among the public and policymakers, but also in empowering the women themselves. Through 'Seen to be Heard', they found community, strength, and a collective voice. A dedicated support group emerged, and new conversations around care standards began. While the full impact can't be measured, I'm proud to have helped them make a difference, not only for themselves, but for those who will follow.

Receiving the MFIAP for this work is deeply meaningful. But more important than recognition is the privilege of being entrusted with their stories. This experience has shaped me not only as a photographer, but as a human being. These are the most important photographs I will ever take.

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

<https://www.fiap.net/en/portfolios/mfiap/jennifer-willis>





Journey for Lives

The Story Behind My MFIAP Portfolio

By M Yousuf Tushar MFIAP, Hon. FBPS

<https://tusharphoto.com/>

<https://www.facebook.com/phototushar>



M Yousuf Tushar

I never thought that I would be the first MFIAP in Bangladesh. This honour is not only my achievement, it's also an achievement for my country, Bangladesh.

In early September 2017, it was the big Muslim Festival Eid ul Adha and it was a long holiday. I looked at the news about thousands of Rohingya fleeing to Bangladesh after the Myanmar army started an operation against the Rohingya; burning and destroying their homes in the Rakhine state of Myanmar. It touched my heart. I decided that I must record the evidence of this deplorable situation. I called two of my assistants to tell them that we must go to the Myanmar and Bangladesh Teknaf border area as soon as possible.

After a full night's journey, we arrived in the morning at Teknaf, near the border. It was a distressing scene. I saw many injured people who had already arrived in Bangladesh. I looked at their faces; there was deep sadness with tears and they were too shocked to talk about what had happened.

We headed to the border by walking around 5km. It was very hard for us to walk the muddy field path and cross little canals, however, we were determined to reach the border. During this difficult walk, I saw many Rohingya people coming to Bangladesh. Innocent children were crying because they lost their parents in the Rakhine state of Myanmar, a little girl fell into a canal, two brothers were carrying their mother in a cloth slung from a bamboo pole, a father was carrying his little kids in baskets, women were carrying their newborn babies and many of these refugees had brought their domestic animals. They said they had been walking for around 7-10 days to arrive in Bangladesh.

Finally, we got near the border, and we saw hundreds of Rohingya people crossing the border to come to Bangladesh. Many of them were whole families, neighbours and relatives together coming with their things. They crossed barbed wire to enter Bangladesh, and many came with a local small boat to cross the Naf river.

Local people were helping them to carry their big baskets and helping them to cross little canals. I was taking photos, but sometimes I did not. I could not stop my tears. I asked my assistants to keep all the cameras in the camera bag; we must help them. That night we found a rice field hut in which to sleep. We continued the photography for four days, whilst also helping the refugees.

During that time, I heard that many Rohingya people were also coming to Shahaporir Island in Bangladesh across the sea. I was heading to the island and got information that most would arrive at midnight. This was quite far from where we were, and it was drizzling, but no way, I was waiting. At midnight, the reality came with human cries. Many people arrived in small boats. Children were crying, ladies holding one kid on their breast and one man holding his old mom. They were carrying their baggage and slowly walking in the saltwater to get to the seashore. I used my LED light which I had for photography to provide them with some light, which was a great help for those people in the dark. I heard from them that some boats sank in the river and many of the people died. Group after group, many people arrived. It was another sleepless night there.

My MFIAP portfolio "Journey for Lives" is a selection of the photos I took recording this terrible situation when the Rohingya people were forced to flee. In 2017, more than 750,000 Rohingya people fled to Bangladesh. International organizations reported claims of human rights violations and executions allegedly carried out by the Myanmar army.

Later, I worked for a long time recording the living conditions of the Rohingya people in the refugee camp. Located in southern Bangladesh, it became the world's largest refugee camp; estimated to be home to more than 1 million Rohingya refugees.

To see the complete set of images with which M Yousuf Tushar gained his MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/yousuf-tushar>





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

By Romain Nero EFIAP/d2 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 a FIAP Congress or Photo Meeting 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 previous winners of the Best of the Best award are:

- Raul Villalba, Argentina (2011)
- Luis Alberto Franke, Argentina (2012 & 2013)
- Daniel Lybaert, Netherlands (2014)
- Memdooh Alsaleh, Bahrain (2015)
- Roger Jourdain, France (2016 & 2017)
- Abdulla AL-Mushaifri, Oman (2018 & 2019)
- Ching Ching Chan, Hong Kong (2020 & 2021)
- Diana Chan, Hong Kong (2022)
- István Kerekes, Hungary (2023)

Now it is with great pleasure that FIAP is announcing the winner of the BOB award for 2024 which is going to István Kerekes for the second time.

Congratulations to István Kerekes EFIAP /d3 from Hungary
FIAP Best of the Best for 2024 with 89 Blue Pins

Enjoy the following pages where we showcase a selection of István Kerekes' highly successful photographs.

István Kerekes, EFIAP/d3 FIAP Best of the Best Winner for 2024



*What It Means to Me to Win the "Best of the Best"
Award for the Second Time*



Winning the "Best of the Best" award for the second time is an emotional and deeply personal milestone in my photographic journey. When I first received this recognition, I felt a powerful sense of validation that the stories I try to tell through my lens resonate with people beyond borders, cultures, and languages. Receiving this award again has taken that feeling to another level.



István Kerekes

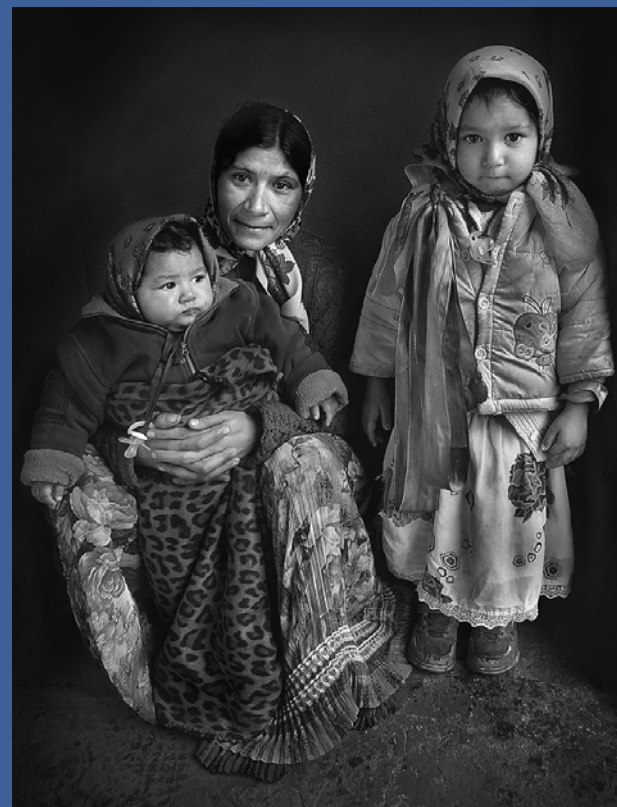
Photography, for me, has always been more than just capturing a moment. It's about capturing a soul, a story, a piece of humanity that might otherwise go unnoticed. I have spent countless hours in remote villages, on quiet streets, and in challenging conditions. This was not in search of awards, but in search of truth, dignity, and beauty in the everyday struggles and triumphs of people. To know that this work is seen and appreciated by a global community of fellow photographers, curators, and viewers is both humbling and uplifting.

This second recognition is a reminder that consistency, passion, and authenticity matter. It tells me that I'm on the right path, not because I win prizes, but because I continue to grow, evolve, and stay true to my vision. I photograph because I believe that every person has a story worth telling, and because I believe that empathy can be built through images.

I am immensely grateful to those who support and understand my work; my family, my fellow artists, and everyone who finds meaning in the moments I capture. The "Best of the Best" title is not just an award to me; it is a shared recognition of the silent, universal language of photography that connects us all.

While I am proud of this achievement, I see it not as a destination, but as encouragement to keep going; to keep searching for light, for meaning, and for the human spirit that shines even in the darkest corners.

This outcome gives me the drive to keep striving for fresh goals on this exciting journey.



Beggars



Holy Mood



110m Hurdles



Life in Balkan



Guardian of the
Carpathians

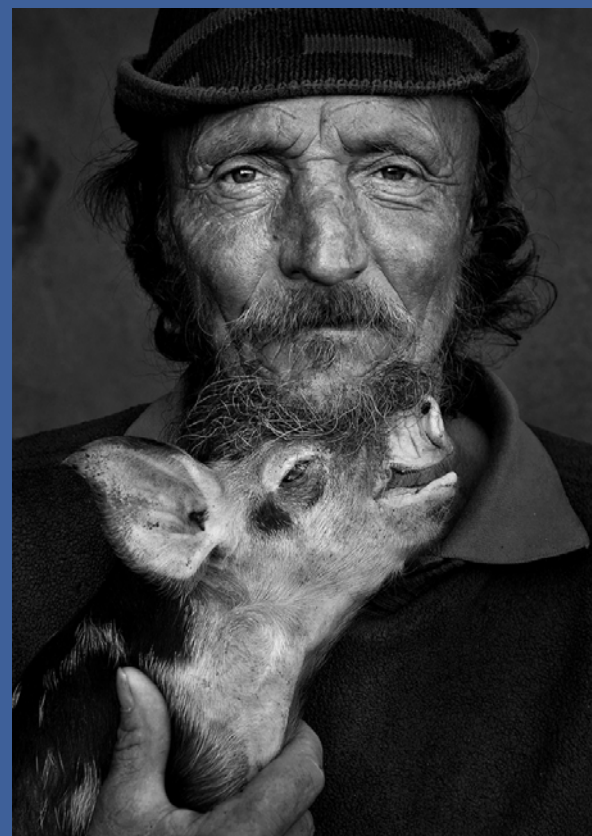


Magic of Moment

One Eye Ball



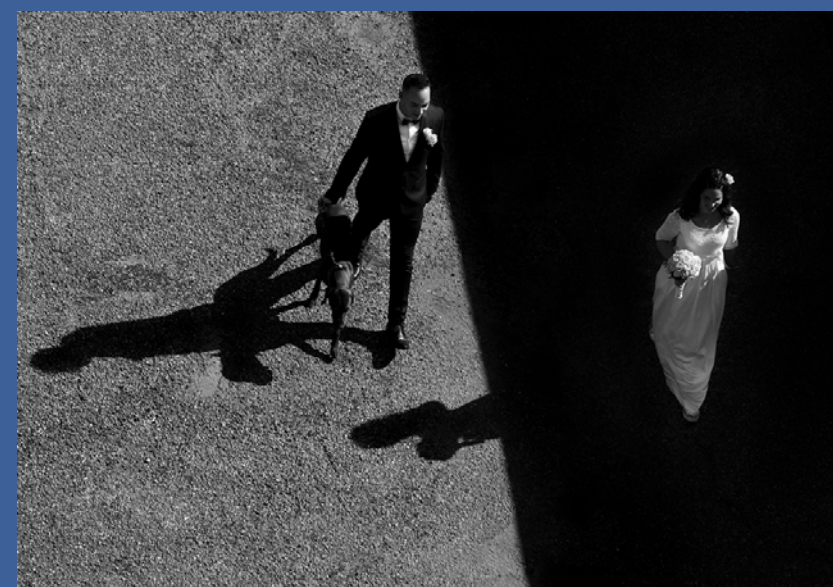
Soul Friends



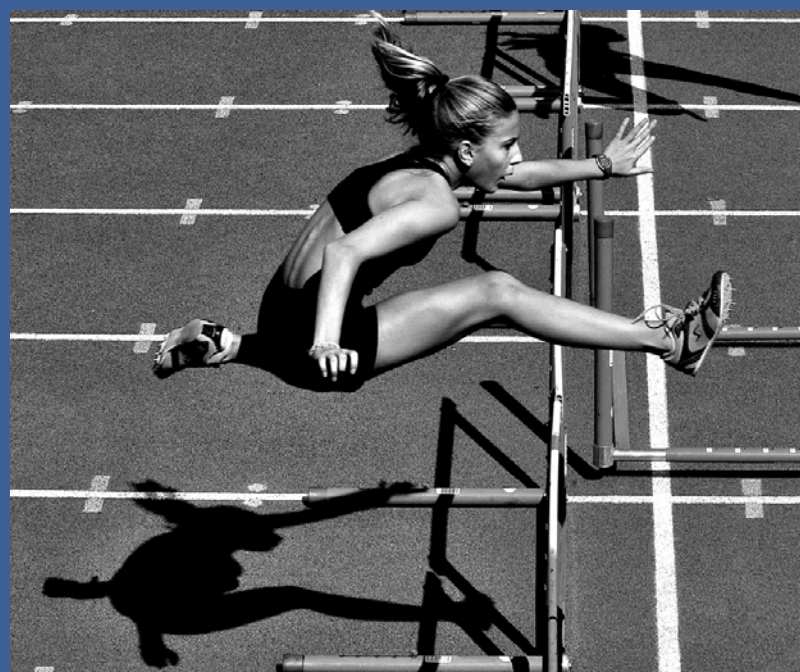
Shepherds



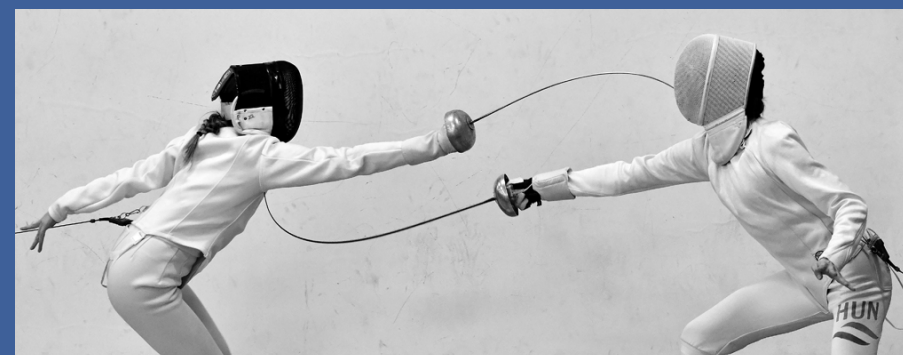
Walkers



The Hurdler



The Magic of the
Decisive Hit



FIAP Photo Academy Online Events

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



We continued the 2025 season on Thursday 1st May with a presentation titled "Landscape My Way" by the Scottish Landscape Photographer Peter Paterson MFIAP FRPS MPAGB.

Peter has been taking photographs for over 50 years, starting mostly in Monochrome which he processed in the darkroom.

During this time, he gained the Fellowship distinction from the Royal Photographic Society and also gained the MFIAP award and the Photographic Alliance of Great Britain Masters Distinction, MPAGB.

He is a member of Stirling Camera Club and Hon life member of Edinburgh Photographic Society. He is also a member of the Scottish Photographic Federation of which he is a past President.

Peter's main subject interests are Landscape, Still Life and Abstract, both in colour and mono using Sony Digital Cameras.

During his presentation Peter showed us many examples of his beautiful images from Scotland, especially the Western Isles, and from further afield, including Iceland. He explained how he approaches his subject, exposes correctly and finds the ideal composition.

<https://peterpaterson.com/>



Fairy Pools Skye



Laig Bay Isle of Eigg



Iceberg Jokulsarlon Beach



Winter Trees



Tree in snow

“Reaching the Moon”

Exhibition at the FIAP Exhibition Centre, Langreo, Spain

By Luis José Vigil-Escalera Quintanal ESFIAP
Director of the FEC Semeyes Del Mundo Langreo / Langreo, Spain
Assistant for FIAP Exhibition Centre Service



Entry to exhibition by Asemyando photograpers

Twenty Russian photographers, working in different genres, joined the “Star Path” Photo Club with enthusiasm and pride to present a combined collection of works: “Reaching the Moon.” The exhibition was held during the months of April and May at the FIAP Exhibition Centre, Semeyes Del Mundo Langreo / Langreo in Spain.

The “Star Path” photography club was created by talented photographer Anna Bazhenovskaya, who managed to unite people of diverse professions and ages, all passionate about the same vocation, the love of photography.

The ability to see beauty in the simplest things that surround us every day is that meeting point, that common language that inspires photography lovers, provides them with support and motivates them to share experiences, create new projects, exhibit their works, exchange impressions, and narrate, through their images, the beauty of our world.

The works presented in this exhibition were not selected at random. They all revolve around what has always been valued and always will be valued, in any time and place: love for children, for nature, for one’s homeland. They speak of beauty and kindness, of the importance of caring for animals, of appreciating home and roots, because they are what give meaning to our lives, work, and creativity.

Photography is an invaluable means of preserving the most important and beautiful moments of our existence. Capturing them through the lens, freezing instants, is a true gift and a mission of great significance.

The images presented by the members of the “Star Path” club awaken the purest feelings:

Local and Russian authorities
by Asemeyando photograpers



the children's smiles and maternal love work miracles, and that is why it is so crucial to preserve them in family albums, in framed photographs on the wall, and to share them in exhibitions and competitions.

The beauty of our world and the grandeur of nature are treasures that we must capture at the right moment to show to our children and grandchildren. Because only by understanding the fragility and fleeting nature of time can we preserve all of this.

The professional photographers who make up the "Star Path" club take responsibility for the importance of their work, constantly honing their skills and participating in various international events and competitions. All with a single purpose: to convey, through their lenses, their vision of the world and their values, and to share those unique moments to preserve them in our memories. The photographs are of women and children in an ethereal and poetic style.

Meaning of the Title:

"Reaching the Moon" is a metaphor for the pure dreams of childhood and that special feminine energy capable of illuminating everything. The moon here symbolizes the beautiful ideal we aspire to with all our souls, even when it seems unattainable.

Artistic Images:

The Child's World as Moonlight - The childlike images in the project convey that primordial purity that transforms everyday moments into something magical. Their naturalness and sincerity are like the reflection of moonlight in water.

Femininity as Moon Phases - Each female portrait shows different facets: from thoughtful tenderness (like the new moon) to wise strength (like the full moon).

Play of Light and Shadow - Just as moonlight transforms the night landscape, these photographs reveal the magic in the everyday.

Essence of the Project:

This is a visual poem about how beauty is close at hand. There's no need to literally reach for the moon, because its light is already here: in the smiles of children, in maternal tenderness, in those moments that photography can capture.



Natalia Ricci
by Asemeyando Photographers



Apple Orchard by Maria Sobol



Blue by Alena Ivochkina



Ariadna by Shevchenko Daria



Jewel by Olga Kunitskaya



Dreams
by Natalia Ponikarova (Ricci)



Fellini 8 1/2. Theatre Vakhtangova
by Safonova Liudmila



Fluffy Sunset
by Yuliya Onuchina (Shepeleva)



Girl and Cat by Irina Moroz



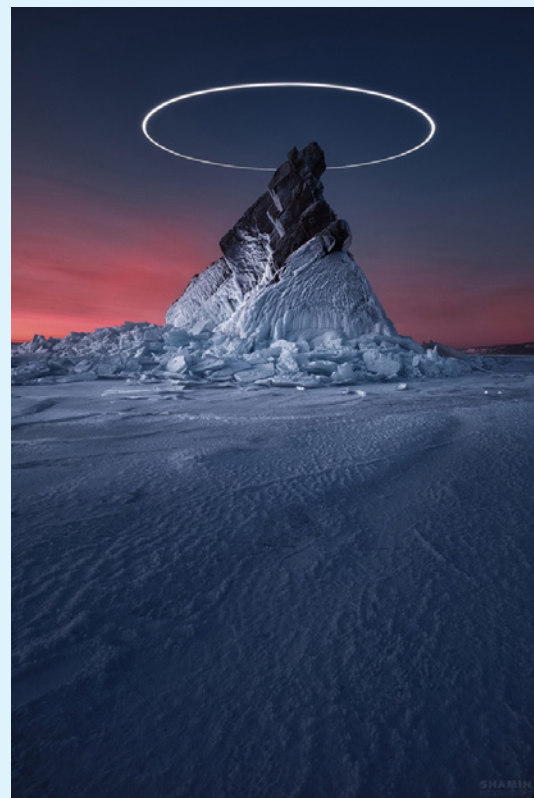
Katerina by Elena Solovieva



Masha by Marina Strotova



Russian by Yuliya Onuchina (Shepeleva)



The Radiance of Silence by Konstantin Shamin



Open Question by Alena Ivochkina



Autumn Bell by Elena Solovieva



Trust by Elena Solovieva



Exhibition at FEC Langreo
by Asemeyando photographers

Peña Fotografica Rosarina FEC, Argentina Online Audiovisual Presentations

*By Jorge Koly Scilipoti
Director of the FIAP Exhibition Center in Argentina*

In April and May this year, two online presentations were hosted via Zoom by the Peña Fotografica Rosarina, FIAP Exhibition Center in Argentina. Below is some information about these two events and some of the photos that were shown.



“Wrinkles Are Beautiful” - Out-of-Tune Photography by Carlos Suárez

On Saturday, April 26, the virtual talk and audiovisual presentation by Spanish photographer Carlos Suárez (Karolo) took place under the title “Wrinkles Are Beautiful” – Out-of-Tune Photography.

In his presentation, Karolo explored the use of complete blur as an expressive tool in photography, highlighting its creative potential. He offered a historical journey through the evolution of this visual language, emphasizing its plasticity and artistic value.

The event gathered nearly 60 participants from Argentina, Chile, Costa Rica, Colombia, and Uruguay.

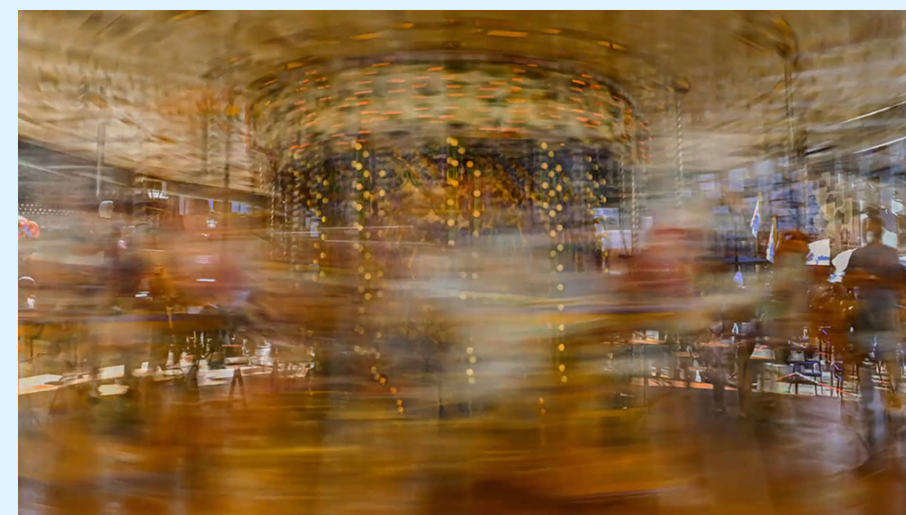
We would like to express our special thanks to Luis Franke, FIAP liaison in Argentina, for his presence and support.

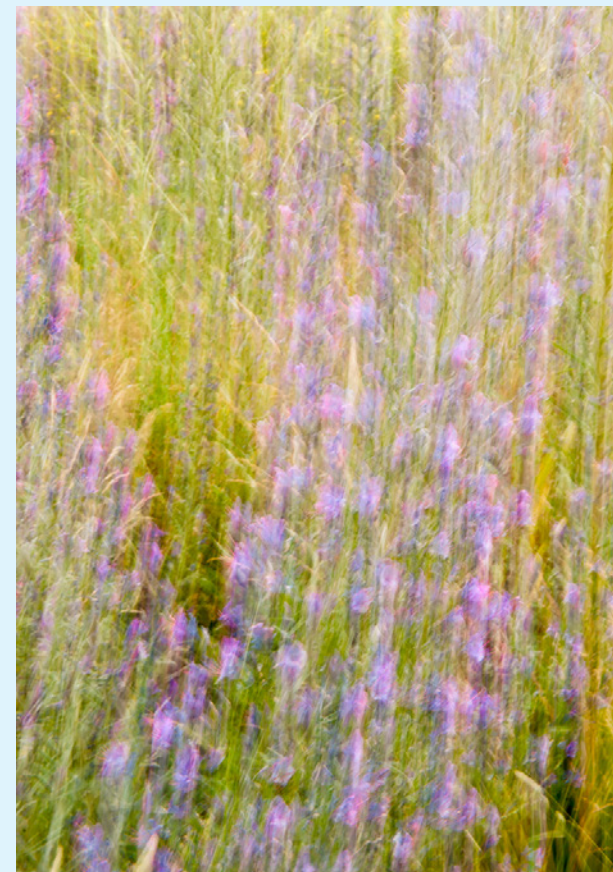
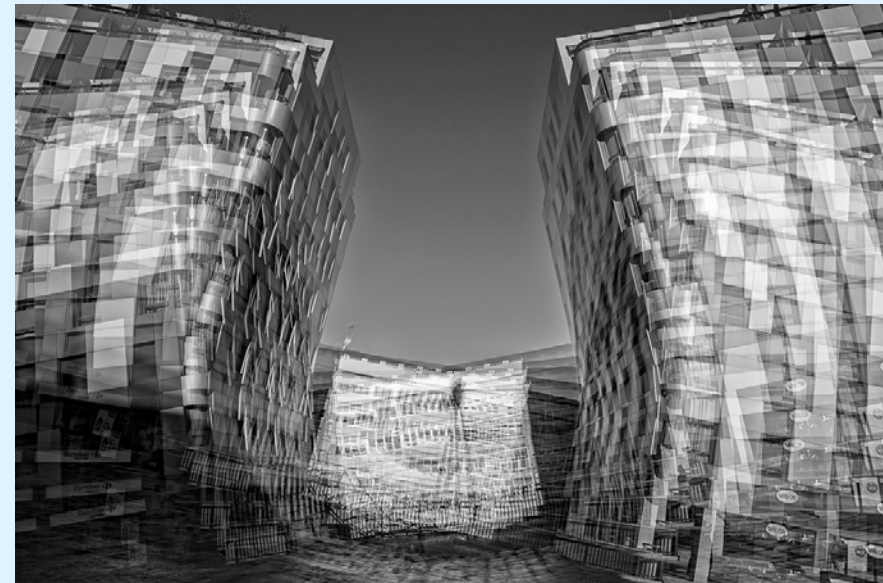
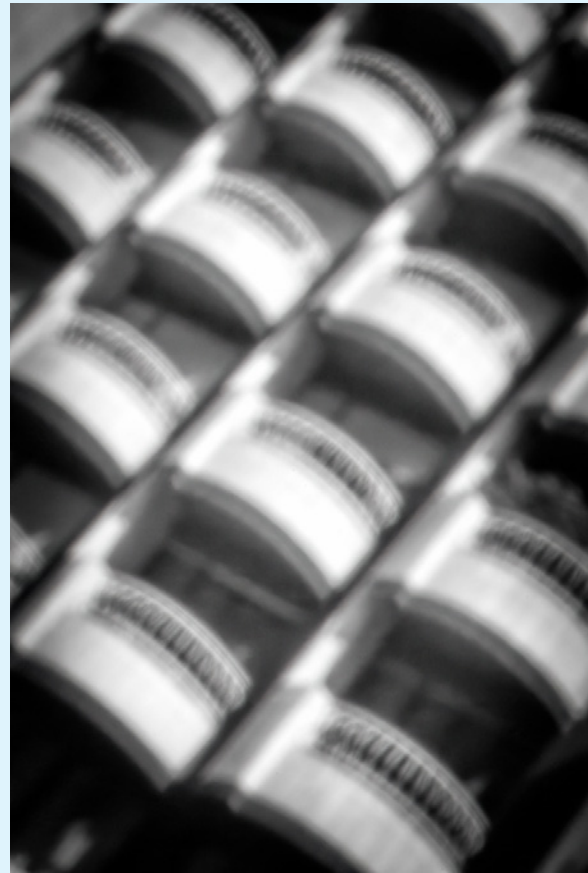
This event was part of the ongoing series of talks and audiovisuals organized by the Peña Fotográfica Rosarina, in celebration of its 75th anniversary, and was held at the FIAP Exhibition Center in Argentina.

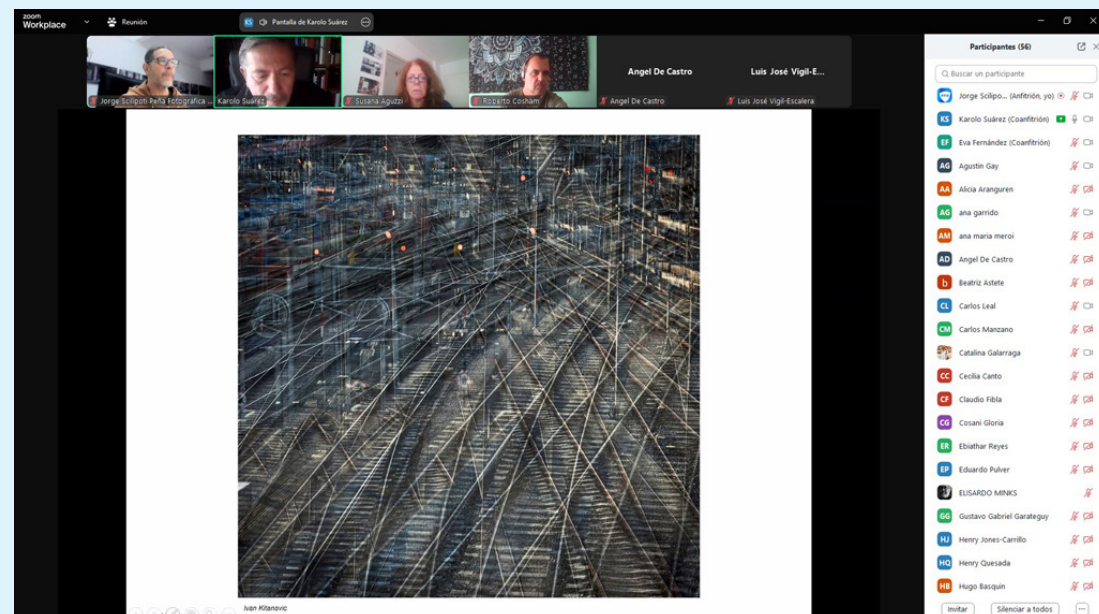
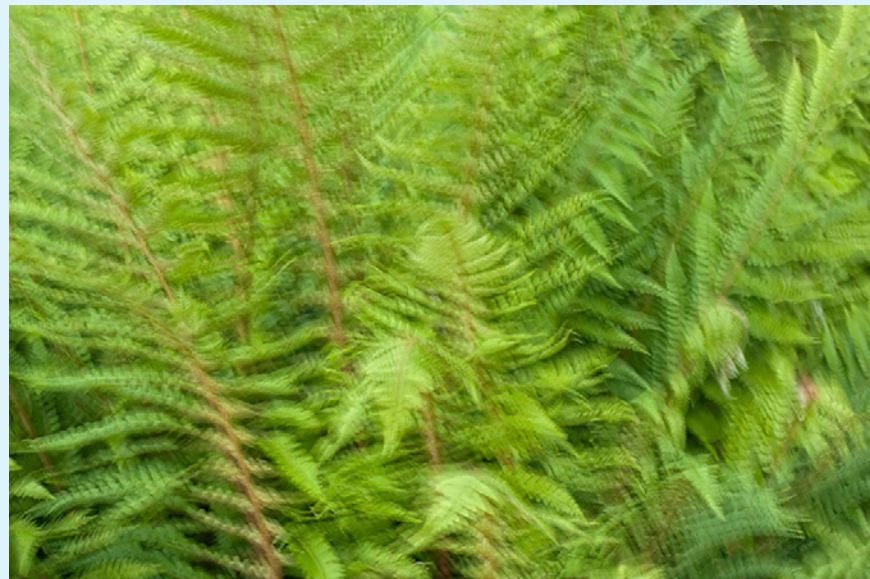
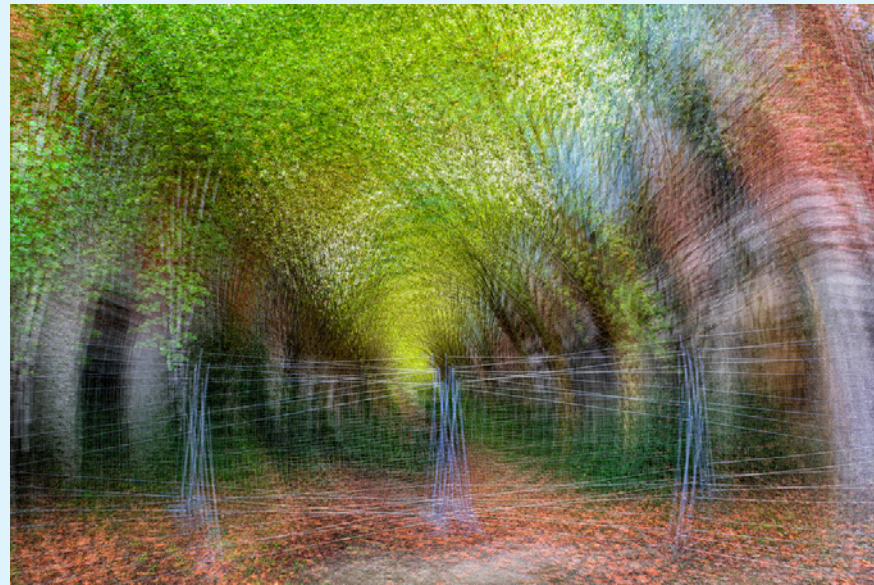
The event was sponsored by:

- Peña Fotográfica Rosarina
- Federación Argentina de Fotografía (FAF)
- Asociación Fotográfica Asemeyando (Spain), of which the author is a member
- Fédération Internationale de l'Art Photographique (FIAP)

As always, we thank the photographers who joined us and continue to support these events with their presence.







"Composition in Landscape Photography" by Paulo Arturo Olivier Hanshing

On Friday, May 30th, a new event from the series of talks and audiovisual presentations organized by the Peña Fotográfica Rosarina took place, as part of its 75th anniversary celebrations and its current role as a FIAP Exhibition Center. The event was sponsored by the Federación del Arte Fotográfico and the FAF (Federación Argentina de Fotografía).

This time, the guest speaker was renowned Chilean photographer Paulo Arturo Olivier Hanshing, who delivered an inspiring audiovisual presentation titled "Composition in Landscape Photography: Essential Aspects." Nearly 80 people attended the event to hear his insights and experiences.

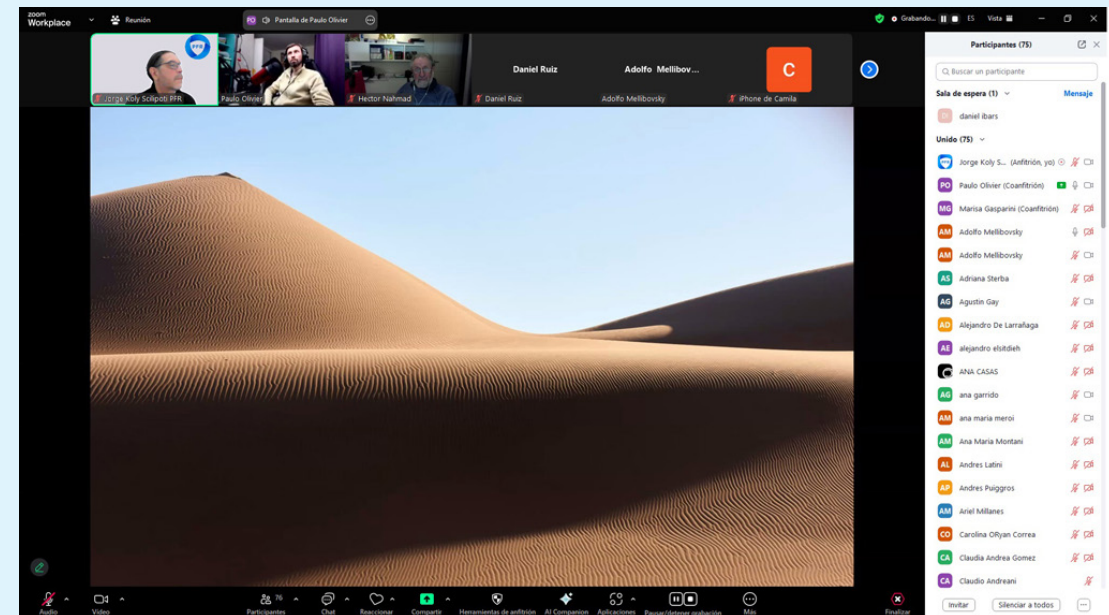
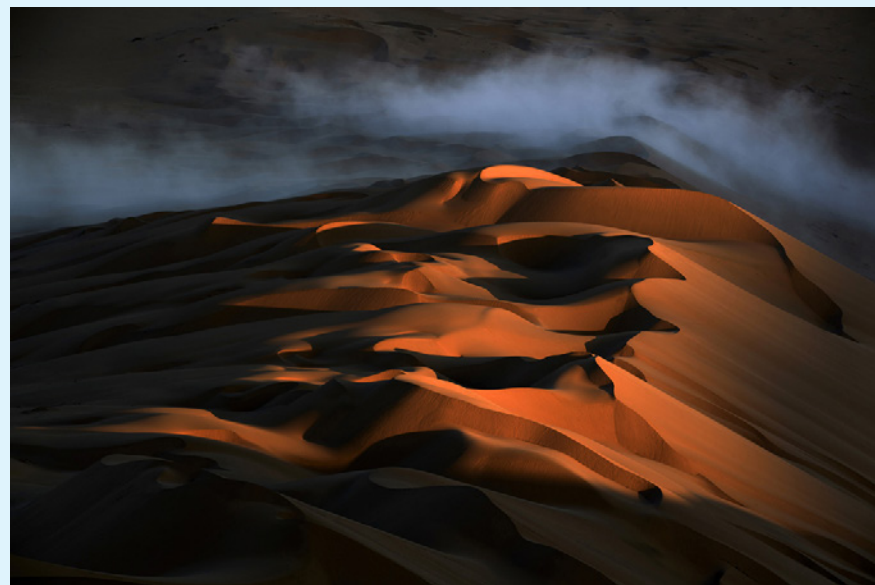
Paulo offered a profound perspective on composition, not as a rigid set of rules, but as a complex and subjective process that requires sensitivity, practice, and a deep understanding of the environment. Through real-world examples and field experiences, he presented a practical approach to composing in natural landscapes.

Originally from La Serena, Chile, Paulo has been dedicated to teaching landscape photography for over ten years. His work focuses primarily on the deserts of northern Chile, especially the mountains, salt flats, and remote areas. He has received over 25 international awards in nature photography contests and regularly creates content for his YouTube channel.

It was an inspiring evening that reaffirmed the importance of sharing experiences among photography enthusiasts and celebrating the image as a universal language.







Academy of Photography Bulgaria Charity Photo Exhibition - FIAP Distinctions 2024

Exhibition and Presentation for the 4 Bulgarian photo artists
who achieved their FIAP Distinctions in 2024

By Anton Savov EFIAP ESFIAP,
FIAP Liaison Officer, Bulgaria



On the 7th June 2025 at 16:00 pm we opened the exhibition of all laureates of FIAP Distinctions for 2024. It has become a tradition to hold an annual exhibition for our Distinction recipients each year. For this next group of four Bulgarian laureates gathered numerous fans, friends and colleagues in the gallery of NèctAr Creative Space & Community Hub in the city of Plovdiv.

The host of the event and ceremony was Anton Savov. He introduced the official guests of the event from abroad; Freddy Van Gilbergen, MFIAP, HonEFIAP and Hon Vice president of FIAP from Belgium and Sandra Zagolin, EFIAP/g from Italy. With their presence, they brought the necessary internationality and significance to this important exhibition for all of us.

Later, Mr. Van Gilbergen spoke briefly about the mission of FIAP and all the emotions surrounding the federation and world photography that connect us and bring us together at events like this. The ceremony continued with the presentation of FIAP distinctions to each of the laureates. All the FIAP Distinctions items, (pins, certificates FIAP Cards and stickers) were handed by Mr. Van Gilbergen and Mrs. Zagolin.

After the ceremony, a group photo was taken inside the Gallery of all the laureates who were present. The grand culmination of the event was the highest FIAP Distinction ever conferred in Bulgaria; an EFIAP/platinum, which was awarded to the laureate Minko Mihaylov. CONGRATULATIONS and applause for the excellent artistic results of our four recipients of FIAP Distinctions! After the official part, the celebration continued with a modest cocktail and of course numerous souvenir photos.



Mr. Savov opening the celebration ceremony with introducing the guests from abroad; Mr. Van Gilbergen and Mrs. Zagolin



Mr Savov continued with words of gratitude to APB founder Mrs. Kyurkchieva and all those who over the years have built the international image of Bulgarian photography around the world and invited all the guests for a minute of silence in memory of Mrs. Kyurkchieva!



Mr. Savov invited Mr. Van Gilbergen to the stage, and he expressed his greetings to the guests and the laureates. As a sign of gratitude for his visit to Plovdiv and Bulgaria, A. Savov presented the long-time vice president with the book "Bulgarian Photography Selected 3"



Sandra Zagolin received another valuable book about Bulgarian photography; "Light", the monograph about Yanka Kyurkchieva



Dimitar Hristev, a Plovdiv citizen, is presented with his EFIAP bronze



Krasimir Kanev is presented with his EFIAP bronze



Konstantin Zaykov is presented with his EFIAP bronze



Minko Mihaylov is presented with his EFIAP platinum



Mr. Savov sincerely congratulates Mr. Mihaylov for this great success and the highest and prestigious distinction. Later he gave the floor to this EFIAP/p recipient, the most awarded Bulgarian photographer to date, who also lives in Plovdiv, whereby he expressed his thanks and shared his emotions from his journey in the FIAP world

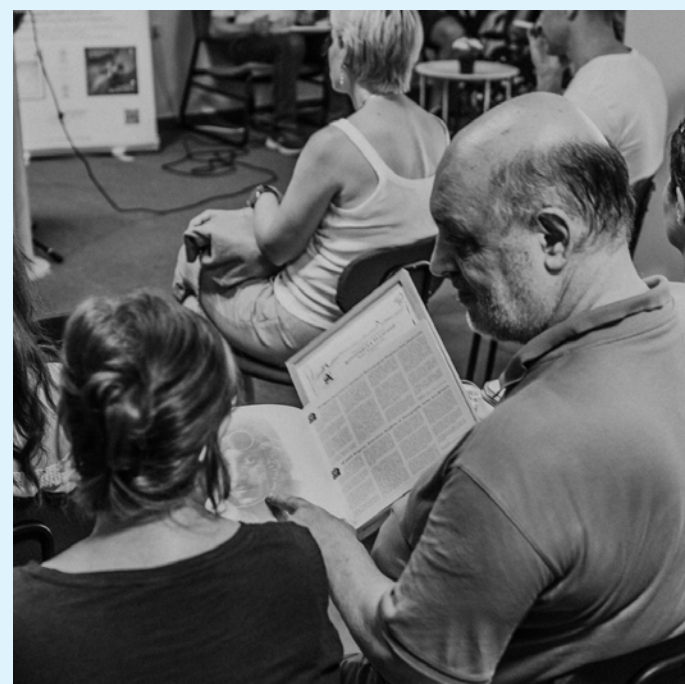


The wall displaying photos taken by the EFIAP Platinum Distinction recipient, part of the exhibition

A. Savov invited Mr. Valeri Kyorlenski to the stage. He was the executive director of the Plovdiv 2019 Foundation for many years when the city of Plovdiv applied for and won the title of European Capital of Culture



Mr. Kyorlenski made another donation to the APB archive; a book with photographs of cultural and artistic figures. Mr. Kyorlenski is the successor of Georgi Stoyanov Georgiev, one of the pioneer photographers who initiated and popularized the art of photography in Bulgaria



Mr. Kyorlenski received a gift from the APB too. It is the book "Bulgarian Photography SELECTED", on the second cover of which is printed the oldest dated photograph (1916) in the APB archive, "Flight Pilot Simeon Petrov" by Georgi St. Georgiev



Mr. Savov shared with the guests of the event about the path taken with the series of books "Bulgarian Photography Selected" 1, 2 and 3, talked about the emotions surrounding the book publishing activities of the APB in recent years and did not hide his hope to produce another edition, "BP Selected 4", in the future



All the laureates with their distinction and honoured guests in a group photo



Finally, a group of Plovdiv photographers and fans of photo art also took pictures in front of the wall of the platinum laureate Minko Mihaylov and of course with him as their teacher, mentor and friend



Beach volleyball by Minko Mihaylov, EFIAP/p



Black and green by Dimo Hristev, EFIAP/b



Cross of candles by Konstantin Zaykov, EFIAP/b



My soul by Krasimir Kanev, EFIAP/b

Adasa Photography Club: 16 Years of Artistic Empowerment

By Prof Alaa Elbasha
FIAP Liaison Officer, Egypt and Administrator for Adasa Club

For over sixteen years, Adasa Photography Club has stood as a beacon for visual education and cultural exchange in Egypt. Founded with the core mission of eradicating visual illiteracy, the club has built a community dedicated to nurturing photographers of all levels from absolute beginners to seasoned professionals.

The club offers a structured academic approach to photography education, designed to provide both theoretical knowledge and practical experience. Through a series of lectures, workshops, field trips, and exhibitions, Adasa helps its members sharpen their technical skills and develop strong visual storytelling voices.

Adasa's vision goes beyond local impact; it aims to position Egyptian photographers on the global map, showcasing the richness of Egyptian culture and talent to the world. At the same time, the club opens Egypt to the world's photographers, offering them a unique opportunity to explore the country's diverse landscapes, historical depth, and vibrant urban scenes, all of which serve as fertile ground for every photographic genre.

2025 Mid-Year Highlights

The first half of 2025 has been a dynamic season for the Adasa Club, filled with exhibitions, creative projects, community engagement, and international presence. The activities reflect the club's academic depth, cultural mission, and inclusive spirit.

Exhibitions That Tell Stories and Inspire Souls:

- Portfolio Exhibition: A window into the members' creations, where they showcased the essence of their artistic experiences in integrated collections that tell unique visual stories.
- Adasa Annual Exhibition in Love of Photography: A major annual celebration of the art of photography, bringing together diverse artworks that reflect the aesthetics and charm of this art.
- Winners' Exhibition for 2024: A tribute to creativity and excellence, where the club displayed the winning works from its 2024 competitions, inspiring new generations of photographers.
- Photography of Peoples Exhibition: A visual journey through the cultures of the world, where lenses captured the essence and beauty of human diversity in captivating images.
- Adasa Islamic Art Exhibition: A unique blend combining the authenticity of Islamic art with the aesthetics of photography, offering new insights into its rich heritage.
- Alexandria Exhibition - Rugby Sevens Championship: Live shots embodying the spirit of competition and athletic passion, where lenses documented moments of strength and excitement in the rugby championship.
- Greek Symposium Exhibition: A cultural bridge connecting Egyptian and Greek civilizations through the art of photography, showcasing artworks inspired by a shared heritage.
- Folklore Exhibition at the Islamic Museum: A celebration of popular heritage, where photographs provided deep insights into customs, traditions, and folk arts.

- With Egyptian Eyes Exhibition by Artist Mohamed Fathy: A solo exhibition by photographer Mohamed Fathy, through which he presented his unique vision of Egypt with a distinctive artistic style and profound visual depth.
- Creative Chaos Arts Exhibition: A bold artistic experiment exploring beauty in chaos, breaking traditional photography rules to present innovative and thought-provoking works.



Portfolio Exhibition



With Egyptian Eyes Exhibition by Artist Mohamed Fathy



Creative Chaos Arts Exhibition



Opening of Adasa Annual Exhibition
in Love of Photography

Enriching Encounters and Inspiring Souls (Celebration Month Encounters):

The celebration month featured a series of inspiring encounters with artistic and intellectual luminaries in the world of photography, where they shared their experiences and insights with club members, enriching the cultural and artistic scene. Among the most prominent were:

- Alaa Elbasha: Founder and President of the club, who shared his deep expertise and artistic vision.
- Mohamed Fathy: The artist who presented his solo exhibition and spoke about his artistic journey.
- Iman El Deeb: Who enriched the encounters with her expertise in decoupage art.
- Marwa El Shazly, Amal Aglan, Nahed Ismail, Iman Abdel Kader, Ahmed Sami, Mohamed Harby, Gad Makki, Sandy Gamal, Tamer Selim, Mamdouh Kamal, Hisham Ragab, Gehan Qenawy, Ashraf Saad Galal: A constellation of creators who enriched the encounters with their diverse experiences in photography and art.

Workshops That Hone Skills and Unleash Creativity:

The club organized a series of specialized workshops aimed at refining photographers' skills in various aspects of photographic art:

- Mohamed Fathy (Colouring): An art workshop to learn colouring techniques in photography.
- Iman El Deeb (Decoupage): A workshop to teach the art of decoupage and its applications in artworks.
- Alaa Elbasha (The City, 35mm, Brand, Landscape, Traditional Tanoura Workshop): A series of specialized workshops presented by the club's founder, covering various aspects of photography, from urban and landscape photography to traditional heritage photography.



Iman El Deeb's workshop
on decoupage



Workshops That Hone Skills
and Unleash Creativity. Leader
for this workshop was Eman Arab



Workshops That Hone Skills and Unleash Creativity. Leader for this workshop was Eman Arab



Workshops That Hone Skills and Unleash Creativity. Leader for this workshop was Eman Arab

Weekly Art Criticism: A Discerning Eye That Elevates Art:

The club continued to hold weekly art criticism sessions throughout the first half of 2025, from September 2024 to July 2025. These sessions served as an artistic laboratory, where photographic works were analysed with a discerning eye and deep expertise, contributing to the development of the photographers' vision and elevating the quality of their artworks.

International Participations: A Lens That Transcends Borders:

Adasa Club transcended local boundaries to actively participate in international forums, reflecting its international standing and growing influence:

- Global Photowalk Outing: Participation in a global event that brings together photographers from around the world in collective photography tours.

- Wiki Loves Monuments and Wiki Loves Folklore Competitions: Contribution to international competitions aimed at documenting heritage landmarks and folk traditions through photography.
- Egyptian-Greek Symposium and Egyptian-Korean Conference: Participation in international cultural events that promote cultural and artistic exchange.
- Mauritius Collections Exhibition and Mansoura University Faculty of Fine Arts Conference: Events that affirmed the club's international presence and the diversity of its artistic interests.

Specialized Educational Workshops: Building a Generation of Photographers:

The club continued to offer intensive educational workshops aimed at building a new generation of skilled photographers:

- Photography Basics Workshop (October, January, April, and July): Recurring courses to teach the fundamental principles of photography.
- Lighting Workshop (October): A specialized workshop on understanding and using lighting professionally.
- Video Basics Workshop (Mamdouh Kamal): To teach the basics of video shooting and production.
- Mobile Photography Workshop (October): To enable photographers to utilize the capabilities of smartphone photography.
- Artistic Processing Workshop (January): To teach techniques for image processing and artistic enhancement.

Exploratory Trips: A Lens That Narrates the Stories of Places:

The club organized a series of exploratory photography trips, which were not just excursions but opportunities to document the beauty of Egypt and its rich heritage:

- Port Said Trip, Pyramids and Tanoura Trip,
- Tunisia and Nazla Trip,
- Burg Maghizel and Rashid Trip,
- Sarabium and Wadi Al-Muharram, Folklore Photography Trip,
- Burullus and Shakhlooba Trip,
- Ezbet El Burg Fishermen's Village Trip.

Each trip was an artistic adventure, where lenses captured the stories and authentic spirit of places.



Burg Maghizel and Rashid trip



Burullus and Shakhlooba trip

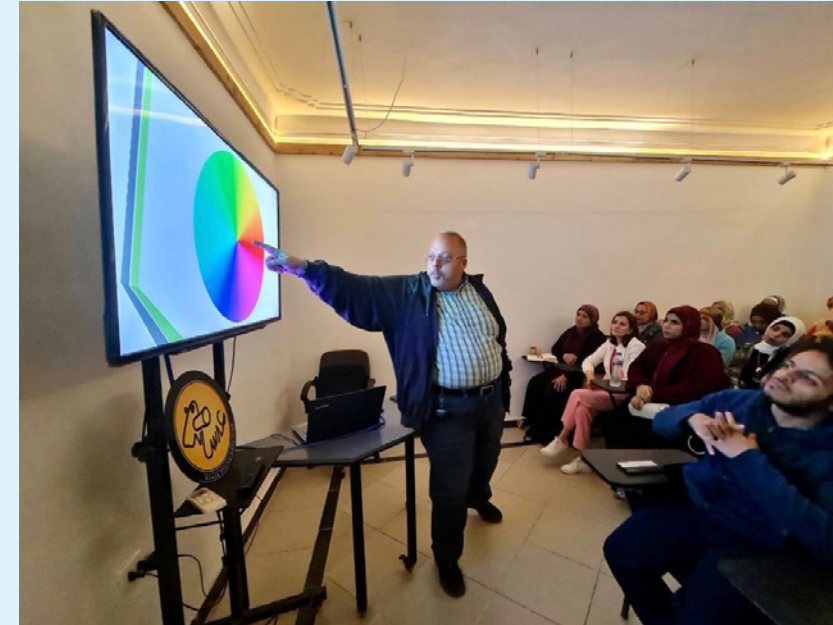


Burullus and Shakhlooba trip

Grants That Support Excellence and Create Leaders:

The club offered valuable grants to support and develop talents, contributing to the creation of future leaders in the world of photography:

- Content Creation Grant (Maha Selim / Jihad Makki / Iman Abdel Kader / Alaa El Basha): To train photographers in producing professional visual content.
- Content Creation Grant 2 (Mamdouh Kamal / Alaa El Basha / Ahmed Kassem): A continuation of the first grant, to deepen skills in this field.
- Photographer 2025 Grant and Plus 6 Grant: Integrated programs to qualify photographers and refine their skills.



Ahmed Kassem

Competitions That Stimulate Creativity and Uncover Talents:

The club organized various competitions that served as platforms for discovering talents and stimulating the spirit of competition and creativity:

- Adasa Islamic Art: An art competition focusing on the aesthetics of Islamic art.
- Recite the Quran Competition: A unique competition combining the art of photography with the aesthetics of the Holy Quran.
- Treasure Hunt Competition: An interactive and innovative competition that encourages participants to explore and document specific locations.



Photo by Asmaa Eltony from Adasa Islamic Art Competition

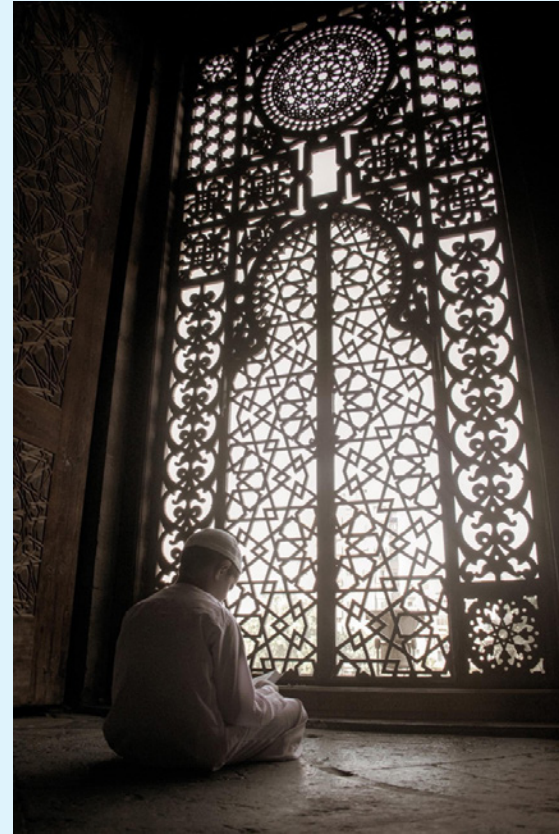


Photo by Aya Zakrya from Adasa Islamic Art Competition



Photo by Ghala Elmansoor from Adasa Islamic Art Competition

gala almansoor



Photo by Ahmed Elhussen from Adasa Islamic Art Competition

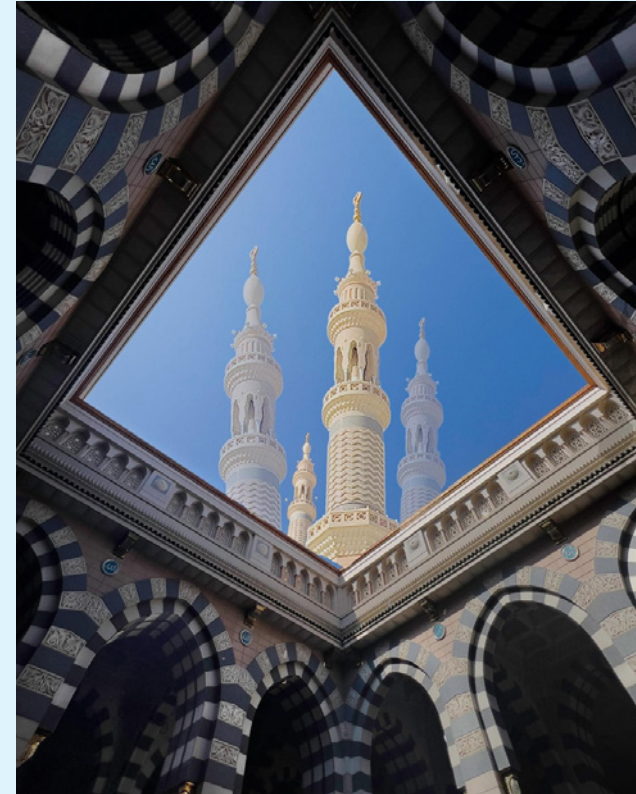


Photo by Nahed Esmeeel from Adasa Islamic Art Competition



Photo by Marwa Elshazly from the Treasure Hunt Competition

Annual Project: "Artistic Chaos" - A Vision Beyond the Ordinary:

The club launched its annual project "Artistic Chaos," a bold project that explores the concept of creative chaos in art, comprising several axes:

- Creative Chaos Arts, Al-Darblaj,
- Organized Ruin,
- Faces and Storms,
- Amidst the Commotion,
- Chaos Illuminates: Titles for sub-projects within this concept, reflecting a liberated and innovative artistic vision that transcends the boundaries of tradition.



Annual Project "Artistic Chaos"
- A Vision Beyond the Ordinary.
Photo by Amina Hassan



Annual Project "Artistic Chaos"
- A Vision Beyond the Ordinary.
Photo by Dalia Farid



Annual Project "Artistic Chaos"
- A Vision Beyond the Ordinary.
Photo by Hesham Ragab



Annual Project "Artistic Chaos"
- A Vision Beyond the Ordinary.
Photo by Yasmin Elkassem



Annual Project "Artistic Chaos"
- A Vision Beyond the Ordinary.
Photo by Yara Weheba



Adasa Annual Exhibition
in Love of Photography



Annual Project "Artistic Chaos" - A Vision Beyond the Ordinary. Photo by Hadeel Zewail



Annual Project "Artistic Chaos" - Creative Chaos Arts, Al-Darblaj

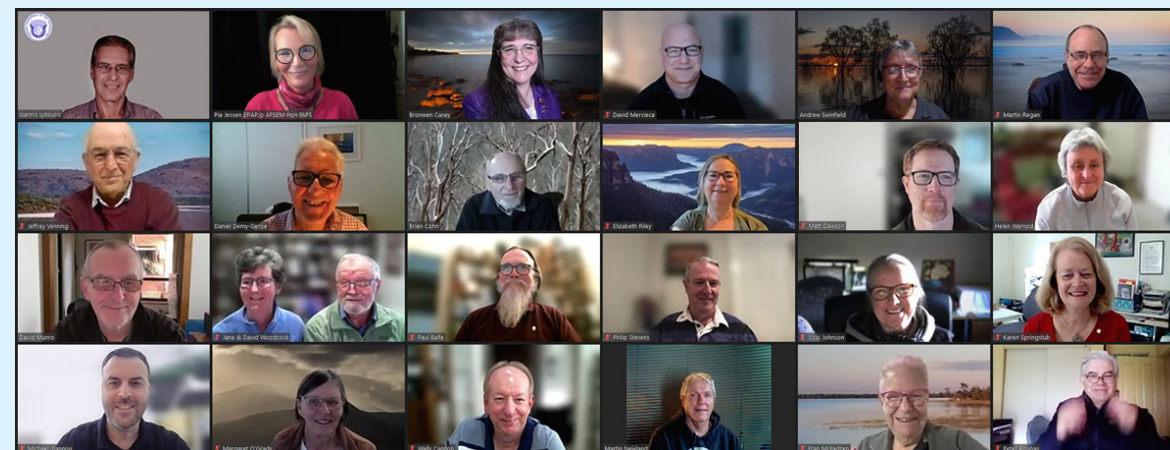
Activities of the Australian Photographic Society Mid 2024 - April 2025

By Pia Jessen EFIAP/p APSEM Hon FAPS
President of the Australian Photographic Society

The Australian Photographic Society continues to evolve, grow and adapt with the management committee actively embracing the technologies and opportunities of today and tomorrow, while still valuing tried-and-true traditions and the important activities that define us.

In 2024, 34 Australians were awarded a FIAP Distinction. Special mention goes to Kerry Boytell and Ian English who both achieved EFIAP/d1 distinction in 2024. This was the fifth consecutive year that the APS has held its FIAP Distinction Presentation online via Zoom.

We had the honour of welcoming FIAP Board member and Secretary General, Ioannis Lykouris to our presentation evening to present the distinctions. After the presentations, Ioannis gave a talk about the FIAP Congress and Photo Meetings, as well as providing an opportunity for members to ask questions. The FIAP Distinctions Presentation was organised and hosted by Australia's FIAP Liaison Officer, Bronwen Casey.



FIAP Distinctions 2024 presentations event

APS exhibitions continue to thrive offering members a full calendar of opportunities to showcase their work, challenge themselves, and stay abreast of new techniques and creative approaches in photography. Each year, APS runs two major national exhibitions alongside a variety of special-interest-group exhibitions including Nature, Monochrome & Street, AV Nationals, Mini Themes and Fine Art, catering to a range of interests and talents. By entering these competitions, members not only share their own creative vision but also gain valuable insight into the evolving styles of their peers, keeping up to date with that of the wider photographic community.



Photos by Entrants in Australian Nationals

APS continues to offer and participate in opportunities for friendly competition on both the national and international stage. In 2024, we hosted the Four Nations Inter-country Competition with South Africa, New Zealand, and Canada, fostering global connection among photographers. APS participated in the FIAP Black and White Biennial and the Nature Biennial in 2024. Closer to home, the APS Australian Cup Interclub Competition brought camera clubs from across the country together to compete for top honours, strengthening community bonds and inspiring excellence.

Through these programs, members have enjoyed numerous opportunities to participate, grow, and be inspired throughout the year.



"Mysterious Fog" by David Wong. Entry in the Australian Cup competition

October 2024, Crossing Bridges in Singapore

APS members joined participants from 10 Asian countries for another unforgettable experience with the photography forum, Crossing Bridges. APS members have been attending this unique event since 2018. For twenty years, Crossing Bridges has brought together photography enthusiasts from across Asia, to foster friendship and cultural exchange through a shared love of photography. Each year, the event is hosted in a different Asian country, offering participants unique cultural and photographic experiences.



Crossing Bridges

Participants immersed themselves in Singapore's vibrant culture and lesser-known neighbourhoods, capturing moments that most visitors never see. Throughout the week, they connected with fellow photographers from across Asia, building bonds that transcended borders. The program offered a rich blend of experiences, including photographing Asia's largest bird park, lively markets and dramatic Fire Dragon performances. Along the way, participants documented colourful festivals and shared tips, stories, and laughter, making the event as much about friendship as it was about photography.

January 2025 APS National Meet-up

An important aspect of our society is to provide opportunities for members to gather together to photograph and learn. In 2025 APS evolved from running a single, annual four Day National Meet-Up to running multiple one and two Day Meet-Ups in different states and varied destinations.

By hosting multiple events throughout the year, APS has boosted member activity and engagement nationwide. Regular National Meet-Ups provide valuable opportunities for networking and building friendships, while a diverse events calendar gives members the flexibility to participate in those that best suit their schedules and interests. This approach has made involvement with APS more accessible and rewarding for everyone.

The January 2025 APS National Meet-Up was located at Port Victor, South Australia in collaboration with the South Coast Camera Club and culminated in the Meet-Up participants attending the opening of the SCCC National Print Gallery Exhibition.



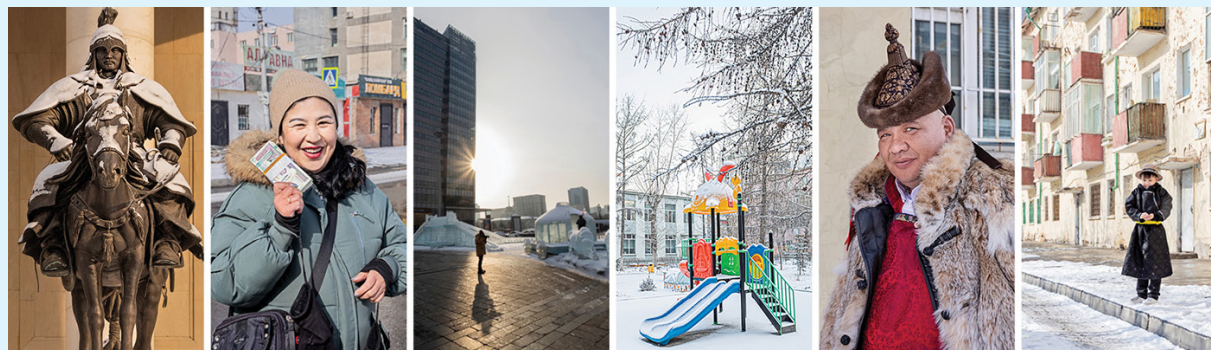
The Meet-Up kicked off with a lively 7am photoshoot on the Granite Island Causeway, featuring three energetic theatre students and the island's iconic scenery. After exploring trails and capturing panoramic views, participants boarded the historic Cockle Train to Goolwa, enjoying vintage charm and coastal vistas. A chartered Coorong Cruise followed, with memorable wildlife sightings and bush tucker tasting. The day concluded back in Victor Harbor with inspiring visits to the South Coast Camera Club's exhibitions, a true feast for the senses and the lens.

March 2025 Northern Mongolia, Winter Photo Tour (Photos by Pia Jessen EFIAP/p APSEM Hon FAPS)



Mongolia Group Photo

March of 2025 saw a group of intrepid APS adventurers head into a stunning winter photo and cultural tour of Mongolia. This landlocked country is renowned for its vast rugged expanses and nomadic culture. Of that we saw and experienced plenty! Arriving in Ulaanbaatar our group was greeted by a mild -5°C and a city blanketed in fresh snow. The visit coincided with Tsagaan Sar, Mongolia's Lunar New Year, a time when streets come alive with locals in traditional attire, exchanging gifts and visiting family. It was a vibrant introduction to Mongolian culture.



Ulaanbaatar City

Throughout the journey, our group experienced warm hospitality in local homes, sampling traditional dishes and observing customs such as the exchange of crisp new notes for good fortune. The adventure continued north aboard the Trans-Mongolian railway, offering a glimpse of Mongolia's vast winter landscapes from cozy sleeper cabins.

Land Rovers took our group further into the countryside, where scenes of horses by frozen lakes, migrating yaks, and herds of goats unfolded against dramatic mountain backdrops. A festive New Year lunch with a nomadic family, complete with local delicacies and blueberry-infused vodka, added a memorable cultural highlight.

At Lake Khövsgöl, Mongolia's 'Blue Pearl,' we found a winter playground of ice sculptures and sled rides amid the crunch of crampons on frozen surfaces. Further on, we visited Jargant River, known as the 'Unfrozen River' and were enchanted with its frosted trees and mysterious, steaming waters, where even in -26°C it didn't freeze over.



Family Photo

In Mongolia, herds of horses, outnumbering the human population, roam freely across the vast steppe. Visiting a family who breeds white horses offered a unique glimpse into local traditions. White horses are especially revered and hold deep cultural significance in Mongolian folklore.



Mongolia



Khouval



Batsuuri

The journey culminated in the remote Taiga, home to the Tsaatan reindeer herders. Here, our group spent the night in a traditional ger, experiencing the warmth of nomadic hospitality and photographing the wilderness and reindeer. This remarkable tour offered an engaging glimpse into Mongolia's landscapes, wildlife, and enduring cultural traditions.



Reindeer Rider

April 2025 APS National Meet-Up

This meet-up brought members together in Canberra for a memorable day of learning and camaraderie. Kicking off with an inspiring workshop on 'observation in Photography' the group set out to explore some of the city's highlights. Photos are by Meet-Up Participants Jacky Lee, Wade Buchan and Monique Whear.



Canberra Group Photo

We boarded our coach for a full day of photography and exploration. First stop, after our workshop was the National Arboretum, where participants studied light direction as it filtered through the diverse collection of trees, creating unique patterns and shadows, and practiced identifying strong leading lines.

At Parliament House, attention turned to capturing the elegant architecture and distinctive design elements of its interior spaces. Dinner was enjoyed at Nara Peace Park, where members balanced pizza and tripods while photographing the enchanting sunset.



Canberra

The day concluded at Stromlo Observatory, where the group turned their lenses to the night sky, focusing on star trails. It was a memorable day of learning, creativity, and camaraderie.



Canberra



Canberra



Steeped in Time: Old Tea Houses Through the Lens of Harry Woo

By Vicky Ho
Chief Curator of Soka Gakkai Malaysia

From 15th February to 16th March, 2025 an exhibition titled "Steeped in Time: Old Tea Houses Through the Lens of Harry Woo" was held in the Harmoni Soka Gallery, SGM Grand Culture Center, Kuala Lumpur, Malaysia. Harry Woo is President of The Photographic Society of Malaysia, the FIAP Operational Member for Malaysia. He is also the FIAP Liaison Officer for Malaysia. The exhibition was officially opened by Anthony Loke Siew Fook, the Minister of Transport Malaysia. The following text is what I wrote in relation to this exhibition as its curator.

Since its emergence in the early 19th century, photography was initially embraced as a widely used tool to document the world, and to serve other recording needs. However, in the early 20th century, modern art movements ignited a shift that led to photography evolving into a distinct visual art form. Over the course of more than a hundred years, photography has developed into a multitude of styles and genres. It is no longer confined to a mere recording of reality or history; it has become a vital medium for artists to express



Harry Woo delivering an art talk after the opening ceremony



Participants listening attentively to Harry Woo's presentation

their thoughts and emotions; for their aesthetic explorations and storytelling through the lens of their camera. Photography allows the capture of ephemeral moments in time; transforms them into timeless expressions; portraying the truth, good, and beauty of everyday life. It serves as an art form that combines the skilful use of light, technology and aesthetics to tell stories, convey societal messages, and express personal emotions.

The renowned French documentary photographer, Henri Cartier-Bresson once said: "There is a creative fraction of a second when you are taking a picture. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative. Oop! The Moment! Once you miss it, it is gone forever." (1957 interview with *The Washington Post*, <https://www.washingtonpost.com/news/in-sight/wp/2016/06/06/how-the-worlds-most-legendary-photo-agency-is-celebrating-its-70th-birthday/>).



Soka Gakkai International (SGI) President Daisaku Ikeda also once remarked, "Photography is an art born of a passionate love of humanity." These perspectives perfectly capture the charm and significance of photography.

This year, Harmoni Soka Art and Culture proudly presents its inaugural exhibition, "Steeped in Time: Old Tea Houses Through the Lens of Harry Woo." This exhibition features a black-and-white photography series by internationally acclaimed Malaysian artist Harry Woo Hong Sang. Centred around the old tea houses in Sichuan, the exhibition vividly captures the historical imprints of the old tea houses, their unique atmosphere, and the rich human stories they embody, all through Harry's lens. This series has earned him the esteemed title of Fellow of the Royal Photographic Society (FRPS), UK.



Malaysian Transport Minister YB Anthony Loke (centre) officiated the exhibition. On the left of the photo is Harry Woo, and on the right is Tan Leng from Soka Gakkai Malaysia

The featured works were photographs taken by Harry Woo in 2013 of the old tea houses in the ancient towns of Luozhen, Sichuan, and Pengzhen in Shuangliu District, Chengdu. Sichuan's old tea houses are not merely places for drinking tea but also cultural hubs where locals gather for daily interactions and forge emotional bonds. They embody the region's profound cultural heritage and rich traditions. With a keen artistic eye, Harry Woo skillfully employs natural light and refined photography compositions to capture the unique cultural ambience of these tea houses.



Guests and participants at the opening ceremony of the "Steeped in Time: Old Tea Houses Through the Lens of Harry Woo" exhibition

enduring warmth of history. His works not only documented the true essence of the tea houses, but also infused them with profound emotional resonance and rich cultural narratives.

Harry Woo masterfully combines documentary and artistic elements, emphasising both the scenery and the moments filled with personal reflection and emotion. His works achieved a balance between realistic authenticity and emotional warmth. Moving beyond mere documentary expression, they evoke deep emotional resonance and cultural reflection in viewers. Through these black-and-white images, audiences are drawn into a moment in time and a strong sense of human connection, experiencing the detachment of traditional culture from modern urban society, all while stirring a sense of nostalgia.

Harry Woo embarked on his photographic journey in 1980 when an inspiring encounter with artistic photography led him to transition from mere documentation to artistic expression. Since that pivotal moment, photography has become an indispensable part of his life. He once shared, "Photography not only allows me to observe life in greater depth but also serves as a language to express my inner thoughts. Each photograph is a record of my reflections and growth. Without photography, my life would lose its colour and depth. It is both my starting point and my destination."



Harry Woo explaining his work to YB Anthony Loke (right) and Tan Leng (left)

Guided by this passion and dedication, Harry's works transcend time and space, evoking heartfelt reverence for human warmth and connection shared among people.

"Steeped in Time: Old Tea Houses Through the Lens of Harry Woo" is more than just a visual feast - it is a conversation about cultural memories, human

connection, and historical legacy. This exhibition introduces audiences to the tea house culture of Sichuan, China. It also prompts reflection on how these cultural spaces, filled with human warmth and collective memories, can be preserved in the face of urbanisation.

Through the lens of Harry Woo, we experience the unique charm of old tea houses and rediscover the human warmth and connections they embody.

This exhibition aspires to offer audiences cultural nourishment



Guests touring the exhibition after the opening ceremony

and warm inspiration, encouraging a reimagining of how tradition and modernity can coexist harmoniously.



Harry Woo leading the tour for YB Anthony Loke (right) and other guests



Group photo of Harry Woo with fellow Malaysian photographers



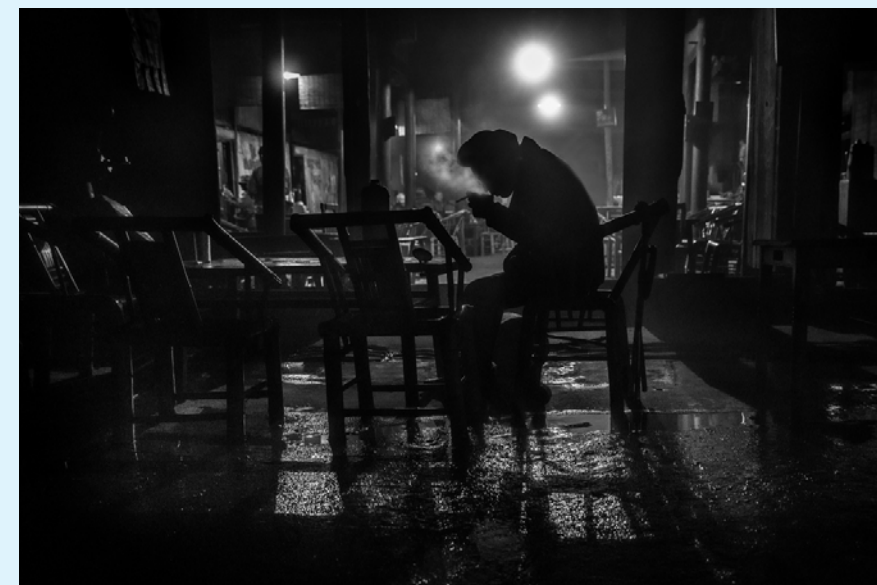
Group photo of Harry Woo with his family



Group photo of Harry Woo with fellow Malaysian photographers

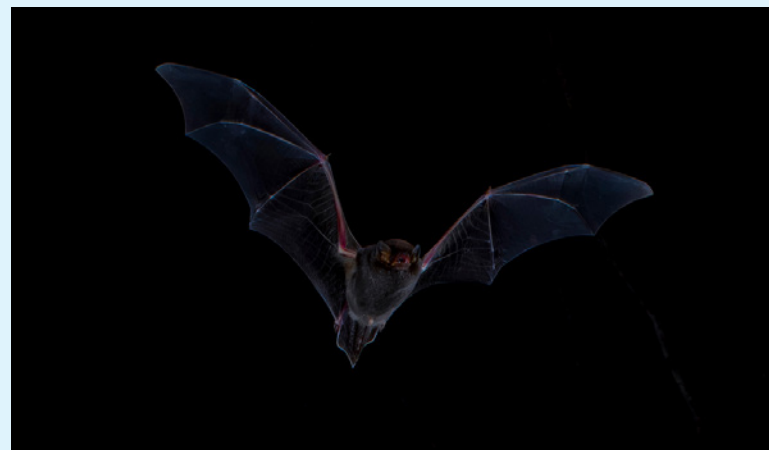






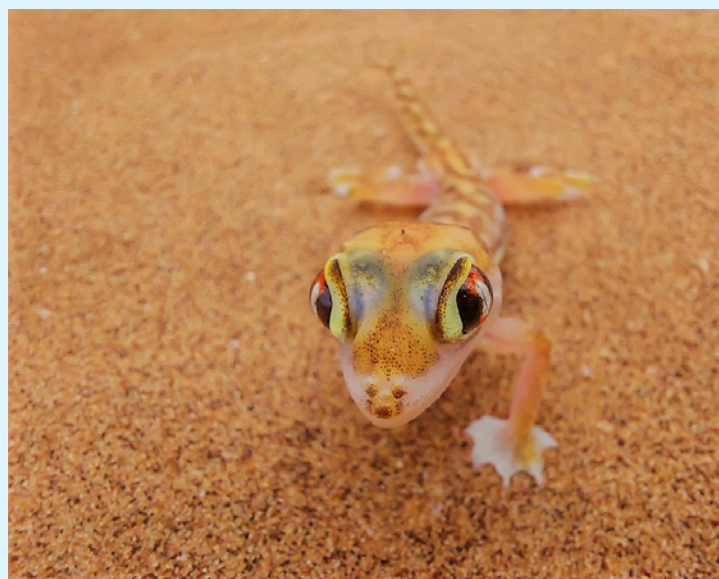
Youth Photographer's Gallery

Celebrating and Showcasing the Photographic Works of Our Young Photographers

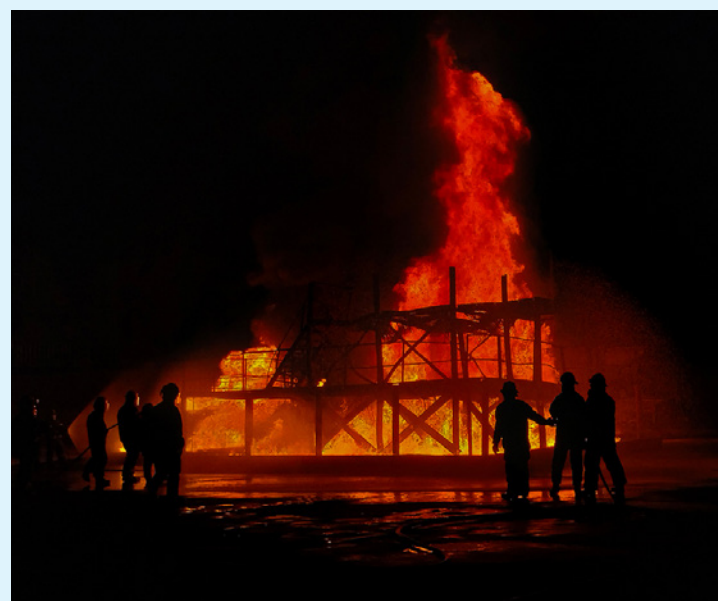


Duane Langner
Age 18
South Africa

N2 - Nagvoëltjie



Akkedissie

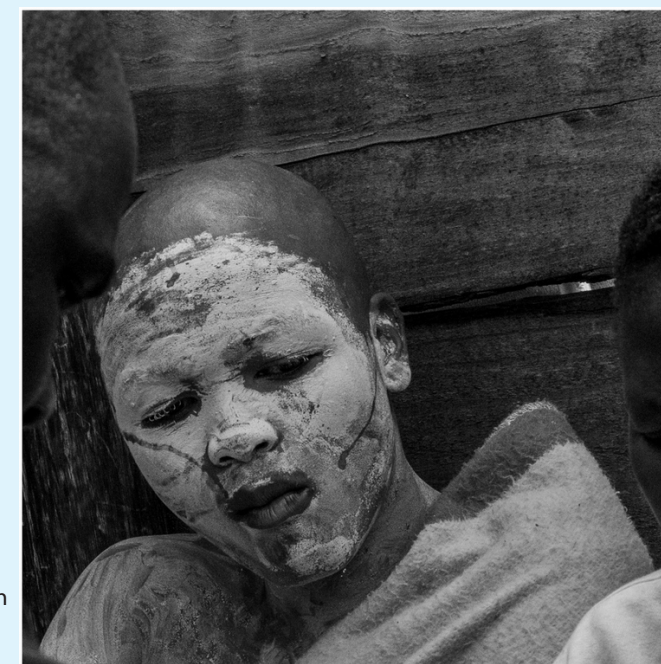


Building on fire

Bulumko Bengxesha
Age 18
South Africa



The journey of an initiate



Tradition lives on



The ritual strength

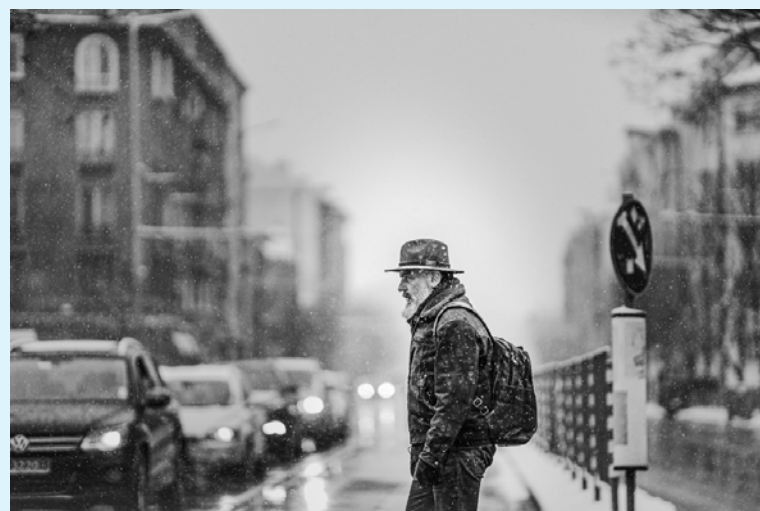
Hristiyan Agushev
Age 21
Bulgaria



Ghost



Passenger

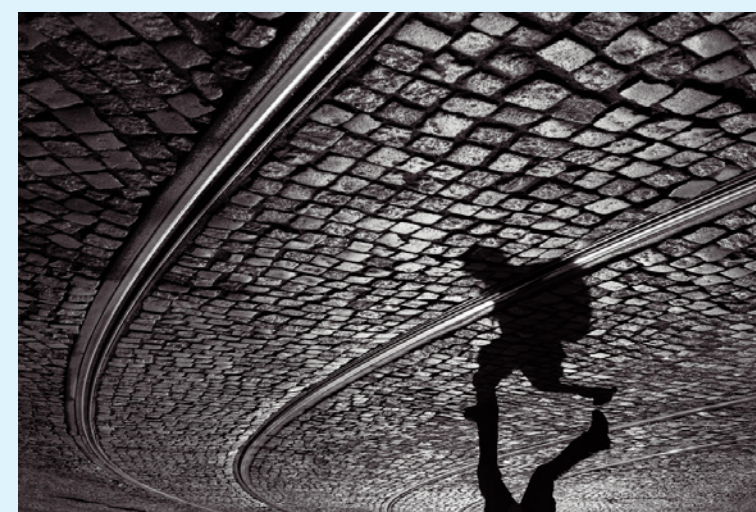


Snowstorm

Samuil Mladenov
Age 21
Bulgaria



Modern Times



Shadow Line



Worlds

Malak Bahgat
Age 22
Egypt



Fifty Years, One Passion
The Pharaonic shoemaker, 50 years of hard work and experience. An example of love and dedication to work

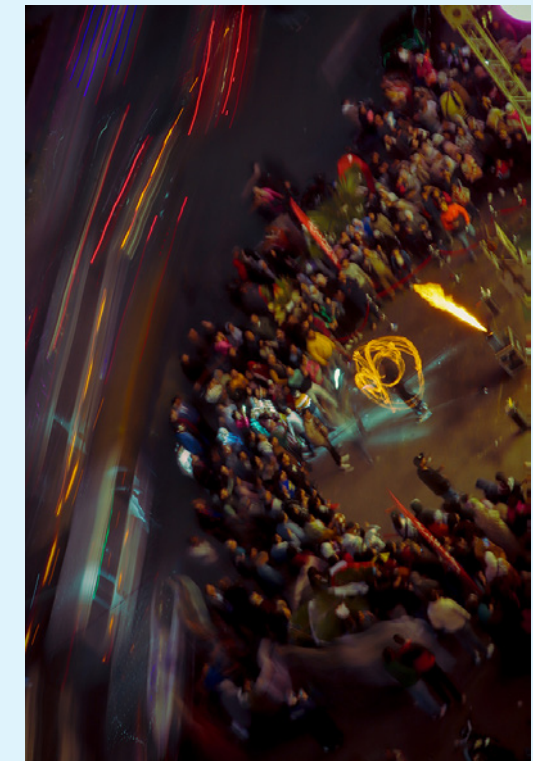


Spiral light
This black-and-white image captures the iconic spiral staircase inside the Arc de Triomphe in Paris

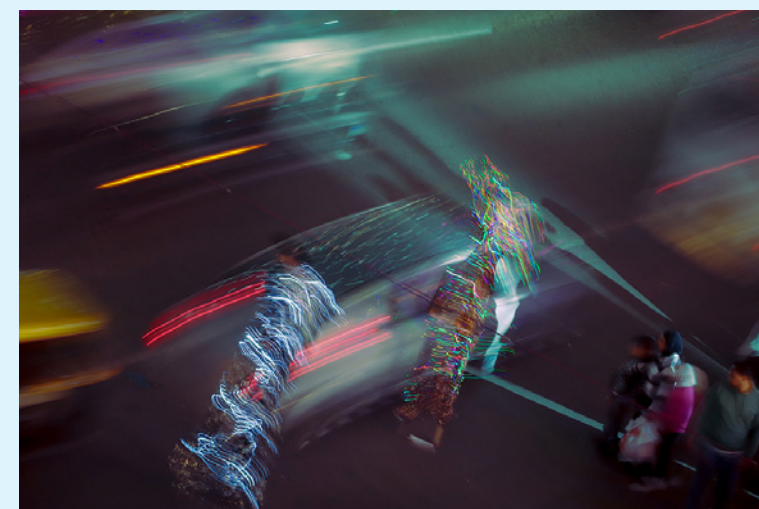


Sinai desert road
This photograph transports us to the rugged and sacred landscapes near Saint Catherine in Sinai, Egypt. A string of camels, adorned for their journey, patiently carries visitors along a historic route, likely leading towards the renowned Saint Catherine's Monastery or one of the region's majestic peaks

Eyad EL-sayed Fawzy Mohamed Ibrahim
Age 18
Egypt

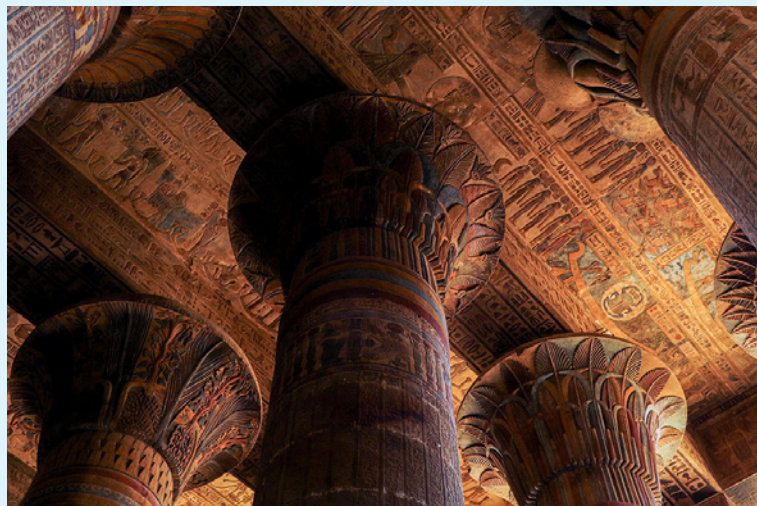


Euphoria Scenes that capture the blend of curiosity, the gathering of crowds, and the rhythm of life as it moves forward at a fast pace.



Eman El-sayed
Age 23
Egypt

"Eternal Hues of Khenum" Khenum Temple in Esna, Luxor, is an ancient Egyptian marvel dedicated to the god Khenum. This photography project captures its architectural beauty, intricate details, and historical significance. Through a visual journey, it highlights the temple's enduring legacy and spiritual essence.



Barath Karthi R K
Age 25
India



Cheetah Cubs Sharing



Cheetah Cubs Training



Cheetah with Kill 1

For information about sending photos for the FIAP News Youth Photographers Gallery, please see the Information page located at the rear of this magazine.

Capturing the Magic of Bombo Headland, Kiama, NSW, Australia

By Andres Pena LAPS

Tucked along the stunning South Coast of New South Wales, the Bombo Headland Quarry Geological Site in Kiama is a dream destination for tourists and landscape photographers. With its dramatic tall basalt columns, sculpted cliffs, and moody seascapes, Bombo is truly a breathtaking location.

Formed millions of years ago by volcanic activity and shaped by erosion and time, these incredible natural formations are particularly striking when bathed in golden light during sunrise or sunset, casting long shadows and revealing rich textures in the stone.



Bombo Headland is located two hours south of Sydney. It is accessible by car from the town of Kiama (only a 10-minute drive away), and the headlands are a short twenty-minute walk from the car park. The track leading to the geological site is very scenic and offers many vantage points to enjoy the views.

In the early hours in the morning, the area is perfect for a scenic stroll or to capture the incredible colours of sunrise. The contrast between the Pacific Ocean and its rocks, shapes, and textures gives an incredible variety of potential views. High tides and rough seas add to the drama of the scenery. Sunset is another popular time to visit, offering a different perspective to these magnificent rock formations.



The headland can also be visited at night, when visitors find Bombo transformed again into an out-of-this-world site. The expansive skies above, largely free of light pollution, set the stage for breathtaking astro-landscape images. The silhouette of the stone columns against the Milky Way creates a scene that feels both primal and cosmic, especially during new moon nights.

Whether people are drawn to geological wonders or chasing amazing colours, shapes, and lights, Bombo Headland is a place where nature's raw beauty meets human and photographic inspiration. A visit here is not only a journey into deep time but also an unforgettable experience for any visual storyteller.

Avalon Harbor, Catalina Island, California, USA

By John Andrew Hughes, AFIAP, FPSA, PPSA

Just a short distance from the coastal town of Long Beach, California, lies the photogenic island of Catalina. The ferry ride across has opportunities for dolphin or whale sightings, depending on the time of year. Coastal sea birds, harbor seals and other sea life are abundant.

Catalina has been occupied for the past 7000 years, firstly by the Pimungan Native American tribe, then the Spanish Empire, then Mexico, and finally the United States of America. It went through several private ownership changes until the chewing gum entrepreneur William Wrigley Jr. purchased nearly every share of the Catalina Island Company, becoming the majority owner in 1919.

Catalina's city of Avalon is the only town on the island and has a picturesque Pacific ocean waterfront harbor. The valley has traditional single story houses, painted in bright seaside colors. The harbor is dominated by a green pleasure pier the locals call 'Green Dock'. Attractions include Descanso Beach, oceanfront restaurants, glass-bottom boat and submarine rides, and the Catalina Casino.



Avalon Harbor Nighttime

Wrigley invested millions of dollars to turn Avalon into a playground for the rich and famous. He called it "A playground for all". In the 1930's, 40's and 50's it was a hot location for Hollywood stars.



Avalon Yacht Club

The Catalina Casino is not a Casino in the modern sense as it has never been a place for gambling. Casino means 'Gathering Place'. It houses the largest circular ballroom in the world, with a spectacular 50 foot tall ornate ceiling. Tours of the Casino are available showing off the spectacular architecture of the building adorned with massive murals at the entrance and in the movie palace. The magnificent original foyer has gorgeous hardwood panels and historic furniture. There are original movie projectors and remnants of the many Hollywood movies filmed on the island.

Most photographic opportunities are within easy walking distance, or you can rent a golf cart or bicycle. The ocean water along the boardwalks is crystal clear. Bright orange Garibaldi fish can be seen in their hundreds and beautiful boats can be seen at their moorings. Inner island tours are available to see the plush green landscape, spectacular views from the top of the island and the chance to spot wild Buffalo and Deer on the slopes and valleys.

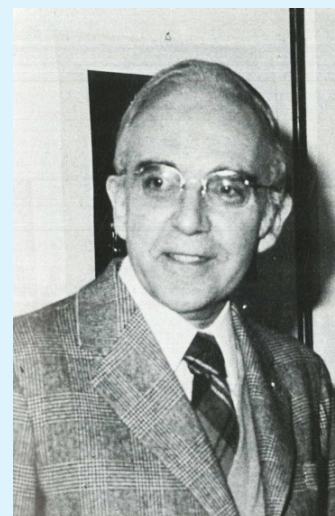
Adventure awaits visitors, such as camping, zip-lining, island tours, hiking, music, and of course photography.

XÉNOPHON ARGYRIS HonEFIAP from Greece, President of FIAP from 1991 – 1995

Xénophon Argyris, was elected president of FIAP in 1991 at the 21st FIAP Congress which was held in Vitoria-Gasteiz, Spain. He served four years in this role. An excellent write-up about him can be found in the June 2019 edition of FIAP News, commencing on page 5. This edition can be download from this page of the FIAP website:

<https://www.fiap.net/en/fiap-news?page=3>

In the Memories section of this August 2025 edition of FIAP News we are showing some more photos from his years in FIAP.



Xénophon Argyris



At the FIAP Congress in San Marino in 1985. Xénophon Argyris, President of the Greek Photographic Association and future President of FIAP, is on the left



Delegates at the administrative meeting of the Congress in Miltenberg, Germany in 1987. Xénophon Argyris is in the centre of the first table of five people



At the Congress in Miltenberg, Germany in 1987. Xénophon Argyris, President, Hellenic Photographic Society is second from the left. On the right can be seen Carmel Psaila, Nicos Karanikis and John Nunns



An administrative meeting at the FIAP Congress in Vitoria-Gasteiz, San Sebastian, Spain, in 1991. Xénophon Argyris can be seen second from the right



Xénophon Argyris speaking at the FIAP Congress in Vitoria-Gasteiz, San Sebastian, Spain, in 1991



Incoming FIAP President, Xénophon Argyris, at the podium with outgoing president, Maurice Dorikens, at FIAP Congress in Vittoria-Gasteiz, San Sebastian, Spain, in 1991



Xénophon Argyris at the FIAP Congress in Vittoria-Gasteiz, San Sebastian, Spain, in 1991



At the FIAP Congress in Vittoria-Gasteiz, San Sebastian, Spain, in 1991. In the centre is Xénophon Argyris with Kurt Batschinski on the right



At the Vittoria-Gasteiz, San Sebastian, Spain, in 1991. The new president of FIAP, Xénophon Argyris, presents a diploma to Alberto Fernandez Ibarburu, President of Photography of the Basque Federation

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



Group photo of Delegates at the 22nd FIAP Congress, Driebergen, The Netherlands 1993. Xénophon Argyris can be seen in the front row towards the right side of the group



FIAP President, Xénophon Argyris, in the centre of this photo, at the 22nd FIAP Congress in Driebergen



The FIAP Toast is as follows:
Arriba! Abajo! Al centro! Y dentro!
 This translates to:
Up! Down! To the centre! And in!



Arriba Ceremony at the 22nd FIAP Congress in Driebergen, The Netherlands in 1993. Xénophon Argyris invented this toast which is now a FIAP tradition. Standing facing the camera from L-R: Joan Burgues Martisella, Pierre Maffait, Ibarburu Fernández Alberto, Jean-Franco Bernucci, Xénophon Argyris, Albano Sgarbi



Photo from the 22nd FIAP Congress in Driebergen, The Netherlands in 1993. L-R: Albano Sgarbi is in the centre with Xénophon Argyris to the right. In the background on the right is Walter Spiegel



Group photo of attendees at the FIAP Congress in Andorra in 1995. FIAP President, Xénophon Argyris, can be seen standing on the right with a microphone



At the FIAP Congress in Andorra in 1995. Xénophon Argyris is fourth from the right



At the FIAP Congress in Andorra in 1995. Xénophon Argyris is second from the right



At the microphone is Joan Burgues Martisella from Andorra. Xénophon Argyris is near him in the grey suit. Photo taken at the FIAP Congress in Andorra in 1995



Photo from the FIAP Congress in Andorra in 1995. Xénophon Argyris is standing on the right in the main group, dressed in blue



Xénophon Argyris is near the centre of this group photo, dressed in a grey suit. The photo is from the FIAP Congress in Andorra in 1995



Administrative meeting at the FIAP Congress in Andorra in 1995. Seated at the table with the FIAP Board is President Xénophon Argyris. He is the fourth seated person from the left



FIAP Board at the FIAP Congress in Andorra in 1995. The President, Xénophon Argyris, is fifth from the left



At the FIAP Congress in Andorra in 1995. FIAP President, Xénophon Argyris, is left of centre in the foreground

Inauguration of the print exhibition for the Black and White Biennial at the 1995 FIAP congress with President Xénophon Argyris and other members as well as participants and winners



Commission of "Arriba", a FIAP toast. From left: Albano Sgarbi, FIAP Liaison Officer of Spain, Xénophon Argyris, Alberto Fernandez Ibarburo (President of the Arriba Commission), Enric Pamies, J.F. Bernucci, P. Maffait



In 1995, after the general elections at the FIAP Congress in Spain, the outgoing president Xénophon Argyris hands over the representative emblem of FIAP to the new president of FIAP sr. Enric Pamies

Message from the Director of FIAP News

Dear Friends in Photography,

As I sit here typing this message, the much-anticipated FIAP Photo Meeting in Hunan, China is just days away from commencing. This large gathering of photographers from across the globe is looked forward to by many, not just for the photographic opportunities that are offered but the chance to meet up with friends and make new friends. For a number of us it is also the chance to meet people in person with whom we have worked on FIAP tasks, communicating via electronic means, often with the use of translation tools. This scenario regularly applies to FIAP News as the magazine pulls together information and articles from the various FIAP Services and also communicates with contributors around the world such as the FIAP affiliated photographic organisations in each country and the Directors of the FIAP Exhibition Centres. I am very much looking forward to meeting some of these people in person for the first time at the Photo Meeting. For me this includes one of my own FIAP News team members, my page editor, Piero Alessandra, with whom, by the end of this year, I will have worked on FIAP News for six years.



Bronwen Casey

Unlike many FIAP officials, I do not speak a second language, but it is amazing what one can achieve with free online tools such as Google Translate. It is slower to work this way, but we manage well. I would like to encourage our Exhibition Centres and our Affiliates to share news of their activities via FIAP News. Write the text in your own language and then use an online translator to convert it to English and send this with wonderful photos both of your events and those exhibited in your exhibitions to FIAP News. Myself or one of my team members will then work with you to amend any problems with the translation, again using online translators to ask questions. Never let a language difference deter you from sending an article to FIAP News. It is a routine part of producing this magazine to have articles that were initially written in a language other than English and ensure they are presented well. Please send your articles by the closing date to enable time for this processing amongst many other articles and ensure you send what is needed, as detailed in the rear of FIAP News on a page adjacent to my message.

A big bit of news from FIAP in recent months is the release of the new FIAP Distinctions Regulations that will come into effect as of the 1st January 2026. Don't miss reading the notice about this in the Directors section of this edition.

Our Best of the Best winner for 2024 is featured in this edition. Those of you going to the Photo Meeting will have the opportunity to meet him and he will be giving a presentation of his work. Our MFIAP Showcase is a must read. The stories behind these two sets of photos are compelling and demonstrate the important role photography can play in the lives of others and in building awareness of the difficulties people face in their lives.

I look forward to seeing some of you next week in China. Stay safe, stay positive and stay kind to one another.

Bronwen Casey EFIAP/p HonEFIAP
Director of the FIAP News Service

fiapnewsdirector@gmail.com

Youth Photographers Gallery - Photo Submission Information

This section aims to showcase the work of young photographers, providing a platform for their talent and creativity.

Any photographer who is under 25 years of age is invited to send photos they have produced for possible inclusion in this gallery. Photos being sent will need to be submitted by the closing date that applies to each edition of FIAP News as shown in the rear of the magazine. Details regarding sending photos to this section of FIAP News are as follows.

Submission of Photos for the Youth Photographers Gallery

1. Photographer must be under 25 years of age as of the closing date for the FIAP News edition to which the photos are being submitted.
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 saved as the highest quality jpgs.
4. There is no set subject. Images can be colour or monochrome.
5. Strictly no nude photography.
6. All components of the final photo, and modifications of the final photo, must be the work of the photographer, eg no clipart, no other person to work on the photo, no photos that have AI created components.
7. Photographers under the age of 18 must have the consent of their parent or legal guardian to send photographs for possible publication in FIAP News.
8. Photographers must send the following with the photographs
 - a. Photographer's name
 - b. Photographer's date of birth and age as of the closing date for the FIAP News edition.
 - 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 or older 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/guardian, if they are under 18) have given their permission for the photo to be published 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 these forms apply, can be downloaded via <https://www.fiap.net/en/services/fiap-news-service>
11. The photos, plus 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/> The email address to which the transfer should be directed is fiapnewsdirector@gmail.com
12. Any questions regarding submission of images for this section should be sent to the FIAP News Director at fiapnewsdirector@gmail.com

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 photographers name, age, country and the title of the photo (or text, as per point 8.d above, if provided) will be published with the selected photos.



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. (Banners and logos are welcome and not counted as a photo).
- FIAP Events section and Directors Notices are exempt from limit on number of photos.
- Must be provided as separate files, not embedded into article.
- Must be 1024px on longest dimension, regardless of photo orientation.
- Must be provided in sRGB colour space and saved at the highest quality jpg setting.
- 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 between paragraphs in your article and we will endeavour to place it there. Depending on page layout, 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. Up to five photos may be sent, to provide choice.

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. Items 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 at their meeting in Naples, Italy,
on the 16th April 2025



Front Row from Left to Right

Ioannis Lykouris – General Secretary (Greece)
Joan Burgues Martisella – Vice President (Andorra)
Riccardo Busi – President (Italy)
David Tay Poey Cher – Vice President (Singapore)
Herbert Gmeiner – Treasurer (Austria)
Paul Stanley (Ireland)

Back Row from Left to Right

Kurt Batschinski (Austria)
Romain Nero (Luxembourg)
Luis Alberto Franke (Argentina)

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