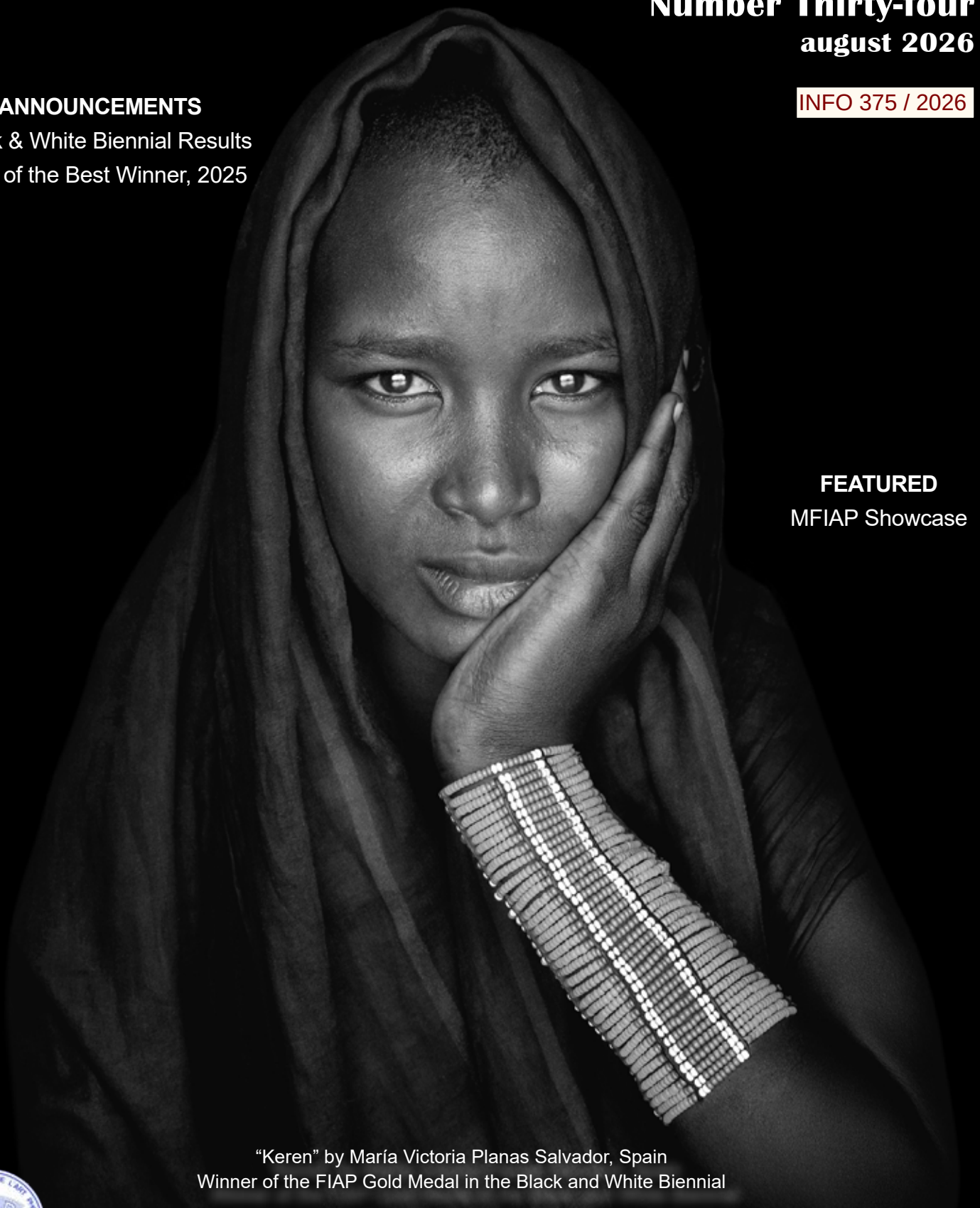
FIAP NEWS

Number Thirty-four
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ANNOUNCEMENTS
Black & White Biennial Results
Best of the Best Winner, 2025

FEATURED
MFIAP Showcase



"Keren" by María Victoria Planas Salvador, Spain
Winner of the FIAP Gold Medal in the Black and White Biennial

FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE

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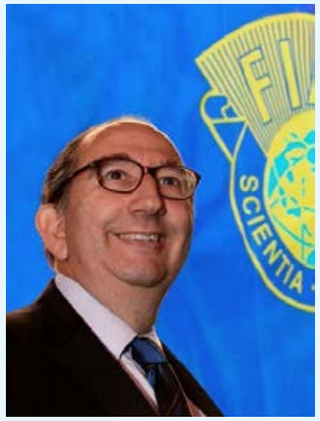
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FIAP NEWS

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FIAP President



Riccardo Busi

Dear friends,

For this August issue of FIAP News, I would like to share with you, in a shorter and more personal form, the central message of the speech I delivered during the General Assembly of the **37th FIAP Congress in Rio de Janeiro**.

This Congress was a particularly significant moment for our Federation. For the first time in FIAP's history, our Congress was held in Latin America, opening another important chapter in our international presence and bringing us even closer to photographers in this part of the world.

Before speaking about FIAP and its future, however, I would like once again to express my sincere gratitude to our friend **Carlos Gandara, COMFOTO, the Organising Committee, all the volunteers, sponsors and everyone who contributed to making this Congress possible**. Their achievement went far beyond the excellent organisation of an extremely complex international event. They succeeded in creating, from the very first days, a wonderfully warm and friendly atmosphere in which people from many different countries could meet, talk, photograph, exchange ideas and, above all, build new friendships.

This is perhaps one of the most important aspects of every FIAP Congress. A Congress is not made only by meetings, programmes and official events: **it is made by the people who attend it and by the relationships they create**. Rio reminded us once again that photography brings us together, but friendship and human relationships are what make the FIAP family truly special.

And perhaps the best proof of the extraordinary atmosphere our Brazilian friends succeeded in creating was that, when the time came to leave, so many of us already felt that very special Brazilian feeling for which there is such a beautiful word: "***saudade***" - already missing the country, the moments we had shared and, above all, the friendships we had built together.

During the General Assembly, we also had the opportunity to look back at what FIAP has achieved since our previous Congress in Jaipur. Today we have a Federation that is financially strong, internationally respected and increasingly active throughout the world.

Our traditional activities continue to grow, but FIAP is also developing far beyond them: new Distinctions, Photo Meetings and Photo Days, Exhibition Centres, online events, publications, collections and digital archives, international agreements and cultural projects are creating more and more opportunities for photographers around the world.

But growth also brings responsibility.

Every new project, every agreement and every initiative requires an enormous amount of work. More importantly, none of them has real value unless the opportunities we create actually reach photographers.

And this was perhaps the most important message I wanted to convey in Rio: **the FIAP Board cannot do this alone**.

We need our Operational Members, our Liaison Officers, our Exhibition Centres, our clubs and, ultimately, our photographers to become active participants in the life of our Federation.

Two years ago in Jaipur, I asked our members to make FIAP initiatives **YOUR initiatives**. In Rio, I repeated this appeal with even greater conviction. Promote our activities. Share our information. Encourage photographers and clubs to participate. Bring us your ideas. Tell us about opportunities in your countries. Help us understand where we can improve and where FIAP can create something new.

FIAP is present in more than 100 countries. This extraordinary international network is one of our greatest strengths, but it becomes truly powerful only when we work together.

Our Congress in Rio should therefore not be remembered simply as another successful FIAP event, but as the beginning of a new phase of closer dialogue, stronger cooperation and greater shared responsibility.

As I said at the conclusion of my address:

FIAP can open doors, but only together can we walk through them. FIAP can create opportunities, but only together can we give them life. FIAP can imagine the future, but only together can we build it.

The future of FIAP will not be built by one President, one Board, one Service or one country.

It will be built by all of us. Together.

Riccardo Busi

FIAP President

FIAP Patronage Service

By Romain Nero MFIAP EFIAP/d2 HonEFIAP
Director of the FIAP Patronage Service
Member of the FIAP Executive Board



Romain Nero

Safeguarding integrity in FIAP photography competitions: Why regulations matter and why a Red List is necessary

Photography competitions exist to celebrate creativity, technical excellence, and artistic vision. Their value, however, depends entirely on one principle: fairness. Whether organised under the patronage of FIAP or by national federations or independent salons, competitions can only retain their credibility if all participants compete under the same rules and if those rules are consistently enforced.

The purpose of FIAP regulations regarding patronage (FIAP DOC 048/2025):

FIAP has developed an extensive network of international photographic salons each having its own salon regulations, but all operating under the same FIAP patronage regulations. These regulations define the conditions for participation, image eligibility, ethical standards, authorship, digital manipulation, artificial intelligence, judging procedures, and the responsibilities of organisers etc.

The regulations are not intended to restrict creativity. On the contrary, they ensure that every participant is judged on equal terms.

Among the fundamental principles are:

- every submitted image must genuinely belong to the photographer, and every part of the image must have been photographed by them;
- images must comply with the rules of the section entered;
- prohibited manipulation must not be used where documentary integrity is required, eg in Nature
- organisers must conduct salons according to FIAP standards;
- judges must remain impartial and avoid conflicts of interest.

Without these safeguards, distinctions and salon awards, such as medals, acceptances and honourable mentions lose much of their value.

Have a thorough glimpse at **FIAP DOC 048/2025**

The challenge facing international competitions

The photographic world has changed dramatically during the last decade.

Artificial intelligence, sophisticated image manipulation, plagiarism, metadata alteration, coordinated cheating and organised "image banks" have made fraud easier than ever before. At the same time, international competitions receive thousands of images every year from photographers around the world.

This creates a difficult balance. Organisers wish to encourage participation while ensuring that honest photographers are not disadvantaged by those willing to ignore the rules.

Every successful system therefore depends on effective enforcement.

The necessity and purpose of FIAP sanction regulations and the Red List (FIAP DOC 049/2025)

Rules without consequences quickly result in people not taking them seriously and ignoring them.

When violations are proven, sanctions protect rather than punish. They protect honest entrants, organisers, judges and the reputation of the photographic community.

So FIAP introduced the FIAP sanction regulations and Red List and completed the range of its services by having a FIAP Ethics Service.

By the sole act of submitting his/her images or files to a salon under FIAP Patronage, the entrant:

a) Acknowledges and accepts that when breaching FIAP regulations he/she can be sanctioned by FIAP and

b) Accepts without exception and with no objection the general and specific rules concerning the sanctions for breaching FIAP regulations.

It is important to say that participants in any competition run under FIAP Patronage must keep the original, unedited image files. These are the RAW files or original JPEGs from the camera, along with their original metadata (such as EXIF data). If their original camera files are jpgs rather than a raw file, they must also keep the images taken immediately before and after the submitted photo in case FIAP requests them for inspection at any time in the future. Participants and anyone acting on their behalf must never alter, remove, or tamper with the original metadata or EXIF information of the original camera files for a photo entered in a competition with FIAP Patronage or FIAP competition, whether they be raw files or jpgs.

Sanctions, when applied consistently help ensure people comply with the rules. If one photographer gains awards through deception while another is disqualified for the same offence, confidence in the entire system disappears.

For this reason, disciplinary measures are an essential component of every credible competition system.

Have a thorough glimpse at **FIAP DOC 049/2025**

DIRECTORS NOTICES

Directors

Due Process and Fairness

Inclusion on the FIAP Red List is not based on rumours, anonymous allegations or personal disagreements. Sanctions follow established disciplinary procedures and are imposed only after the relevant facts have been examined in accordance with FIAP's regulations. Therefore, a FIAP Red List board (FRLB)and a FIAP Red List appeal board (FRLAB) have been created. The FRLB analyses the reports of the director of the FIAP Ethics Service and officialises the decision by a signed report that is sent to the participant. The entrant can appeal this decision whereby the case will be reviewed by the FIAP Red List appeal board.

This distinction is important. Maintaining confidence in the disciplinary system requires not only firm enforcement but also procedural fairness. Photographers must know that decisions are based on evidence and consistent application of the rules.

FIAP do not make the FIAP Red List publicly available. It is visible to salon organisers as they must refer to it to ensure none of their judges or entrants are on the Red List.

A responsibility shared by all

Maintaining the reputation of FIAP events and competitions is a shared responsibility between the associated photographic federations, the event organisers, the judges and the participating photographers. Organisers must apply the regulations consistently, judges must remain impartial, and photographers must uphold the highest standards of ethical practice.

The Red List is one element within this broader framework of governance. Together with clear regulations, transparent procedures and consistent enforcement, it contributes to preserving the international reputation of FIAP and the value of FIAP distinctions.

Ultimately, the purpose of the Red List is not to focus attention on those who have broken the rules, but to protect the thousands of photographers who respect them. In doing so, it helps ensure that FIAP competitions continue to reward creativity, originality and integrity; the qualities upon which the art of photography, and the reputation of international photographic salons are founded.

Promotion and Partnership Service

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

FIAP Strengthens International Photographic Ties During China Visit



David Tay

FIAP strengthened its global presence during a visit to China from 13 to 21 May 2026, reinforcing its commitment to international cooperation, cultural exchanges, and photography as a universal language.

The FIAP delegation was led by FIAP President Riccardo Busi, with Vice President David Tay, Secretary General Ioannis Lykouris, and Board Member Romain Nero, accompanied by Zeng Yi, Representative of the FIAP Coordinating Office in China.

The programme began at the China Industrial News Agency, where discussions focused on promoting industrial photography through joint exhibitions, competitions, and academic exchanges, encouraging global photographers to document China's industrial development.

The delegation also visited the Heyuan Museum at the invitation of the Beijing International Peace Culture Foundation Chairman, Li Ruohong, who presented the Foundation's international work, including UNESCO cooperation, the Heyuan Peace Festival, and the Global Youth Photography Grand Prix.

A key highlight was FIAP and the Foundation agreed to co-organise the United Nations Day of Peace World Youth Photography Art Exhibition. Both sides also agreed to a strategic partnership, later formalised at a press conference in the Friendship Hall of the Beijing Exhibition Centre, attended by over 100 international guests and media representatives.



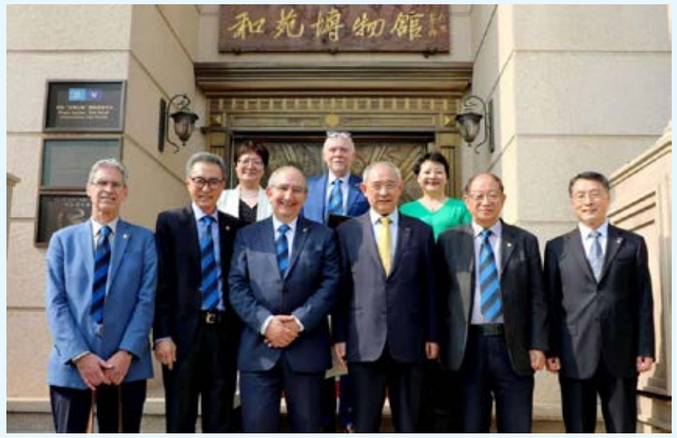
Photos from the launch of the World Youth Exhibition







Photos from the launch of the World Youth Exhibition







DIRECTORS NOTICES

Directors

Photos from the launch of the World Youth Exhibition







Launch of the World Youth Exhibition
- Heyuan Museum

The delegation attended the opening of the 27th CHINA P&E (China International Photo & Imaging Equipment and Technology Fair) on 15 May 2026. FIAP was given a booth at the Fair to showcase its activities and promote the Youth Exhibition enabling instant online registration via QR code. The Fair was billed as the world's third largest event for imaging equipment and technologies, featuring over 250 exhibitors across 22,000sqm and attracted over 50,000 visitors.

The Fair also facilitated FIAP delegation meetings with leading imaging companies based in China, such as Godox, NiSi, and Insta360, all expressing interest in future collaboration through education, exhibitions, and promotional initiatives.

Photos from the China International Photo & Imaging Equipment and Technology Fair









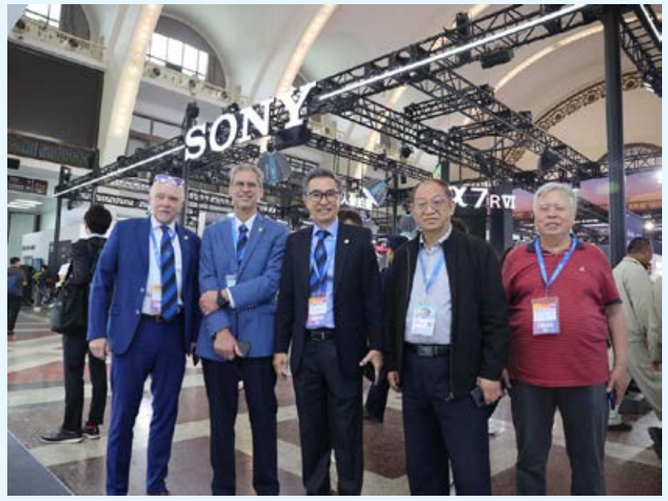







联合国和平日世界青年摄影艺术展
World Youth Photography Art Exhibition for the United Nations Peace Day


世界和平日


SONY





China International Photo & Imaging Equipment and Technology Fair



Meeting with the media company

A subsequent meeting with the Publicity Department of the CPC Weifang Municipal Committee and the Weifang Municipal Bureau of Culture and Tourism explored international photography field trips during the Weifang International Kite Festival, the development of Weifang as a photography hub, and hosting the youth exhibition on the United Nations International Day of Peace on 21 September 2026.

On 17 May, at the invitation of the Anhui Provincial Government, the delegation travelled to Hefei in Anhui Province to continue discussions on expanding international photographic cooperation and cultural exchange.

DIRECTORS NOTICES

Directors



Exploring the ancient cultural heritage of Anhui







Anhui is a fascinating region with 2,200 years of ancient cultural heritage which coexist with high-tech innovations. The FIAP delegation explored the historic Huizhou Ancient City and the scenic Huangshan, a UNESCO World Heritage site. FIAP and the Anhui Provincial Government made plans to organise an Anhui International Season for global photographers from 27 October to 4 November 2026.



Exploring Huangshan in the rain





The visit highlighted FIAP's ongoing efforts to build global partnerships, expand opportunities for photographers, and promote friendship, cultural understanding, and peace through photography.

DIRECTORS NOTICES

Directors

FIAP Biennials Service



Luis Franke

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

FIAP Biennials 2027

We are pleased to announce that the FIAP Youth Biennial, organized by Egypt, and the FIAP Colour Biennial, organized by Montenegro, will be held in 2027.

The full regulations for both biennials will be published in the near future. In the meantime, to assist participants in planning their entries, we would like to provide the tentative closing dates for each event.

IMPORTANT: FIAP Biennials are competitions between countries with an Operational Member (a photographic organization affiliated with FIAP that acts at a national level) that is a member of FIAP. Individuals interested in participating should approach the FIAP affiliated organization within their country to seek information about their country's process for selecting photos to represent their country in this event.

43rd FIAP Youth Biennial 2027 – Egypt

The Youth Biennial consists of two age-based categories:

- **Category I**: up to the age of 16 years (under the age of 16 before the closing date for entries)
- **Category II**: up to the age of 25 years (under the age of 25 before the closing date for entries)

Each author can participate in only one category. Entries are limited to 20 works per federation per category with a maximum of two (2) works per author.

Open Theme. Each federation will select the works it wants to present. Images must be in digital format (colour and/or monochrome). There is no requirement for coherence of subject or presentation in the photos selected for the collection.

Estimated closing date: end of March 2027.

32nd FIAP Colour Biennial 2027- Montenegro

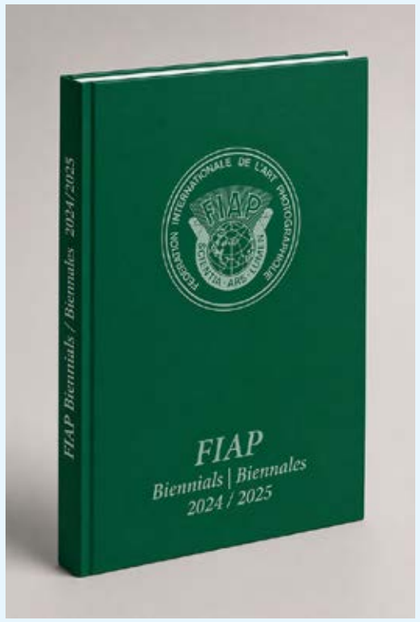
The Colour Biennial consists of two sections:

- **Colour prints**: limited to 10 photographs per federation with a maximum of one (1) work per author
- **Colour digital images**: limited to 20 works per federation with a maximum of two (2) works per author.

Open Theme. Each federation will select the works (the collections) it wants to present. Each collection has to be a coherent set of images. To achieve the best coherence, consideration should be given to the inspiration and conception of the set, as well as the realisation and the presentation. Each federation has the choice of subject and the presentation of its works.

Estimated closing date: mid-March 2027.

Please note that these dates are provisional and have been adjusted slightly since the estimated timing communicated during the administrative meetings at the recent FIAP Congress. The final dates will be officially confirmed upon publication of the respective regulations.



New Edition: Book "FIAP Biennials 2024/2025"

It is my great pleasure to announce the publication of the second volume of the **"FIAP Biennials"** series.

The enthusiasm and recognition received for the first volume confirmed the importance of preserving and sharing the photos from the Biennials, which not only reflect the technical and artistic excellence of the photographers who took the photos, but also the cultural and human richness that characterizes the FIAP Biennials. This new book, which contains the winning images of the 2024/2025 Biennials, continues along that path, expanding visual dialogue and strengthening the spirit of exchange that defines our Federation.

These books will continue to be published every two years and will include images from the four FIAP Biennials during that period: Black and White, Nature, Colour and Youth.

The size of the book is A4 and hard cover with high-quality paper and printing. It contains 224 pages and includes nearly 200 enlarged images of the best photographs from the Biennials organised in 2024 and 2025.

Each Biennial is presented on a page containing the following information: name and logo of the organiser, dates of the judging and opening ceremony, photo and names of the judging panel. A list of participating countries is also shown on the cover page of each section of the Biennial.

The book has been distributed free of charge to all FIAP operational members and FIAP Exhibition Centres. It was officially presented during the FIAP Congress 2026 in Rio de Janeiro.

FIAP World Cup for Clubs Service



Michele Macinai

By Michele Macinai EFIAP/p, PFIAP, ESFIAP
FIAP Director of the World Cup for Clubs Service

I am pleased to announce that the 21st FIAP World Cup for Clubs 2026 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. In this regard, for example, photographers who intend to use the acceptances they obtained in 20th FIAP World Cup for Clubs 2025 in their applications for individual FIAP distinctions, will have to use the official FIAP number "2025/900" 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

Furthermore, with this article I take the opportunity to remind people that just before the opening of 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 any time. 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 World Cup for Clubs.

Over the past few months, based on the experience gained during the 20th edition of the FIAP World Cup for Clubs, I have been working on a possible further revision of some sections of the FIAP World Cup for Clubs regulations. This is to continue pursuing the two goals described above and also to ensure that clubs submit the required files as quickly as possible for verification of their

compliance with the FIAP World Cup for Clubs regulations, so that these checks can be carried out and completed as quickly as possible. I will shortly propose these further changes to the FIAP Board of Directors, requesting their approval before the opening of the next 21st edition of the FIAP World Cup for Clubs.

All clubs of the world are encouraged to start considering which images they may wish to enter in the upcoming 21st FIAP World Cup for Clubs 2026, 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/d1, PFIAP, ESFIAP,
Director of the FIAP Photo Academy Online Events



Paul Stanley

Dear Friends

Many thanks to all of you who have joined us so far for our presentations. Your presence was very welcome and appreciated. You can find reports of four of the recent presentations in the Photo Academy section of this edition of FIAP News and others in previous editions.

The next presentation currently organised will be by Terrell Lloyd from San Francisco, USA. This presentation has been arranged in cooperation with the Education team in the PSA. It will take place on **Saturday 7th November at 5pm** London Time.

Our final presentation for 2026 will take place on **Saturday 21st November at 4pm** London Time. It is titled "The Distinction Between Craft and Art, and Why it Matters to Photographers" and will be given by the Canadian photographer Freeman Paterson.

All are welcome to join these Zoom-based presentations.

Full details of all these presentations will be sent to all FIAP Liaison Officers and publicised on FIAP Social Media. We will also send the registration link to everyone who has attended previous presentations.

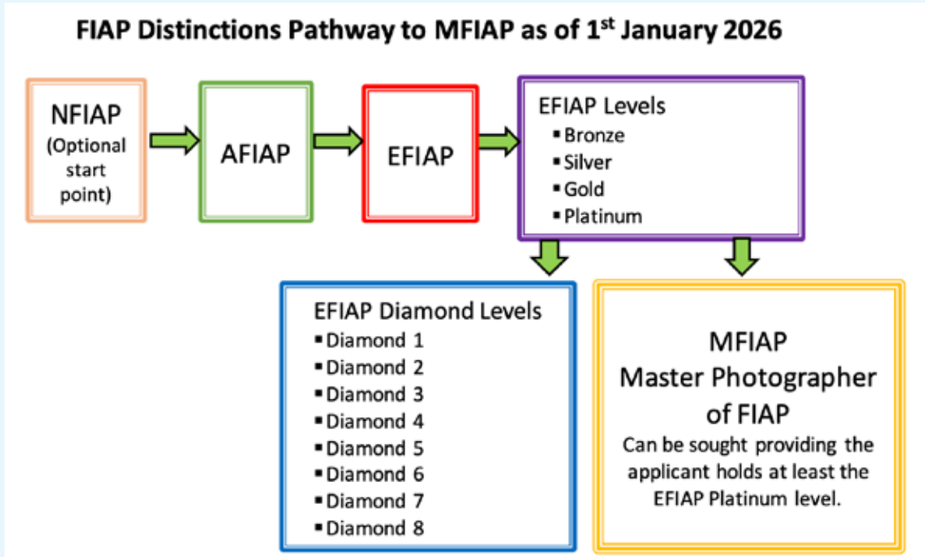
Don't forget that recordings of previous presentations are available on the dedicated FIAP YouTube channel at https://www.youtube.com/@fiapchannel2802

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.

Showcase of MFIAP Distinctions Recipients for December 2025 & February 2026

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 Novice, Artist, Excellence and Excellence Levels Distinctions, known as Category A Distinctions since the start of 2026, are gained by achievements in International Exhibitions that have been organised under FIAP Patronage. The Master Photographer of FIAP (MFIAP), involves assessment of a cohesive portfolio of 20 photographs.



New Distinctions regulations commenced on the 1st January 2026. The requirement for a cohesive set of 20 photographs to be submitted for assessment for the MFIAP Distinction, now one of the Category B Distinctions, was unchanged but for the prerequisites. Prior to 2026, if a person had held their EFIAP for at least three years, they met the prerequisite to apply for their MFIAP. As of the start of 2026, an MFIAP applicant was required to hold at least the EFIAP Platinum Distinction but did not have to hold this for a minimum number of years. There is also no longer a requirement to wait three years to reapply if unsuccessful. An unsuccessful applicant can apply again in the following year's application round if they wish, and there is no longer a limit on the number of times a person can apply.

For the MFIAP Distinction, the applicant is required to submit a portfolio of 20 images. The body of work must demonstrate exceptional artistic achievement and a consistent personal style through a cohesive photographic portfolio. 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 MFIAP portfolios are examined by a commission of five international reviewers, and the final decision is then made by the FIAP Directory Board using the advice of the commission.

FIAP offered an extra MFIAP application round at the end of 2025, beyond the annual application round that closes on the 1st Feb. This was to enable applicants eligible under the old prerequisites, who weren't ready to apply in the February 2025 application round to apply. As a result, the MFIAP showcase in this edition of FIAP News shows the successful applicants from both the December 2025 round and the February 2026 round.

In December 2025, there were 19 applicants for MFIAP, from 12 countries, of which five were successful. In February 2026, there were 8 applicants for MFIAP, from 7 countries of which three were successful. In the following pages of FIAP News we are showcasing the eight 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

Blue Dream



Antonella Tomassi

By Antonella Tomassi
MFIAP, EFIAP/d3, PFIAP, EPSA, GPU VIP4, GPU Cr4
Italy

Antonella Tomassi was born in Pisa and lives in Scandicci (Florence). A banker by profession, she began her career as a self-taught photographer, driven by a passion for travel and a desire to capture the emotions of these experiences through photography. She developed a real passion, particularly for photojournalism, which led her to participate in various seminars and courses. Since 2007, she has been a member of the "IL Cupolone" Photography Group in Florence and was elected as the group's president in March 2026. Over the years, she has participated in the FIAP World Cup for Clubs with this club during which time the club team won the "FIAP Bronze Medal" in 2016, the "XVI FIAP World Cup" in 2021, and the "FIAP Bronze Medal" in 2025. Finally, she individually won the joint 2nd prize for "Author of the Year FIAF Tuscany 2021."

Losing yourself among the infinite shades of blue in the streets of Chefchaouen, in its medina that climbs the mountain, amidst alleys, houses, and dreamlike visions of blue, was a unique experience. Walls, doors, windows, and balconies, but also narrow streets and stairways, shops, fountains, and flowerpots: everything is a palette of infinite shades of blue, like an ancient ocean where you can sail freely and lose yourself. Chefchaouen possesses a special charm, made of discretion, courtesy, and hospitality. Its blue, a noble colour, and all the myriad nuances of the medina give it a relaxed and authentic atmosphere. Hidden in the Rif Mountains to the north, long isolated, it was one of Morocco's best-kept secrets for so long that no one knows for sure when or why the custom of painting buildings blue was introduced. It is said that the city was painted blue by Jews who had fled there to escape persecution in Europe, for whom the colour blue symbolized paradise.

Strolling through Chefchaouen's narrow streets, it's impossible not to stop and admire the houses and artisan workshops that adorn the streets. Cars are prohibited on the streets, leaving children free to play. When I photograph, I really enjoy establishing relationships with the locals, entering their homes and conversing, often through gestures.

Photographing people in this country is very difficult due to their religion. I had no problems, although I confess it wasn't easy. I managed to gain their trust by approaching them, smiling, and showing them my cameras. They let me in and showed me their homes. I always smile and perhaps with this I convey my passion to them. Also, the women especially, were intrigued by my photography equipment.

I began taking photographs in 2006, after my daughter died of a rare disease. For this reason, I often stop to play with the children, to whom I feel very close, and I manage to capture some magical moments. For me, photography has been, and continues to be, a psychological therapy and a lifelong companion! Receiving the MFIAP distinction for this work made me very happy because, while carrying it out, I experienced a dream coloured in blue.

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

https://www.fiap.net/en/portfolios/mfiap/antonella-tomassi



















People and Daily Life in West Papua, Indonesia

By David Somali-Chow,
EFIAP/d2, MFIAP, PFIAP, GMPSA/S, GPSA, GPU CR5, E. FPSI
Indonesia



David Somali-Chow

Photgraphy has been one of the most rewarding journeys of my life. What began as a simple childhood interest in Bandung, Indonesia, gradually grew into a lifelong passion. Through photography, I have visited many countries, met people from different cultures, and captured moments that reflect the beauty, emotion, and diversity of our world. Receiving the MFIAP distinction is a great honour for me. It represents not only years of dedication and learning, but also the friendships, experiences, and inspiration that photography has brought into my life.

Outside of my professional career, I have always enjoyed travel, adventure, and photography. As a certified Master Diver and drone photographer, I have been fortunate to explore and photograph the world from unique perspectives. These experiences have broadened my horizons and enriched my photographic journey. I was honoured to have one of my underwater photographs featured on the cover of FIAP News in May 2025.

In 2010, I began actively participating in national and international photography salons and exhibitions and became a member of FIAP and PSA due to the encouragement from Ms. Agatha Bunanta, who currently serves as President of the Federation of Photographic Society Indonesia (FPSI). Her guidance and support helped me develop my artistic vision and deepen my understanding of photography.

One of the most valuable lessons I have learned is that photography is much more than technical excellence. Good equipment and technical skills are important, but they are only tools. The true heart of photography lies in observation, patience, empathy, and the ability to recognize meaningful moments. A memorable photograph is one that communicates emotion and leaves a lasting impression on the viewer. Photography has taught me to slow down, observe carefully, and appreciate the beauty and dignity found in everyday life.

Over the years, I have developed a strong interest in many photographic subjects, but Human Interest and Travel Photography have become my favourite areas of focus. I am especially drawn to images that tell stories and reveal the emotions, character, and daily lives of people. Through my photography, I hope to create meaningful connections between viewers and the subjects while encouraging a deeper appreciation of different cultures, traditions, and ways of life.

A memorable chapter in my photographic journey began in 2010 when my wife and I visited Wamena, West Papua, with the Hash House Harriers for a jungle run. As one of the few participants carrying DSLR cameras, I had the opportunity to photograph the local people and their daily lives. Fourteen years later, in 2024, we returned to Wamena, where I captured additional images for my MFIAP distinction project.

Just like during our previous visit a local guide introduced us to several villages, where we were warmly welcomed and given the opportunity to learn about the community's way of life. Their willingness to share their traditions and culture allowed me to capture images of a community that continues to preserve its heritage in a changing world.

After many years behind the camera, I still find great satisfaction in capturing meaningful moments and sharing stories through photography.

Born and raised in Bandung, Indonesia, I developed a simple childhood interest that gradually grew into a lifelong passion.

To see the complete set of images with which David Somali-Chow gained his MFIAP, go to:

https://www.fiap.net/en/portfolios/mfiap/david-somali-chow



Dani Tribe Chief



Lets play archery



Preparing Rock oven



Wamena ladies selling gifts



Before the Battle



Eager for Battle



Strong young Papuan



Smiling little boy



Chief of Papua

The Magic of "Zooming In"

By Eduardo Di Fiore MFIAP EFIAP EFAF/g
Argentina
Instagram: @difiorefotos



Eduardo Di Fiore

Since very early in my life, I have been passionate about nature. More than 20 years ago, I started photographing animals in the wild, especially birds and insects, both in my country and abroad. As you can see from my photos, I specialize in Macrophotography (the world of the very small). With each image I wish to transmit the greatness and magnificence of the natural environment that surrounds us which, in the rush of our daily routines, we don´t often stop to observe and admire. My work seeks to convey the beauty of nature and raise awareness among humanity, especially young people, of the need to take care of these living creatures that have such an important function in ecosystems. Photography is a powerful tool to achieve this goal.

In 2022 I graduated as a jury member of the Argentine Federation of Photography, allowing me to judge in local and foreign competitions. In them, I try to transmit my knowledge and my vision of photography. Nowadays, I´m teaching and coaching trying to transmit my passion for this amazing art to all my students.

During all these years my pictures have been published in various books, such as: "Argentine Mini World", "Misiones Microcosm", and "Wild Argentina".

The portfolio presented for the MFIAP is the result of many years of work. Most of these species were found in the jungles of Argentina and Bolivia. Each trip surprises me with species that I have never seen before, and these are moving occasions where I fully enjoy God's wonderful creation. In each photograph I wish to share my artistic vision of the different shapes, colours and sizes that they have.

In this process, it has been important to dedicate time to observing the behaviour of the different species of insects, to decide the precise moment to take the shot.

Macrophotography requires two essential aspects: "patience" and "perseverance". If you notice that either of them falter, it is better to put the camera away and continue the next day.

But above all the most important aspect is the "passion" for what you do, since it is transmitted in your work and it transcends to the audience.

The basic equipment used in this portfolio is the Canon 7d mark II, Canon R5, Canon 100mm and flash with diffuser.

To see the complete set of images with which Eduardo Di Fiore gained his MFIAP, go to:

https://www.fiap.net/en/portfolios/mfiap/eduardo-di-fiore



El Dron



Paseo Florido



Despegar Take Off



Fin del Camino



Intimos



Doble Ochenta y Ocho



Escarabajo



El Gorgojo



Blanca 3D1A9632

Colors of the World

The Story Behind My MFIAP Portfolio



Jesús M García Flores

By Jesús Manuel García Flores, MFIAP, EFIAP/s, PFIAP, ESFIAP
Spain

My relationship with photography began long before I ever imagined it would become my profession or lead me to the FIAP Master distinction.

When I was a child, photography was part of everyday life in my family. My grandparents, my uncles, and especially my father were all connected to photography. Although my father was not a professional photographer himself, he owned a camera store where films were developed, and photographic equipment was sold. I literally grew up surrounded by analogue cameras, playing with them long before I understood their true value.

When the time came to choose my studies in the 1980s, I decided to pursue Electronics and Computer Science. It was there that I met my wife, Montse González. Years later, after we got married and our son Aarón was born, Montse gave me my first digital camera so I could photograph him as he grew up.

The first time I saw a digital image (back then it wasn't even RAW, only a tiny 1.7-megapixel TIFF file) I immediately realized that my two greatest passions, photography and computer science, had finally come together through digital image processing. At that moment I discovered not just a new camera, but a completely new way of creating images.

Never, even in my wildest dreams, could I have imagined that twenty-three years later this journey would lead me to receive the distinction of MFIAP (Master FIAP).

My portfolio, "Colors of the World", is an architectural journey. For more than a decade I have travelled across Europe, Asia and the Middle East photographing architecture under exceptional light conditions. Rather than documenting famous landmarks, my intention has always been to reveal their emotional identity through colour, atmosphere and composition.

Architecture is a universal language. Every building tells the story of a civilisation, its culture, and its relationship with the surrounding landscape. My goal is to interpret those stories by waiting for the precise moment when light, weather and colour come together in perfect harmony.

Colour is the common thread throughout this portfolio. As the author of books on colour theory and its practical application in photography, I approach every image with careful planning, long-exposure techniques and meticulous control of visual harmony. Each photograph is the result of patience rather than chance.

Although these twenty images were created in different countries and cultures, they share the same visual language: soft gradients, balanced compositions, luminous atmospheres and a cinematic approach to colour. More than showing monuments, I wanted to create an emotional journey across the world through architecture.

With "Colors of the World", I hope viewers discover that architecture is not only something we see, but also something we can feel through light, colour and atmosphere.

The MFIAP distinction represents far more than recognition for success in international competitions or for a single portfolio. It is an acknowledgment of a photographer's entire journey, continuous evolution, and the development of a distinctive photographic identity. That has always been my true goal.

To see the complete set of images with which Jesús Manuel García gained his MFIAP, go to:

https://www.fiap.net/en/portfolios/mfiap/jesus-manuel-garcia-flores



Beijing



Amsterdam



St Michel2



Toledo



Italy



Roma



Amsterdam2



Dubai



Singapore

Vies Ensevelies (Buried Lives)



Luc Mairesse

By Luc Mairesse, MFIAP, EFIAP/D1, GMPSA
Belgium
https://lucmairesse.be/

Creating images is, above all, telling life's stories.

To me, photography is not merely about mastering light or refining colours. It isn't only about perfect framing or the careful touch of post-processing. The true meaning of an image goes far beyond technique; it lies in what it makes us feel. A photograph should not simply please the eye; it should speak to the soul, pause time, and open a window into something deeper.

A camera is more than a tool; it is a bridge. It connects people, gathers stories, and reveals what often goes unnoticed. Through it, I try not only to capture moments, but to honour them. Every face, every fleeting gesture carries truth, strength, and vulnerability. A photograph must have presence—a quiet weight that awakens emotion and invites empathy.

I am a Belgian photographer whose work focuses primarily on human presence, authenticity, and the emotional depth of everyday life. Over time, my approach has moved away from the search for visual impact toward a more intimate and sincere form of storytelling, where simplicity becomes essential.

The portfolio that led to my MFIAP distinction is a continuation of this vision. It is an exploration of humanity through unguarded, often silent moments. I am drawn to what is subtle: a glance, a posture, a gesture that reveals more than words ever could. These are the fragments of life that interest me most; those that exist without intention yet carry profound meaning.

Most of the images in this collection were taken in Bangladesh, a country that has deeply influenced my photographic language. The light, the rhythm of life, and above all, the openness of the people creates a unique environment where authentic encounters can happen. I never approach these situations as a distant observer, but rather as someone present within the moment; attentive, respectful, and engaged.

Technically, I favour a minimalist approach. I work almost exclusively with natural light, allowing shadows and contrast to shape the image organically. This choice helps preserve the integrity of the moment and avoids imposing an artificial aesthetic. Composition remains intuitive, guided by emotion rather than strict rules. I seek balance, but never at the expense of authenticity.

At the heart of this work lies the relationship between photographer and subject. Each picture is the result of a brief yet meaningful exchange, a moment of trust. Sometimes this connection is immediate; at other times, it requires patience and silence. In every case, I wait for that fragile instant when something deeper reveals itself; something honest and unprotected.

This portfolio is not a traditional documentary, nor simply a collection of pictures. It is a visual narrative shaped by a shared humanity. The images speak of dignity, resilience, and the quiet strength found in everyday life. They are fragments of stories, intentionally left open, inviting the viewer to feel, reflect, and interpret.

Receiving the MFIAP distinction with this body of work is both an honour and an encouragement. It reinforces my belief that photography can remain a space of sincerity in a world saturated with images. More importantly, it inspires me to continue this journey, seeking not perfection, but truth.

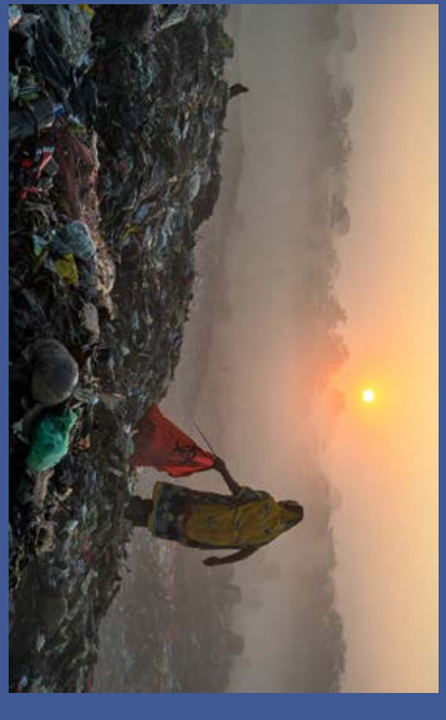
To see the complete set of images with which Luc Mairesse gained his MFIAP, go to:

https://www.fiap.net/en/portfolios/mfiap/luc-mairesse

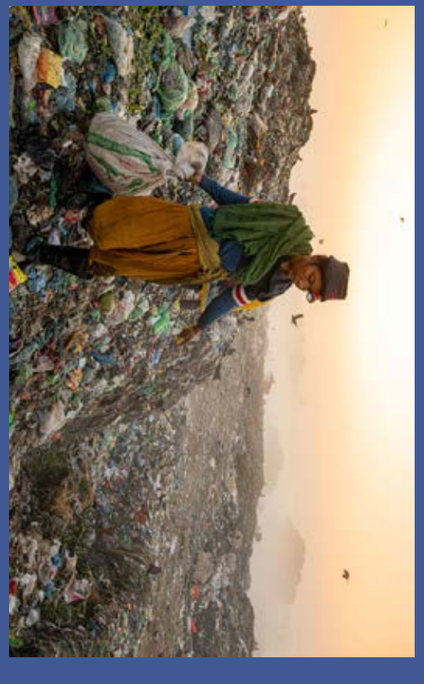


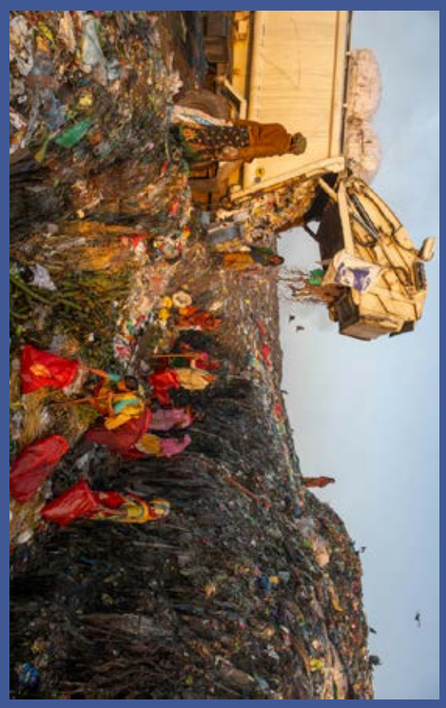
















Bearded Rose Friends



Renate Jebe

By Renate Jebe MFIAP, EFIAP/S, MPSA2
Germany

I live close to nature in the small village of Barghorst, in the north of Germany. Photography became part of my life when analogue photography was still state of the art. In the darkroom, I was always fascinated by how the picture slowly appeared on the paper. The switch to digital photography presented me with numerous challenges and opportunities. The new possibilities offered by camera technology and image processing have rewarded my perseverance, for example in the creation of colour keys that I used for my portfolio.

My subjects are varied: landscape, architecture, macro, studio and experimental photography. However, portraits are the main focus of my photography. They are my passion. For me, the special thing about photography is the exchange of ideas in front of and behind the camera and the resulting interaction between people. The camera is the key to getting in touch with people on my travels around the world and capturing their individuality and facets.

I love photographing people, especially their portraits

I love PEOPLE, their faces, their hands. I love colours and contrasts. I love togetherness and yet diversity.

People, faces, hands

I have chosen black and white and hard contrasts, because nothing shows the lines that life has written in an individual's face more clearly. I show men of different ages with their different beards.

Colours, contrasts

The background and the clothing, both deliberately black and without structure, take a back seat to draw the eye to the essentials; the head and the hand with the rose.

In contradiction to the strong contrasts in black and white and to the lifelines stands the delicate, colourful blossom in its perfection and transience. Only a rose combines these strong contrasts: it shows hardness in its thorns and softness in its petals, rounded off by its beguiling fragrance. These characteristics can also be found in the beards: initially prickly like the thorns, a beard also develops a certain softness.

Variety

In the headgear, in the way it is worn. The age range, the different beards. I started the collection with my oldest childhood friend. I finished it with my longest photo friend.

Common ground

The rose as a constant connection.

The colour of the flower in harmony with the headgear.

Carrying out the recordings

Over the course of two summers, I took photos of 43 bearded men in total. I did this in an old and refurbished horse stall, that had the necessary dimensions. The studio setup remained unchanged over the duration of the entire project, so that the light conditions stayed consistent.

The photos were processed on the computer during winter, and I then made a final selection of 20 for submission.

The result was not predetermined. It evolved during the photo sessions. I approached the men, some acquaintances, but also some strangers, and simply asked if they were interested in taking part in such a photo project. Everyone was really happy to participate. No one turned me down. The whole project brought a lot of joy to me and the men I photographed. The second photo shown on the next page is my husband, who has always supported and encouraged me during this project and my whole life. THANK YOU!

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

https://www.fiap.net/en/portfolios/mfiap/renate-jebe



















In The Streets of Cuba

By Romain Nero MFIAP EFIAP/d2 HonEFIAP
Luxembourg



Romain Nero

For three unforgettable weeks, I explored Cuba with a camera slung over my shoulder. My journey took me through the faded elegance of Havana, the French-inspired boulevards of Cienfuegos, the colonial heart of Trinidad, the revolutionary city of Santa Clara, the tobacco-growing landscapes of Viñales, and finally the vibrant atmosphere of Santiago de Cuba. Each place possessed its own rhythm, yet everywhere I encountered the same warmth, resilience, and generosity.

As a photographer, I quickly discovered that Cuba rewards those who slow down. Although its vintage American cars and colourful façades are irresistible subjects, I soon realised that my strongest images lay a street or two away, where daily life unfolded naturally. I spent hours simply walking, waiting for light to fall across a doorway or for an unexpected encounter to emerge.

What struck me most was how open daily life appeared. Doors and windows stood wide open. As I passed, my lens caught brief but intimate glimpses of ordinary routines, not intrusive observations, but scenes visible to anyone wandering by. The boundary between public and private seemed remarkably thin, allowing homes and streets to merge into one continuous neighbourhood.

I learned that Cuba is not simply seen; it is experienced through patience. Some of my favourite images came only after spending twenty or thirty minutes quietly observing a single corner. Eventually someone would emerge carrying fresh bread, neighbours would pause for conversation, children would chase a football into the frame, or shafts of golden light would illuminate an open doorway for only a few precious seconds.

One image remains especially vivid in my memory. I had been waiting for the right balance of light and movement when, in a split second, a polished 1950s American car glided through the frame, a woman struggled against the wind with a broken umbrella, and a man stepped out of a café taking a drink from a bottle. Individually, each was entirely unremarkable; together, they formed a composition that could never have been staged. It became one of those rare photographs in which timing, light, and chance aligned perfectly, revealing the spontaneity and quiet theatre of Cuban life.

When I look back on those three weeks, it is not the famous monuments that I remember most vividly. It is the glimpse through an open window where three generations shared an evening meal; the old man concentrating over a game of dominoes; the bicycle mechanic smiling proudly after coaxing another few years from a machine that most people would have discarded.

Although Cuba is often celebrated for its vivid colours: the photographs in this portfolio are presented in black and white. This was a deliberate artistic choice. By removing colour, the images invite viewers to focus on what first drew my attention: the people, the quality of light, the textures of weathered walls, the expressions on faces, and the subtle interactions that define everyday existence. Black and white strips away the visual distractions that can sometimes romanticise Cuba and instead reveals its timeless humanity. The contrasts between light and shadow echo those within the country itself: between past and future, privation and joy, decay and resilience. Monochrome also creates a visual unity across the three-week journey, linking the different locations into a single narrative. Rather than presenting Cuba as a colourful postcard destination, this exhibition invites viewers to discover a place of enduring character, where dignity, resourcefulness, and human connection transcend colour itself.

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

https://www.fiap.net/en/portfolios/mfiap/romain-nero












CAFETERIA


La Perla
de Cuba





Timeless Dignity

By Sara Gabriëls MFIAP EFIAP/D1
Belgium



Sara Gabriëls

In 2016, I began formal training in photography, a long-held ambition that I was finally able to pursue. In 2017, I entered my first competition, which confronted me with the gap between what I intended to express and what I was able to capture. This experience marked the beginning of a conscious and focused process of development.

In 2018, I travelled to India for the first time, a country that had intrigued me since childhood. As a beginning photographer, I returned with more impressions than successful images. Yet I felt there was something there I had not yet been able to grasp. It was not a disappointment, but a realization; I had not yet learned how to truly see.

A year later, I returned with two fellow photographers. We left mass tourism behind and travelled to areas where daily life still unfolds in an authentic way. There, what emerged were not primarily images, but encounters, moments in which time seemed to stand still and the camera became a means rather than a goal.

India is not a subject to me, but an experience of purity and honesty, sometimes confronting, yet always sincere. I do not stage my images. What interests me is what presents itself naturally: the human being, their presence, their gaze. During this journey, it became clear to me that my work is, at its core, about encounters, a silent dialogue in which words are unnecessary.

Many of these encounters began with distance or hesitation. Only when I took the time, and mutual respect developed, did something shift. Showing the image on the screen of my camera often became a turning point, a moment of recognition that created trust. That connection is tangible in the images.

This process required patience and presence. Rather than seeking images, I learned to wait, to observe, and to allow moments to unfold naturally. This shift fundamentally changed the way I approach photography.

The choice of black and white is essential in this process. By removing colour, distraction disappears, and the essence remains. Light and shadow enhance the lines, revealing the traces of life visible in a face. Each image is approached individually, with one objective; to come as close as possible to what I felt at the moment of capture.

In my workflow, I use Photoshop as a tool to balance light and contrast, allowing structures to be reinforced in order to reveal the essence of the human presence. A recurring background, once captured by chance, evolved into a visual constant within the series and contributes to the cohesion of the work. The essence, however, does not lie in technique. It is the eyes that carry the image. When they speak, a connection emerges that goes beyond the visual. When they do not, the image loses its meaning.

This series is not, for me, a collection of portraits, but a body of encounters. Each image stands on its own, yet together they tell a story of humanity, vulnerability, connection and strength - without words, yet deeply felt in every gaze.

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

https://www.fiap.net/en/portfolios/mfiap/sara-gabriels



Holy man in Rajasthan



Narendra



Ajit



Hungry look



Rahul



His smile lights up



Penniless



Thoughts



The mysterious man

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

By Romain Nero MFIAP EFIAP/d2 HonEFIAP
Director of the FIAP Patronage Service


Romain Nero

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 & 2024)

Now it is with great pleasure that FIAP is announcing the winner of the BOB award for 2025 which is going to István Kerekes for the third time.

Congratulations to István Kerekes EFIAP /d3 from Hungary

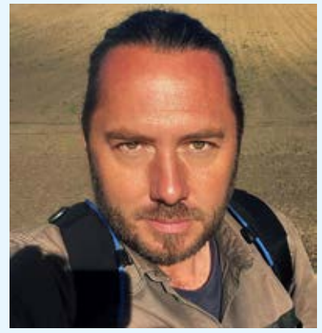
FIAP Best of the Best for 2025 with 89 Blue Pins

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 2025



FIAP News requested István Kerekes write about himself and winning this award.
The following are his words


István Kerekes

It was a Wednesday afternoon in March when I was notified by the International Federation of Photographic Art that I had won the "Best of the Best" award for the third time. As I read the letter, time seemed to stop for a few minutes. After a while, the realization began to sink in; not only that I had managed to win this world championship title three years in a row, in 2023, 2024, and 2025, but also something even more important, defining, and unique: I am the only photographic artist in the world who has succeeded in winning the Best of the Best world title three times.

The extraordinarily unique feeling brought about by this achievement has been growing and maturing within me day by day. This third Best of the Best award is the result of an immense body of work that I have built brick by brick over the past twenty years. It can be imagined like links in a chain connecting to one another. When I first started taking photos thirty years ago, I was convinced that I would only capture nature through my lens. As time passed and I visited different environments, I began to notice how many fascinating situations I could encounter related to people's lives and human representation. Gradually, my dedication to photographing people took shape. With commitment and enthusiasm, I sought out faces to capture and to present their everyday lives. Of course, during my journeys, I also continued photographing landscapes. Over time, press, event, and sports photography also became part of my work.

It was important for me to reflect on these thoughts because winning the Best of the Best awards clarified a key realization; if someone photographs in only one or two categories, this kind of result cannot be achieved. To become "Best of the Best," one must create in at least five or six categories. At the same time, it is not quantity that matters, but the uniqueness and quality of the images, so that when the jury evaluates them, as many as possible are accepted into competitions and succeed in winning awards.

It was an incredible experience last year in China to receive two Best of the Best awards. When Riccardo Busi announced that the 2026 congress would be held in Brazil, where the Best of the Best award would be presented, I began to wonder what it would feel like for the winner to travel to such a special place and receive the prize there. And it is an amazing feeling that this has become my reality; that I will receive the Best of the Best award in such a unique country.

An interesting detail is that, as a great fan of Bud Spencer and Terence Hill films, one of my favourites is Double Trouble, which is set in Rio de Janeiro. For some reason, I have always felt a special connection to both this film and this remarkable city.

This globally outstanding and truly special achievement leads me to the conclusion that I am on the right path in photography, and it gives me strong motivation to continue my work.

The following four pages show a selection of the photos by István Kerekes.

Photos by István Kerekes EFIAP/d3
FIAP Best of the Best Winner for 2025



Among lambs



Anastasiya and Valeriia



Aries valley



Bible Readers



Delicate moment



Iryna

Photos by István Kerekes EFIAP/d3
FIAP Best of the Best Winner for 2025



Transylvanian hermit



Peeks out



Maramuresan tale



Sekler look



Migrant life



Transylvanian life

37th FIAP Black and White Biennial, Brazil 2026

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

In 2026 the 37th FIAP Black and White Biennial was conducted in Brazil. Brazil will also be hosting the FIAP Congress 2026. The FIAP Operational Member for Brazil is the "**CONFOTO**".

The Black and White Biennial only has one section, a print section. We are very grateful to all the participants of this Biennial. We had a great number of countries participate; 34 countries coming from five continents participated, and we received 340 prints.

The judging was completed on the 20th March in the city of Rio de Janeiro.
The judges were: Luis Franke (Argentina), Montse González (Spain) and Elisardo Minks (Chile).

The judging of the collections was done in two steps:
1) the judging of each work in the collection
2) the judging of the coherence of the collection

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

The winner of the World Cup was Ireland. The medal winning countries were Spain, Russia and Italy. The HM´s were obtained by France, Kuwait, South Africa, Bahrain, Oman and Argentina.

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

The images entered by the top four countries, the photographs that won the individual awards and some pictures from the judging are shown with this article. The full results are published on the FIAP website: ***https://www.fiap.net/en/biennials***

Ireland was awarded the Grand Prize "Dr. M. Van de Wijer" 2026.

This award has been given every two years since 1980 to the overall best placed country when the scores of the two sections of the Colour Biennial plus the Black & White Biennial are combined. In the Colour Biennial 2023, they achieved 5th Place in the print section and the Gold Medal in the digital section and won the FIAP World Cup in the Black and White Biennial 2026.

Congratulations!

The award ceremony will take place during the Congress in Rio de Janeiro.



Selecting the individual awards *(Photo by Renata Xavier)*
With the three judges



The judges and collaborators involved in the judging of the Biennial.
(*Photo by Maria Angelica Alarcon Inostroza, Elisardo Minks wife)*

From left to right: Elisardo Minks (judge), Montse González (judge), Carlos Gandara (President of CONFOTO), Talia Borges (Superintendent of Audiovisual Affairs at the Rio de Janeiro State Secretariat of Culture and Creative Economy), Renata Xavier (Director of the FIAP Exhibition Center Carioca de Fotografia), Leandro Lucas (Photographer of Río de Janeiro), Luis Franke (judge) and Clovis Marchesin (Administrative Director of CONFOTO)



Scoring the prints (*Photo by Renata Xavier*)

Front from left to right the judges: Luis Franke, Montse González and Elisardo Minks.

Displaying the prints: Carlos Gandara (President of CONFOTO); at the computer: Clovis Marchesin (Administrative Director of CONFOTO). In the background, assisting, Jesús Flores (Spain's Liaison Officer) and Leandro Lucas (Photographer from Rio de Janeiro)



Scoring the prints (*Photo by Renata Xavier*)

From left to right, the judges: Luis Franke, Montse González and Elisardo Minks.

Displaying the prints: Carlos Gandara (President of CONFOTO); at the computer: Clovis Marchesin (Administrative Director of CONFOTO)



Scoring the prints (*Photo by Jesus Flores*)

From left to right, the judges: Elisardo Minks, Montse González and Luis Franke.

At the computer: Clovis Marchesin (Administrative Director of CONFOTO). Displaying the prints: Leandro Lucas (Photographer from Rio de Janeiro)



Scoring the prints of the collections
(*Photo by Renata Xavier*)

From left to right, Carlos Gandara (President of CONFOTO) and the judges Elisardo Minks, Luis Franke and Montse González

World Cup Winner in Black and White Biennial
Ireland: "Environmental Portraits"

FIAP Events



The Rat Catcher, Gabriel O'Shaughnessy



Promoted To The Cellar, John Mullane



Home Schooling, Denis Ryan



Ragged Mother And Baby, Yvonne Crawley



Matt, Helen Hanafin



Contemplation, Seamus Yore



Car Boy, John Sheridan



Weaving, Ger Mulhall



Liam, Seamus Costello



Story Of My Life, Michael Strapec

FIAP Gold Medal in Black and White Biennial

Spain: "Virgin Souls"

FIAP Events



Keren, María Victoria Planas Salvador



Suri, Andreu Noguero



Surma, María Jesús Villaseñor Montes



Pastor Etiope, Manuel Vílchez Benitez

Mujer Turkana,
Johanna Ther



Surmi Ethic Child,
Joxe Inazio Kuesta
Garmendia



Etiopia, Quim Botey



Mbororo Amb Turbant Negre, Alfons Casalé Turú



Surma Girl, Fernando
Morales Clavijo

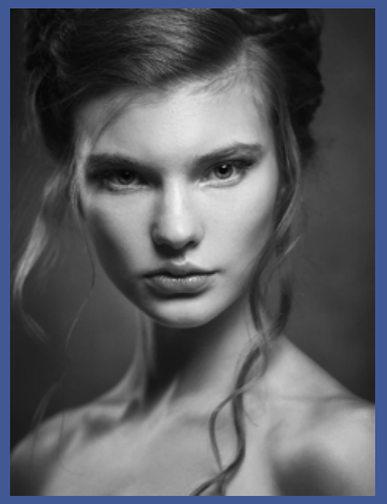


Mirostro, Jose Miguel Diez Ovejas

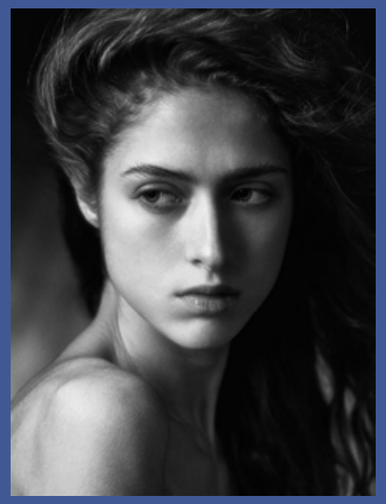
FIAP Silver Medal in Black and White Biennial
Russia: “Portrait of a Modern Woman”



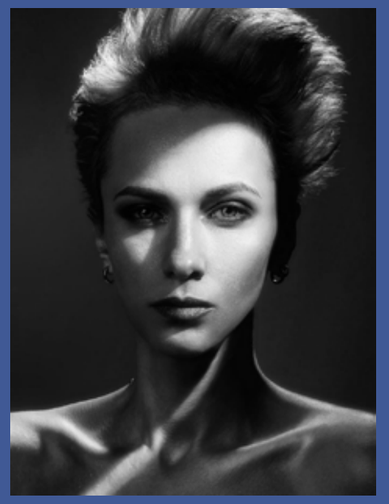
Camomile, Elena Gridnevskaya



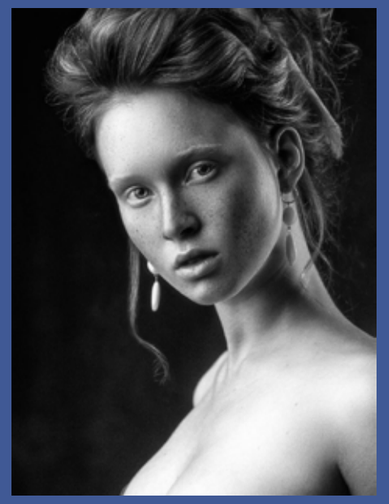
A Contained Storm, Anastasia Parshina



Pause, Anton Plotnikov



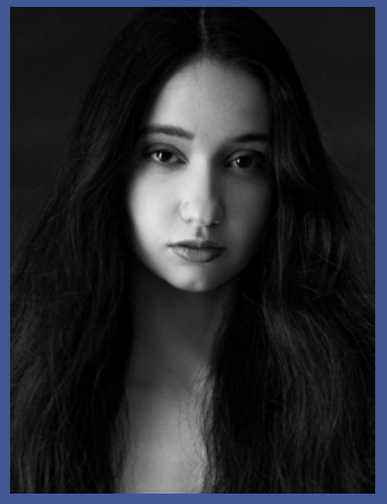
Temptation, Rustam Rakhimov



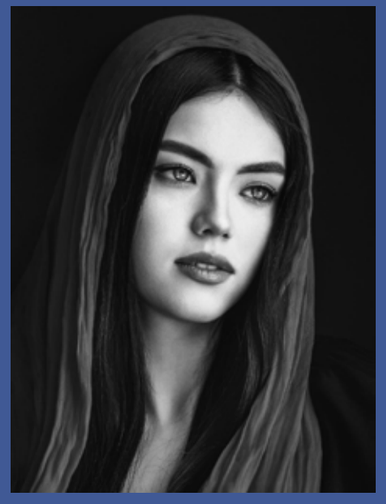
Whisper Of Freckles, Andrey Trifonov



Bare Tension, Yulia Kuznetsova



Shadow Of A Riddle, Rashid Usmanov



The Secret Of The Soul, Elena Mikhailova



Eve, Polina Lebedeva



Like A Cloud, Valentina Suvorova

FIAP Bronze Medal in Black and White Biennial
Italy: "Children at School"

FIAP Events



Impariamo a Leggere, Franco Mazza



On The Blackboard, Antonio Salvatore Presta



Bambini a Scuola In Laos 1, Carmela Sabina



Bangladesh 32, Giulio Montini



Schoolgirl With Checkered Apron, Antonella Tomassi



Bangladesh School, Eugenio Fieni



First Day At School, Cristina Garzone



Second Class, Sandra Zagolin



At School 2, Franco Fratini



Ethiopian Class, Mirko Zanetti

Black and White Biennial
Individual Awards

FIAP Gold Medal,
Keren
by María Victoria Planas Salvador,
Spain



FIAP Silver Medal,
Liam
by Seamus Costello,
Ireland



FIAP Silver Medal,
Stairs to heaven
by Torbjorn Sundheim,
Norway



Black and White Biennial
Individual Awards

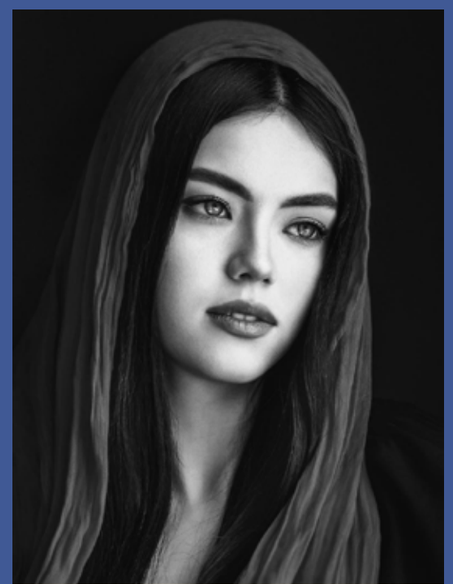
FIAP Bronze Medal,
Louisisane Seule au monde
by Anne Petit,
France



FIAP Bronze Medal,
Bangladesh 32
by Giulio Montini,
Italy



FIAP Bronze Medal,
The Secret of the Soul
by Elena Mikhailova,
Russia



Black and White Biennial Individual Awards



Confoto Gold Medal,
Childhood,
by Fahad Aljabri,
Oman





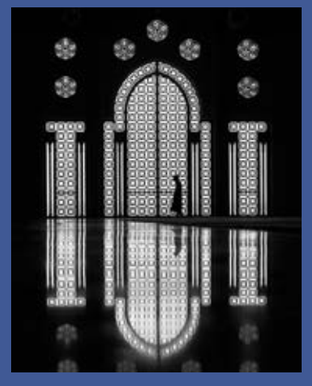
Confoto Silver Medal,
Eve by Polina Lebedeva,
Russia





Confoto Bronze Medal, Surma
Girl
by Fernando Morales Clavijo,
Spain





Confoto HM, At the Mosque
by Ilan Faigenbaum, Israel



Confoto HM, Car Boy by John Sheridan, Ireland

20th FIAP World Cup for Clubs 2025 - Award Ceremony

By Michele Macinai EFIAP/p, PFIAP, ESFIAP
Director of FIAP World Cup for Clubs Service

On May 30, 2026, in Edinburgh, Scotland, United Kingdom, the awards ceremony for the 20th FIAP World Cup for Clubs 2025 took place. This important and significant event was hosted by the Edinburgh Photographic Society, one of the oldest and most prestigious photographic societies in the world. The award ceremony was successfully held in the magnificent headquarters of the Edinburgh Photographic Society, in the beautiful Gracie Alison Hall, where the event took place in a warm and friendly atmosphere.

Before the awards were presented to the winners, a slide show was shown. This slide show, made by the director of the FIAP Audiovisual Service Lorenzo De Francesco, showed all 20 photos of the clubs that ranked in the top 4 positions, 5 of the 20 photographs from each of the clubs that ranked from 5th to 10th place, and the 10 photographs that won individual prizes.

During the ceremony, in the presence of FIAP President Mr. Riccardo Busi, the Members of the FIAP Board of Directors, the President of the Scottish Photographic Federation, George Taylor, the President of Edinburgh Photographic Society, Fiona Spence, and the Immediate Past President, Muriel Binnie, the prizes were awarded to the representatives of the clubs and to the photographers that had won prizes in this prestigious competition where they were present at the ceremony. FIAP President Riccardo Busi, FIAP Vice President Joan Burgues Martisella, FIAP General Secretary Ioannis Lykouris, FIAP Treasurer Herbert Gmeiner and members of the FIAP Board of Directors Romain Nero and Paul Stanley presented each of the recipients with their award.



Attendees gathering at the Award Ceremony for the 20th FIAP World Cup for Clubs at the headquarters of the Edinburgh Photographic Society

Paul Stanley, member of the FIAP Board of Directors, presenting the FIAP Bronze Medal to the representatives of G.F. Il Cupolone EFI – CAFIAP, Italy, which achieved fourth place in the FIAP World Cup for Clubs. From left to right in the photo: Paul Stanley, Claudio Sericano, Suzana Turkaj, Piero Corsetti and Sandra Lumini





Michele Macinai, announcing the awards in the 20th FIAP World Cup for Clubs



George Taylor, President of the Scottish Photographic Federation



FIAP General Secretary, Ioannis Lykouris, presenting Ross McKelvey, of Catchlight Camera Club, United Kingdom of Great Britain and Northern Ireland with his FIAP Silver Medal



Romain Nero, member of FIAP Board of Directors, presenting the FIAP Silver Medal to the representative of the Drogheda, Ireland, Chris Costello, the Club's Treasurer, for the club's third placing in the FIAP World Cup for Clubs



FIAP Vice President, Joan Burgues Martisella, presenting the FIAP Gold Medal to the representative of the Catchlight Camera Club, United Kingdom of Great Britain and Northern Ireland, the club's Chairman, Kenny Gibson, for the club's second placing in the FIAP World Cup for Clubs



FIAP President, Riccardo Busi, presenting the World Cup Trophy to the representative of Rolls Royce Derby Photographic Society, United Kingdom, John Dawkins, for the clubs first placing in the FIAP World Cup for Clubs, 2025



FIAP President, Riccardo Busi, presented the Maurice Dorikens Trophy to representatives of Catchlight Camera Club, United Kingdom of Great Britain and Northern Ireland for having achieved the best results in the past three consecutive FIAP World Cups for Clubs (from 2023-2025). From left to right in the photo: Kenny Gibson, Terry McCreesh, Ross McKelvey, Riccardo Busi and Michele Macinai



George Taylor on the left, President of the Scottish Photographic Federation, with members of the FIAP Board, Herbert Gmeiner, Ioannis Lykouris, Joan Burgues Martisella, Riccardo Busi, Romain Nero and Paul Stanley



Fiona Spence on the left, President of Edinburgh Photographic Society, with the FIAP Board



Muriel Binnie on the left, Immediate Past President of Edinburgh Photographic Society, with the FIAP Board

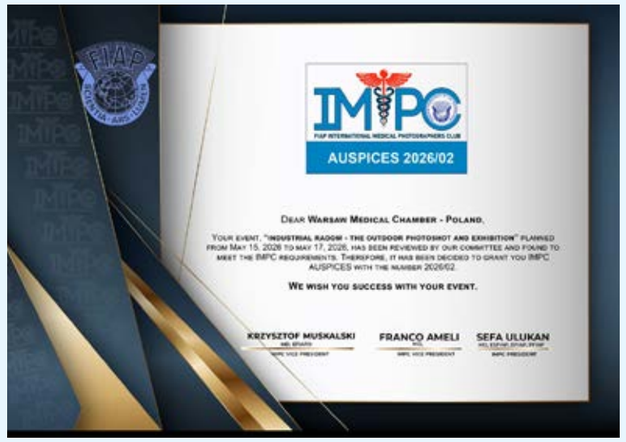


Group photo of many of the people present at the Awards Ceremony for the FIAP World Cup for Clubs

FIAP International Medical Photographers Club (IMPC) News

By Sefa Ulukan HonEFIAP EFIAP PFIAP
IMPC President

In the short time since its establishment in December 2023, with organisational work underway in 2024, IMPC has expanded its structure from three countries to twenty-one country representations and continues its work. We are delighted to see a continuous flow of new members joining the club.



In addition to these international organizational efforts, we are also continuing our internal structuring work. A good example of this is the IMPC Auspices program, where applications for exhibitions, shows, events, and competitions that comply with IMPC's founding principles at the national or international level are evaluated and awarded IMPC Auspices. We started by awarding the first IMPC Auspices for different events held in Poland, Spain and Turkiye.

In addition to IMPC's page on *https://www.fiap.net/en*, we also have a dedicated website, and the infrastructure for Facebook and Instagram pages is being prepared and will be operational very soon, allowing members to showcase their work. In this regard, Ronald Arnakis, the Romanian IMPC country representative, will serve as the IMPC Social Media Director.

The following briefly summarizes our events held in recent months that have not previously been featured in FIAP News.

Following our first joint exhibition in China last year, the second IMPC group exhibition opened in Fethiye, Turkiye, on March 14th, Medical Day. March 14th Medical Day in Turkiye dates back to March 14, 1827, the date when modern medical education began in Turkiye. This special day, coinciding with the establishment of the first surgical clinic during the time of the Ottoman Empire, was first celebrated as a holiday on March 14, 1919, in occupied Istanbul, during the resistance of medical students for independence, and became a day of honour for the medical profession.



IMPC President, Dr Sefa Ulukan, opening the exhibition in Fethiye, Turkiye



IMPC President, Dr Sefa Ulukan and Fethiye Photography Association (FEFSAD) members at the opening the IMPC exhibition in Fethiye, Turkiye



IMPC President, Dr Sefa Ulukan and the president of Fethiye Photography Association (FEFSAD) Mrs. Canan Tor at the opening of the exhibition in Fethiye, Turkiye



Visitors to the exhibition in Fethiye, Turkiye



IMPC President, Dr Sefa Ulukan is getting a certificate from the governor of Fethiye at the opening of the exhibition in Fethiye, Turkiye



IMPC President, Dr Sefa Ulukan and Fethiye Photography Association (FEFSAD) members at the opening of the IMPC exhibition in Fethiye, Turkiye



Dr Sefa Ulukan speaking about the IMPC following the Fethiye exhibition

On this special day, photographs by IMPC members were exhibited with the organization being done via a collaboration of the Fethiye Photography Association (FEFSAD) and IMPC Turkiye. The 30 photographs exhibited were donated to be permanently displayed on the walls of hospitals in Fethiye. As I stated in my speech as IMPC President at the exhibition opening, we will continue to strengthen our international connections through the power of art. The interest in the exhibition was exceptional, and some young viewers even took the opportunity to have their photos taken with their favourite photographs.

Another event the IMPC attended in Turkıye was in April, when we were invited to a conference organized by the Federation of Women's Health Associations in Antalya, Turkiye. As the President of IMPC, I attended the official opening ceremony, gave a speech explaining the founding aims of IMPC, and had the opportunity to promote IMPC by showcasing photographs of our members.



IMPC President, Dr Sefa Ulukan speaking at the opening of the conference organized by the Federation of Women's Health Associations in Antalya, Turkiye



Another significant event I want to mention, which I attended as IMPC President, was in Rome, Italy. The main reason for my visit to Rome was the 4th Medical World Medical View meeting organized by the Italian Medical Photography Association (AMFI), and the opening of a joint photo exhibition featuring photographers from AMFI and PhotoArtMedica, a photography event held regularly in Poland. This exhibition and opening ceremony, a collaboration between Italy and Poland, was extremely enjoyable. The opening of this special exhibition was conducted jointly by Prof. Maurizio Iazeolla, the esteemed president of AMFI, and Dr. Krzysztof Muskalski, the valuable director of PhotoArtMedica and Vice President of IMPC.



Opening of the Exhibition by photographers of the Italian Medical Photography Association (AMFI), and the PhotoArtMedica exhibition by Prof. Maurizio Iazeolla, the president of AMFI, and Dr. Krzysztof Muskalski, the director of PhotoArtMedica and Vice President of IMPC



IMPC Board at the exhibition opening. IMPC Vice President Franco Ameli from Italy, IMPC President Sefa Ulukan from Turkıye and Vice President of IMPC Krzysztof Muskalski from Poland



Opening of the Exhibition by photographers of the Italian Medical Photography Association (AMFI), Prof. Maurizio Iazeolla, the President of AMFI, IMPC President, Sefa Ulukan, and Dr Giuseppe de Nicola, AMFI Vice President



Exhibition by photographers of the Italian Medical Photography Association (AMFI), and the PhotoArtMedica exhibition



Visitors viewing the joint exhibition by photographers of the Italian Medical Photography Association (AMFI), and photos from the PhotoArtMedica exhibition





Italian Medical Photography Association (AMFI) members and Poland PhotoArtMedica members at the opening of the exhibition

Following the exhibition, I gave a speech as the President of IMPC at a panel held in the magnificent, historically rich atmosphere of the Rome headquarters of the Ente Nazionale di Previdenza ed Assistenza Medici (ENPAM). This building was built on the ruins of a historical villa in Rome. At this panel, I had the opportunity to view and discuss the iconic photographs of Francesco Cito, a renowned Italian war correspondent.



IMPC President Sefa Ulukan from Turkıye and Vice President of IMPC Krzysztof Muskalski arriving at the panel event in Rome



IMPC President, Dr Sefa Ulukan giving his speech as part of the panel at the Rome headquarters of the Ente Nazionale di Previdenza ed Assistenza Medici



Prof. Maurizio Iazeolla, president of the Italian Medical Photography Association (AMFI), giving his speech as part of the panel at the Rome headquarters of the Ente Nazionale di Previdenza ed Assistenza Medici



Celebrating the opening of the Exhibition by photographers of the Italian Medical Photography Association (AMFI), and the PhotoArtMedica exhibition by Prof. Maurizio Iazeolla, the president of AMFI, and Dr. Krzysztof Muskalski, the director of PhotoArtMedica and Vice President of IMPC and IMPC president Sefa Ulukan

I owe a debt of gratitude to Prof. Maurizio Iazeolla, president of AMFI, and all his colleagues for their warm hospitality. I also extend my congratulations once again to the members of AMFI and Dr. Krzysztof Muskalski, director of PhotoArtMedica and Vice President of IMPC.

I believe that similar international collaborations will continue to increase under the umbrella of IMPC.

FIAP Photo Academy Online Events

By Paul Stanley EFIAP/d1 ESFIAP PFIAP FIPF
Director FIAP Photo Academy Online Events



On Friday 24th April 2026 we were joined by the Swedish photographer Björn Persson for a presentation titled "Can Photography Save the Planet?".

Björn Persson is a renowned photographer whose images have been exhibited in galleries and museums across the globe.

An avid wildlife conservationist, Björn is passionately committed to protecting endangered species and their habitats. He is the president of Smart Savannahs, an organization that leverages intelligent technology to combat poaching and ensure the survival of threatened wildlife.



King of kings by Björn Persson

Through his photography, Björn has donated over EUR 800,000 from his profits to various wildlife conservation programs.

In addition to his conservation work, Björn has published three photography books, produced a documentary on the last northern white rhinos, and is set to release his new book, "The Earth We Share" with Rizzoli New York, later this year.

During this presentation Björn showed us how he uses his camera not just to capture images but to make a real difference. His passionate approach showed how visual storytelling can spark critical questions, ignite empathy and mobilise people to protect our planet.

See more on Björn's website at ***https://www.bjornpersson.nu/***



Lord of the land by Björn Persson



My brothers keeper by Björn Persson



Nirvana by Björn Persson



Stripes by Björn Persson



Thursday 18th June 2026 saw a presentation by Reha Bilir titled "The Land Where Spirits Whisper".

Reha is a member of the organising team for the FIAP Photo Academy Online Events, and we were thrilled to have him join us as a presenter this time.

"The Land Where Spirits Whisper" was a special presentation featuring photographs taken by Reha during his travels in Benin. Combining documentary photography, visual storytelling, and moving images, the presentation explored Africa's mystical atmosphere, daily life, and ancient beliefs.

The first part presented scenes from Benin's streets, markets, rituals, and everyday life, revealing a living culture where past and present intertwine.



Photo by Reha Bilir

The second part told a story inspired by Voodoo mythology through documentary photographs and AI-supported visual transformations, blending reality with dreamlike imagery and reinterpreting traditional myths through contemporary visual techniques.

The final part featured a video presentation of an actual Voodoo ceremony, where music, movement, and ritual symbols create an immersive spiritual experience for viewers.

"The Land Where Spirits Whisper" offered a unique cultural and artistic journey by uniting documentary photography, mythological storytelling, and contemporary visual technologies.

Photos by Reha Bilir









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Rio de Janeiro: Where Brazilian History and the Art of Photography Meet

Article by Renata Xavier ESFIAP
Director of the Rio Photography Center (Centro Carioca de Fotografia)
FIAP Exhibition Center Carioca de Fotografia, Rio de Janeiro, Brazil
Photos by Renata Xavier, Bronwen Casey and Adriano Abbud

CENTRO CARIOCA DE FOTOGRAFIA
RIO PHOTOGRAPHY CENTER

It is a great honor to announce the inauguration of the Rio Photography Center as the newest FIAP Exhibition Centre (FEC) in Brazil. Located at Praça XV, in the heart of Rio de Janeiro, the center is born on ground that reflects the very soul and formation of the Brazilian people.

The inauguration took place on the 2nd August during the FIAP Congress. The FEC was officially opened by FIAP President, Riccardo Busi, accompanied by FIAP Vice President, and Director of the FIAP Exhibition Centre Service, Joan Burgues Martisella. Other members of the FIAP Board, David Tay, Ioannis Lykouris, Romain Nero, Luis Franke, Herbert Gmeiner and Paul Stanley were also present as were Léo Feijó and Taíla Borges, from City Hall and the State of Rio de Janeiro Government, respectively. The event was also attended by the delegates and other participants in the FIAP Congress.



Official opening of the FIAP Exhibition Centre (FEC). From L-R: Carlos Gandara, president of CONFOTO (Brazilian Photography Confederation), Renata Xavier, Director of the Rio Photography Center, Riccardo Busi, FIAP President, and Joan Burgues Martisella, FIAP Vice President and Director of the FIAP Exhibition Centre Service

Guests at the inauguration were treated to music and dancers along with an acrobatic performance on aerial silks hung from the second-floor balcony of the gallery. The gallery exhibited award-winning photographs from the Andrei Stenin International Press Photo Contest, by young photojournalists from around the world.



FIAP Vice President and Director of the FIAP Exhibition Centre Service Joan Burgues Martisella speaking at the official opening. On the left is Carlos Gandara and Renata Xavier



Renata Xavier, Director of the FEC, the Rio Photography Center, Carioca de Fotografia, speaks to the FIAP Congress attendees attending the official opening of the FEC



FIAP President, Riccardo Busi, and Director of the Rio Photography Center, Renata Xavier open the curtain to reveal the FIAP Exhibition Centre plaque



FEC officially open.
From L-R: Carlos Gandara, Renata Xavier, Riccardo Busi and Joan Burgues Martisella

FIAP EXHIBITION CENTRES



Renata Xavier, Director of the Rio Photography Center and Riccardo Busi, FIAP President, with the FIAP Exhibition Centre plaque



L-R: FIAP Board members Paul Stanley, Romain Nero and Luis Franke, Joan Burgues Martisella (FIAP Vice President), Léo Feijó (Manager of Reviver Cultural, Secretariat of Culture of the City of Rio de Janeiro), Taíla Borges (Superintendent of Audiovisual at the State Secretariat of Culture and Creative Economy of Rio de Janeiro), Renata Xavier (Director of the Rio Photography Center), Riccardo Busi (FIAP President), Ioannis Lykouris (FIAP Secretary General) and Carlos Gandara (President of CONFOTO)



L-R: David Tay (FIAP Vice President), Paul Stanley (FIAP Board Member), Joan Burgues Martisella (FIAP Vice President), Carlos Gandara (President of CONFOTO), Riccardo Busi (FIAP President), Renata Xavier (Director of the Rio Photography Center), Ioannis Lykouris (FIAP Secretary General), Luis Franke (FIAP Board Member) and Romain Nero (FIAP Board Member)





Congress attendees viewing the Exhibition





Herbert Gmeiner, FIAP Treasurer, viewing the exhibition

FIAP EXHIBITION CENTRES

Exhibition Centres







Performers at the Official Opening of the FIAP Exhibition Centre,
Rio Photography Center, Carioca de Fotografia





Renata Xavier, Director of the FIAP Exhibition Centre, Centro Carioca de Fotografia in Rio de Janiero, and Luciana Leite, Manager of Hahnemühle for Southern Europe & Latin America. Hahnemühle is a partner and sponsor of Centro Carioca de Fotografia, providing excellent papers for the exhibitions held in the Exhibition Centre. Luciana made the trip from Germany to be at the opening of the Exhibition Centre



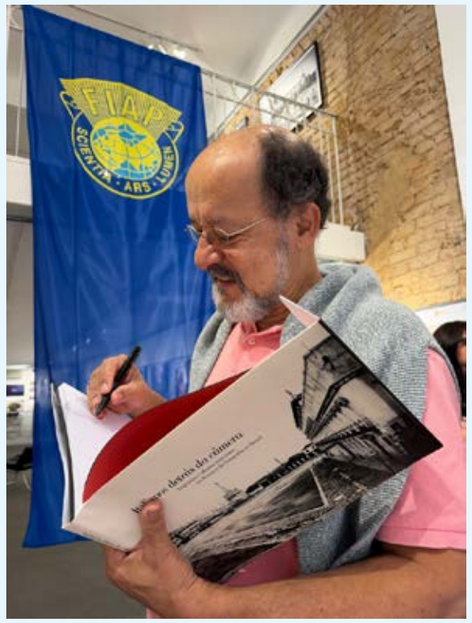
A Territory of Indigenous, African, and European Memory

Praça XV is an open-air museum. Archaeological remains confirm that, long before the arrival of the French and Portuguese, the site housed a Tupinambá settlement at what was then Piaçaba Beach. This territory, which witnessed the landing of the Portuguese Royal Family in 1808 and travellers from around the globe, also carries the profound memory of the enslaved Africans who disembarked there until 1770, definitively shaping the culture and identity of Rio and Brazil.

This setting served as the capital and the political, economic, and religious epicenter of the country for 300 years. As the only place in the world where a European court reigned outside its own continent, it was here that Brazil's independence was planned, and where coronations, royal weddings, the abolition of slavery, and other pivotal events in our history took place. Its colonial streets and richly ornamented churches remain a focal point for meetings, memory, and culture, housing museums, cultural centers, and the world's largest street Carnival, which draws millions of revelers annually.

It was at this very Praça XV that the first daguerreotype arrived on January 8, 1840, brought by the French abbot Louis Comte, who captured the first image in South America. The feat enchanted Emperor Dom Pedro II, who soon acquired his own camera, becoming the country's first photographer, a great patron of the arts, and the foremost photography collector of his time.

Currently inscribed in UNESCO's Memory of the World Programme, Emperor Dom Pedro II's 19th-century photography collection stands as a Brazilian national heritage and one of the most significant photographic collections of its kind worldwide. Preserved at the National Library of Brazil, the collection was organized by Joaquim Marçal, former director of the Library's Iconography Division and one of Brazil's leading photography scholars. Marçal was present at the inauguration ceremony of the Centro Carioca de Fotografia, where he generously donated and personally autographed copies of his book "Italianos detrás da câmera" (Italians Behind the Camera, 2023) to all participants of the FIAP Congress.



Joaquim Marçal, researcher and former director of the Iconography Division of the National Library of Brazil, autographs his book on the history of photography in Rio de Janeiro and Brazil

FIAP EXHIBITION CENTRES

Exhibition Centres

The New FIAP Exhibition Centre

Housed in a heritage-listed townhouse at the Arco do Teles, neighboring the former residence of singer and actress Carmen Miranda, the Rio Photography Center has already welcomed approximately 80,000 visitors in its first year and is part of the Rio de Janeiro City Hall's Reviver Cultural program. As a FIAP Exhibition Centre, our mission is to strengthen the cultural exchange between Brazil and the more than 90 countries that comprise FIAP.

This project served as a fundamental bridge to the 37th FIAP Congress, that was held in Rio de Janeiro from the 1st - 8th August 2026. The organization of this major global event relied on the essential work of the Brazilian Confederation of Photography (CONFOTO), under the leadership of its president, Carlos Gandara, whose dedication has been vital in consolidating the presence of Brazilian photography on the international stage.





The FIAP Exhibition Centre, Rio Photography Center, Carioca de Fotografia









The FIAP Exhibition Centre, Rio Photography Center, Carioca de Fotografia



An Invitation to the World

The creation of this space dedicated to imagery is the fulfilment of a dream shared by all who are passionate about the universal visual language. The Rio Photography Center seeks to honor the legacy of 19th-century pioneers while promoting contemporary visual storytellers.

We invite the global photographic community to discover this space of celebration: from imperial history and Black and Indigenous resistance to the solemnity of monuments; from the beauty of beaches and landscapes to the diversity and explosion of life in Rio's streets. Rio de Janeiro's FEC awaits you to celebrate the art that eternalizes life.

Activities of The Eddie Chandler Gallery, Dublin, Ireland

By Paul Stanley FIPF EFIAP/d1 PFIAP ESFIAP
Director of the FEC, The Eddie Chandler Gallery, Dublin, Ireland

The FIAP Exhibition Centre in Dublin has continued to host exhibitions and presentations for its members and for the general public who can visit the Gallery each Saturday. The FEC is hosted by the Dublin Camera Club who are celebrating 80 years of existence in 2026.

Exchange with Edinburgh Photographic Society



In January 2026 we continued our ongoing exchange with the members of Edinburgh Photographic Society, one of the oldest in the world. This is an annual exchange where we send images to EPS who exhibit them in their Gallery and in turn they send images to us for exhibition in our Gallery, under FIAP Auspices and as part of the FEC programme.

This exchange started many years ago and has continued ever since, with a small break due to the Covid lockdowns.

We had 30 prints from the members of Edinburgh on show representing a good cross-section of their members and their interests. It was well attended and received very positive feedback.



Don't Leave Me This Way
by Martin Watt



Grasping Look by Eion Johnston



Hose Down by Alexander Berndt



Mother Goose by Jim Moir

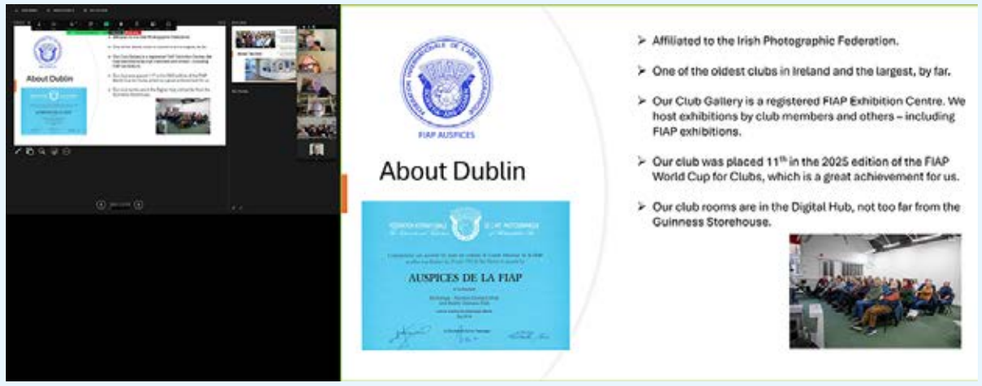


Viewing EPS Exhibition



Viewing EPS Exhibition

Exchange with Taunton Photography Group from Somerset, England



On 02 March 2026 the FIAP Exhibition Centre Dublin hosted an online exchange with members of the Taunton Group of Photographers who are based in Somerset, England.

This was the Irish part of a continuing exchange between our two organisations.

Both groups exchanged 30 images with each other; no more than one per photographer.

Both groups assigned a number of members to review and comment on each set of images; members of Dublin Camera Club commenting on the images from Taunton and members of Taunton Group of Photographers commenting on the images from Dublin.

The evening was hosted on Zoom. The members of Taunton were in their meeting hall as this was their normal meeting evening. The members of Dublin joined from their homes because it was not their normal meeting night and their venue was not available.

Members of both organisations enjoyed the evening and learned a lot from each other.

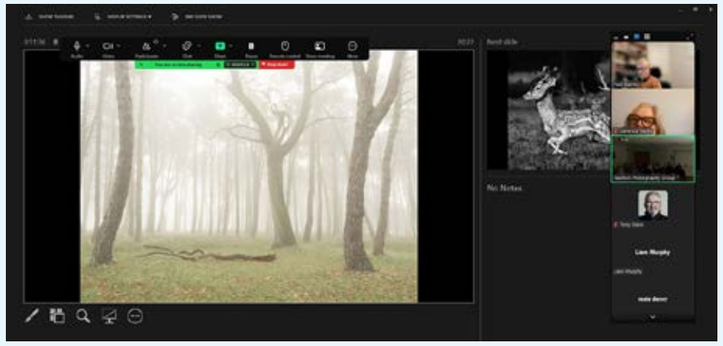
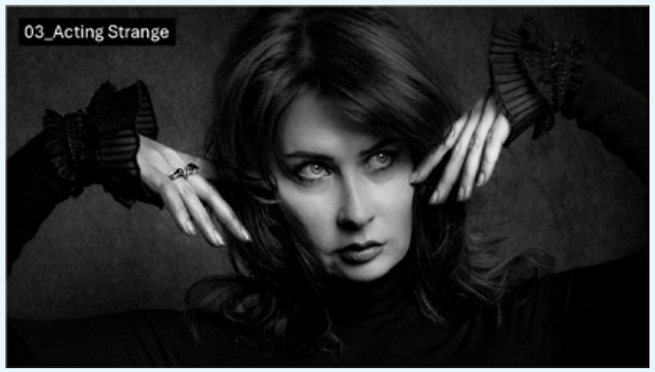


Photo in this event screenshot was taken by Elaine Dempsey





Acting Strange by Martin McCormick



Bond of the River
by Alan Shelley AFIAP AIPF



Elephant Tusks
by Ruth Byrne EFIAP LIPF



Giraffe Drinking Amboseli
by Alex McLean AFIAP LIPF

"Forty Years Worth" with Leigh Preston EFIAP FIPF FRPS



On 02 May 2026 the FIAP Exhibition Centre Dublin hosted an evening with Leigh Preston where he presented a retrospective of his photography over the past forty years.

Leigh has been taking pictures for over forty years. His work has been mainly thematic, making images as a series. He has a relatively specific approach to what he chooses to make pictures of,

and relies heavily on atmospherics, dramatic lighting and strong storylines to convey an individual style. A lot of his personal work is taken either in isolated places or of buildings and landscapes that are well past their 'sell-by' date. A lot of his work is monochrome, using both digital and darkroom processes, depending on the 'feel' he wants from the finished print.

Leigh's presentation covered a vast range of subjects. Our members were very impressed and thanked Leigh for travelling from England to be with us for this special event.



Leigh and Paul
in Eddie Chandler Gallery



Leigh Preston and Paul Stanley



Photo by Leigh Preston



Photo by Leigh Preston



Photo by Leigh Preston



Photo by Leigh Preston

Events at FEC Peña Fotográfica Rosarina, Argentina

By Jorge Koly Scilipoti
Director of the FIAP Exhibition Center, Argentina

The below events were part of the series of lectures, audiovisual presentations, and virtual exhibitions organized by the FIAP Exhibition Center of the Peña Fotográfica Rosarina. They were granted FIAP Auspices by the International Federation of Photographic Art (FIAP) and the Argentine Federation of Photography (FAF) also gave this event FAF Auspices.

Luis José Vigil-Escalera Talk



On Saturday, April 11, the audiovisual talk by Spanish photographer Luis José Vigil-Escalera took place.

The talk was based on six short audiovisuals; brief photographic micro-projects ranging from black and white to street photography, performance, children, work, and more. All conceived around a central theme: peonies, to reflect the culture of the peony and the Yellow River.

About Luis José Vigil-Escalera:

Accolades: Artist, Excellence and Master by the Asturian Federation of Photography (FAAF); Artist, Excellence and Master and Bronze Jury by the Spanish Federation of Photography (CEF); Excellence for Services rendered by the International Federation of Photographic Art (ESFIAP); Honorary Photographer by the Sille Sarat Sarayi Association of Turkiye. Director of the FIAP Exhibition Center of Langreo Semeyes del Mundu.



Photos by Luis José Vigil-Escalera







Photos by Luis José Vigil-Escalera









Photo by Luis José Vigil-Escalera

Bernardo Hernández Sierra Lecture



On Friday, May 8, the lecture by Colombian photographer Bernardo Hernández Sierra was held, with the attendance of more than 80 participants from various countries, including Chile, Honduras, Colombia, the Dominican Republic, Uruguay, and Argentina.

The lecture focused on how to create photographs that truly work, regardless of genre or technique. Through examples of sports photography, nature photography, and other styles, Bernardo presented a practical system based on scene interpretation, composition, technique, and editing. This approach enables photographers to create images with impact, purpose, and value, both for competitions and clients. More than simply learning how to take photographs, the goal is to develop the critical judgment needed to understand what makes an image stand out, connect with viewers, and become memorable.

About Bernardo Hernández Sierra (“Berches”):

Bernardo Hernández Sierra is an Electronic Engineer with 23 years of experience in photography. He is a personal photography coach and has served as an advisor, organizer, and judge in several photography competitions in Colombia and Panama.

He has participated in numerous solo and group exhibitions and has been a winner or finalist in more than 90 national and international photography competitions. Among his most notable achievements are the National Award Colombia at the Sony World Photography Awards (WPA) 2018, the Latin America National Award at the Sony WPA 2022, finalist placements in several editions of the Bird Photographer of the Year (BPOTY) and the Wildlife Photographer of the Year (WPY–NHM) competitions, a Merit Medal at HIPA 2024, and an Honorable Mention in the "Wild Birds" Nature Photography Competition (FIO) 2024.

He teaches courses in Basic Photography, Advanced Photography, Nature Photography, Bird Photography, Digital Post-Processing, and photographic coaching. He is a Professor of Nature Photography at the University of Antioquia and a speaker, both online and in person, on topics related to photography competitions and nature photography.

Bernardo is an Emeritus Member of the Medellín Photography Club, where he served as President from 2018 to 2020. He is also the Director of the Colombian Photography Salon.





Photos by Bernardo Hernández Sierra

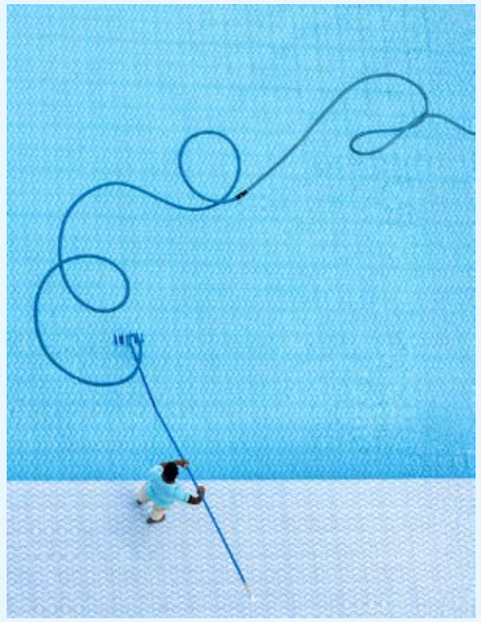






Photos by Bernardo Hernández Sierra







Orlando Barría Lecture



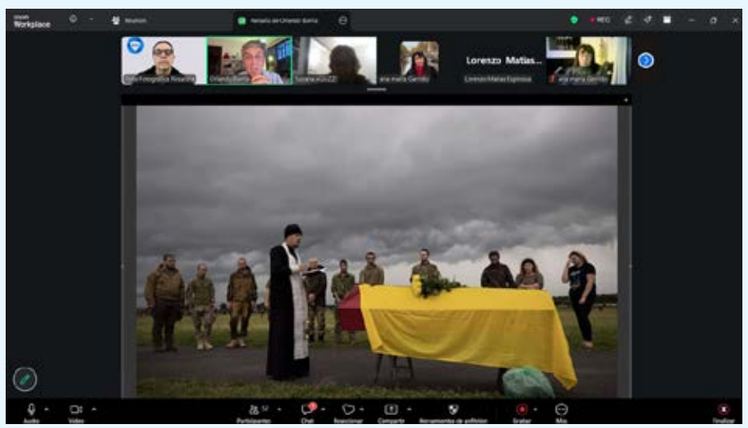
On Friday, June 12, an online lecture was held by Chilean photographer Orlando Barría, photojournalist and documentary filmmaker, and correspondent for the EFE News Agency in the Dominican Republic. The lecture was titled "Documenting the Crisis: The Duty to Look".

Orlando Barría is a photojournalist born in Chilean Patagonia. He studied professional photography in Santiago, Chile, and worked as a photo reporter for the newspapers *La Época and El Mercurio*. Since 2002, he has been working as a correspondent for the EFE News Agency in the Dominican Republic.

Barría has covered a wide range of events, including the war in Ukraine, the Rio de Janeiro Olympic Games, and the Pan American Games in Lima, Rio, Toronto, and Santo Domingo. He has also reported on papal visits to Cuba and Colombia, hurricanes in the Caribbean, humanitarian crises, the funeral of Fidel Castro, the 2010 and 2021 earthquakes in Haiti, the 2004 armed conflict in Haiti, the social unrest in Chile, presidential summits, President Obama's visit to Cuba, the assassination of the Haitian president and Hurricane Melissa in Jamaica, among many other events.

In the audiovisual field, Barría is co-director of the documentary "*The Photographer of La 40*" and is currently working on his second documentary film, *Cannon Fodder (Carne de Cañón)*.

He has held numerous exhibitions and received several awards, including first prizes at POY Latam (USA), the Luis Valtueña Award (Spain), the PX3 Prix de la Photographie Paris (France), the Photojournalism Salon (Chile), the Santo Domingo Visual Arts Biennial, and the AMI Information Media Association Award (Spain). In 2022, he was nominated for the Gabriel García Márquez Award.



Photos by Orlando Barría

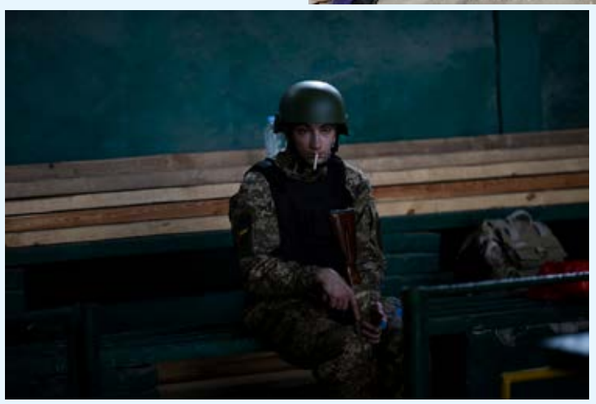














ResonARTion: When Photography Becomes a Universal Language

By Harjanto Sumawan EFIAP/s ESFIAP
Co-director Pandeng FIAP Exhibition Centre, Indonesia

For more than seven decades, FIAP has promoted photography as a universal language capable of crossing borders, cultures and generations. Around the world, FIAP Exhibition Centres have become places where this vision takes tangible form, creating opportunities for photographers to exchange ideas, discover new perspectives and celebrate visual creativity. One of the newest examples of this mission can be found in Yogyakarta, Indonesia, where the FIAP Exhibition Centre at the Faculty of Recorded Media Arts (FSMR), Indonesian Institute of the Arts (ISI) Yogyakarta, continues to expand the dialogue between photography and other forms of visual media.



From 27 October to 3 November 2025, the FIAP Exhibition Centre at Pandeng Gallery hosted the seventeenth edition of **Road to Creative Media**, an annual exhibition that has grown into one of Indonesia's most important academic showcases of recorded media arts. Carrying the theme "**ResonARTion: Resonance of Art and Collaboration**", this year's edition demonstrates how photography can inspire meaningful collaborations that extend far beyond national borders.



Opening ceremony.
From left to right are Dr Edial Rusli, Dean of the Recorded Media Arts Faculty; Dr Irwandi, Chancellor of the Indonesia Institute of the Arts; and Duro Jovicic, arts patron and writer for *Imprint, Art Guide Australia*, and *Art Collector* in Australia

The exhibition represents much more than an annual presentation of student work. It is a meeting point where education, professional practice, artistic experimentation and international friendship converge. By bringing together photographers, filmmakers, animators, educators and creative professionals, the exhibition reflects the increasingly interdisciplinary nature of contemporary visual storytelling.

Since its establishment in 2009, **Road to Creative Media** has become a hallmark event for the Faculty of Recorded Media Arts at ISI Yogyakarta. Every year it serves as a public presentation of the educational achievements of the Photography, Television, Film and Animation programmes while simultaneously providing accountability to the wider community regarding the quality of artistic education.



Rather than functioning as a conventional student exhibition, it offers a comprehensive overview of the creative ecosystem within the faculty. Students exhibit alongside lecturers, established professionals and invited guests, creating an environment where emerging artists can learn directly from experienced practitioners.

This model reflects an important educational philosophy: artistic development flourishes when learning extends beyond the classroom. By exhibiting in a professional environment, students experience the complete artistic process; from concept development and production to presentation, audience engagement and critical discussion.

The title "**ResonARTion**" cleverly combines the words resonance and art, suggesting that creative expression does not exist in isolation. Every photograph, film or animation has the potential to inspire another artist, influence another culture or generate new collaborative ideas.

In today's interconnected world, collaboration has become one of the defining characteristics of visual communication. Digital technologies have enabled photographers to work with filmmakers, designers, musicians, programmers and artificial intelligence specialists, creating projects that would have been unimaginable only a decade ago.



The exhibition embraces this reality by recognising that media arts increasingly overlap. Photography may become the starting point for an animated sequence. Documentary images may evolve into multimedia installations. Still photographs can be transformed into moving narratives through digital storytelling.

Rather than viewing these disciplines as separate entities, ResonARTion celebrates their interconnected nature.

Although the exhibition encompasses television, documentary film, feature films, animation and video art, photography remains one of its central pillars.

Photography occupies a unique position within recorded media arts. It preserves moments with remarkable precision while simultaneously inviting interpretation. A single image can document history, express emotion, provoke debate or inspire imagination.



Within **Road to Creative Media**, photographic works are presented not simply as technical achievements but as visual narratives that communicate personal experiences, cultural identities and social observations. The exhibition encourages participants to explore subjects freely, provided the works promote respect for diversity and avoid hatred or discrimination.

This openness reflects the democratic nature of photography itself. Every photographer brings a different perspective, yet all contribute to a broader conversation about humanity.

One of the most remarkable aspects of the seventeenth edition is its growing international dimension.

Alongside participants from FSMR ISI Yogyakarta and Indonesian art universities, the exhibition welcomed guest works from partner institutions across the world. These collaborations include universities in Australia, Hungary, Romania, Malaysia, Türkiye, Belgium and Hong Kong, among others.

Such international participation transforms the exhibition into a genuine cultural exchange.



Visitors can compare artistic approaches influenced by different educational systems, cultural traditions and visual languages. While each institution reflects its own creative identity, the exhibition reveals surprising common ground. Themes such as identity, environment, memory, technology and social change appear across geographical boundaries, demonstrating that photography continues to address universal human experiences.

For students, these international exchanges are particularly valuable. They gain exposure to global standards while building professional relationships that may continue throughout their careers.

Hosting the exhibition at the FIAP Exhibition Centre carries symbolic and practical significance.

FIAP Exhibition Centres exist to encourage international understanding through photography. They provide permanent spaces where photographic culture can flourish through exhibitions, educational activities and exchanges between photographers from different countries.

The Pandeng Gallery has gradually developed into more than a physical venue. It has become an active platform connecting Indonesian photographers with the international photographic community.



By integrating FIAP values into an academic environment, the Exhibition Centre introduces students to international exhibition standards at an early stage in their artistic development. Young photographers gain first-hand experience in preparing exhibition-quality prints, presenting coherent visual projects and engaging with audiences beyond their immediate academic community.

This experience can become the foundation for future participation in FIAP salons, international festivals and global photographic collaborations.

One of the exhibition's distinguishing characteristics is its multidisciplinary approach.



Visitors encounter not only framed photographs but also documentary films, television productions, animated works, experimental video art and digital media projects. Rather than competing for attention, these different media complement one another, illustrating how visual storytelling continues to evolve. There was also a workshop entitled: "In The Name Of Art: Changing Perception And Ensuring Controversy" by Duro Jovivic (Australia).

The exhibition included approximately twenty photographic works alongside television programmes, animated films, documentaries, feature films and invited works from domestic and international contributors. This diversity encourages audiences to appreciate both the unique qualities of each medium and their shared creative principles.



For photographers, exploring these neighbouring disciplines can be particularly inspiring. Many contemporary photographic projects now

incorporate video, sound, projection or interactive elements. Likewise, filmmakers increasingly draw upon photographic composition and visual aesthetics. Such cross-pollination enriches every discipline.



An important aspect of **Road to Creative Media** is its commitment to ethical artistic practice. Participants enjoy complete freedom in selecting their subjects, yet the exhibition establishes clear boundaries by rejecting works that promote hatred, discrimination or pornography. This balance between creative freedom and social responsibility reflects an understanding that artists influence public discourse.

Photography has always possessed extraordinary persuasive power. Images can challenge injustice, preserve cultural heritage and encourage empathy, but they can also divide societies if used irresponsibly. By promoting respectful artistic expression, the exhibition reinforces photography's positive contribution to cultural understanding.



The timing of the exhibition also carries special significance. Its opening coincides with the thirty-second anniversary of the Faculty of Recorded Media Arts at ISI Yogyakarta, marking more than three decades of artistic education and creative innovation.

During this period, the faculty has witnessed remarkable technological transformations; from analogue photography to digital imaging, from traditional film production to virtual reality, and from conventional animation techniques to advanced digital workflows. Yet despite these technological changes, one principle has remained constant: compelling visual stories begin with human creativity rather than technology alone. This philosophy continues to shape the faculty's educational approach and is clearly reflected throughout the exhibition.



The future of photography will undoubtedly involve greater collaboration with other disciplines. Photographers will work alongside programmers, animators, filmmakers, designers and scientists to explore new forms of visual communication.

International partnerships will become increasingly common, allowing artists to address global issues through shared creative projects.



The theme **ResonARTion** therefore speaks not only about the present exhibition but also about the future direction of visual culture.

Every photograph creates a resonance. Every exhibition extends that resonance to new audiences. Every collaboration generates ideas that continue long after the gallery lights have been switched off.

The seventeenth edition of Road to Creative Media stands as a vivid demonstration of how education, artistic excellence and international cooperation can reinforce one another.

For FIAP members around the world, it illustrates the important role that FIAP Exhibition Centres play in nurturing emerging talent while strengthening connections between photographic communities across continents.



For students, it offers invaluable opportunities to engage with experienced practitioners and international audiences.

For visitors, it presents a rich panorama of contemporary media arts where photography remains both an independent artistic discipline and a powerful catalyst for interdisciplinary collaboration.

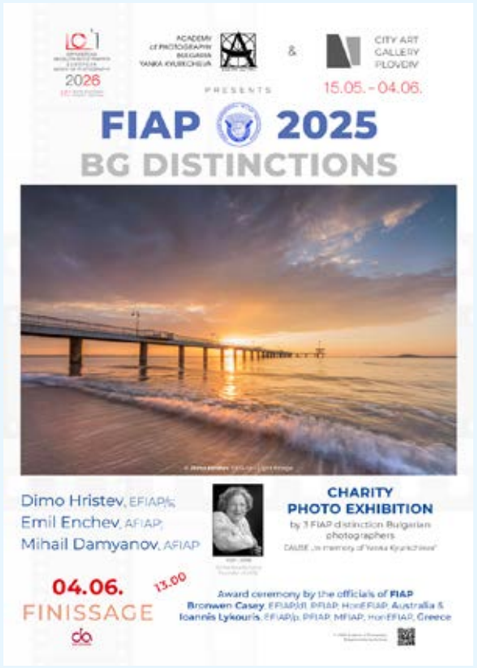
Most importantly, **ResonARTion** reminds us that photography is never merely about making images.

It is about creating connections; between artists, between cultures and between people. In a world that often appears increasingly divided, such connections may be one of photography's most enduring and valuable contributions.



Academy of Photography Bulgaria
Charity Photo Exhibition - FIAP Distinctions 2025

Exhibition and Presentation for the 3 Bulgarian photo artists who achieved their FIAP Distinctions in 2025



Article by Anton Savov EFIAP ESFIAP, FIAP Liaison Officer, Bulgaria
Photos by Dimitrina Andreeva, EFIAP

On the 4th June 2026 at 13:00 hrs the general exhibition of all Bulgarian laureates of FIAP Distinctions for 2025 concluded with an official FINISSAGE. This international event, holding an annual exhibition for distinction recipients from Bulgaria each year, is already a tradition.

The host of the event and ceremony again were the Academy of Photography Bulgaria (APB) and its chairman Anton Savov. He introduced the official guests of the event from abroad; Bronwen Casey, EFIAP/d1, PFIAP, HonEFIAP, from Australia and Ioannis Lykouris, EFIAP/p, PFIAP, MFIAP, HonEFIAP, from Greece. With their presence, they brought the necessary significance and international tone to this important exhibition for all of us.

Later, Mr. Lykouris spoke briefly about the good and lifelong relationship and partnership between FIAP and APB and for all the emotions surrounding the events like this. Mrs. Casey also said some words about the exciting FIAP life via many contests around the world and, thanks to this visit in Plovdiv, a possibility to be judge in the current FIAP contest in the city. She also indicated what a pleasure and honour it was to announce the Bulgarian FIAP laureates for last year. The ceremony continued with the presentation of their FIAP distinction to each of them. The FIAP Distinctions items, (pins, certificates, FIAP Cards and stickers) were handed out by both FIAP officials and everyone was extremely grateful for the high honour. Emil Enchev and Mihail Damyanov each received their AFIAP. The grand culmination of the event was the highest FIAP Distinction for year 2025 in Bulgaria; an EFIAP/silver, which was awarded to the laureate Dimo Hristev. CONGRATULATIONS and applause for the excellent artistic results of our three recipients of FIAP Distinctions!

APB issued and presented the FIAP guests with appreciation certificates for their support for this important annual event and exhibition. A thank you certificate was also given to Michele Macinai, EFIAP/p, ESFIAP from Italy, who was also invited, but unfortunately was unable to join the event.



Mr. Savov opening the celebration ceremony and welcoming all other event guests with a smile and open hands



Mr Savov continued with introducing the guests from abroad, Bronwen Casey and Ioannis Lykouris. He also spoke with gratitude about APB founder Mrs. Kyurkchieva and all those who over the years have built the international image of Bulgarian photography around the world



Mr. Lykouris continued with a speech of appreciation



Mihail Damyanov, is presented with his AFIAP distinction by Mr. Lykouris

Emil Enchev, is presented with his AFIAP distinction by Mrs. Casey





Mr. Savov gifted Emil Enchev with the great blue book "Bulgarian Photography SELECTED 3" with all the FIAP laureates in BG till 2023

Dimo Hristev, a Plovdiv citizen, is presented with his EFIAP silver by Mr. Lykouris



Mr. Savov handed the appreciation certificate to Mr. Lykouris





Bronwen Casey accepts her APB appreciation certificate from Mr. Savov

Mr. Savov announced the appreciation certificate for Michele Macinai





The logos of both organizations - shoulder to shoulder



Anton Savov used the rostrum and presented the Australian Bronwen Casey with her awards achieved in the 2025 international competition organized under FIAP Patronage in Bulgaria – "The Wild"



After the ceremony, a group photo was taken inside the Gallery of all the laureates who were present altogether with both generators and engines of Plovdiv photo salon, Anton and Lyubka Savov



Finally, since this ceremony also closed the exhibition, the art connoisseur who bought the photograph "Bridge of Light" officially received his valuable acquisition personally. It was signed by the photographer, Dimo Hristev, EFIAP/s

Photos among those submitted to FIAP with the three Distinctions applications:



Last Station by Mihail Damyanov



The King by Emil Enchev



Vestrahorn reflexion by Dimo Hristev

Land and Water Project: A Lens Captures Egypt's Eternal Tale Between the River and the Sea

Adasa Photography Club | Photography Project 2026

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

In March 2026, the Adasa Photography Club launched an ambitious artistic project titled "Land and Water," placing the camera at the service of the environment and community awareness to document the eternal relationship that binds Egyptians to their sources of life. This project is part of the club's environmental and artistic vision aimed at highlighting the impact of humans on beaches, seas, and rivers, using photography as a powerful artistic medium to convey a message that transcends visual aesthetics to touch the soul of the place and human memory.

The relationship between land and water is one of the oldest and most significant bonds that have shaped the contours of life in Egypt throughout the ages. For millennia, Egyptian civilization has been inextricably linked to the Nile, seas, and rivers, which endowed the land with fertility and determined the forms of urbanization, agriculture, and daily life. Water is not merely a source of life; it is a profound element that influences the environment, nature, and humanity, just as it is, in turn, affected by the nature of the land, climate, and various environmental changes. From this perspective, the project was conceived to reveal the concept of mutual influence between land and water, illustrating how rivers and seas have shaped Egyptian cities and villages, and conversely, how the nature of the land and human intervention affect the movement, quality, and continuity of water.

The project was far more than a series of fleeting photography tours; it was a profound field journey that spanned continuous months, covering the vast aquatic geography of Egypt. The journey began in the heart of the capital, Cairo, where lenses captured the pulse of the Nile River flowing through its arteries, passing through the Golden Island, which offers a unique model of the integration between nature and human life on the banks of the Nile. The journey did not stop at Cairo but extended to the shores of the Mediterranean Sea. In Alexandria, the ancient city embraced by the Mediterranean, cameras captured the charm and secrets of the coastal city, before moving on to Baltim, a small town carrying the essence of maritime history. It then continued to Damietta and Ras El Bar, which encompasses a city of fishermen, and finally reached Port Said, Egypt's eastern gateway to the Mediterranean. In the northwest, the spotlight was turned on the Rashid Branch, where photographs captured scenes from the cities of Rashid (Rosetta) and Fuwah, expressing the profound relationship between the Nile and the sea in this vital region where the river meets the sea, continually reshaping the map of the Delta across the centuries.



A group photo of the photographers from the sardine fishermen photography workshop in Al-Maks neighborhood, Alexandria, with the historic old lighthouse visible in the background

The training aspect was a fundamental pillar of the "Land and Water" project's



A scene showcasing the distinctive local sailing boats that uniquely characterize Lake Baltim in Egypt



A tour among the sailing boats inside Lake Baltim



Moments of sunrise as photographers welcome the fishing boats returning to the harbor in Damietta

success, and the initiative extended well beyond the boundaries of mere aesthetic photography. It encompassed specialized training workshops that delved into deeper concepts related to environmental, conceptual, and abstract photography. The theoretical workshops addressed a variety of interconnected topics, beginning with the concept of environmental photography and the role of the camera in documenting climatic and environmental changes. This transitioned into discussions on the human impact on beaches, seas, and rivers, exploring how a photographer can capture the beauty of nature while simultaneously documenting the changes and human interventions that affect water quality and its sustainability. The workshops also covered conceptual and abstract photography, demonstrating how natural scenes can be transformed into artistic messages that transcend direct reality.



Sunrise over the Eastern Harbor in Alexandria, the oldest harbor in the world



The fish markets, the starting point that receives fish from the boats before distributing them to villages and governorates, in Rashid



The interaction between fish merchants and photographers inside the Fish Market (Hadket El-Samak) in Alexandria



The photographers interacting with the fishing boats and trying to capture new angles at the Fish Agency in Ezbet El Borg, Rashid.

The workshops were not limited to theoretical discussion; they moved into the field, where the natural environment and local communities became the true classroom. At each site, participants received direct instructions and guidance from the trainers, learning how to read light and scenes within a specific environmental context. Each location presented its own visual challenges: from the sun's reflections on the waters of the Nile in Cairo, to the first light of dawn in Ras El Bar, to the sandy terrains of the beaches in Baltim. The project targeted diverse categories of photographers to achieve a creative diversity that enriched its output. There were landscape photographers seeking natural beauty in its broadest forms, exploring the relationship between land and water from a vast panoramic perspective. Nature photographers delved into the details of wildlife, flora, and aquatic life, capturing lively moments in coastal and Nilotic environments. Daily life and portrait photographers captured the human aspect, finding stories worth documenting in the faces of fishermen, farmers, and children. Finally, abstract and conceptual photographers transcended direct reality to reach the essence of the relationship between elements, creating artistic works from water, land, and light that carried deeper messages.

The strength of the project was evident in the exceptional team that managed its events and led its course. This diversity of experience and specialization formed a fertile environment for creativity, where artistic perspectives intertwined to produce unique works reflecting the spirit and vitality of the place. The project was led by **Dr. Alaa Elbasha**, the project director and founder of the club, a global artist who combines academic expertise with a penetrating artistic vision. He was joined in this monumental task by a select group of professional artists and photographers who offered their expertise to the participants: **Artist Ahmed Abu El-Saud**, who added a distinctive artistic dimension to the project through his extensive experience in photography and visual creativity; **Artist Marwan El-Nagdy**, who contributed his rich artistic experience, adding a special vision for dealing with light and shadow in coastal and Nilotic environments; A**rtist Ayman Mohammed**, who contributed his specialized photographic acumen and helped develop the technical aspect of the project; **Dr. Yassin Harraz**, who added an academic and scientific dimension, linking environmental and geographical concepts with photographic expression; and **Dr. Sahar Dirgham**, who offered her expertise in environmental and conceptual photography, guiding participants toward a deeper understanding of the relationship between humanity and the aquatic environment.

From the output of the "Land and Water" project emerged an exhibition titled "Tales of the People and the Sea," which gathered the best photographic works resulting from the project's tours across Egypt. This exhibition served as a culmination of the creative journey experienced by the photographers and as a visual testament to the rich diversity harbored within the Egyptian aquatic environment. In this exhibition, the photographs speak a universal language that transcends the boundaries of place and time. A photograph of a fisherman in Ras El Bar setting out into the cold dawn sea carries not only the aesthetic beauty of the first golden light but also the story of generations of fishermen who inherited the sea from their fathers and grandfathers. Similarly, an image of the Nile River flowing through the city of Fuwah documents not only the natural scenery but tells the story of an entire city that was born on the banks of the river and depends on it for everything. It has been announced that a major celebration will be organized to display the project's output in cooperation with UNESCO, granting the project an international dimension and reflecting the cultural and environmental importance of this communal artistic work.

The "Land and Water" project is not merely a series of beautiful images; it is a visual documentation of living history, a record of the aesthetics of the Egyptian environment, and an awareness-raising message directed at future generations about the necessity of preserving these natural treasures that have shaped our civilization since the dawn of history. In an era where environmental challenges are increasing and the impact of climate change on water bodies is intensifying worldwide, this project affirms that art can be an effective tool in raising awareness and protecting the environment. A photographic image possesses a unique ability to move emotions and provoke questions, making it a powerful weapon in the battle to preserve nature. Through the lenses of the participating photographers, the true role of the artist in society is manifested. The resulting images will remain a testament to the tales of the people, the sea, and the river, reminding us that land and water are not just natural elements, but the identity of a nation, its civilization, and its history.

This initiative of the club comes to confirm that photography can be a powerful tool for positive change and for conveying important environmental messages in a universal language understood by everyone: the language of the image. Through the "Land and Water" project, the club has proven that art is not a luxury, but a human, social, and environmental necessity, and that the photographer is not merely an observer of events, but a witness, a chronicler, and a messenger. In a world that is growing increasingly complex and intertwined, the photographic image remains a language that needs no translation and a story that needs no words. The "Land and Water" project is but a confirmation that Egypt, with its land, its water, and its people, remains an inexhaustible source of inspiration for anyone who possesses an eye that sees, a heart that feels, and a hand that captures.



A life of hardship by Alaa Elbasha



A Rosetta boat by Amal Aglan



Between the rural and the urban on the Golden Island by Sandy Gamal



Cairos reflection on the Nile
by Amani Ali



Dawn fishing by Mostafa Mahmoud



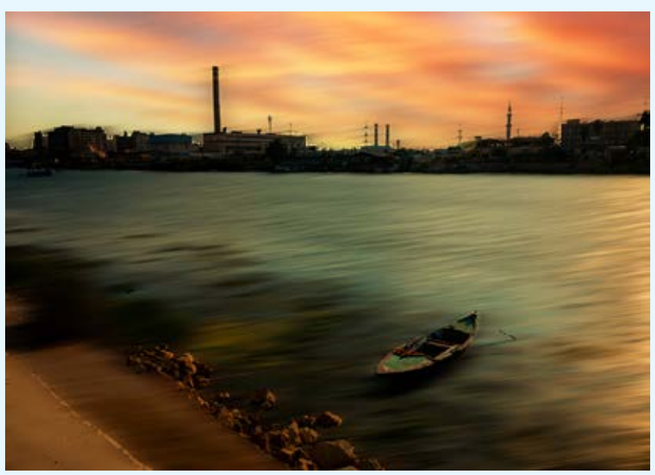
Repairing the nets by Mariam Taha



Sardine Fishermen When a Traditional
Craft Becomes a Global Photography
Tourism Attraction by Alaa Elbasha



The boat and its smokestack
by Salma Saudy



Sunset Over Fuwah by Dalia Farid



The Fish Market auction
by Mohamed Harbi



The fisherman by Amal Aglan



The fishermans hand by Alaa Elbasha



The old Al-Maks Lighthouse and
the Egyptian pelican in Al-Maks,
Alexandria by Yasmin El-Sharma



The kind fisherman by Hisham Ragab



The Nile and life by Nourhan Allam



The sardine fishermen
by Mohamed Fathy



The river gate by Hoda Mahmoud



Todays catch by Bassma Said

Youth Photographer's Gallery

Celebrating and Showcasing the Photographic Works of Our Young Photographers

Luane Kruger
Age 12
South Africa



Im looking at you



Silent night



What is that

Mikaela Smulders
Age 18
South Africa



Buffalo Soldier



Lookout



Yellow Billed Kite

Braam Oosthuizen
Age 17
South Africa



Cradled in Silk



Golden Throne



The Last Landing

Halsey Hughes
Age 22
USA



Football Tackle



Hold On



Kick the dust up

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

The Bisti Badlands of New Mexico, USA

By J.R. Schnelzer, EFIAP/b, PFIAP, ESFIAP, HonPSA, GMPSA

The Bisti Badlands, known as Bisti/De-Na-Zin Wilderness by the Navajo Nation, are situated in a remote desert area about 35 miles south of Farmington, New Mexico. Managed by the Bureau of Land Management, this is one of the best kept secret photographic locations. This wilderness and dark sky area is accessible from multiple parking areas, but visitors should note that it offers no services. There are no marked trails, but previous hikers have created easy to follow paths, allowing you to explore the two main drainages and wander through this unique landscape.

This basin was formed approximately 70 million years ago. Over time, water and wind erosion have sculpted some of the most remarkable and photogenic hoodoos, which are a primary attraction for landscape photographers. The weather in the Badlands can be extreme: summer temperatures soar above 100°F (38°C), while winters can be bitterly cold and windy. Due to these harsh conditions, the best times to visit are in the spring and autumn.



Bisti Monument

From a distance, the formations appear dark gray or beige. Midday is not ideal for photography, but it is a great time to scout out locations to return to. During sunrise and sunset, the formations come alive with vibrant reds and yellows. Scattered throughout the area are pieces of petrified wood, including fallen logs and stumps over a million years old. The use of a polarizing filter and a split neutral density filter can enhance your results. A wide-angle lens is ideal for capturing this fantastical world. The landscape offers endless opportunities, and the further you explore into the wilderness the more surreal the experience becomes. Sculpted formations resembling wings rise overhead and pillars reach ten feet high, while others resemble cracked eggs and toadstools, allowing for unlimited compositions.



Bisti Rock Formation

What looks like a seemingly featureless desert is really a complex of hoodoo valleys, washes and box canyons, making it easy to lose your bearings. It is advisable to carry a personal GPS unit and mark your entrance point to ensure you can find your way back. Using a distant ridge as a navigation marker is helpful.

Wandering amongst these monoliths with your camera will preserve the vastness and beauty of this extraordinary location for a lifetime.

Matera, Italy, "The City of The Sassi"

By Cristina Garzone MFIAP EFIAP/d3 ESFIAP

Located in Southern Italy, Matera isn't a place to be described; it's a place to be photographed. This ancient city, carved from the tuff (rock made from volcanic ash) of Basilicata, is a paradise for UNESCO World Heritage image hunters.

It is believed to be one of the earliest Italian settlements with evidence that people may have been living there since 7000BC. The Sassi districts are where the houses are dug into the rock of the cliffside. For a photographer, every alley in the Sassi represents a geometric lesson in light and shadow, a vertical labyrinth where the spontaneous architecture defies gravity and offers the lens warm, primordial textures.

The two historic Sassi districts offer diametrically opposed visual stimuli in terms of composition and contrast management:

- Sasso Barisano: A complex checkerboard of roofs, stairways, and doorways suited to street photography and clean geometries.
- Sasso Caveoso: An arid valley where houses blend with caves. It offers incredible atmospheric shots, especially from the terraces of the Belvedere Piazzetta Pascoli.



Panorama

A true photographic journey in Matera requires going beyond the surface and entering the darkness of its underground architecture, where light must literally be captured. The Church of Santa Barbara, hidden among the rocky meanders, is a rock-cut church that is amazing with its complex internal architecture and frescoed iconostasis. The slivers of overhead light that penetrate through the openings create blades of light perfect for chiaroscuro shots. Using a wide-angle lens allows you to capture both the Byzantine pictorial details and the majestic proportions of the columns carved into the tuff. Photography without a flash is allowed, except during services. Tripods, monopods, and reflectors are not permitted. The Crypt of Original Sin, called the "Sistine Chapel of rock art," is one of the rock-cut masterpieces that is also worth a visit, however photography is strictly prohibited here.



Santa Barbara Church

Another location is Palombaro Lungo. This massive water collection cistern located beneath Piazza Vittorio Veneto is an artificial excavation constructed in several phases starting in the 16th century. Walkways suspended over the water enable you to visit this incredible ancient hydraulic engineering.

The city terraces offer postcard-perfect views. The Luigi Guerricchio (or Tre Archi) Belvedere frames the Barisano with the Cathedral, while the Piazzetta Pascoli Belvedere dominates the Caveoso under a dramatic light. The Murgia Timone Belvedere, located outside the city, on the opposite side of the Gravina canyon, is the ultimate viewpoint. From here, you can capture Matera in its entirety, capturing the optical illusion of an immense stone nativity scene. The historic areas and the Sassi districts are pedestrian-only. Cars can be parked outside the town.

Message from the Director of FIAP News



Bronwen Casey

Dear Friends in Photography,

As I write this message, a great week has just concluded, that being the days of the FIAP Congress in Brazil. It was wonderful to see and experience a little of Rio de Janeiro and its vibrant culture. Most importantly is that we did this together. It was a chance to meet up with friends from around the world where distance around the globe means we don't often see them in person. Also, the simplest of things, like sitting with people for a meal, or chatting to the people near you in the bus, results in new friendships and builds international connections. Language differences really aren't a barrier these days. The translation apps on our phones enabled us to talk to one another. Thank you to the organisers in Brazil. You did a fantastic job organising this week. We saw many locations and throughout the week we had some amazing people to photograph that included Samba and Carnivale performers dressed in spectacular costumes. The week was packed with photo opportunities.

The main coverage of the Congress will be in the November edition of FIAP News where many pages will be dedicated to showing photos from this event. As you will likely envisage, there were many thousands of photos taken and it will take a lot of time to go through these. We do however have the opening of the new FIAP Exhibition Centre in Rio covered in this August edition. This inauguration was held during the week of the Congress and was one of the activities Congress participants attended.

This August edition has our annual MFIAP Showcase which this time includes not just those that got their Master Photographer of FIAP Distinction in the February 2026 application round but also those who gained this Distinction in the extra application round held in December 2025. This showcase celebrates and recognises the outstanding achievement of these photographers. They were asked to provide some information about themselves and to also give us the story behind their MFIAP body of work. The insight provided by their words adds to the appreciation and understanding of their photos and what makes these sets of images special. These pages are inspirational and should not be missed.

Adding to the wonderful pages of photos in this edition is the award-winning sets of photos and individual award-winning photos from the Black and White Biennial competition. The exhibition of this Biennial was displayed at the Congress so there will be a sequel to these results pages when this exhibition is shown in our November edition of FIAP News.

We again had the pleasure of meeting and congratulating the 2025 Best of the Best winner, István Kerekes, at the Congress in Brazil. This is Istvan's third year in a row winning this award, an incredible achievement. He was presented with his trophy at the Congress, and we were treated to an audiovisual presentation of a large selection of his photos. Here in the August edition of FIAP News, we also feature a selection of his works.

With the size of this edition and limited time due to the Congress, we don't have a Memories section in this edition, but it will be back in November. I would like to conclude with a call to those who were at the Congress in Brazil. We did have people officially capturing this event but if you have some special photos of people at the Congress enjoying the activities or fun group shots etc, I would love to see them and possibly include some of them in the Congress coverage in the November edition. Please send them to me by the end of September using SwissTransfer.com, not directly via email or my inbox will burst 😊.

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

Bronwen Casey EFIAP/d1 PFIAP 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://wetransfer.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 31st December
May Edition - Closing date for articles 31st March
August Edition - Closing date for articles 30th June
November Edition - Closing date for articles 30th 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 BOARD

FIAP Directory Board

Photo of the FIAP Directory Board at their meeting in Sofia, Bulgaria, on the 7th December 2025



Balustrade on Right From Front to Back

Romain Nero (Luxembourg)
David Tay Poey Cher - Vice President (Singapore)
Riccardo Busi – President (Italy)
Joan Burgues Martisella – Vice President (Andorra)
Luis Alberto Franke (Argentina)
Paul Stanley (Ireland)

Balustrade on Left From Front to Back

Kurt Batschinski (Austria)
Ioannis Lykouris – General Secretary (Greece)
Herbert Gmeiner – Treasurer (Austria)

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