

FIAP NEWS

Number Thirteen
february 2021

**"THE WORLD IN 2020" Competition
Finalists Announced!**



**"Magnificence of Desert" by Babak Mehrafshar, Bangladesh
FIAP Gold Medal Winner in the World Cup for Clubs**



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear Friends,

Another year has begun and with it the hope to get back to our normal life.

Unfortunately, we are still forced to manage matters differently during this worldwide emergency, a situation that was completely unexpected little over a year ago. Often the decisions that we have been forced to take are completely new, so your support and collaboration is of fundamental importance in order to allow us to continue to support you as best as we can. For this reason, it is essential that all information flows even more than before within the various countries and that we receive your constant constructive feedback so that we can keep improving.

The FIAP General Assembly, held by videoconference at the beginning of December to approve the annual budget, (in accordance with Luxembourg law to which FIAP must adhere), was well attended by our Liaison

Officers. The FIAP Liaison Officers remain our most important link with the various FIAP countries. It is also thanks to the important help of the Liaison Officers that the competition "The World in the Year 2020", an event initiated by the board to celebrate the 70th anniversary of FIAP, has become a great success. By way of example, I would mention the work done by the new Liaison Officer for Vietnam, Ms. Tran Thi Thu Dong, whose promotion of this event resulted in over 240 people from Vietnam participating in this competition.

At the same time, the activity of the FIAP Photo Academy continued with the organization of 6 events that saw the participation of over 1300 attendees from 42 different countries. This is certainly a wonderful result that could become more significant if we could organize, perhaps with the help of some Operational or ILFIAP members, FIAP evenings coordinated by the Academy both in Asia and in North and South America. These areas are sometimes penalized by the time zone differences of the various "European" events that have been scheduled to date. Moreover, a greater dissemination of information about each event within each country would be desirable to encourage even more participation. Great names of International Photography such as Deghati, Soriano, Freeman and Serrano have already given their consent to participate in our events and it would be a pity not to take advantage of these wonderful opportunities.

Last but not least, just a few days ago, FIAP accepted the kind invitation of H.E. Cheikh Nahayan Mabarak Al Nahayan Minifor to participate as a partner at the first edition of the International Summit of the Humanitarian Fraternity under the theme: "Building a stronger world, Human Fraternity for tolerance and coexistence". It was a unique and unforgettable experience, which fully reflected the ideals at the base of FIAP itself, with the most important representatives of many countries of the world and of international organizations such as UNESCO, the United Nations, the World Council of Churches, the Red Cross, the Make a Wish Foundation and many other important institutions. The FIAP exhibition on tolerance and diversity could not have found a more prestigious event and engaged audience. At the same time, we responded to an invitation for collaboration with UNESCO, and we are checking the possibility of realizing a new common photographic project for 2021.

As you can see, dear friends, we really need all of you and your active collaboration to make all these projects become beautiful and concrete realities.

Good light
Riccardo Busi, FIAP President

FIAP Patronage Service

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

Events run under FIAP Patronage and FIAP Auspices in 2020

In 2020, a total of 550 FIAP patronage numbers were issued but 14 salons (7 singles and 2 circuits) had to be cancelled due to Covid-19 measures. So, we had 536 salons run, compared to 564 in 2019. Of these, 252 were single salons (275 in 2019) and there were 81 circuits (80 in 2019), involving 3, 4 or 5 salons each, accounting for the other 284 salons (289 in 2019). This resulted in a total of 333 events in 2020 (354 for 2019).

In 2020 around 9% of salons had print sections. The number of salons offering print sections remained relatively stable over recent years with 60-66 salons offering print sections in the years from 2014-2018. There was a drop to 55 in 2019. Numbers dropped again in 2020 to 49. This loss in 2020 was due to issues related to Covid. There were 7 audio-visual salons in 2020.

Overall, compared to 2019, the figures would have been nearly identical but due to the pandemic, the number of salons were approximately 5.5% down.

Since 2014, India has been the country with the highest number of salons. Here, the 100 salon mark was passed in 2017 and for 2020 a total of 110 FIAP salon numbers were issued. Montenegro is second with 69 and Serbia third with 55 FIAP salon numbers. The countries that follow are Italy with 23, Spain with 22, Greece with 13 and France and Romania with 10. The total of 333 events for 2020, as mentioned above, were organised in 59 FIAP affiliated countries and 14 non-affiliated countries.



Romain Nero, Luxembourg

FIAP Auspices are granted to other international photographic events. These are events, such as photo festivals, photo seminars, exhibitions or competitions that do not operate under the same requirements as salons seeking to operate under FIAP Patronage. No fees are due unless FIAP Auspices medals are awarded.



In 2020, a total of 93 individual photographic events under FIAP Auspices were organised across 17 different countries. This is a rise of approximately 35% compared to 2019. Turkey led the list with 15 events, followed by Romania with 14 and Spain with 13.

How to download the chronological, monthly and other individual lists of salons under FIAP Patronage:

Go to <https://www.myfiap.net/patronages>

- Over to the right on screen, choose the year and one of the options “chronological order” or “monthly order” and click “download PDF”.
- Specific filtering makes it possible to create individual lists. For example, to obtain a list of just print salons you would take the following steps.
 - 1) Simply enter “2021” or any other year in the “Patronage number” field.
 - 2) Select “PR-Print salon” in the “Salon category” and click “Apply”. A list will appear on the screen.
 - 3) Click on one of the title fields to sort the results by ascending or descending FIAP Patronage number or closing date or country etc.
 - 4) Finally click the “Results PDF” button for download.



Approved Contests Displaying 1 - 50 of 2613

Patronage number: [input type="text"/> Contest Title: [input type="text"/> Salon Name: [input type="text"/> Country: [input type="text"/> Name of organisation: [input type="text"/> Salon category: [input type="text"/>

Salon section: [input type="text"/> Closing date: [input type="text"/> Exhibition dates: [input type="text"/> Catalog sent to FIAP: [input type="text"/> Salon file sent to FIAP: [input type="text"/>

[Apply] [Reset]

[Results PDF] [Download all contests list] [2021] [Chronological order] [Download PDF]

FIAP Patronage number	Salon cat.	Sections	Salon/Circuit name	Salon Name	Country	Name of organisation	Organizer	Max. Fee	Exhibition dates	Event closing date	Salon Website	Salon Email
2021/218	PI	OpenM, OpenC, T1, T2, NAT, T3	6th EXHIBITION OF PHOTOGRAPHY "ADVENTURE 2021"	6th EXHIBITION OF PHOTOGRAPHY "ADVENTURE 2021"	Serbia	Photo club Photography	Milos Milojevic	20,00 €	20 Apr 2021	08 Mar 2021	www.fotografjars	photography.negotin@gmail.com
2021/217	PR	OpenC, OpenM, T1	Lanterna Magica small prints	Lanterna Magica	Denmark	Photo salons Aalborg	Leif Aiveen	29,00 €	25 Oct 2021	04 Sep 2021	www.lanternamagica.dk	info.lanternamagica@gmail.com
2021/216	PI	T1, T2, NAT, OpenM, OpenC	CIRCUIT PHOTO CONTEST "ECOLOGICAL TRUTH 2021"	9th EXHIBITION OF PHOTOGRAPHY "ECOLOGICAL TRUTH 2021 - SORJA"	Bulgaria	Photo Club 202	Rasa Milojevic	30,00 €	25 Jun 2021	20 Apr 2021	www.photoclub202.com	photoclub202@gmail.com
2021/215	PI	T1, T2, NAT, OpenM, OpenC	CIRCUIT PHOTO CONTEST "ECOLOGICAL TRUTH 2021"	9th EXHIBITION OF PHOTOGRAPHY "ECOLOGICAL TRUTH 2021 - NOVA GORICA"	Slovenia	Photo Club 202	Rasa Milojevic	30,00 €	25 Jun 2021	20 Apr 2021	www.photoclub202.com	photoclub202@gmail.com

Promotion and Partnership Service

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



David Tay Poey Cher

In the big family of FIAP very little is known about the Promotion and Partnership Service (P&P) and not many members know exactly what it does. With the space afforded here it would be useful to explain what P&P stands for, and some of the notable projects that it has undertaken as well as the challenges.

P&P was conceptualised by the Board in 2010 to replace the FIAP Marketing Commission. I was then appointed to head this new service with the aim of:

- Branding FIAP as a worldwide influential organisation; and
- Sourcing sponsorships from, and creating partnerships with, companies, foundations, and institutions, for organising projects relating to photography.

REFRESHING FIAP'S BRANDING

The awareness and identity of FIAP, and how it is perceived among photographers and potential partners, could make a difference on FIAP's standing in the world of photography. With the Board's approval, P&P undertook a "Brand Refresher" exercise to freshen up FIAP branding as a modern, forward-looking organisation.

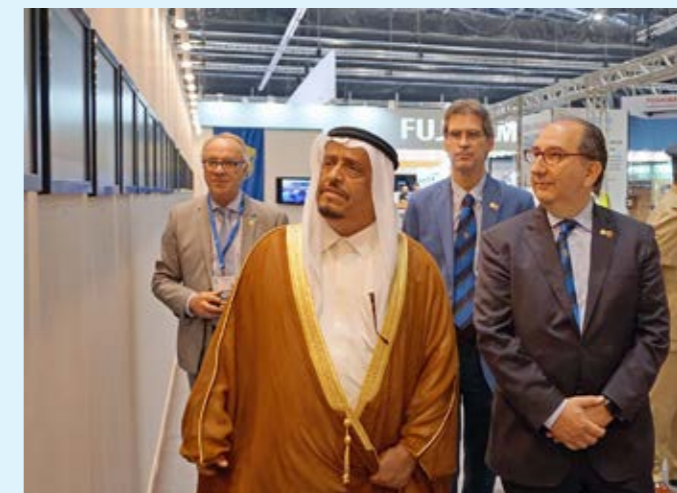
Information in the FIAP Brochure was updated with a new concept design. The electronic edition of the FIAP Brochure was uploaded on FIAP's website to give its visitors a better understanding of FIAP as well as what it stands for.

FIAP Liaison Officers from different countries could also use the Brochure from the website to promote FIAP. The Brochure is available in the official languages (English and French). <https://www.fiap.net/en/brochures> Editions in German, Spanish, and Chinese are available upon request.

FIAP's business card was also redesigned, and a template was prepared for FIAP Liaison Officers and Service Directors to standardise their use of official business cards.

PHOTOGRAPHY LIVE - DUBAI

In order to increase FIAP'S visibility, and to enhance its image internationally, P&P made arrangements for FIAP to participate in the Photography Live – Dubai at The Arena Festival from 4 to 6 May 2017. The event, billed as the largest photography event of its kind in the Middle East, brought together the major brands in photography as well as photography education. It was a



Photography Live-Dubai 2017 was opened by Lieutenant General Dhahi Khalfan Tamim, Deputy Chief of Police and General Security (L2) who toured the exhibition of works on Nature at the FIAP Gallery after the opening. He was accompanied by L-R: Freddy Van Gilbergen (FIAP Vice President), Ioannis Lykouris (FIAP Secretary-General), and Riccardo Busi (FIAP President)



good platform for FIAP to network with the key players of the imaging industry which would help pave the way for future collaborations.

A collection of prints on Nature was featured at the FIAP Gallery in Photography Live-Dubai 2017. Two speakers from FIAP, Pierluigi Rizzato (renowned wildlife photographer), and Ioannis Lykouris (FIAP Secretary-General), also took the Centre Stage to speak during the event.

The event was well attended by many photographers from the Middle East as well as from other parts of the world. It helped FIAP to raise its profile internationally, and expand its influence in the Middle East.

PHOTO BEIJING

P&P was instrumental in developing a partnership between FIAP and the China Artistic Photography for co-curating a themed exhibition which would be one of the main shows of Photo Beijing (a large scale annual photographic event) for five years. Both organisations signed a Memorandum of Cooperation on 20 October 2018.



Signing of Memorandum of Cooperation between FIAP and the China Artistic Photography Society (CAPS) to co-curate a themed exhibition for Photo Beijing for 5 years. L-R: Ren Guoren (CAPS Vice Chairman), Yang Yuenxing (CAPS Chairman), David Tay (FIAP Board Member), Ioannis Lykouris (FIAP Secretary-General); and Wang Jianqi (CAPS Secretary)

An exhibition entitled "Belt & Road Ecological and Environmental Protection" kickstarted this partnership at Photo Beijing 2019. The partnership also produced another themed exhibition entitled "Belt & Road – World Natural Heritage Photographic Exhibition" for Photo Beijing 2020.

P&P also arranged with the Photo Beijing organisers to exhibit 179 selected images of FIAP's "We Stay Home" International Photographic Contest at Photo Beijing 2020. The exhibition provided a very meaningful platform to showcase the work that FIAP had done to help photographers make use of their time more productively and creatively during the Covid-19 lockdown.

After Photo Beijing 2020, the "We Stay Home" exhibition travelled to the 8th Jinan International Photography Biennial in Shandong Province, held from 12 December 2020 to 22 March 2021.

NETWORKING FOR MUTUALLY BENEFICIAL RELATIONSHIPS



One of P&P's roles is building good networking with other organisations, upon which to develop mutually beneficial relationships between them and FIAP. With its networking, P&P had helped paved the way for the admission of the Photographic Alliance of America (PAA) as Operational Member for USA at the 2018 FIAP Congress in South Africa.

Historic Moment: Admission of Photographic Alliance of America as Operational Member at 2018 FIAP Congress. L-R: David Tay (FIAP Board Member), Riccardo Busi (FIAP President), and Joanne Stolte (PAA President and ex PSA Board Member)

It took about three years for P&P to unlock the opportunity with the Photographic Society of America (PSA), before PAA could be formed. Thanks to Joanne Stolte, a former PSA board member, for her commitment to our shared conviction in making history for FIAP by having an Operational Member on American soil.

CHALLENGES

Markets for imaging products have been declining in the recent years. As reported, camera sales were expected to plunge by about 50% in 2020 due to the COVID-19 pandemic. Industry trends showed that things would not return to post-pandemic levels in the near future. This has posed a serious challenge to organisations which are dependent on sponsorship revenues for their operations or to host events.

As a result of the COVID-19 pandemic, many countries have imposed travel bans, quarantines, or other restrictions. Photographic events worldwide were either postponed, cancelled, or held in different ways, such as online gatherings and virtual events, etc. Although virtual cannot replace the benefits of face-to-face networking, which P&P is dependent on, it needs to adapt to new realities.

Until the vaccines are widely accepted, and travellers' confidence increases, we do not expect face-to-face meetings for which we crave. Instead, P&P needs to transform itself digitally, as this virtual model could be here to stay for some time. It is important for P&P to adapt to "the new normal" with technology and tools that enable remote collaborations for the promotion of FIAP's brand equity, and the development of meaningful partnerships.

FIAP Distinction Service

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



Freddy Van Gilbergen

Important Message Attention:

The fee for MFIAP applications for 2021 is 120 euro

MFIAP assessments are done just once per year, the closing date for which is the 31st January. The fee applies to the year the MFIAP application is assessed. This is regardless of when the application is sent to FIAP.

Successful applicants will receive an upgraded FIAP card at no further cost.

FIAP Biennials Service

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



Luis Franke

29th FIAP Colour Biennial, France 2021

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

The registration and the uploading of the photos has finished. We would like to thank all the participating federations for their efforts in preparing their collections during this time of a world pandemic.

The Biennial judging is scheduled for the 27th March, if the Covid pandemic situation allows.

The results will be available no later than 10 days after the end of the judging.

The Colour Biennial consists of two sections:

Prints: 10 photographs by 10 different authors

Digital: 20 photos, maximum 2 photos from the same author

The judging of the collections is done in two steps:

1. The judging of each work of the collection
2. The judging of the coherence of the collection

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

Each section will have the following awards:

- FIAP World Cup for the best national federation.
- FIAP Gold medal for the federation which comes second.
- FIAP Silver medal for the federation which comes third.
- FIAP Bronze medal for the federation which comes fourth.
- Six Honourable Mentions for the federations which come 5th to 10th.

The team of photographers from the federation that wins first place will each receive an Honourable Mention.

FIAP Medals and FPF Awards will also be awarded to individual works, regardless of the chosen themes and irrespective of the overall result of their federation.



20th FIAP Nature Biennial, Russia 2020

The 20th FIAP Nature Biennial has been completed. We are very grateful to the organizer of the Biennial, the Association of Photographers Eurasia of the city of Chelyabinsk, for the great work done. This Biennial also had the support of the State Historical Museum of the South Urals and the Government of the Chelyabinsk Region.

Thanks to all the participants in this Biennial. Collections were sent by 33 countries and we received 900 photographs in total between the two sections.

A great printed catalogue has been published, which far exceeds the minimum standards required by FIAP. This printed catalogue is provided for each of the photographers who have participated in the print section. The other photographers can obtain the digital version in pdf format from the FIAP website:

<https://www.fiap.net/en/biennials/20th-fiap-nature-biennial-2020-russia>

Enjoy the images in this exclusive catalogue!

Finally, FIAP especially thanks Rashid Usmanov and Vladimir Bogdanovsky for their efforts and dedication to make this Biennial possible in such a difficult moment for the whole world. Congratulations! Well done!



Catalogue Cover for 20th FIAP Nature Biennial featuring the FIAP Gold Medal winning image "Face to face" by Dmitry Arkhipov, Russian Federation

FIAP Photographer's Card Service

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

Message from New FIAP Photographer's Card Service Director

Dear photo friends,

I am glad to be appointed as the FIAP Photographer's Card Service Director and commenced my duty on 1st January 2021. I first served as the FIAP Liaison Officer for Hong Kong in the year of 2000 and then resumed in 2014 to improve the communication between FIAP and local photographers, as well as promoting FIAP services and activities in Hong Kong.

I was born in Hong Kong and educated in Hong Kong, Canada and the USA. I have been interested in photography since elementary school. When I studied in the United States for my undergraduate degree, I travelled around with my 50mm and 70-210mm lenses and Kodachrome film. After my graduation, I came back to Hong Kong and did further study towards professional photography. I then joined the Photographic Society of Hong Kong, actively participated in different photographic competitions, and received many awards and photographic honours from local and overseas organizations. I am still actively involved in photography and contribute most of my leisure time to support the photographic networks.

FIAP Photographer's Cards are the basic requirement for all people attending any FIAP Congresses and Photo Meetings as well as FIAP photographers applying for any FIAP distinctions. If you don't have a FIAP Photographer's Card, you will need to register your personal profile on www.myfiap.net/user/register/fp and order your first card by paying 50 euro plus postage and the PayPal service charge. Once you have your first card, you will receive a replacement card for free if you have any updates on your FIAP distinctions.

I will send the first cards to the photographers directly. Any replacement cards with updated FIAP distinctions will be sent to the FIAP Liaison Officers in batches for distribution only once a year.

I will continue to improve the operations of the FIAP Photographer's Card production and distribution using my past technical and professional working experiences in digital outputs, e-printing services and product developments. If you need any assistance regarding the FIAP Photographer's Cards, please feel free to contact me.

Best wishes,
Lewis Choi

fiaplifecard@fiap.net



Lewis Choi



"The World in 2020" International Photo Competition Organised by FIAP



10 FINALIST IMAGES ANNOUNCED !!

Dear friends, this second contest organised by FIAP to celebrate its 70th anniversary has also ended with the judging now finished.

Once again, the contest was characterized by a very important and qualified participation. In fact, 5618 images were received from 1487 participants, from 81 countries, belonging to the 5 continents. From these, 395 images from 293 authors, from 47 countries, were admitted and a selection awarded.

A big applause to all the winners, but also to all the other authors who, with their qualified participation, celebrated our anniversary in the best possible way, making this event unique and unrepeatable.

Similar to what we did for the previous contest, "We Stay Home", the award ceremony will take place online when the winners will be announced. This event will be held on:

Saturday, April 24, 2021 at 14.00 London time

Again, a warm thank you to all participants from the entire FIAP board of directors.

Riccardo Busi
FIAP President

FINALISTS

A complete list and gallery of all the accepted images and the finalists can be viewed on the competition's website. This gallery is well worth visiting!

<http://fiap-earthin2020.net/fiap-TWI2020.php>

The following images on the double page are the 10 finalists.

NOTE: These are images are **NOT** shown in order of award, which has yet to be announced.

The images are shown here in alphabetical order according to the title of the photo !!

“World in 2020”
International Contest
Finalists Photos



Fall Winter Collection by Voranc Vogel (Slovenia)



Fury Car Concert 9 by Holger Buecker (Germany)



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



Our Warrior by Sultan Ahmed Niloy (Bangladesh)



Riding in Strong Rain by Im Kai Leong (Macao)



Sanitization by Aniket Modak (India)



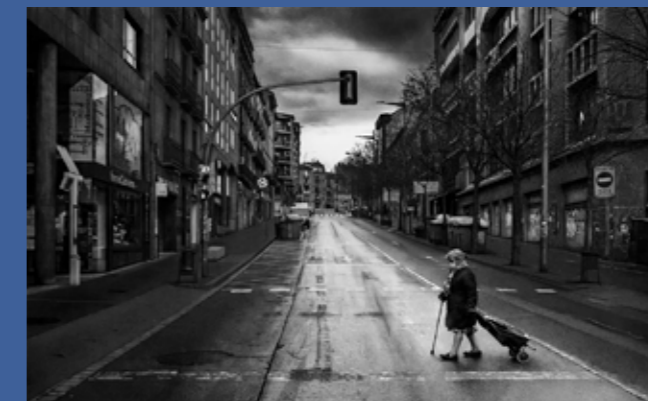
Social Distance by Mehmet Baysan (Turkey)



Sonuc by Ergun Karadag (Turkey)



Test by Arijit Saha (India)



Walking Alone The First Days of Lockdown by Jordi Roca Zanuy (Spain)

The above finalist images are shown in alphabetical order according to the title of the photo



15th World Cup for Clubs Results 2020

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



Michele Macinai

I had the honour and pleasure of organising the 15th FIAP World Cup for Clubs. Given the international health situation, due to the evolution of Covid-19, the judging of the 15th World Cup for Clubs 2020 was done online, from December 11th to 13th, in order to safeguard the health of our judges.

The judges were Csaba Balasi MFIAP, EFIAP/g, ESFIAP (FIAP Liaison Officer Romania), Sergey Buslenko MFIAP, EFIAP/g, ESFIAP (FIAP Liaison Officer Ukraine) and Bronwen Casey EFIAP/s (FIAP Liaison Officer Australia). Their job as judges was accomplished with great professionalism and seriousness. I take the opportunity, in this article, to publicly thank them for their very important and fundamental contribution to the success of the 2020 FIAP World Cup for Clubs.

This year's edition was a great success in terms of participation and was without precedent, in fact there were 213 participating clubs from 51 countries with 4242 works, a number even higher than last year. I was particularly happy with this level of participation. These are record numbers in the history of the FIAP World Cup for Clubs compared to the previous 14 years, from 2006 to 2019, both in the number of participating clubs and the number of participating countries. It confirms the trend of a continued increase in participation each year. I am particularly pleased with this outcome given it occurred in a very difficult period, during which the Covid-19 pandemic made it very difficult, sometimes even impossible, to travel, leaving photographers with fewer new photos available to submit to photographic competitions.

The winner of the World Cup, in the 15th FIAP World Cup 2020, was Eurasia (Russian Federation) and the Winner of the Maurice Dorikens Trophy, for having achieved the best results in the past 5 consecutive FIAP World Cups (from 2016-2020), was the Rolls Royce Derby Photographic Society (United Kingdom). In the two tables below, you can see the list of clubs that excelled to achieve a "Top 10" ranking in the competition, and the list of authors who won the ten individual awards.

15th FIAP WORLD CUP FOR CLUBS TOP 10 CLUBS

#	Award	Club		Point
1	2020 FIAP World Cup for Clubs	Eurasia	Russian Federation	406
2	FIAP Gold Medal for Club	Wigan 10 Foto Club	United Kingdom	394
3	FIAP Silver Medal for Club	Catchlight Camera Club	United Kingdom	392
4	FIAP Bronze Medal for Club	Smethwick Photographic Society	United Kingdom	388
5	Honourable Mention 1 for Club	Drogheda Photographic Society	Ireland	381
6	Honourable Mention 2 for Club	Rolls Royce Derby Photographic Society	United Kingdom	380
7	Honourable Mention 3 for Club	Chorley Photographic Society	United Kingdom	379
8	Honourable Mention 4 for Club	The Photographic Society of Taipei	Taiwan	378
9	Honourable Mention 5 for Club	Blarney Photographic Society	Ireland	375
10	Honourable Mention 6 for Club	Yakin Plan	Turkey	373

15th FIAP WORLD CUP FOR CLUBS INDIVIDUAL AWARDS

Award	Author	Club		Title
FIAP Gold Medal	Babak Mehrafshar	Phoenix Photographic Society	Bangladesh	Magnificence of desert
FIAP Silver Medal	Jamie Macarthur	Rolls Royce Derby Photographic Society	United Kingdom	Clash of the Titans
FIAP Silver Medal	Zehra Coplu	Yakin Plan	Turkey	Ashura
FIAP Bronze Medal	Warren Alani	Smethwick Photographic Society	United Kingdom	Perseverance
FIAP Bronze Medal	Gerard Mulhall	Boyne Valley Photographic Club	Ireland	Clown Sad
FIAP Bronze Medal	Chwee-Ho Ng	Singapore Colour Photographic Society	Singapore	Mystery Girl
Honourable Mention 1	Judy Boyle	Drogheda Photographic Club	Ireland	The Wake
Honourable Mention 2	Markus Sipilä	Kuopio Camera Club	Finland	Approach
Honourable Mention 3	Stephen Sinclair	Catchlight Camera Club	United Kingdom	Shasta
Honourable Mention 4	Yuliy Vasilev	Photoclub BGart	Bulgaria	Broccoli Forest

The photographers in the team from the World Cup winning club, Eurasia (Russian Federation), each receive a FIAP Honourable Mention Ribbon for being part of the winning club's success. These authors were: Tamara Choporova, Alexander Vinogradov, Maxim Makarov, Elina Garipova, Dmitry Belyaev, Anna Ontikova, Andrey Putilin, Galina Zhizhikina, Vladimir Proshin, Andrey Gudkov, Sergey Anisimov, Dmitry Arkhipov, Sergey Ivanov, Rashid Usmanov, Daniel Korzhonov, Alexey Suloev, Alla Sokolova.

As happened last year, in the 14th FIAP World Cup for Clubs, a club from outside Europe, and specifically from Taiwan, again achieved a Top 10 ranking in the 15th World Cup competition. In the same way, two of the winning photographers of the individual awards also belong to clubs located outside of Europe, these being from Bangladesh and Singapore. This demonstrates that this event is becoming better known and appreciated around the world.

On the other hand, it is disappointing that the number of ILFIAP clubs participating in the FIAP World Cup for Clubs is still quite low, an odd fact given that participation is completely free for ILFIAP Clubs who have paid their annual membership fee. I believe it is important to advertise this event even more, especially among the ILFIAP Clubs, in order to increase the number of participants and best represent all the countries of the world.

I take the opportunity in this article to congratulate all the photo clubs and participating authors, especially those who won awards. Their contributions are a beautiful representation of the photographic talent from the many countries who took part in this important photo contest.

I am also particularly thankful to all members of FIAP Directory Board and to FIAP President, Riccardo Busi, who continue to place their trust in me to manage this important event. I hope I lived up to their expectations in the completion of this job. I will certainly be working to make this event better known and appreciated in the world each year.

Shortly I will begin to deal with the organisation of the next World Cup. I commit to continue to develop the FIAP World Cup for Clubs Service so that this continues to improve in the future. I hope to again see an increase in the participants in 2021 to better represent all the countries of the world in this great photographic competition.

Afrodita by Galina Zhizhikina



Aloft of Mars USA Arizona by Alexey Suloev



Baikal Seal by Sergey Anisimov



Baobab Alley 2 by Dmitry Arkhipov



Coal Mine Worker by Alla Sokolova



Cypress Swamps by Daniel Korzhonov



Face To Face by Dmitry Arkhipov



Fire in Savannah by Rashid Usmanov



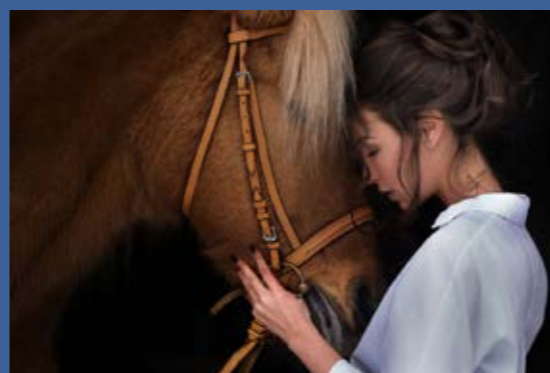
Flight To The Sun by Andrey Gudkov



Kate by Maxim Makarov



Lady With a Horse by Dmitry Belyaev



Portrait of a Girl With Red Hair by Alexander Vinogradov



Mom, How Strong You Are by Sergey Ivanov

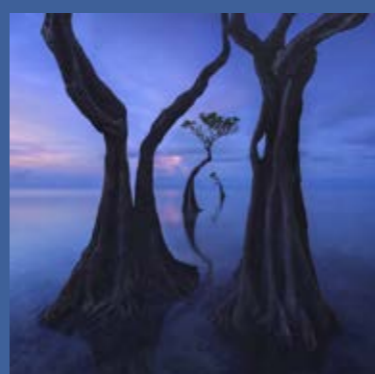


Melancholy by Tamara Choporova



Vietnamese Networks by Alexey Suloev

Walakiri Dance by Daniel Korzhonov



Tulip by Andrey Putilin



Strelitzia by Elina Garipova



Youth by Anna Ontikova



Atlantic Grey Seal by Austin Thomas



Contemplation by Nick Walton



Death Of A Great Horse by Jane Lazenby



Focussed by Phil Barber



Fox With Egg by Jeremy Malley-Smith



James Philip On Floor by Robert Millin



Mo by Phil Barber



No Eye Can See The Pattern by KT Allen



Only A Shilling Sir by Eddie Cocozza



Pair Of Common Blues by Jeremy Malley-Smith



Power and Flour by Robert Millin



Rebirth of an Angel by KT Allen



Repairing The Nets by Eddie Cocozza



Sea Green Turtles by Austin Thomas



Shall We Dance by Jane Lazenby



The Gift by Paul Slatter



The March of Time by Mandy Shaw



The Queen of the Forest by Mandy Shaw



The Red String of Fate by Nick Walton



Trying To Let Go by Paul Slatter



About a Boy by Laurie Campbell



Atlantean Queen by Dean Irvine



Berlin Staircase by Paul Hanley



Brexit Revenge by Gerald Gribbon



Catch of the Day by Valerie McKee



Colder Than Expected by Keith Elgin



Ethereal Soul by Jennifer Willis



Final Bow by Stuart Anderson



Goldfinches by Hugh Wilkinson



Humming Bird by Pamela Wilson



La Belle Femme by Peter Adams



Lake Bled Dawn by David Wright



Make Way by Jennifer Willis



Mask of the Clown by Peter Adams



Old Man of Storr by Colin Ross



Open Wide by Hugh Wilkinson



Shasta by Stephen Sinclair



Sophie by Joanne McGuinness



The Mink Gown by Ross McKelvey



Three Toed Sloth by Pamela Wilson



2020 World Club for Clubs Individual Awards

FIAP Gold Medal
 "Magnificence of Desert"
 by Babak Mehrfashar
 Phoenix Photographic
 Society, Bangladesh



FIAP Silver Medal
 "Clash of the Titans"
 by Jamie Macarthur
 Rolls Royce Derby
 Photographic Society,
 United Kingdom



FIAP Silver Medal
 "Ashura"
 by Zehra Coplu
 Yakin Plan, Turkey



FIAP Bronze Medal
 "Perseverance"
 by Warren Alani
 Smethwick Photographic
 Society, United Kingdom



FIAP Bronze Medal
 "Clown Sad"
 by Gerard Mulhall
 Boyne Valley Photographic
 Club, Ireland



FIAP Bronze Medal
 "Mystery Girl"
 by Chwee-Ho Ng
 Singapore Colour
 Photographic Society,
 Singapore





FIAP Honourable Mention 1
 "The Wake"
 by Judy Boyle
 Drogheda Photographic Club,
 Ireland



FIAP Honourable Mention 2
 "Approach"
 by Markus Sipilä
 Kuopio Camera Club, Finland



FIAP Honourable Mention 3
 "Shasta"
 by Stephen Sinclair
 Catchlight Camera Club,
 United Kingdom



FIAP Honourable Mention 4
 "Broccoli Forest"
 by Yuliy Vasilev
 Photoclub BGart, Bulgaria



The FIAP General Assembly during the COVID-19 period



By Ioannis Lykouris EFIAP/b, MFIAP, HonEFIAP
 FIAP Secretary General

FIAP is a non-profit Association and as such must hold its General Assembly once a year. This annual administrative meeting for 2020 was held on the 19th December.

According to FIAP Statutes, the General Assembly is composed solely of Operational Members. Every Operational Member is entitled to a single vote. In case of impediment, an Operational Member may be represented by another Operational Member or by a member of the Board of Directors by proxy. Apart from the vote of their country of origin, a member of the Board of Directors or an operational member may have as many as two proxies at most. On the contrary, adhering Regional (IRFIAP), Local (ILFIAP) or Individual Members have the right to attend the General Assembly without the right to vote.



Riccardo Busi, FIAP President



Members of the FIAP Board with coordinators of the online meeting



David Tay Poey Cher, FIAP Promotion and Partnership Service Director



Romain Nero, FIAP Patronage Service Director

But for some exceptions that exist for historic reasons, Operational Members are federations or associations that act at a national level with only one per Sovereign State able to be a member of FIAP.

The General Assembly makes global decisions about general activities, the goals, and the purposes of FIAP. Among these are the approval of the proceedings of the previous Assembly, the Report of the Treasurer, and the budget for the next year, and the reports of the different activities



and development by the Directors of the FIAP Services and by the Board of Directors. It can of course discuss any matter of interest to FIAP and its members, provided it has been added to the official agenda communicated three months prior to the Assembly.

The main right and obligation of FIAP Operational Members is to elect the Board of Directors, which is composed of a Chairperson (generally referred to as the President), two Vice-presidents, a Secretary-General, a Treasurer and four Members. They



Ann Bastian, FIAP Liaison Officer New Zealand

Under these circumstances, how could we organize our annual General Assembly? Schools and universities substituted their courses and seminars using online methods, giving people the opportunity to meet online, even express and exchange their opinions. Would it be just as easy to do the same with FIAP?

Our Statutes stipulate that the General Assembly must vote by show of hands. Online tools allow people to see each other's face, to hear each other's voice, but they do not provide a method to count each other's hands! There are of course some possibilities of online voting, but it becomes too difficult if not impossible when those with voting rights, that attend the FIAP General Assembly,



Constantinos Charalambous, FIAP Liaison Officer Cyprus



Michele Macinai, FIAP World Cup for Clubs Director

are elected for a term of 4 years. Every two years elections take place, to appoint alternatively: a) The Chairperson, one Vice-president, the Treasurer and two Members at one election, b) the other Vice-president, the Secretary-General and the other two Members at the next election two years later.

Covid 19 affected every human activity in 2020 and FIAP's activities were no exception. Health restrictions imposed, required people be socially distanced and abstain from gathering. Any kind of physical meeting was totally prohibited.



Branislav Brkić, FIAP Website Director and Ana Brkić



Dave Coates, FIAP Liaison Officer, PAGB



Esther Epstein - FIAP Liaison Officer, Israel

profit association may, even if it was not provided in its statutes, hold any general assembly without a physical meeting and impose on its members to participate in the meeting and to exercise their rights either a) by a remote vote in writing or in electronic form allowing their identification and under reservation that the full text of the resolutions or decisions to be taken have been published or have been communicated or b) by videoconference or other means of telecommunication allowing their identification.

A compromise needed to be found. Therefore, we decided to postpone our elections until the following year and to organize a virtual meeting by videoconference, where the agenda would be limited to the necessary items as required by the law.

The agenda was of course communicated three months prior and all reports or accounts together with the full text of the resolutions or decisions to be taken had been communicated to all operational members some days before the online meeting.

The General Assembly started by the roll call of the Country delegates. At that moment, every participant had the opportunity to declare themselves present and confirm themselves as the official delegate of their country of origin or as the official representative of another operational member, according to the voting cards already sent by email to the Secretary General.



Vasja Doberlet - FIAP Liaison Officer, Slovenia

briefly as all texts and reports had already been made available to the delegates prior to the videoconference. Finally, a form was sent electronically to all delegates, where they had to check a box for YES, NO or ABSTENTION for each issue discussed.

can be exercising one, two or even three votes, depending on the number of proxies they are holding. Moreover, voting by correspondence or by email is not permitted by our statutes and the votes for the election of the members of the Board of Directors should always be made by secret ballot!

The good news, that gave us some hope, was that this situation was not only affecting FIAP but every association around the world. As a result, on 23rd September 2020, Luxembourg made a law stating, a non-



Harjanto Sumawan, FIAP Liaison Officer, Indonesia

Given that electing the scrutineers was not possible, we unanimously decided to maintain the same scrutineers as per the previous meeting. In fact, it was almost unanimously, because we did not ask the opinion ... of one of the two scrutineers, Mr. Conrad Mularoni from San Marino, who was not present during this meeting! We proceeded being sure that he would accept this task, as he is one of the most faithful FIAP liaison officers, with an active participation of more than 25 years!

The other agenda topics were discussed

The next step was to collect these forms and forward them to the two scrutineers (Mr. Mularoni and Mr Vasja Doberlet from Slovenia) for counting.

Without any doubt it was a very original and quite unique Assembly. Technology is fine but the human contact is irreplaceable.

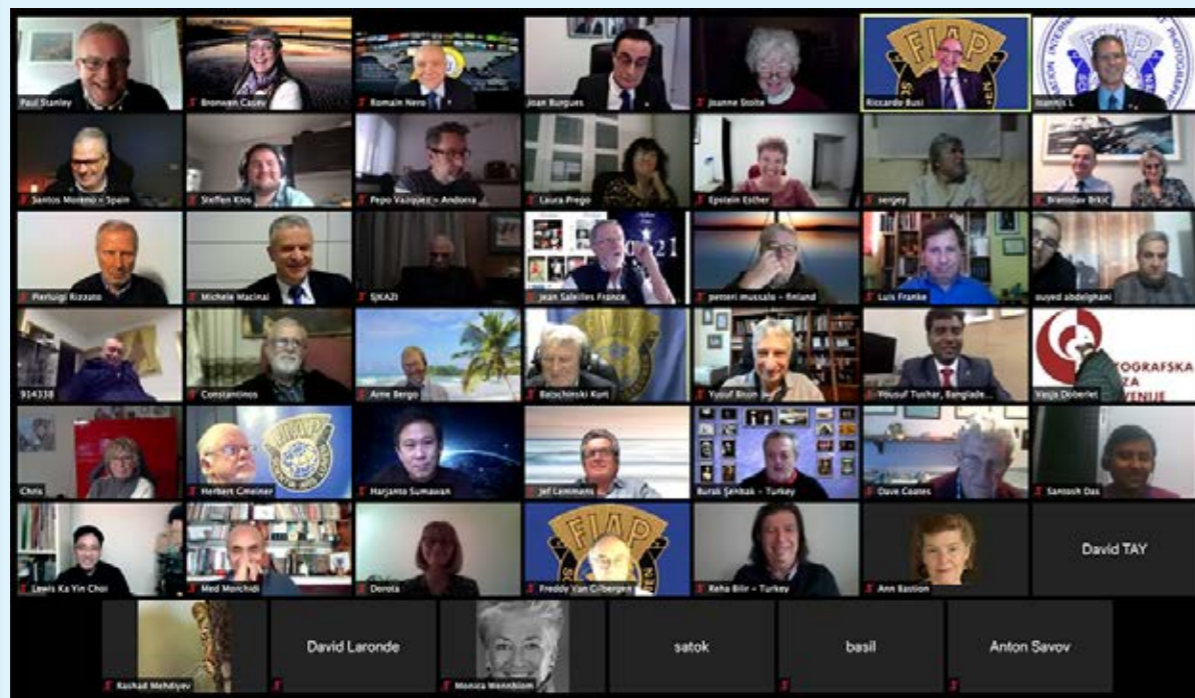
We do hope that in 2021 we will have the opportunity to meet physically, discuss things side by side, exchange our experiences during our shared meals and take pictures together during our group tours.



Yousuf Tushar, FIAP Liaison Officer, Bangladesh



Yusuf Biton, FIAP Liaison Officer, Turkey



Some of the attendees at the FIAP General Assembly

10th FIAP New Year Greeting Card Contest

By Vasja Doberlet, MFIAP, EFIAP/p, ESFIAP
FIAP Liaison Officer Slovenia



In the year 2008 I became the FIAP Liaison Officer for Slovenia. At the beginning I even didn't know exactly what my job would be in this role. I was expecting something connected with FIAP salon patronage and FIAP distinctions. I learned step by step. Somehow, I was pushed to participate in my first FIAP congress in Žilina, Slovakia. There I expected something very different to what I experienced. And the experience was good – very good.

In Žilina I met many people with whom I could share my hobby, my view on photography and my view on working as an organizer in a club or organizer in a federation. Although I personally met many people working on FIAP issues, after coming home our communication stayed on "official E-Mail" level. At the next congress in Hanoi I met more new people, but after coming home again we remained on very occasional E-communications for necessary things.

Before the end of the year 2011 something triggered in my mind. There are many people working for the same goal and we only have an "official level of communication". Why not do something that brings us closer. Christmas/New Year is always a good opportunity to do something in this direction, to take a step out of our serious and standard routine.

For more than two decades before Xmas and New Year, I have been running a personal project making my own greeting cards. Although it is not always easy, the goal with my cards has been to send a message with good wishes for the new year. Because of this tradition, and knowing how hard it is to make a good card, I said maybe it is a challenge that could bring FIAP people together and just for fun we could organize a "FIAP New Year Greetings Card Contest". Since a contest without an award is not a contest, I decided to award the best cards with Slovene chocolate. Three big chocolates for main awards and three small chocolates for sweet diplomas. For the 10 years this competition has run, I have stayed faithful to Slovene chocolate. Sorry to our friends from Switzerland. I know their chocolates are also good.

Next problem was who would decide which cards win the awards? Certainly not me as I personally know most of the people entering. This is a competition for fun and for chocolate that is all. One selector should be enough, but a selector who doesn't know the people competing. It was a challenge to find a good photographer who would not receive too many international greetings cards from the people all over the world who are eligible to enter the competition, but I managed. Normally I found a selector from Slovenia but there has been one from Bosnia and one from Cyprus. I am grateful to each of the judges for completing this task. The criteria for the New Year card were not only is there a good picture or not, but also what message the card had. The judges were instructed that besides a good picture the good wishes in the message are very important. This message can be expressed in the picture itself or in the picture with added text. Sometimes before judgement, and for judging only, I had to do some modifications on some of the cards. If I thought that the name of the author on the card would be known to the judge then I cleared the name, or if the language or alphabet used to express the wishes was only in one non FIAP language, I wiped this text also. Sometimes it was possible to make this change without leaving any trace and sometimes not. In those cases, I did it by simple clearing and warning the selector it is not the authors fault but my intervention to hide the author's identity and that this should not influence the selector's decision.

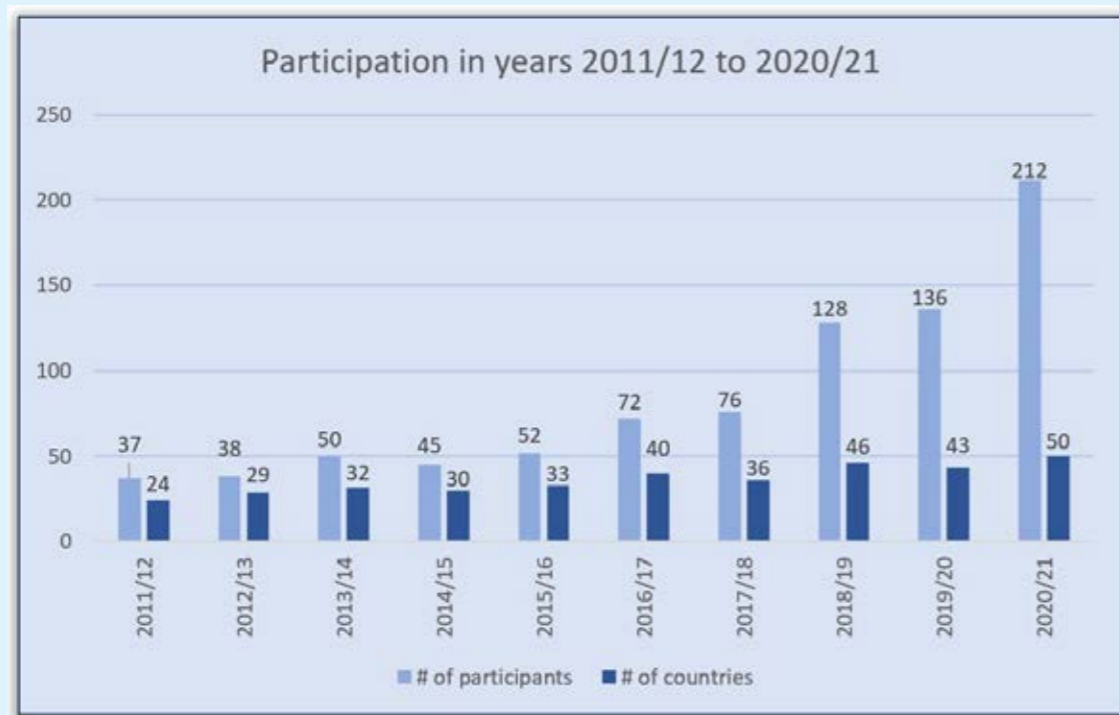
So, the project started in year 2011/12. I invited all FIAP Liaison Officers (LO's) and, via the LO's, the presidents of Operational Members were also invited. I invited FIAP directory board

members, FIAP Service Directors and people I personally met at FIAP Congresses. Later I also invited people who participated at "Puhar Days in Kranj"; an international event with FIAP Auspices.

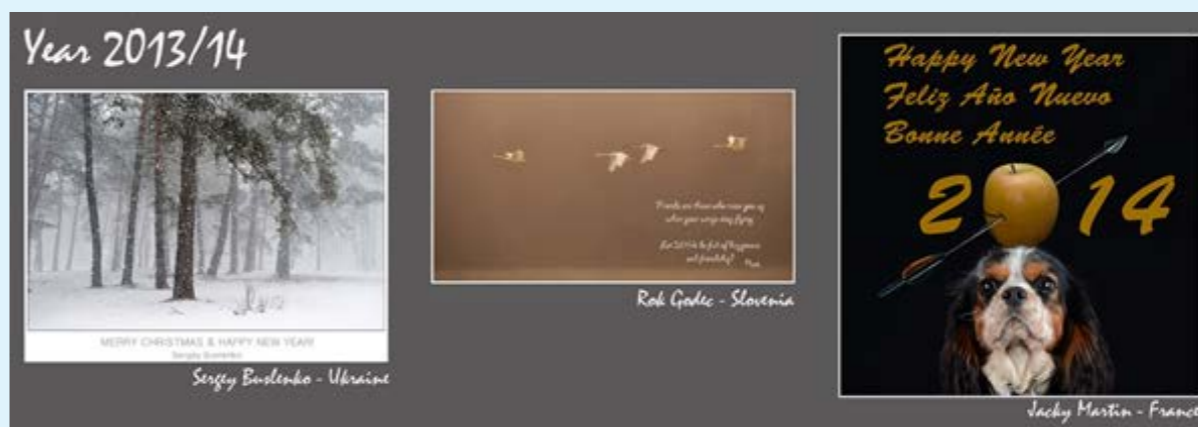
Over the 10 years 351 different authors from 58 countries have participated with 846 cards. I am grateful to all those authors. Without them this would not be such a successful event. And special thanks to those who participated at all or almost all these 10 contests. There are 18 respected photographers from different countries who participated 9 or 10 times. Let me name them. They are: Kurt Batschinski – Austria, Branislav Brkić – Serbia, Cvetan Gavrovski – North Macedonia, Syed Javid Abbas Kazi – Pakistan, Laszlo Juhasz – Hungary, Nicos Karanikis – Cyprus, Alexander Kharvat – Ukraine, Goh Kim Hui – Singapore, Ioannis Lykouris – Greece, Sergey Majorov – Russia, Jacky Martin – France, Joan Burgues Martisella – Andorra, Romain Nero – Luxembourg, Albano Sgarbi – San Marino, Willy Suys – Luxembourg, Vasil Titov – Belarus, Giuseppe Tomelleri – Italy, and Wolfgang Wiesen – Germany. I am also grateful to those who participated 8 or less times, or only once, but I can't name more here given the number of participants. All of them were named together with their card in reports or in the catalogues, I issued each year.

When I was writing the invitation for the 6th contest in December 2016, I jokingly said: "This will be the 6th FIAP New Year Greetings Card Contest and FIAP could grant us the Auspices for it." This invitation was posted a few days before the FIAP Directory Board meeting. I received an unexpected telephone call from FIAP President Busi. He advised me to promptly lodge an Auspices application. Not only was Auspices granted, but in a further a surprise FIAP granted for free three special medals for the three best cards. Since 2016/17, this contest has received FIAP Auspices each year from the president and three special FIAP medals. The President, Riccardo Busi, and General Secretary, Ioannis Lykouris, have been great supporters of the competition from the beginning. The President said, "this event has become a semi- official FIAP event".

When FIAP made a step forward and granted the Auspices to this competition, I felt obligated to also take a step forward and improve the quality of this event. From the year 2016/17 we have a PDF catalogue showing all participating cards. In 2017/18, the catalogue received another improvement. Our friend, Liaison Officer from Bulgaria, Mr. Anton Savov, created a flipbook, from the PDF catalogue, that could be viewed on the internet accompanied by Christmas music. It was nice to look at the greetings cards and listen to Xmas songs. Many thanks to Anton. This year, when FIAP is celebrating the 70th anniversary, another FIAP medal was granted to the contest and of course the biggest chocolate was assigned to the best Card.



The winning cards from 2011/12 to 2020/21:



Year 2015/16



Maso Karim Kyrianiou - Cyprus



Dragon Prole - Bosnia and Herzegovina



Paolo Traversoli - Italy

Year 2016/17



Valesio Perini - Italy



Anton Savov - Bulgaria



Dragon Prole - Bosnia and Herzegovina

Year 2017/18



Stojan Gosup - Slovenia



Giuseppe Tomelleri - Italy



Milen Velicky - Slovenia

Year 2018/19



Jef Lemmens - Belgium



Anton Savov - Bulgaria



Jack Denis - Belgium

Year 2019/20



Mine Esterfuol - Turkey



Ozlem Guin Binfol - Turkey



Kljia Slavutic - Croatia

Year 2020/21



Special award for FIAP 70th Anniversary

Biswas Soumagan - India



Artem Katsarkin - Russia



Tekir Senes - Turkey



Ufuk Turpkan - Turkey

To conclude the story of this now 10 year old competition, below is the card I made for this year. I send my personal greetings to everybody. The sculptures created from stones are very unstable. The rough water behind the sculpture represents a tough environment. With the nice "Chat" in the calm and warm environment, we can think of happier times ahead rather than the unstable situation the world has been in.

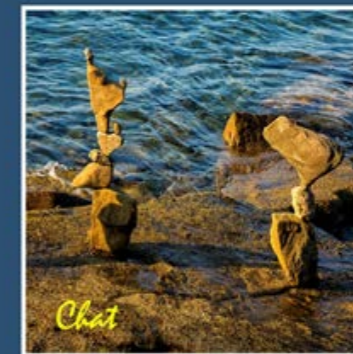


Alone

Nowdays when Corona creates our lives we wish we had more sunny days, balance, stability, and a lot of friendly communication. There are really a lot of challanges in front of us in the coming year.

Despite of the low possibilities of hugging each other, have a nice Xmas and New Year celebration.

Let the year 2021 brings happiness, HEALTH, joy, unforgettable moments and pleasant chats.



Chat

Varja

Opening of the 14th FIAP World Cup for Clubs Exhibition

By Anton Savov, AFIAP, ESFIAP
FIAP Liaison Officer, Bulgaria



14th World Cup for Clubs poster

The Academy of Photography Bulgaria (APB), with the support of the Culture Program of Sofia Municipality, opened the photo exhibition of the 14th FIAP World Cup for Clubs on Saturday 3rd October 2020. This event was the 2019 contest. It was judged near the end of 2019 but due to the situation with Covid the exhibition of the images could not take place until this time. Mr. Treyman, Chairman of APB, presented in front of the few visitors (explainable due to the complicated situation with Covid-19). The FIAP Club Cup is one of the biggest and most contested club photo competitions around the world.

Here is a short text with which APB presented this important exhibition:

"In 2018, two Bulgarian clubs achieved remarkable success in the 13th Edition of the World Cup for Clubs, organized by FIAP. Photoclub BGArt won the highest award, the World Cup, and Bulgarian Art Photo Club took the prestigious 5th place, while it's member Gencho Petkov, EFIAP won an individual gold medal. The President of Photoclub BGArt Yuliy Vassilev, EFIAP/b returned from the ceremony in Dublin with the prestigious award. This gave Bulgaria the opportunity to host the 14th World Cup and present the exhibition from the competition. You can see the collection of the club The Photographic Society of TAIPEI from TAIWAN, winner of the World Cup for 2019, the collection of Bulgarian Art Photo Club (the best performing Bulgarian club, ranked 16th), the work of individual medalists and other photos. In 2019, there were 207 clubs around the world that took part in the World Cup. We regret that the Covid-19 situation in the world did not allow foreign authors to be in Sofia in April, but the opening on October 3, 2020 gave us a second opportunity to be together again."



Exhibition Invitation

The exhibition was available for viewing by all Sofia residents and guests in the Bulgarian capital in the "CLUB OF THE BULGARIAN PHOTOREPORTERS" until October 17th. The images of the winning club for 2019 can be seen on the FIAP website:

<https://www.fiap.net/en/world-cups/14th-fiap-world-cup-for-clubs-2019>

From left to right, Yavor Popov (Past Chairman APB), Anton Savov (FIAP Liaison Officer) and Yuriy Treyman (Chairman of APB)



Fiap Events

Fiap Events





FIAP Photo Academy

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



In the November edition of FIAP news our President, Riccardo Busi announced that the FIAP Photo Academy had been launched and that the Online Events have commenced.

To date we have arranged online presentations from eminent photographers and friends of FIAP and these have been very well attended by many hundreds of people from around the world.

We started in October with a presentation of his work by the well-known UK photographer Paul Keene EFIAP/d3 MFIAP. Paul showed a wide variety of images covering many different types of genres and spoke about how he progressed from the AFIAP distinction to the ultimate achievement of EFIAP/d3 and MFIAP. Here are a number of the images he created on this journey.



Arctic Tern Feeding Chick by Paul Keene



The Swan Whisperer by Paul Keene



Paul Keene presentation



Paul Keene presentation



Paul Keene presentation



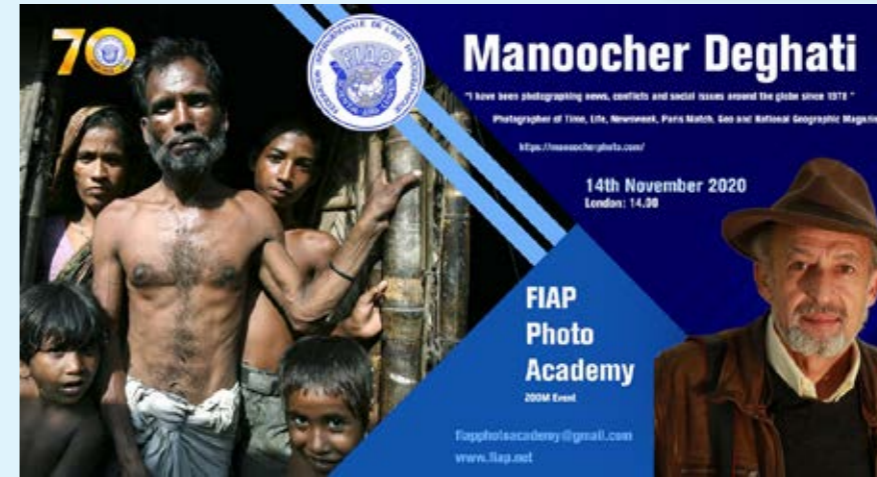
This was followed on 14 November 2020 by a presentation by the famous photojournalist Manoocher Deghati.

His life is a tale of curiosity and courage. It is a journey in pursuit of truth. He initially started by documenting the events unfolding during the Revolution in Iran but, forced into exile following the revolution, he is now based in Italy. He has lived in many parts of the world documenting the events unfolding wherever he was: in El Salvador for the war between the Contras and Sandinista, in Nicaragua, in Panama and returning to the Middle East for the 1990 Persian Gulf War.

He was based in Jerusalem in 1995 and documented the events surrounding the assassination of Prime Minister Yitzhak Rabin. During this time he was almost killed in clashes in Ramallah by a bullet fired by an Israeli sniper. He spent 19 months in rehabilitation at the Invalides military hospital in Paris. During this time he recovered his strength, organised his photographic archives and documented the lives of French military veterans.

He co-founded the Webistan Photo Agency, has worked for the Agence France Presse and from 1991 to 1995 he was based in Cairo as regional director of the Agence France Presse and Middle East Regional Photo Editor for the Associated Press. He is the recipient of many awards for his photography. His presentation was fascinating, covering all the aspects of his work and concluding with the publication of a fictionalised book on his life written by his wife, "Eyewitnessed" by Ursula Janssen.

Eudora Welty the great American photographer said that "A good snapshot keeps a moment from running away." This was certainly evident in the images shown to us by Manoocher.



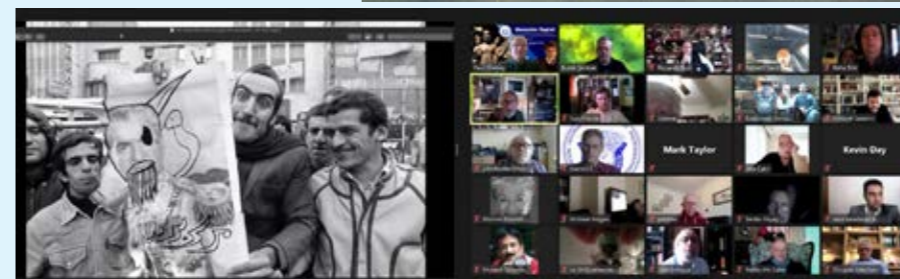
Afghan street photographer by Manoocher Deghati



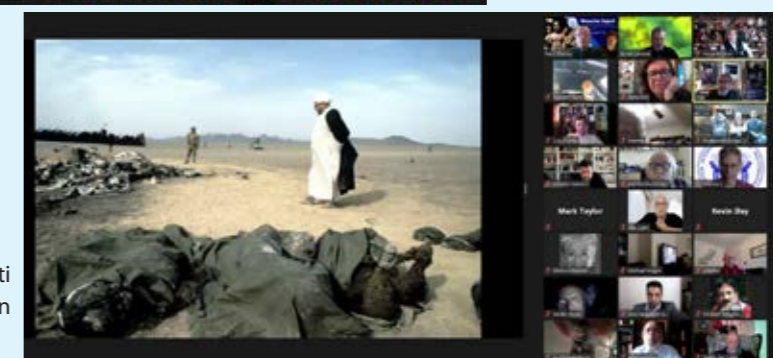
Mullah by Manoocher Deghati



Afghanistan Taxi by Manoocher Deghati



Manoocher Deghati presentation



Manoocher Deghati presentation



Our next presenter was Tino Soriano – who gave a presentation on his images in Spanish. This took place on 21 November and was designed specifically for our Spanish speaking friends in South America, Central America and Spain.

Tino is based in Spain and has worked with National Geographic for many years on their publications and guide books. Born and raised in Barcelona, award-winning photographer Tino Soriano has photographed numerous National Geographic guidebooks, including publications on Portugal, Spain, and Sicily. He has also worked on three National Geographic television documentaries.



He has been honoured with numerous national and international awards from groups such as World Press Photo, UNESCO, WHO and is the owner of five awards from FotoPres.

Tino Soriano is the author of the books "Catalans", "Heartbeats in a Hospital", and "Travel Photography", amongst others.

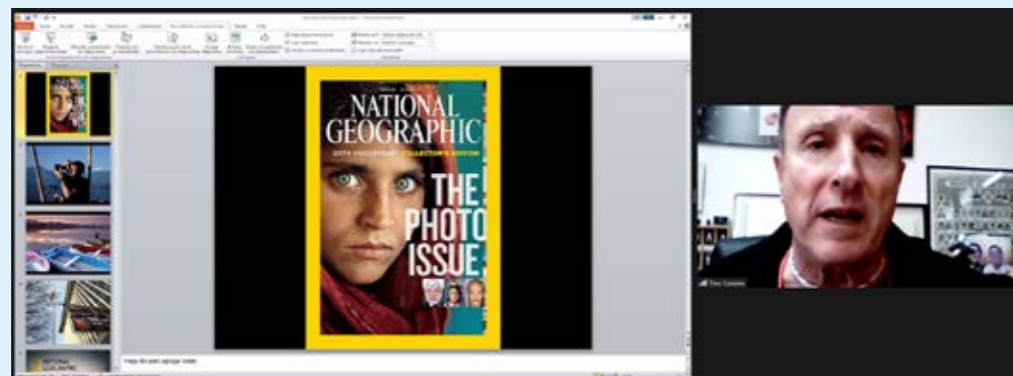
His work has been featured in some of the world's greatest publications such as The National Geographic Magazine, Smithsonian Magazine, New York Times, Paris Match, La Republica, La Vanguardia and El Pais Semanal among many others.



This presentation was hosted by our Vice-President Joan Burgues Martisella with the assistance of Giovanni Busi.

Medicina tradicional by Tino Soriano

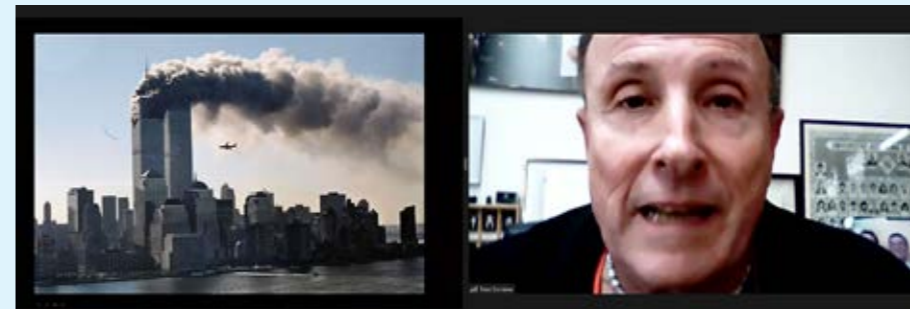
Tino Soriano presentation



National Geographic by Tino Soriano



National Geographic Photo by Tino Soriano



Tino Soriano presentation

December 17 saw a presentation by Marco Gaiotti called "Wildlife Photography and Habitat".

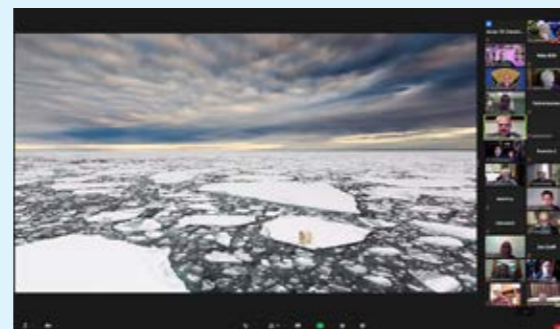
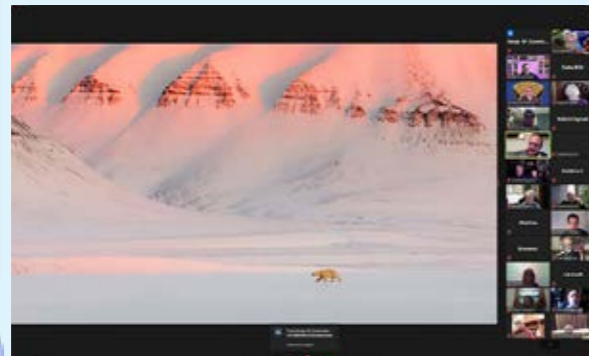
He was born and raised in Genoa, Italy. In 2007 the award-winning photographer Marco Gaiotti discovered, almost by chance, the wild environments of Southern Africa, and with them the passion for nature photography, which drives him every year to explore the most uncontaminated habitats of our planet.

In 2009 he spent a month in Alaska to observe the fauna and the spectacular local landscapes, in complete autonomy, camping in the wilderness. From this experience the desire to give a more professional tone to the passion for photography grew.

In the fall of 2013 he participated in an expedition to the Svalbard Islands, a few days before the Arctic night. The results of this photographic adventure are translated into publications in the most important international newspapers, including a double page print in the paper edition of 'The Guardian'.

He has been honoured with numerous awards in the main international nature photography competitions, including: The SONY WPA (Open Shortlist), Nature's Best, Windland Smith Rice International Awards, Memorial Maria Luisa. Other awards were obtained at Asferico, GDT European Photographer of the Year, Montphoto, Oasis, Glanzlichter, SIPA, Nature Photographer of the year, Global Arctic Awards.

Marco says: "To me, nature photography represents a strong interaction between wildlife and the surrounding environment. In my pictures I like to include the habitat as much as possible, which becomes a fundamental element of the composition. For this reason, when a species can be approached safely for both the photographer and the animal, I like using wide angle lenses instead of long telephotos, in order to depict the connection between wildlife and its natural environment."



Disappearing habitat due to human manipulation makes present distribution of most wildlife species unbalanced, isolating local populations



Marco Gaiotti presentation

The organising committee for the FIAP Photo Academy events so far has been composed of Riccardo Busi (FIAP President), Paul Stanley (FIAP LO for Ireland), Joanne Stolte (FIAP LO for USA) and Reha Bilar and Burak Senbak from the FIAP Exhibition Centre in Konya, Turkey. As you can see, the committee have been very busy.

Next Exhibitions for 2020 at FEC Fotograd Negova

By Ivo Borko MF FZS, EFIAP/d3, ESFIAP
Director of FIAP Exhibition Centre "Fotograd Negova", Slovenia

The year 2020 was the seventh year of the photographic centre "Fotograd Negova" in the Negova Castle in Gornja Radgona. For six of these years Fotograd Negova has held the prestigious title, "FIAP Exhibition Centre", the 5th photographic centre in the world to become an FEC. The exhibitions have been under the Auspices of the FIAP. This year was marked by the Covid-19 situation, which made gathering and socializing practically impossible.



Fotograd Negova, Slovenia

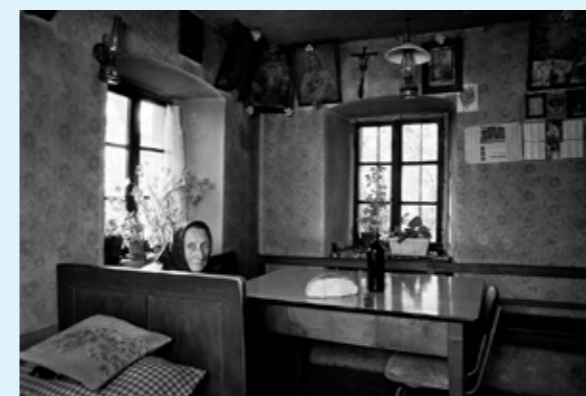
Despite obstacles caused by Covid-19, we managed to hold six exhibitions, two of them were shown in our article in the November 2020 edition of FIAP News, and three more exhibitions are being shown in this February 2021 edition. The exhibitions were placed in three different galleries, Gallery "Negovske čelade", Gallery "Kamnita dvorana" and Gallery "Pranger", which are housed inside a restored castle.

The first two exhibitions commenced in August and featured an exhibition of black and white work by Slovenian MFIAP photographer Vinko Skale, titled "Roots", and Turkish photographer Reha Bilir, who's exhibition was titled "Let love to be". In September, we continued with our work and prepared an exhibition by Italian photographer Eugenio Fieni, titled "Life in the Arctic".

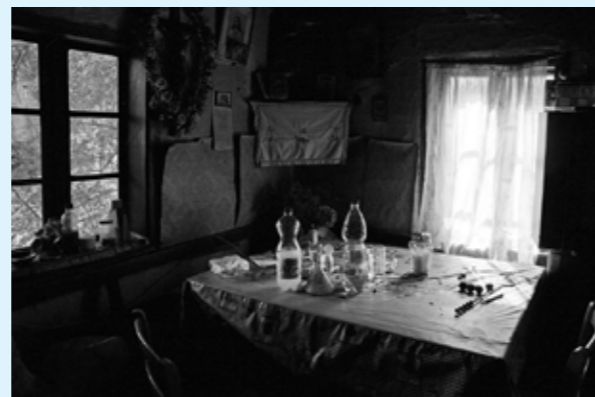
Vinko Skale and his Exhibition "Roots"

Quoting some of the words from Vinko Skale's biography:

He was born in 1952 in Celji, Slovenia. He has been engaged in photography since 1986. Although he tried different fields, he is dedicated to photojournalism and portraiture. As a photographer, he is close to a direct, solid reality, without embellishments and retouches to soften or poeticize a scene or people. He expressed this most directly in the "Roots" cycle.



Vinko Skale with his exhibition



Vinko Skale is a master of photography at the Photographic Association of Slovenia. He was awarded the title of International Master of Photography (MFIAP) in 2001 by the International Federation of Photographic Art (FIAP). He has won numerous national and international awards and recognitions. He is a graduate in law and master of laws.

Vinko Skale's exhibition was on display at Fotograd Negova from 10/8/20 to 30/10/20.

In the words of the art historian, Polona Hafner:

"Vinko Skale takes vivid photographs of both objects and people. He does not look back onto great stories that have already been written. The lyrics of his photographs are individual and unique because he listens to "this exact space" and the time of "these specific people" captured in a moment of silent timelessness. The photograph (a documented created image) is made of the same things as reality. It is instantaneous and sudden. The photography is the mediator of that moment of reality. Vinko Skale is the one in control of the images captured. He builds his scene by adding to things that already exist, but which were as yet unconnected."

In further comments about Vinko Skale's images, she stated that:

"The photographs show a new-old type that is resurrected into a specific biological relation of eternal inner space while also coinciding with the probable functioning of external space through individual things. Here, the large and great images of "little and ordinary people", the possibilities of us, are created before us."

Reha Bilir and exhibition "Let love to be"

Quoting some of the words from Reha Bilir's biography:

He is the founder of the Sille Sanat Sarayi Art Gallery and FIAP Exhibition Center in Konya, Turkey, where he is the director. Between 2012 and 2016, he was a member of the GPU board and is now president of the International Federation of Art Photography (UFSD).



Reha Bilir Exhibition



Eternity



Love in a Single Breath



Eternity

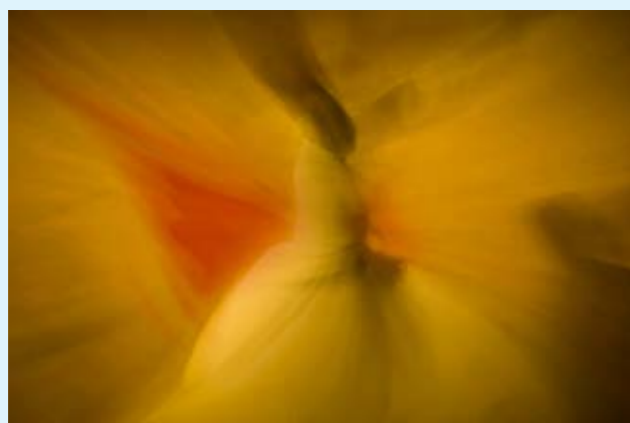
He has given a series of photographic lectures in Turkey, Indonesia, Italy, Benin, Luxembourg, Canada, Oman, Belgium, Romania, India, Kazakhstan, China, Sri Lanka, Finland and Cyprus. Interviews with him have been published in numerous photographic magazines both in Turkey and around the world.

So far, he has been a member of the judging team for more than 200 national and 80 international photographic competitions, and in 2012 he was also one of the jurors for the "FIAP World Cup".

He is an honorary member of many photo clubs in Turkey and abroad, and has received for his photographic achievements numerous exhibition and honorary titles: Hon.SSS, AFIAP, Hon. IVAF, Hon. FBPS, Hon. FBSPA, Hon. FICS, Hon. FPI, Hon. EFMPA, Hon. NAP, Hon. FSWAN, Hon. GİFSAD, Hon. MOF, Hon. SİVSAD, Hon. SUPC, Hon. FOCUS, Hon. AltınOran, Hon SuretiAlem, Hon.EUSPA, Hon. SİFAD, Hon. EIUSF, highlighting in particular the ESFIAP title that he received in 2014.

Reha Bilir's exhibition "Let love to be" was held in Fotograd Negova from 13/8/20 to 31/10/20. His words about the exhibition are as follows:

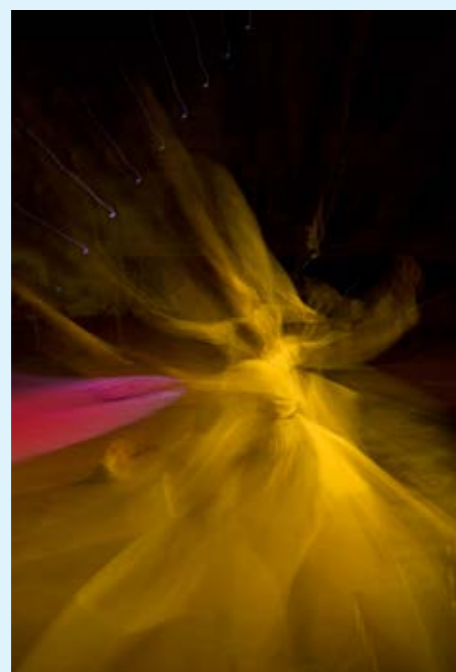
At the heart of the images in this exhibition are the teachings of Mevlâna Celâleddin-i Rûmi.



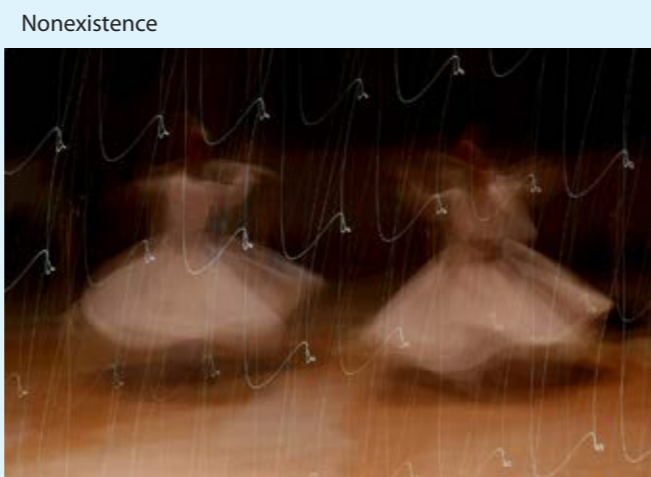
Nonexistence



Love in a Single Breath



Nonexistence



Nonexistence



Love in a Single Breath

Rumi, was a philosopher and poet who lived 800 years ago, whose philosophy is followed by many around the world to this day. Whilst born in Afghanistan, he lived in Konya, Turkey for most of his life, where his tomb stands and is visited by many.

The Dervish whirling depicted in the photos is a form of meditation and prayer that is done in a weekly ceremony known as a "Semâ Ceremony". This ritual was started by Rumi's son. It places a person representing Rumi at the centre around which the others whirl. It is done as a form of worship to God as per Rumi teachings. In this way they connect to God and their love of God.

I have worked progressively on a large set of images. With the images I have tried to present four themes in Rûmi's philosophy using four photography techniques:

1 - Love In A Single Breath: Directly taken photographs

The main idea of "Love In A Single Breath" started during discussions with my artist friends from the Fine Art Faculty. As the Dervishes begin their ceremony, they remove the black cloth. This is symbolic of them shedding all their material existence in the world. The white that remains represents a shroud and the hat is symbolic of their gravestone. When they cross their arms at the beginning, it symbolises "one God". As they whirl they lose their material selves. They are brought together as if their breaths are combined as one and join together with God.

2 - Nonexistence: Long Exposure photographs that are near abstract

When one considers the universe over the time since creation, our individual presence is for such a short time and so insignificant, we barely ever existed.

3 - Eternity: Images produced using the creative tools in Photoshop

Throughout history there have been people who live on in our memories for the deeds they have done for the benefit of humanity. As time passes newer technologies have become available and we should continue to harness this to continue to help mankind. By using the technology of Photoshop, I have sought to symbolise this.

4 - Spiritual Mystery: Black and white photos taken backstage before the ceremony.

The use of monochrome is symbolic of life, death and life after death. The white is our beginning when we are new and pure. The grey is the experiences we have throughout life. The black is our death. Around each of these images is a white border that frames all that is our life, that symbolises that there is life beyond death. Whilst this 4th subject is part of the larger body of photographic work, it is just the first three of the subjects above that I chose to show in the exhibition in Slovenia.

I tried to bring together all of these above concepts. As in the philosophy of Rumi; all races and all kinds of people must live together in brotherhood and tolerance. I wanted to convey my ideas via my camera so that you see through my eyes what I have in my heart.

This project to produce these images was one close to my heart. It is one that shares my love of God.

Eugenio Fieni and exhibition "Life in the Arctic- The Neneth saga"

Quoting some of the words from Eugenio Fieni's biography:

He was born on June the 9th, 1959 in Correggio in the province of Emilia in Italy, where he still lives and works. His photographic rise began when he joined the BFI photo club "The Bellows" in 1993, which he has also chaired since 1998. He began to participate, with great success, in domestic and international competitions and had numerous solo and group exhibitions in Italy and abroad. His photographs are also included in the collections of many Italian and foreign museums and libraries.

Between 2014 and 2017, he was the head of the Biennial of Black and White Photography at FIAF and a member of the Department for International Cooperation.



Eugenio Fieni Exhibition



Nenet



Nenet Children



Nenet Children



Nenet Children



Nenet Children



Nenet Landscape



Nenet Village



Nenet

Among the awards, he highlights a gold medal for the winning photograph in the black-and-white photographic category in the Austrian Super Circuit (2001) and participation in the award-winning collection (National Italian photography for black and white) at the World Cup in black and white photography (2001).

Based on the results achieved, the Photographic Association of Italy (FIAF) awarded him the exhibition title "Artist FIAF" in 1998. The International Federation of Photographic Art,

FIAP, awarded him Excellence Gold (EFIAP/g) and the Global Photographic Union also awarded him GPU CR2 that year. Eugenio Fieni's exhibition "Life in the Arctic" was held in Fotograd Negova from 5/9/20 to 30/10/20. He exhibited photos of Neneth people. This is what he wrote about the experience of living with them for several days:

"Recalling the memories, spent with Vital's family for 5 days, in the small camp, which could only be accessed by a 3 hour ride on a snowmobile from the first inhabited center on the Yamal peninsula, I still get the chills from the many emotions that I was lucky enough to experience. Having had the opportunity to live for several days in close contact with the Nenets, enabled me to immerse myself totally in their culture, customs and their difficult way of life. This proved to be a priceless experience.

But who are the Nenets? They are indigenous inhabitants of Russia, of Samoyed origin. They are reindeer herders who have been living in the far north of Siberia for over 6,000 years, from the Kanin peninsula to the Tajmyr peninsula around the large rivers Ob, Yenisey and Pur. Today, there are only about 45,000 Nenets, of which about 27,000 live in the Yamal peninsula and manage about 500,000 reindeer. To assist in their work, they have bred Samoyed dogs, adapting them to the adverse climatic conditions and the ability to tow sleds and work as herding dogs.

The name Nenets is derived from the word Nencia Nuenecyaq, which means human beings. This name is thought to have been given by ancient Vikings and Laplanders who, arriving in Yamal, found Aboriginal inhabitants with a smaller stature than theirs. The features of the Nenets are a mixture of Nordic and Mongolian.

The dwelling of the Nenets is the "Chum", a mobile conical tent. Several families live together in one Chum dividing the costs. A new Chum can cost several rubles, and each camp is made up of 2 to 6 tents. The Chum is built on a base, made by digging a circle deep enough in the snow which takes a couple of hours to build. Usually it is built by two or three people.

The Chum is composed of a heavy, large and robust central pole, around which all the other poles are placed (about 40) and the stove pipe is passed through the center. Subsequently it is



covered with reindeer furs which are placed on the poles with the help of a long stick. The furs are very large and need about 80 (40 per side) to cover all the Chum. Some Chums have a window, others are without. To enter and exit there is a large door that is difficult and heavy to open!

Every day the tent needs to be cleaned and cleared of the snow that settles on it, to prevent it from weighing down and breaking. The Chum has a diameter of about 8 meters and can accommodate up to 12 people. At the top of the Chum there is an opening where all the poles are tied together, which may sometimes allow the snow inside!

There is a wood stove installed, that is lit in the morning and burns all day, slowly dying out in the evening. During the day the temperature in the Chum is around 20-25°, whilst at night it can drop to -10° and below if it is very cold outside. It is important to cover yourself well for the night and bring a sleeping bag that is quite heavy and suitable for extreme temperatures. For the night, a small room is created by lowering the sheets inside the Chum and sleeping together on reindeer skins. There is usually no electricity inside the Chums and you have to rely on torches. However in some there are generators which would allow at least one lamp to illuminate the interior of the tent."

Opening FIAP Exhibition Center "Teatro Auditorio Revellín" - Ceuta (Spain)

By Africa Márquez de la Rubia
Director of the FEC, Teatro Auditorio Revellín, Ceuta



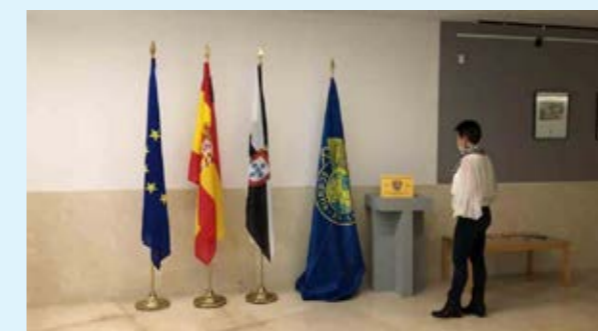
Africa Márquez de la Rubia

In March 2011, in the City of Ceuta, the building of the Revellín Auditorium Theater was completed. This building was designed by a winner of the prestigious Pritzker architecture prize, Portuguese architect, Álvaro Siza. In the short period of time since, the theater, together with its Exhibition Hall, has responded to the expectations of all Ceuta, and has become essential in the cultural life of the city.

In February 2020, the Miradas de Ceuta Photographic Association signed a Collaboration Agreement with the Ministry of Education and Culture of the Autonomous City of Ceuta, so that for the next three years, the Theater's Exhibition Hall, the Revellín Auditorium, will be considered a FIAP Exhibition Hall. The three years can be extended.

The inauguration of this room was scheduled to have been held in March 2020, but due to the Covid-19 Pandemic, this inauguration had to be postponed until May 2021.

On the 17th November 2020, this FIAP Exhibition Center, "Teatro Auditorio Revellín", began its operations with the exhibition "Fotosport, un mundo de deporte" (Fotosport, A World of Sport).



This salon was inaugurated in the presence of the Hon. Mr. Carlos Rontomé Romero, Minister of Education and Culture of the Autonomous City of Ceuta, and the media of Ceuta attended the event.

This exhibition was held in this hall until the 4th December 2020. It displayed the best images of the National Sports Photography Salon, a salon that has been taking place since 1970. In 2020 this salon celebrated its 50th Anniversary.



The location and contact details of this FIAP Exhibition Centre are as follows:
 Name of the FIAP Room: FIAP Exhibition Center Teatro Auditorio del Revellin
 Address: Plaza Nelson Mandela / n 51001 Ceuta (Spain)
 Director of the FIAP Room: Africa Márquez de la Rubia
 E-mail: saladeexposicionesrevellin@gmail.com
ec.ceuta.es@fiap.net

“Next Life” - Novel Exhibition From The Russian Federation At FEC, Oradea, Romania

By Stefan Tóth AFIAP
 Director FIAP Exhibition Centre, Oradea, Romania

Beginning on the last day of June 2020, the photography loving public had the opportunity of admiring a novel exhibition of paintings and photography. The exhibition was hosted by the longest functioning permanent photographic gallery in Romania, the “Euro Foto Art” Gallery.

This time, on the walls of the well-known gallery, two artists had their works installed. The two artists came from the city of Penza in the Russian Federation. The joint exhibition, entitled “Next Life”, was made up of 90 photos taken by Sergey Majorov EFIAP/s and 11 paintings done by Tatyana Pyaterneva, all works of great artistic value. The city of Penza is situated on the European side of the Russian Federation, south-west from Moscow, with a population of over 500,000.



Opening of the exhibition. Photo by Emeric ILLÉS Imre

The photographer Sergey Majorov EFIAP/s was born in 1957 in Russia. After graduating from a technical university, where he studied to become an engineer, he started photography in 1978, after the birth of his first daughter. He took part in international photographic exhibitions from 1987 in which his works have gathered more than 300 international prizes.

In 2005 he started the website <http://fiap.ru/> that is the main source of information in Russian about international photographic salons organized with the patronage of FIAP. He has been the liaison officer of the International Photographic Art Federation (FIAP) in Russia since 2011. In 2012 he founded the Penza Photoart Creative Union which, since 2013, has become one of the most active partners of the Euro Foto Art International Association. In 2018, the Penza Photoart Creative Union won the first edition of the Photographic clubs World Cup, organized by the “Euro Foto Art” International Association, to which guests from over 50 EFA partner organizations from Asia, Europe and the Middle East took part. The Penza Photoart Creative Union got the first place, as well as the EFA World Cup, at this great international event.

In 2015, Sergey received the EFIAP Silver distinction, and from 2017 he was the Vice President of the National Photographic Association in Russia which was affiliated with FIAP. Beginning in 2018 he was also the Vice President of the Silk Road Photographic Organization (SRPOIA) from China. Tatyana Pyaterneva, taking inspiration from Sergey Majorov’s photographs, created 11 paintings based on his work.



Audience at the Exhibition opening
 Photo by Emeric ILLÉS Imre

The opening of the exhibition took place on the 30th of June 2020, and was streamed live online, on the Facebook page of “Euro Foto Art”:
<https://www.facebook.com/EuroFotoArtAsociatiInternationala/>

Those who took part in this event were greeted by Stefan Toth AFIAP - President of the Euro Foto Art Association. The exhibited works were presented to the public by the art critic Dr. Ramona Novicov, while musical moments were performed by artists belonging to the "Duo Varadiensis" group, of Oradea who prepared a Russian and Romanian repertoire.



Viewing the Exhibition. Photo by Erzsébet Mandy Varga

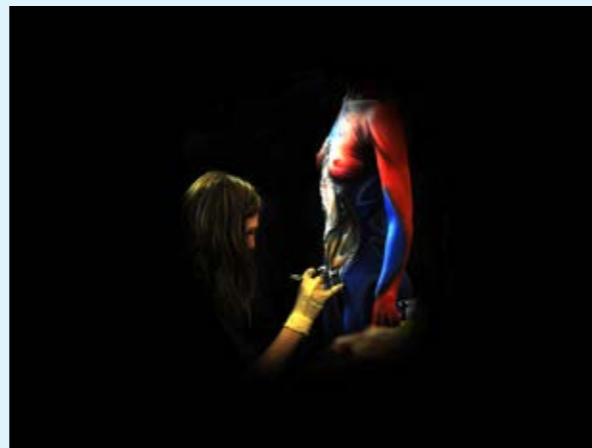
The Story Leading to the Next Life Exhibition

By Sergey Majorov EFIAP/s

Art is an open system, adjustable by each artist, who brings in something new and leaves a little bit of his/her heart behind. This gives meaning to the artist's life and spurs the evolution of art. The result of the artist's work is a piece of art which serves as a kind of a mirror reflecting the personality of each viewer through the lens of the artist's personality. Everyone can find in it something of his or her own or, rather, themselves. There is a silent dialogue of the inner worlds of the artist and the contemplator. Something similar occurs in all art forms, such as literature and poetry, where information carriers manifest themselves as words expressed through letters and sounds.



Cupid and Psyche - Photo by Sergey Majorov



Creator - Photo by Sergey Majorov



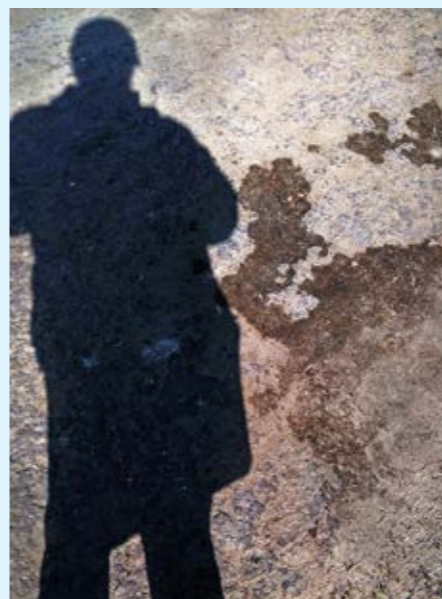
Fishing goddess - Photo by Sergey Majorov



Forest Lake - Photo by Sergey Majorov



Original photo and the painting done from the photo



It was raining yesterday
Photo by Sergey Majorov

Children's world
Photo by Sergey Majorov



Good Night - Painting
by Tatyana Pyaterneva



It wasn't until fairly recently that a camera was invented, a technical device which is able to converge space and time, to stop a moment and capture it. In order to turn a frozen moment into an IMAGE, this mechanism needs to be controlled by a person with outstanding creative abilities, an artist. Figuratively speaking, the artist must put their soul into the image. So long as the artist is able to convey their emotions and reach the audience, the image begins to come to life, disengaging from its creator and attaining its independence. The more people come into contact with it, the more significant it gets.

I would like to mention that the resulting image is by no means a piece of the life which it "copied". Despite the fact that the camera as a device was conceived in order to capture life's moments, in fact, it creates a new life, which tends to only partially resemble the one from which the shot was taken, but to be similar most of all to what the artist wanted to see. It is not that the "truth of life" immediately turns into a "lie", but, most likely, it becomes another truth. If an event is shot by different photographers (even with the same cameras), the resulting images will be different, and the stronger the photographers' individualities are expressed, the less resemblance their shots will bear.

Let's talk about a photograph captured by a camera (now it is increasingly often a cell phone camera), we can see it first on the display of the shooting device. It is often the case that this is not quite what the photographer expected to see, and they have to do some more shots after changing



the shooting parameters. And then the image creation begins. At the first stage, a sort of selection takes place: the photographer selects the most expressive (in their opinion) photograph from all the similar ones. This lucky image is given a "start in life", and the rest are doomed to being immediately deleted or meaninglessly stored for a long time without the prospect of ever being seen by anyone. Nowadays the first life is given to a new "image" with the help of the Internet. There begins a journey of the image across the numerous social networks in a bid to draw attention to itself amongst the vast number of similar photographs. As a rule, the image receives the unconditional support of the photographer's relatives and friends and rarely goes



Corner - Photo by Sergey Majorov

beyond this circle. There is also the option to post it to a website. In this case the audience will consist of the website visitors and the photographer cannot control the form in which the image will appear before the audience. It depends on many factors such as the type of device on which it will be shown, its size, the presence of other images, the state and attention of the audience... and so on ad infinitum. At the same time, if a contact has taken place, the image obtains yet another whit of vitality. This can to some extent be compared with the "instruction works" by the Japanese artist Yoko Ono, giving impetus to the birth of endless variations of their derivatives. ("Light a match and watch till it goes out." Lighting Piece, Yoko Ono, Autumn 1955). Everyone who accepts the rules of the game begins to act the piece on their own following the suggested scenario. Thus, the work of art multiplies and gets around.

An exhibition is a specialized event where the images that have already passed a certain selection are presented. Exhibitions are often held based on the results of some competitions, to which the artists, at their discretion, send, as a rule, their best works, and a competent panel of judges evaluates them. On the basis of this the selection of works for the exposition is carried out. As early as at this stage, the image is fuelled by the energy of the organizers and members of the panel of judges and is presented to the audience as a stronger, more mature and bolder version of itself. If the exhibition is a physical display rather than online, a bygone moment obtains quite a tangible physical embodiment in the form of a printed photograph, which begins a new physical life on its own. Now the image in the form of a physical object can travel to exhibitions, be deposited for long-term storage, thrown away, destroyed, presented as a gift or sold to an enthusiast. Even now we can say that this image was exhibited on such and such a date at such and such a time, at such and such an exhibition, and was admired or, on the contrary, disliked by such and such people.

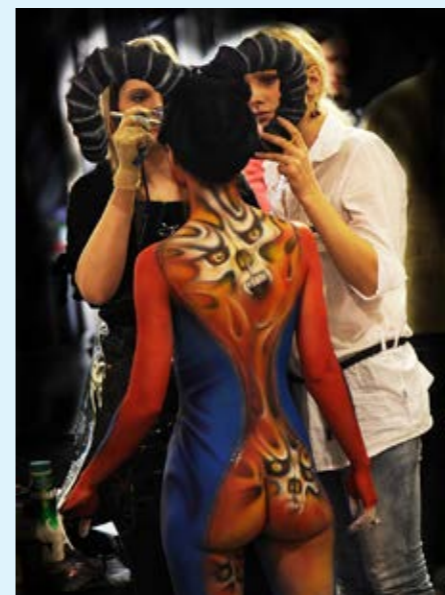


Coacervate drops - Photo by Sergey Majorov

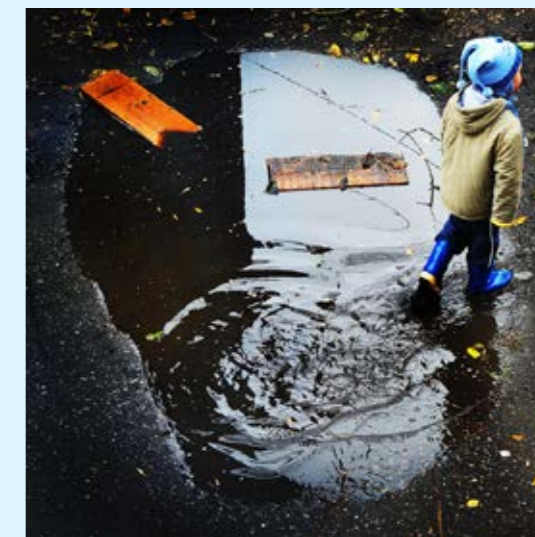


Desire to fly - Photo by Sergey Majorov

My photographs have been recognized at many international photography exhibitions. Now they have got yet another chance. They came to the attention of the artist Tatyana Pyaterneva and were reincarnated into paintings, which, together with photographic prints still waiting for their reincarnation, began a journey in the exhibitions under the Next Life project.



Double Portrait 2 - Photo by Sergey Majorov



Grimassa Picasso - Photo by Sergey Majorov



Lady in Red - Photo by Sergey Majorov



Levitation - Photo by Sergey Majorov



Opposition - Photo by Sergey Majorov



Mystery 1 - Photo by Sergey Majorov



No return - Photo by Sergey Majorov



Mystic Cat - Painting by Tatyana Pyaterneva



Painting Plum - Painting by Tatyana Pyaterneva



Portrait of a dog on a background of a mountain landscape
Painting by Tatyana Pyaterneva



The Bird's Island - Painting by Tatyana Pyaterneva

A Tribute to Ian Platt, a True Friend of FIAP

By Dave Coates EFIAP/p ESFIAP
FIAP Liaison Officer (PAGB)



Ian Platt MFIAP EFIAP/p HonEFIAP

On the 4th October 2020, FIAP lost one of its greatest and most enthusiastic supporters when, at the age of 87 years, Ian Platt passed away after a long illness. His passing has left a huge hole in both the world of club and amateur photography. There is no question that Ian was one of the doyens of amateur photography both in the UK and Worldwide with his service to FIAP spanning in excess of a quarter of a century.

His involvement in our hobby stretches way back to 1960 and I do not think that there is a point in that period of 60 years when he did not have a noticeable effect on photography in one way or another. However, it was not until the early 1970's that he became aware of FIAP and its

activities. That is not really surprising because at this time the PAGB was not an Operational member of FIAP. That did not stop him recognising the importance of our worldwide family.

Via International Salons he became involved, although on what one might call a local or national basis. He was one of those who, in the years before PAGB joined FIAP, gained their AFIAP distinctions via the Irish Photographic Federation, which was a member. Whilst in Worcester he became involved in the organisation of their salon. Later, having moved to the Birmingham area and having joined Smethwick Photographic Society, he was to become the driving force behind the creation of the Smethwick International Salon, one of the UK's most prestigious and successful salons.

Parallel to all this was the fact that PAGB had joined FIAP in 1977 under the leadership of Don Morrison HonEFIAP. Ian's involvement with FIAP's activities did not go unnoticed at PAGB and when, in 1984, they were seeking a replacement for Don as FIAP Liaison Officer they were quick to identify Ian as a likely candidate. To quote Ian's own words, "I received a phone call from the President of PAGB asking if I would be interested in taking on the job of FIAP Liaison Officer for the PAGB, . . . I gave serious thought to the offer – for about 5 nanoseconds-- before accepting".

That was the start of 27 years of unbroken service to FIAP as PAGB's Liaison Officer and it only came to an end in 2011 when the workload became too much for him. Even then he had given 2 years notice of his intention to resign, that being in 2009 when I was a newly elected member to the PAGB Executive. I can well remember, when PAGB were struggling to find a replacement that Ian, leaning across the table said to me, "How about it Dave". My initial shock and utter surprise at the idea meant that my response took a bit longer than Ian's all those years before, but later that day I agreed to take the role on.

During that period of over a quarter of a century, Ian's commitment to FIAP was unwavering. He developed and solidified PAGB's relationship with FIAP, often working with them on developing and improving FIAP services. One example was his involvement in the creation and the structure for the MFIAP distinction. It was perhaps apt that in 1989 he was the first person from the UK to be awarded MFIAP. His attendance at nearly every FIAP Congress that took place during his stewardship is perhaps unparalleled for a Liaison Officer. I am sure that there will be many members of the FIAP Directory Board, both past and present, who will remember his constructive support for FIAP at those gatherings as well as his highly developed sense of humour. Outside of Congress he worked tirelessly to build support for FIAP in the UK, in the course of which he also organised several FIAP Biennial Competitions on behalf of PAGB for FIAP.





Winter in the City by Ian Platt MFIAP EFIAP/p HonEFIAP



In a demonstration of his concern and care for FIAP, I need only recall the effort he went to in 2011 to ensure that I, as his successor, was so fully prepared and tutored. He and Patricia hosted both Sheila and I for a full week at their home, whilst he went through the intricacies of my future duties and then gave me the most complete dossier of guidance you could wish for.

Even after that Ian remained as a hard working member of my FIAP Sub-Committee that supported my efforts on behalf of FIAP. His guidance to me was in no small part responsible for the success of the 2015 FIAP Colour Print Biennial. He was the person to whom I turned when problems arose and he was never stinting in his help and advice.

Whilst his contribution to FIAP was so important, one should not lose sight of the fact that he was first and foremost a very, very good photographer. It has been my pleasure and privilege to share with Ian membership of the same Postal Portfolio Group since 2000 until his passing last October. If I were to pick just one image that typifies the depth of his skills it is one called "Winter in the City".

This was taken in 1969 in Oslo during a major international exhibition, from the top floor of his hotel, and as a print met with International success. Fast forward to the era of digital photography, when he scanned the original negative into Photoshop with the result you see above. The resultant image reproduced above went on to win Gold Medals in numerous International Salons in the early years of the 21st century. For me it brings back memories from the 1950's "The Third Man" films.

In conclusion I do not think I could do better than to repeat our FIAP President, Riccardo's comments,

"In this difficult moment worldwide, our big family loses another great friend and FIAP Master. Ian carried out the difficult task of FIAP Liaison Officer from 1984 to 2011 with great professionalism and skill, a true example for all the other FIAP members. Thanks to his very pro-active attitude he managed to organize significant events, developing FIAP in Great Britain and tightening our relations with the country. He has always been present in our congresses and shared his experience and joy with any new or old member. With him, we lose not only a great photographer, but a unique person whose memory will remain forever etched in our hearts."



Bahrain Photo Club

By Asma Jassim Murad,
Head of The Program Committee of Bahrain Photo Club

Activities During the Covid 19 Period

One of the aims of Bahrain Photo Club (BPC) in Bahrain Art Society is to help its members develop photography expertise through lectures, exhibitions, workshops, competitions, and local and international photographic trips. Due to the exceptional circumstances of Covid 19, BPC pivoted to provide virtual events, as opposed to physical events, that hosted photographers from all across the MENA (Middle East and North Africa) region.

Since the third week of April, BPC has organized 13 events that featured exceptional photographers from Turkey, KSA, UAE, and more. They shared their experiences across a variety of topics. For example, the Turkish photographer, Alp Alper, spoke about his experience in aerial photography and his association with National Geographic; the Kuwaiti Mohamed Ashekanani discussed the effect of lighting during shooting street photography; the Bahraini Aqeel Sewar, shared his experiences in press photography; the Iraqi Adeeb Al-Ani talked about his experience in desert photography; the Saudi photographers Moh'd Al Shabib and Reyad Hemzawi provided training on creative and macro photography; and the Kuwaiti Khalil Haiderey talked about his experiences in sports photography.



Mohamed Ashekanani Workshop

A customized digital certificate was sent to all participants after the event was complete. Members who participated were very pleased to speak one-to-one with the hosted guests and got direct feedback on their queries. Additionally, BPC members participated in virtual exhibitions and competitions related to Covid 19, including the FIAP Exhibition, "The World in 2020".

On behalf of BPC, we would like to extend our thanks to all members and guests for participating and for their continuous support.



Guilin's Farmer by Mohamed Ashekanani



Pottery Market by Mohamed Ashekanani



Alp Alper Artist talk

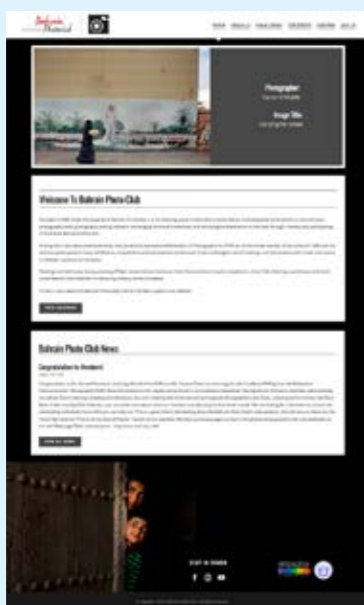


Ataturk Dam by Alp Alper

Neighborhood Sanliurfa by Alp Alper



Bahrain Photo Club Website



Bahrain Photo Club website

The website, <https://bahrainphotoclub.net/> introduces the visitor to BPC, its affiliation to FIAP, its objectives, members, committees, news and events.

The President of the club, Shaikha Hanan Hassan Al Khalifa, congratulated the team in charge and stated that this website, though launched in difficult circumstances, will improve the ways in which we make ourselves available to our affiliated federations, institutes, members and other photographers who are interested in joining the club. It will also keep us in touch with photographers from this region despite the social distancing required during this period.

We invite you to follow the club's programme at: <https://bahrainphotoclub.net/>

Visitors to the website can browse the gallery to see several images of the members and their photos in the FIAP Black & White Biennials. In addition, the visitor may read CLICK, the periodical newsletter of the club, located in the News Centre.



Cyprus Photographic Society in 2020 and Online Ceremony for presenting the new FIAP Distinctions

By Constantinos Charalambous EFIAP/g, ESFIAP
President of the Cyprus Photographic Society
FIAP Liaison Officer



Cyprus, like the rest of the countries around the world, has paid its own price for the corona virus pandemic. More than 22 thousand people have been infected with the virus and 146 people have lost their lives. If we take into account the population of Cyprus, these numbers are very large. We are less than a million. Unfortunately, we also had to have a long period of time in lockdown, when we were required to stay home. The losses are big, both in the local economy and of course in our activities.

Our photographic family was greatly affected by this whole situation. All our events for 2020 were cancelled and all our programs have been postponed. We lost the human contact we had every week at our club, we lost our travels and excursions, and we greatly missed the opportunities to engage with our favorite photographic art.

Fortunately, we managed to complete the 2020 International Digital Photo Competition. The CIDPC 2020 judging was able to be conducted and we owe this to the kindness and understanding shown by FIAP in allowing the online judging of the competition. Thanks for that.

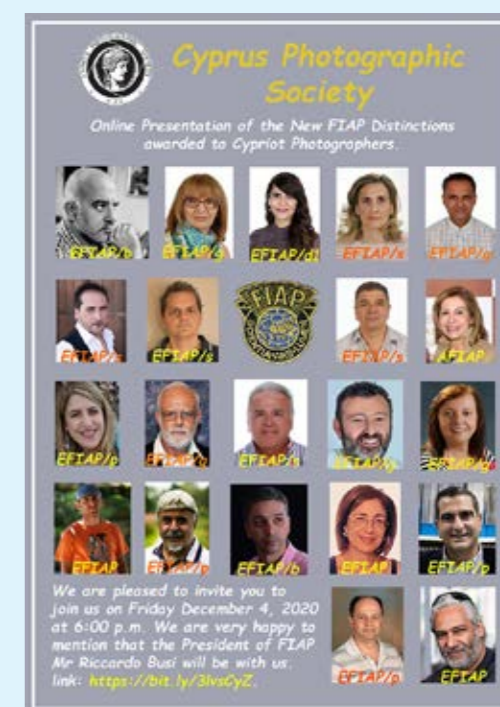
Technology and the internet have helped us to have some continuity in our photographic activity. There was communication with our members, and we also organized some competitions with subjects related to the situation we live in. But our most important action for the last period was the successful application and conferring of new FIAP distinctions for 21 Cypriot photographers. These were for all levels of distinctions, from AFIAP to EFIAP Diamond.

On Friday December 4, 2020, the Cyprus Photographic Society organized an event to present the photographers and the distinctions they succeeded in obtaining this year. Due to security measures against COVID-19, we decided to use technology and created an online presentation Ceremony.

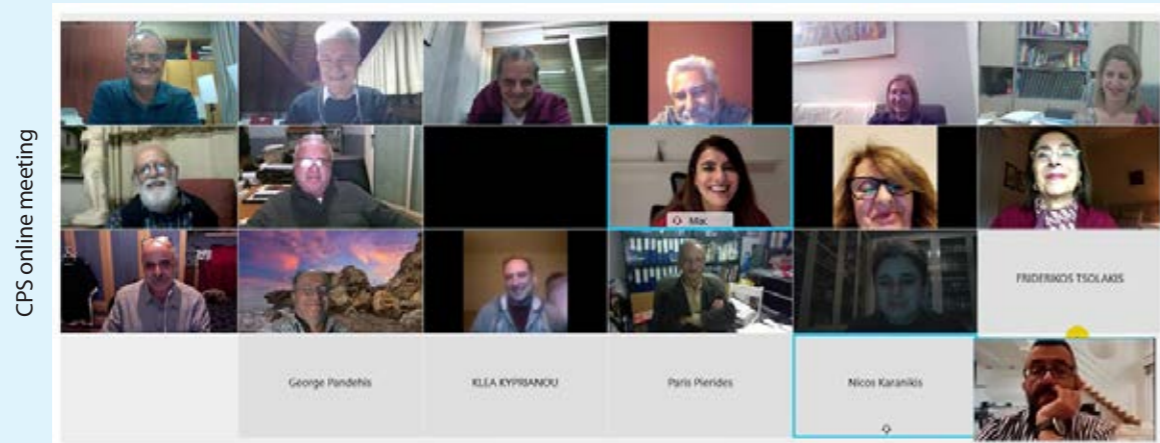
First of all, we created an invitation like a poster and distributed it among the members of our photographic family in Cyprus and especially to our distinguished photographers. At the same time, we gave them the link through which anyone could connect to the event.

The twenty-one Cypriot photographers awarded with new FIAP Distinctions are all passionate artists who have had great success in International Photography Competitions that have Patronage from FIAP.

The tele-ceremony started at 6:00 pm and ended one hour later. We started with a welcoming speech by the President of the Cyprus Photographic Society and FIAP Liaison Officer, Constantinos Charalambous, who then presented the honored photographers one by one noting the distinction that each one secured.



The Invitation



CPS online meeting

The main part of the event was a slide show that presented the photographers with their diplomas and the award-winning photos they submitted to FIAP with their application. Some of these photos have been selected for the FIAP Cloud Gallery. These photos were presented in our slideshow in a special manner with an inscription to acknowledge this for these particular photos, as shown in the images accompanying this article.

The President of FIAP, Mr Riccardo Busi, who was invited to the presentation, sent his greetings to the Cypriot Photographers.

We hope that with the New Year, better days around the world will come! We now ask that you enjoy our samples of the work of the award-winning Cypriot Photographers.



"Old man" by Anna Christofini AFIAP



Selected for FIAP Cloud Gallery !!!

"Walk the hill" by Pantelis Kranos EFIAP/p



Selected for FIAP Cloud Gallery !!!

"The true winner" by Andreas Ierides EFIAP



"Top of the Nature" by Haktan Okumusoglu EFIAP



"Peppers" by Irene Eliades EFIAP/s



"Anticipation" by Doros Theodorou EFIAP/b



Selected for FIAP Cloud Gallery !!!

"I call it passion" by Thanasis Hatzipavlou EFIAP/s



Selected for FIAP Cloud Gallery !!!

"Open air office" by Alexis Saveriades EFIAP/s



Selected for FIAP Cloud Gallery !!!

"Butterfly Lover" by Kenan Hurdeniz EFIAP/g



Selected for FIAP Cloud Gallery !!!

"Down town Dubai" by Mary Pandeckis EFIAP



Selected for FIAP Cloud Gallery !!!

"Dry skin" by Paris Pierides EFIAP/b



"Happy Moroccan" by George Yiallouris EFIAP/s



"The Prince of the Lake" by Ricos Andreas Gregoriou EFIAP/s



Selected for FIAP Cloud Gallery !!!

"Figure in the dark" by Constantinos Charalambous EFIAP/g



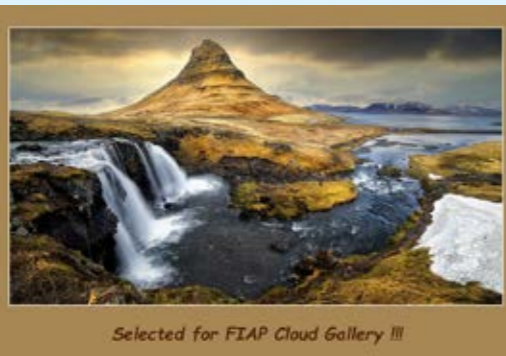
"Green drinks with lemon" by Maro Karava Kyprianou EFIAP/g



"Alexandra" by Klea Kyprianou EFIAP/g



"Kirkjufellsfoss" by Nassim Eloud EFIAP/p



"Girl at the window" by Despina Anastasis EFIAP/p



"Argan goats" by Mehmet Gokyigit EFIAP/g



"Black Lake" by Mustafa Evrigen EFIAP/p



"Viti" by Buket Ozatay EFIAP/d1



Irish Photographic Federation

Presentation Ceremony for FIAP Distinctions 2020

By Paul Stanley EFIAP/g ESFIAP
FIAP Liaison Officer for Ireland



This year has proven to be a very difficult one for many photographers around the world due to the Covid-19 Pandemic and we in Ireland have been just as affected by it as anyone else.

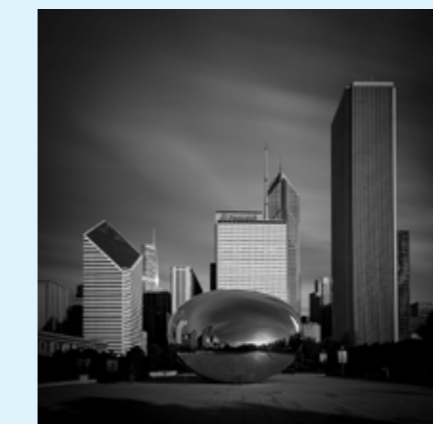
One consequence of the Pandemic is that we have lived through various iterations of a Lockdown resulting in us not being able to arrange our normal FIAP Distinctions Presentation ceremony in the FIAP Exhibition Centre in Dublin. In the past this would be held early in June and would also see the opening of an exhibition of prints from each person who received their FIAP Distinction. Instead this year we arranged an online ceremony using the Zoom platform. It took place on 31st October and one of the great benefits was that we were able to be joined by Riccardo Busi, FIAP President.

Riccardo congratulated the 16 photographers who received FIAP distinctions this year and commented on the great variety of imagery being displayed. We were also joined by Dominic Reddin, President of the Irish Photographic Federation and by Andy McGann from the IPF Committee who was our Zoom administrator on the day. Dominic also congratulated all present. An image from each of our 16 Distinctions recipients is included here. These are all images that were submitted to FIAP with their applications.

Awards Ceremony - attendees



By The Window by Ita Martin EFIAP/b



Chicago Skyline Mono by Joe Doyle EFIAP/p

Distraught by Deirdre Murphy EFIAP/p





Fredau In Triptych by Brian Hopper EFIAP/d2



Dublin John by Martin Duggan AFIAP



Galty Wall by Charlie O'Donovan EFIAP



Ice Princess by Brian McNamee EFIAP



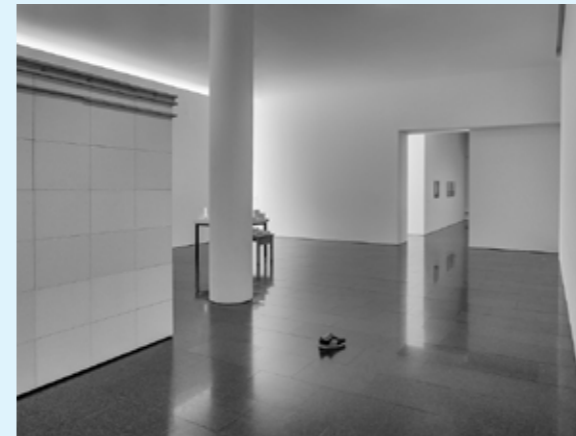
In The Land of the Lonely Souls by Michael Strapec EFIAP



Over the Heather by Kevin Day AFIAP



Sandy Toes by Catherine Bushe EFIAP/p



Shoe by Gary Loughran AFIAP



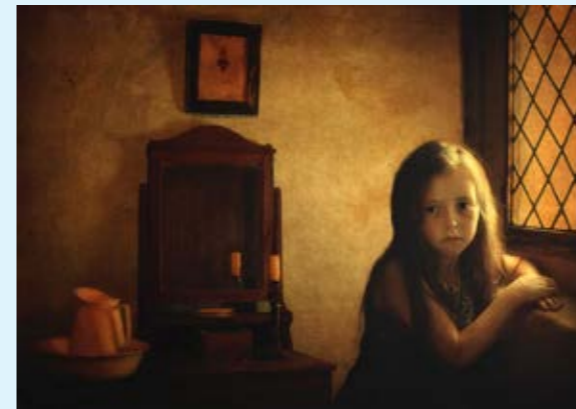
Take a Break by Christina Ni Dheaghaidh EFIAP/b



The Arch by Anthony Demion EFIAP/s



The Tower by Bill Power EFIAP/p



The Wait by Morgan O'Neill EFIAP/p



The Soul of a Lion by Mark Taylor EFIAP/g



Japan

About the recent JIPF International Exchange Photo Exhibitions

By Secretariat Toshiaki Ichida
Japan International Photograph Federation

1) The 26th International Exchange Joint Photo Exhibition 2019 Ehime Exhibition:

This event was held at the Kyoto Municipal Museum of Art for many years, but the Museum was closed due to renovation work (from 2017 to May 2020), so since 2017 it has been held at the Ehime Prefectural Museum of Art from the 24th International Exchange Joint Photo Exhibition onwards. Holding an international exchange photo exhibition in a local city for the past three years has enabled people to see the works of photographers from around the world in person. Visitors were very impressed by this opportunity. I would like to continue to take advantage of these opportunities to hold a traveling exhibition of international exchange photo exhibitions.



Exhibition sign



Cutting the tape



26th Exhibition Ceremony - Group Photo



Viewing the exhibition



Viewing the exhibition

2) The 4th JIPF-PSS International Exchange Culture Photo Exhibition 2019 Kyoto Exhibition:

This International Exchange was held at the Kyoto International Community House. The exhibition ceremony was attended by Lis Liew (Asst. Hon Secretary) of The Photographic Society of Singapore (PSS) and several PSS members. During the exhibition of this JIPF-PSS member exchange event, attendees participated in a city tour of Kyoto, a photo session, and a traditional Japanese outdoor tea ceremony. Over these few days, we were able to learn more about the skills of seeing and feeling photography and our friendship was deepened during this time. From now on, we will continue to look at the photographs of other countries with the aim to further improve our ability to appreciate and respond to the different emotional and aesthetic quality in the photography we see and do.



Greeting speech



PSS JIPF Opening - Tape cut



Awarding thanks



Audience during speech



Audience during speech



PSS JIPF Opening ceremony

3) The 5th PSS-JIPF International Exchange Cultural Photo Exhibition 2020 Singapore Exhibition:

Held at the Singapore Selegie Arts Center, Singapore, this photo exhibition was scheduled to be held in May 2020. Due to the rapid increase in Covid-19 sickness in Singapore and Japan during this period, there was consultation between the people in charge in both countries which resulted in this event being rescheduled to October. However, for people in Japan to be able to attend the exhibition in Singapore was difficult due to the ongoing issues with Covid-19, so we decided to hold a remote zoom session involving participants in both countries. At this remote event, we were able to exchange opinions while looking at each other's faces, so we realized that holding the event this way was also a good method.



JIPF-PSS 5th International Exchange Exhibition Opening at Zoom



JIPF-PSS 5th International Exchange Exhibition Poster



JIPF-PSS 5th International Exchange Exhibition PSS Chairman's Greeting on Zoom

The National Association of Swedish Photography is celebrating 75 years in 2021



By Monica Wennblom,
FIAP Liaison Officer, Sweden



Monica Wennblom

In Sweden, many photo clubs started in the 1940's and the need arose to form a national organization of photo clubs. Thus, The National Association of Swedish Photography (RSF) was founded in 1946. RSF has been affiliated with FIAP since 1950 and was present at the 1st FIAP Congress in 1950 in Bern, Switzerland. Sweden was among the first five countries to join the FIAP. For the first years RSF's official office was situated in Stockholm, the capital of Sweden. In the 1960's the RSF office was moved to Gothenburg on the Swedish west coast. In 2020 our Office in Gothenburg closed down and part of it is now located in the south of Sweden. Of the many new photo clubs which started in the 1940's and 1950's, some of them are still very active today.

There are 130 photo clubs affiliated with RSF. All in all, these photo clubs represent approximately 6000 individuals. As Sweden is a very elongated country from north to south, we have formed 8 photographic regions where the photo clubs are grouped into regional federations with interclub activities and competitions.

RSF has a national yearly congress with a general meeting where the election of board members takes place, and where a judged exhibition of the best member photographers is also shown. Every year since 1976 a photographic yearbook is produced in which more than 100 images are shown, all chosen from about 1500 images provided by the members.

To further stimulate and develop the photographic activities, RSF has a national system of awarding honours for photographic achievements and also service rendered. Every year members can make applications for grants that are available for individual or photo club photographic activities. Regular Newsletters and the RSF website provide members with up to date information. Through cooperation with certain photographic firms, members can get discounts on photographic items.



RSF Yearly Photo Book member images 2020-2021
(Cover photo by Anders Johansson)



RSF lodge applications to FIAP for Distinctions each year. In 1964 Victor Hasselblad, the founder of the prominent Hasselblad Camera, was honoured with the HonEFIAP as the first Swedish recipient of FIAP's highest Distinction for services rendered. This year RSF had 9 people who received new FIAP Distinctions. One photo from each of them, from the photos they submitted for their Distinctions, has been shown with this article.

HonEFIAP awarded to
Victor Hasselblad 1964

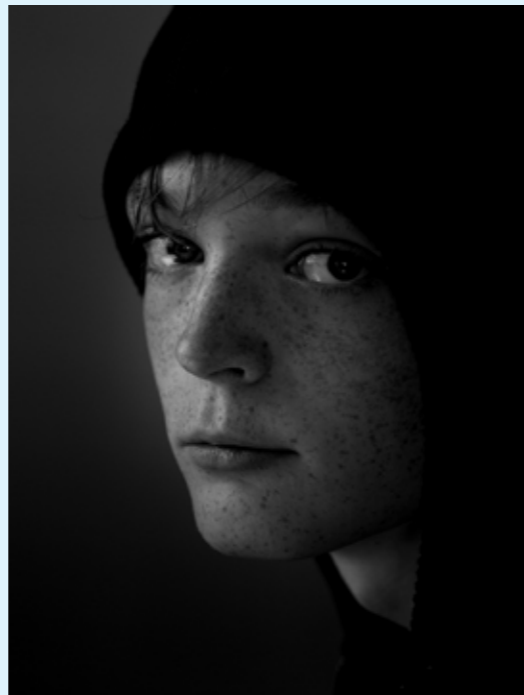
Each year the RSF arranges the Swedish International Exhibition of Photography, which is run with FIAP patronage. There is cooperation between the Nordic countries, Sweden, Denmark, Norway and Finland, which established the Nordic Society of Photography (NFFF) in 2015. They organise yearly international photography salons, exhibitions and provide grants. RSF has also been a member of the Photographic Society of America (PSA) since 1979.

Sweden is a part of the Scandinavian area of northern Europe and has 10 million inhabitants. Forests cover 2/3 of the country (predominately in the northern parts) and, according to surface area, Sweden is the 5th largest country in Europe.

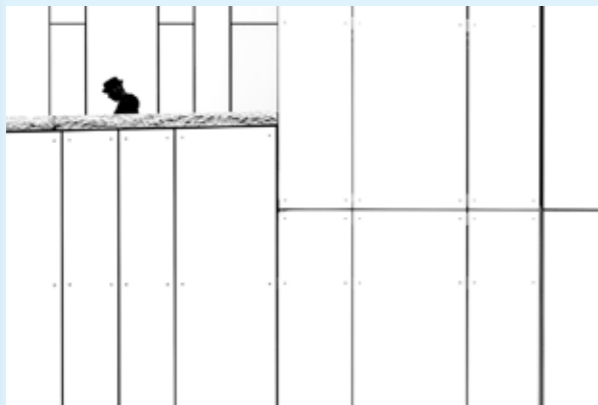
Website: <https://www.svenskfotografi.org>



Anna-Lisa 93 by Peter Reichel AFIAP



Boy in Black by Ing-Marie Ingemarsson AFIAP



At Spira by Mats Grimfoot EFIAP/g



Female Silhouette by Monica Wennblom EFIAP/b



In The Wardrobe by Göran Zebühr EFIAP/p



Lotta hands by Olle Robin EFIAP/b



Movement in the Flashlight by Lars-Hakan Hansson AFIAP



The Boy and the Rose by Mikaela Friberg EFIAP



Country Girl by Istvan Csomortani EFIAP/s



FIAP Operational Member In Vietnam Holds Ninth National Congress

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

FIAP Operational Member, the Vietnam Association of Photographic Artists (VAPA) held its Ninth National Congress in Hanoi, 11-12 October. About 500 photographic artists from different parts of the country attended the general assembly where they elected 13 members to serve on the Executive Committee for 2020-2025. The closing of the Congress was graced by Vietnam's Deputy Prime Minister Vu Duc Dam.

FIAP congratulates Ms Tran Thi Thu Dong, deputy director of the Department of Fine Arts, Photography and Exhibition (Ministry of Culture, Sports and Tourism), on being the first woman elected Chairperson of VAPA, and all other FIAP friends who are elected to the Executive Committee.

FIAP wishes you all the best for the new term, and looks forward to collaborate closely with you to deepen the ties between FIAP and VAPA.



Vietnam Deputy Prime Minister Vu Duc Dam presenting a bouquet of flowers to newly-elected VAPA Chairperson Ms Tran Thi Thu Dong



New VAPA Executive Committee Members for 2020-2025 with Chairperson Ms Tran Thi Thu Dong (6th from left)



"Labour Hero" National Award recipient and prominent Vietnamese photo artist Tran Lam EFIAP with Deputy Prime Minister Vu Duc Dam at the Congress



Voting in progress at VAPA's Ninth National Congress

From The Kingdom of My Mind

By Raúl Villalba,
Argentina

I started taking pictures at the age of 17 with an old camera that belonged to my father. It seemed to me to be something magical that an image came out of nowhere. From then on, I began to travel the world of photography. Throughout my life, I never strayed from this path of art. It has been my lifelong passion.

Inspiration comes to me through different paths, there is no concrete one. Sometimes a simple object like the root of a tree or the tip of a pencil suggests a lot of stories and that's when I start to create. When I sit in front of my monitor, I start looking at files and suddenly I see an image that triggers a story in my head and there my creation begins. For me, the monitor screen is what for the painter is his blank canvas.

People often ask me how the idea of my photographs was born. As if there was only one way? The truth is I don't know. Each case is different. I have dedicated myself very especially to artistic photography because I believe that it allows me to pour in all my creative capacity. There are no techniques, there are no rules. I cannot say that I follow a path to create. I go where my feelings take me. When I start to create my images, my mind navigates through fantasy worlds and then I translate this into my images. I always say that I work in a semi-unconscious state and when I come out of that state the first surprised is me, and then I ask myself, "I did this?" I do what I feel without thinking much about it, without setting limits. But the most important thing does not lie in this... I think the fundamental thing is to give life to the image. Only when this vital step is taken, do I consider that my work makes sense.



Heads of Candy



Autumn Winds

I try to show through my images the world of dreams, magic, the dreamlike, the mystical and all those fantasy worlds that I have within me, which are born and reborn at every moment. Thus I am able to give to the viewers of my photographs the fantasy worlds that I create, that may perhaps be the inner world of the people who observe my images.

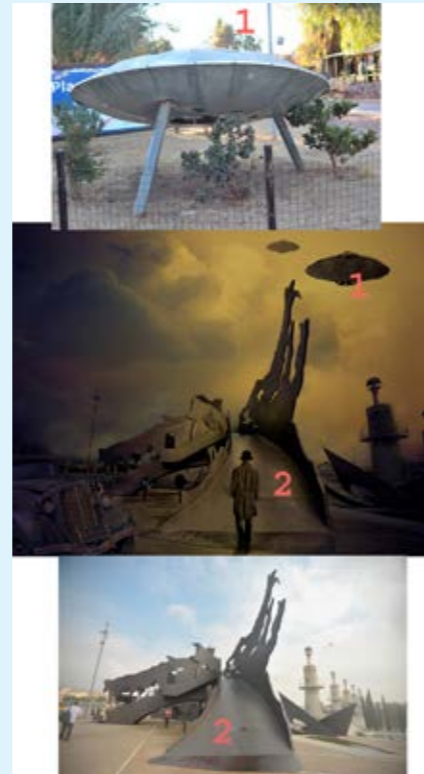
I work on my images in Photoshop through different montages, but I did the same in the age of analogue photography. I am totally self-taught, and I have my own methods to make my images. I always say, it does not matter which techniques or camera is used, the most important thing is the end result. At this moment I am working on a series of photos entitled "Ancestral Forests".

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Finally, I want to tell you to always be authentic in the images you make and that make you happy doing what you do!!



Memories From The Future



Some components of "Memories From The Future"



Gaia and The Birth of Adam



Circus



Lady Bird



In The Deep Forest



Jack is Back



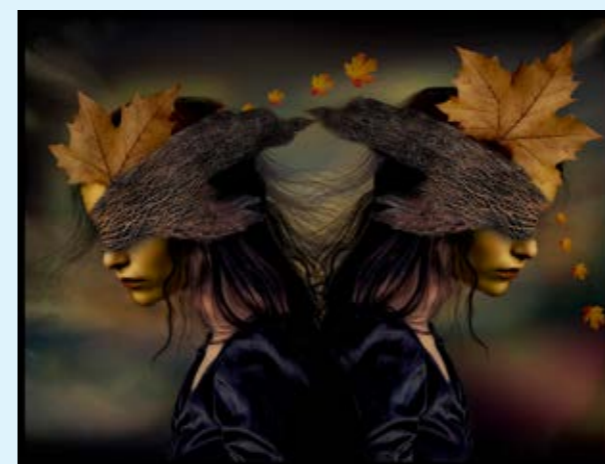
Magic Stems



Pandemiun



Looking For A Soul



Memories



Pain





Polution



Residents of Dark City



Shipwreck

The Clown



Tango in The Night



The Ceremony



The Grand Charlot



Articles



The Grand Cross



The Meeting



The Prophecy



The Nymph of the Lake



The Sailor of the Paper Boats



Umbrellas In The Sky



The Wish



Articles

One Step Beyond

By Rikki O'Neill FRPS MPAGB FIPF,
Scotland

Creativity

Inspirational dreams and ideas transformed into reality.

The ideal solutions to being creative for many are flexibility, curiosity, positivity and motivation.

For me, however, together with the above, an initial art training and my profession as an illustrator were the triggers to my success as a creative photographer.

Even in the early days of my photography, I always tried to take my images from the normal into that "One Step Beyond" whether it be painting and burning transparencies and negatives, or to using children's transfer paste on photocopies in order to create a creative piece of art on watercolour paper.

That's when the creative journey began.

Traditional techniques have now been replaced by the use of Photoshop and other digital programmes and these are now my chosen palette whether it is painting or photography.

Essentially, my photography is about images that try to evoke emotion with the viewer. My personal approach aims to create a "painterly, illustrative" quality and through vision, artistic skills and digital skills I have produced many unique images, many often controversial - but others that have won acclaim both nationally and internationally.

Inspiration

Inspiration over the years has come from many sources, and I'm continually searching for the motivational sources to keep me providing new exciting images.

It was the clever surreal imagery from Belgian photographer Ben Goosens that propelled me in to attempting a different approach to my vision. His 'Magritte' style to his imagery through the work of surrealist paintings spurred me into a similar thought zone in order to create experimental, surreal photomontages yet making them a painterly dreamscape.



Goddess Bikini

Traditional formulas had to be broken in order to create these images and the simplest change was to take something large and make it small and then something small to large, a very simple starting point.



Red Shoes

Rule-breaking became a priority, and by using my own art skills as an illustrator, I created my own working formula that has pushed me even more into the world of "Art" photography.

The magical work of Alexander Janssen and Maggie Taylor were others who have had a beneficial effect on my approach and thinking.

Life as a children's illustrator took me into a different fantasy world and many influences have come from illustrations from children's books. Nicoletta Ceccoli is one of my favourites; an illustrator from San Marino in Italy who produces rich detailed dreamlike imagery and it was her illustrations that moved me towards creating "Portraits of a Dream", a folio and exhibition of Fantasy images.



The Wedding



Ava's Garden



Hey Diddle Diddle



The Butterfly and the Moon

With these images I drew the character layout and dropped the photo element in: a technique that I still use in many of my images. I use real faces and warp and change the feature sizes in order to make it more illustrative. Other images can be treated in a similar manner.



Woolly



Serene



Lady Butterfly



Further inspiration came from Tracy Savage, a full time painter whose imagination, dramatic and humorous style created an otherworldly feel. I created my exhibition, "Another Place" due to her influences.



Beer is Life



Seahouses

The images are built up using textured backgrounds and textured buildings along with photographed windows, doors, chimneys, shops, pubs and cafes, and put together to give you the feeling of a place, that although not real, could still possibly exist.

Artist Anna Pugh is another who creates her images by misinterpreting scale but produces images that still evoke artistic emotional vision. Her images show the natural world with an enlivened surreal touch. I then used her thinking to create the following two images.



Mary's Garden



The Cockerel



My creative journey will never diminish; influences, styles and techniques may change but it's about the creative process, that visual alchemy.

I will continue searching for that 'one step beyond'.

Further Examples of Rikki O'Neill's images are shown below.



Indian



Singing in the Rain



Teaparty



Tears of a Clown



Walkies



The Bride



Alice



A new Beginning



Amazon



Captain Jack



Bubbles



Incy Wincy



Fighting For A Birthright From the streets to feeding a nation

A final year project for my MA Photography with Falmouth University

By Steven YEE Pui Chung ESFIAP, Singapore

After 30 years of seeing the world behind a camera lens as a photojournalist and travel photographer, I have been driven to capture new images of familiar subjects from fresh perspectives. They give viewers new emotive experiences; often reverent, exhilarating or dramatic. This is what motivates all adventurous photographers.

My focus has been on the diverse cultures and colours of Asia. From Bali and Chengrai to Angkor Wat and Rajasthan and Mandalay to Shangri-La, I have captured moments that moved me. These snapshots are of people of diverse traditions, landscapes in all shades of hue and nature in its magnificent beauty.

Keenly aware that the face of Asia is rapidly changing in sync with the advancing economies of many nations, I embarked on capturing what might be lost to time to preserve them for future generations.

The outbreak of the Covid-19 pandemic in February 2020 caused me to pause to consider; what is so inherent in this part of the world that I had not considered previously: food. Like everywhere else in the world at the onset of the pandemic, people were rushing to markets and provision stores in a state of panic to stock up on daily necessities before the imposition of lockdowns. They began cooking meals at home while others who have never done so began to learn how to do so.



Covid Lockdown - Only TakeAways b



Post Lockdown Phase 1 - Gloomy Business b

Looking deeper into this subject, I realised that food plays a central role in most cultures in Asia. It is not only at the centre of family and social activities, but in religious rites as well. There is the offering of food to deities and ancestor worship during auspicious days, especially during the festival of the Hungry Ghosts. Observed in Asia among those of Taoist and Buddhist persuasion, this festival lasts for a month during the seventh month of the Chinese Lunar Calendar and elaborate dishes are prepared for ghosts and spirits, including those of deceased ancestors.

For the living, the abundance of recipes across Asia is unlike anywhere else. There are many iterations of wheaten products, for example, bread, noodles, and dumplings, that are now enjoyed around the world. Then there are ingredients, from garlic, tofu and soy sauce to spices such as pepper and nutmeg, that have enriched cuisines from Europe and the Americas to Australasia.

In every country today Chinese, Indian, Southeast Asian and Japanese food have endeared themselves to diners on every continent. In Singapore, this food culture of Asia comes together in the melting pot of migrants who have settled on the island over the course of 200 years. Out of this emerged a blend of cuisines that is now the country's heritage.



Post Lockdown Phase 1 - Not yet ready for Dine In b

Going under one roof

Unique to the city-state, though, is the tradition of eating out. It began in the early days of Singapore's founding as a British trading outpost in 1819, when the majority of the population were migrant workers. As there was hardly time to prepare meals, they turned to cheap and tasty meals from street food vendors for all their daily meals.

This demand gave birth to the itinerant street vendor who hawked Chinese, Indian and Malay food from containers that were either hand carried or pushed on wheeled carts. Dining on makeshift tables and chairs along five-foot corridors, back alleys and streets was commonplace and a hallmark of Singapore life for 150 years before a significant change occurred – the building of hawker centres all over the island.



Post Lockdown Phase 1 - Survival of Hawker put to test b

Although such sheltered food centres were in existence since the early 20th century, they were few in number and did not accommodate every street hawker. It was only after Singapore gained independence as a sovereign nation that the drive to take them off the streets gained momentum in 1971. In housing scores of food vendors under one roof with clean and hygienic facilities, the goal was to prevent the spread of diseases from contaminated food and, with more married women joining the workforce, their role in feeding the nation took on a new importance. It moved the government

to ensure there was a hawker centre that was close by to every household. Good, quality food at affordable prices at hawker centres gradually became synonymous with Singapore. These places in time also played a key role in connecting people of every station in life – from the ordinary folk to the wealthy.

The reputation of Singapore's hawker centres over time also caught on with tourists and even foreign dignitaries, who made a beeline for these places to fill their stomachs. It is not surprising then, that they inevitably caught the attention of world-renowned chefs Jamie Oliver and the late Anthony Bourdain, who produced television documentaries about them.

From the street to Michelin star



Post Lockdown Phase 2 - Business devastated b

With the world's spotlight continuously on these humble street hawkers, it was only a matter of time before they gained international acclaim. It came in 2016, when the Michelin Guide awarded a Singaporean hawker "the world's first (and cheapest) Michelin-starred street food" for his Hong Kong-style soya sauce chicken. It was the first of several that were subsequently bestowed on others like him.

Despite winds of change that swept the trade from time to time over the course of two centuries, there are many features that retain their original

character and taste. Dishes like the venerable *bak kut teh*, or Chinese pork ribs soup that, in the beginning, provided a nutritious meat brew in the mornings for labourers before they toiled all day long carrying heavy sacks of goods over their backs from boats to godowns (warehouses), is a good example. The same can also be said of the Indian *prata* and Malay *nasi lemak*.

The dedication that goes into preparing and serving the dishes is also timeless. This is rooted in the handing down of recipes through successive generations of families, who operated their businesses the same way as their ancestors did. It is this dedication to preserve tradition in the food culture of Singapore that struck me as worthy of immortalising in images for future generations to treasure.

While Covid-19 nudged me towards this endeavour, it is by no means the entire story. The worry if food hawkers can survive the pandemic is only the latest to hit the trade. There were already concerns of its continued existence. Technology has already disrupted a slew of traditional industries, and engineers in China have created robots with artificial intelligence to prepare meals. They do away with the need for a cook and can even fulfil specific customer requests, such as adding more condiments.



Post Lockdown Phase 2 - My Coffee

And in Singapore, vending machines serving hawker food have also started making an appearance in many of the ubiquitous public housing estates. It coincides at a time when ageing food hawkers are facing difficulty finding successors to take over their businesses, as their children opt for careers in other industries.

The highs and the lows of this age-old institution that is deeply entrenched in the Singapore psyche dawned upon me. It deserved a photo documentary that can be preserved in its evergreen form for the benefit of future generations.

The High Contrast Black and White treatment

In photographing people in their natural environment, such as those working and patronising hawker centres, I am stepping outside of my comfort zone as a photojournalist and travel photographer. It poses many challenges, especially resistance and even violence from people who don't want to be photographed.

Before embarking on this project, I researched the work of a range of respected professionals. I eventually studied the techniques of three: The master of street photography, Henri Cartier Bresson (active years 1937-1975), the celebrated Daidō Moriyama (1961-present) and the unconventional Tatsuo Suzuki (2008-present).



Post Lockdown Phase 2 - Outlook



Post Lockdown Phase 2 - Ponders



Post Lockdown Phase 2 - Rest

Bresson, the pioneer of street photography, is the gold standard for documenting people and no one can undertake this genre without looking at his work. Daidō, though, influenced me significantly and his masterpiece, *Nippon gekijō shashinchō*, on the darker sides of urban life and the less-seen parts of cities, offered invaluable insights. Tatsuo's aggressive style is also worth reviewing because although he received pushbacks from his subjects, he was able to produce exciting images.



Post Lockdown Phase 2 - Take flight

industry has retained its key characteristics of feeding a nation since 1819, but especially over the last 50 years. Because of its "evergreen" nature it has lasted over two centuries. In using high contrast black and white post processing, my objective is to create a déjà vu mood that will have the ability to evoke the identical emotions at any point in the future as it does today.

The environment is also ideal for the high contrast black and white treatment as my subjects consuming their meals, one of the few moments of each day their minds are fully in deep thought, display countenances that are emotive. In black and white documentary, the noise of many colours is also muted; the focus falls exclusively on the person. The lighting, both natural and artificial, at these cavernous venues, also offers opportunities to exploit shadows and silhouettes for dramatic effect.

I have already documented the lowest point of the hawker culture during the Covid19 pandemic. My next work is to record its recovery. The challenges it faces are unprecedented as the majority of its key market, which is the entire Singapore population, struggles through recession and retrenchments.



Post Lockdown Phase 2 - Vulnerable



Post Lockdown Phase 2 - Take my time

All three are not on the same level of style and distinction but they share something in common: their photographs are almost exclusively black and white, a form I've always been attracted to and studied, even though the bulk of my work is in colour.

In documenting Singapore's food birth heritage, I have taken this work a step further, giving it an emotive, dark, high contrast black and white treatment. There are many reasons for this. Chief among them is to emphasise the historic nature of the story I want to tell; that this

Patachitra – A Traditional Indian Art

By Kaushik Majumder EFIAP FFIP, India

During this era of electronic development and technological advancement, many folk arts forms are dying. But one art form among the few still surviving is Patachitra which has special and unique characteristics. Patachitra is a traditional Indian art of Naya village of Pingla of West Midnapore, West Bengal, India, which is famous for this traditional painting. 'Pata' is derived from the Sanskrit word 'Pata', which means a piece of cloth, and 'Chitra' means image. 'Pata' as pronounced in Bengali means a canvas on which pictures or illustrations are made in a series of frames to depict stories. The artists are commonly known as 'Patuas' and are also known by the more respectable term 'Chitrakar' (The Picture Maker). The artists use the term Chitrakar as their surname. Traditionally the Patuas are men, but in recent times the women of the village have also come forward and take a leading role in this village art industry.



A village girl is painting on a village wall before the art fair

The historian Frank J. Korom described the lifestyle of the Chitrakars in his book, 'Village of Painters'. The village Chitrakars mainly narrate the ancient Hindu myths with their paintings. They adopt the style of this painting from the paintings of Mahenjodaro, Harappa, Ajanta etc.



A village woman is painting on a village wall before the art fair

More than 250 Patuas are involved in this creative art society. Traditionally the Patuas / Chitrakars make effective use of eco-friendly colours, extracting them from different kinds of leaves, fruit, flowers, plants, trees and many other natural resources. For instance, they extract saffron, blue, brown, yellow, black, green and white from the Lotkon leaves, Aparajita flowers, Segun trees, Turmeric, Charcoal, Seem or Babal trees and Ghusum Mati respectively. They use the colours on the Pata by applying bold brushes to create their artistic appeal. The paintings usually depict the themes of Indian epics and mythological stories,

Tribal Folk Lore, Social Messages, Historic Events and Hindu myths of Gods and Goddesses on pata in a series of images. They sing loudly in typical tunes to tell the stories in a unique manner during the execution of their art. They also make different kinds of products by painting on items such as stationary, apparel, hand fans and home decor using patachitra motifs.

Every year, generally in November, a 3-day art fair called 'Patamaya' is organised in the village of Naya, with all colours and pomp, to demonstrate the chitrakars outstanding creation of colours as well as their art culture. They decorate their village by painting the walls of the village huts. They set up decorated stalls with their artworks for sale.

I have visited this village of art a number of times because there is an outstanding scope for photographers to make effective photo-stories of this art society. The Chitrakars work daily throughout the year, so photographers can go to this village for photography anytime. There is a grand scope to capture this artform along with the Chitrakars lifestyle. Photographers can interact with the artists directly and have an opportunity to know the sacrifice and dedication behind their art. The villagers as well as the artists are all very friendly to visitors, so photographers can take photos without any objections and will find the people of the village very cooperative. 'Patamaya', the art fair, is one of the main attractions for photographers and this is the best time to visit this village. The village built a two storey building to accommodate visitors to the village and they provide food for the guests. The village is some distance from the township, so there is a limited range of food available, but the accommodation is adequate for a travelling photographer and provides more than the minimum of comfort.



A chitrakar is painting his canvas before the art fair

Along with the art documentation, the photographers have a chance to explore the routine activities of the Indian village lifestyle. Photographers from different parts of the world visit this village from time to time.

Pingla is situated in the district of West Midnapore, West Bengal, India. From Howrah Railway Station, travel to Ballichak station by local train and then go to Pingla by bus or other local transportation. The bus from Ballichak Railway Station will take more than half an hour to reach Pingla.

If travelling from Kolkata, Pingla is about 130km by car. From Kolkata, travel to Debra along NH6, then turn left for Ballichak. From Ballichak head towards Mudomari Crossing, then take a left to reach Pingla.



A chitrakar is painting his long canvas before the art fair



A village woman is painting on a canvas before the art fair



The artist is waiting to sell his artistic paintings



The female chitrakar is painting with deep concentration in her stall during the fair



The little boy is enjoying fun with the painted wheel during fair



The items that artists have made are being displayed in the fair



A teenage girl, in deep concentration making her creation, in her stall during the fair





The grandchildren are learning painting from their grandfather as is their tradition



The children are enjoying the wall painting during the fair



The ornate environment of colourful wall-paintings the during the fair

An artist among her creations under a painted wall during the fair



The little guy is enjoying the wall painting



The woman is making her canvas to sell



The woman is showing her paintings, that she has for sale, to the customer during the fair



The mother is taking care of her child in her stall during the fair

Man making colourful flower vases



An Animated Silence, or Presenting the World Objectively

By Inna Sheyhatovich, Israel

“Today everything exists to end in a photograph”. This controversial, conceptual and a bit naïve citation from Susan Sontag may be an appropriate epigraph for a huge and wonderful book about the art of photography. We have entered the era of photography inflation. Everyone takes pictures of everything. Multiple pictures are characteristic to our time, just like the omnipresent social media, the pandemic and masks.

My brief essay is about a representative of Israeli photography, Boris Ravich. Israel is both an ancient and young state. Shimon Peres, one of its most prominent politicians, said about Israel that it is more of a drama than a state. This land has a history of thousands of years. Israel's history, diversity, uniqueness and legends dictate the character of its contemporary art in general, and of its photography in particular.

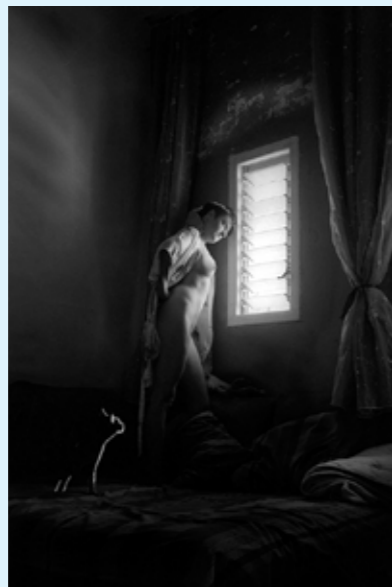
Professional photography in Israel is very young, but one cannot fail to notice its dynamic, experimental, and ambitious character.

Like many figures of Israeli culture, Boris Ravich is an immigrant. He was born and raised in Ashgabat, the capital of Turkmenia. Turkmenia, just like Israel, combines ancient tradition and modernity. It is covered with endless white cotton fields, and its men still pay for their brides. Ravich has held a camera since he was twelve and has told his visual stories for almost fifty years. He has traveled a lot, taking pictures for newspapers and journals. His work took him to Afghanistan, Chernobyl, Moscow and many other locations. He moved to Israel in 1991 and developed an interest in artistic photography. Ravich has taken part in more than 500 personal and collective exhibitions, and received multiple awards, such as the Medalla Gaudi and the award of the international company, Orange.

He created a series of photos dedicated to terrorist acts in Israel, and also a series that tells a story of a woman in a big and indifferent city. This latter series is almost a biographical novel that presents the woman's moods and feelings against the background of the city landscape; its days and nights, noise and silence.

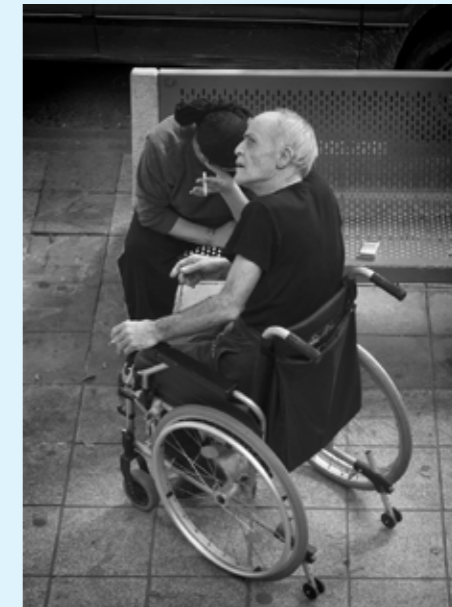


Boris Ravich



Another series presents punks in their uniqueness.

In a series entitled “The Bench” he studied one particular bench in the Israeli beach city Netanya across a year. He took pictures of that bench in various light settings, with varying characters in diverse situations. It is like a movie organized around the bench, in which the latter serves as a background for portraits and daily life scenes. It is a socio-psychological study of an urban environment and of the Middle Eastern mentality.



“People and Temples” is a big series of pictures dedicated to people and their relationships with God. Their conversations with God in churches and synagogues. Eyes and faces are like monologues. Mystic shadows, ambivalent blurs, and striking delicacy, with a careful respect for the situation and the person. Nowadays religions are more likely to provoke controversies than to reconcile them. Photographs by Boris Ravich remind us that there is another way, although his camera catches paradoxical and less than beautiful allusions to religion in the modern world (such as a banner with a

crucified Lenin in a demonstration from the early 1990's in Russia). Such shots appear as evidence for a lack of God in this world, of peoples being abandoned.



Fortunately, there are also other aspects of life caught in Ravich's works. There are the nature images that give us hope, the art that challenges religion, ancient temples with various degrees of preservation, that can be viewed as manifestations of the eternal in the temporal. These photographs remind us that the departure from this world is inevitable, and that there is more to our lives than material and physiological existence. This series incorporates images and impressions from various places, religions and traditions. Religion is an ancient metaphor. The artist uses it for his analysis. His work is based upon contrasts, very human and sad (and, at the same time, optimistic).



On The Square



Noviciate



Epiphany Bathing



Epiphany Bathing

Photographs are stories told in color or in black and white. They have their own plot and evoke thoughts. They imply a mystery. When Ravich saw "La Gioconda" in the Louvre, he shot not the admiring crowd, whose excitement is not always sincere, but a regular man with a bottle of water, who seems to be exhausted by chasing the popular attractions. Just a regular person sitting alone beside the masterpiece.

Wherever he goes, be it Georgia, France, Spain, Austria, Israel, or Belarus, Boris Ravich sees people and landscapes as they really are, without false glamour. An animated silence, this is the essence of Ravich's work, an enormous world, in which the camera catches unique moments.



Mona Lisa, the twenty first century

Varanasi - The City of Lights and Legends

By Seshadri Moitra EFIAP, FFIP
Kolkata, INDIA

There are certain cities or locales which manage to captivate the eye of an onlooker by their sheer fairytale like features - the bluest of skies or the pink of the cherry blossoms or the sharp clean line of the skyscrapers - sights which take your breath away. Then there are cities which, if measured by the same scales, would seem dull and antiquated, but somehow these are the cities that have intrigued me and pulled me back to them every time. I call such cities, "The Lens' Locale"-



Holy bath in the Ganga

it takes an eye or a lens to actually find the story. Varanasi (also known as Benaras) is one such city. Daunting and unforgiving, bearing its history like a badge of pride, unpretentious and unrelenting, it shares a story at every corner.

I have realized there are very few cities which are perennial but Varanasi is one of them. It always seems to offer a fare, irrespective of the time of the year. When one visits the city during the festivals, like Dusshera (a Hindu festival) or Diwali (The Festival of Lights), they are met with fanfare. There is a sense of happiness and exuberance that dots

the many ghats (riverfront steps leading to the banks of the River Ganges) of the city. The rich, the poor, the craftsmen and the tradesmen all celebrate and worship the one common goal; the triumph of good over evil. Through the lens of a photographer, there is a flurry which beats the best of us; how much to capture and what to look at. From the Fakirs and the priests chanting and praying together to boatloads of tourists and locals cruising along the calm waters of the Ganges, from the intimate rituals of worship to the playful youth leaping off of the tall pillars into the river water, simply as a sport or a fan-favourite trick for the tourists, there is something for everyone.

On the quieter days, you would find the story of the city, often narrated by boatmen, sometimes not older than fifteen years, who have been working as boatmen on the Ganges for as long as they can remember. Every morning, starting as early as five, they row tourists



Arati in the evening

down the Ganges in a ten-foot-long wooden boat. Along the way, they tell the stories of Varanasi's famous ghats. Each ghat was constructed by a different medieval king, and though they are young compared to the ancient ruins on Raj Ghat, the ghats have inspired their own mythology.

It is the epitome of small town life. Every morning, the alleys of old Varanasi come alive, paths just wide enough for two men to walk abreast which lead past shops down to the holy river Ganges. Men jostle women, women jostle fat bullocks, bullocks narrowly avoid stepping on children. Everything is for sale; small bottles of holy Ganges water, larger bottles of branded mineral water, tiny figurines of the Lord Shiva, whose town this is as per holy belief. At every step a photogenic eye finds interesting features to capture through their lens.

Varanasi is the India of your imagination. Most visitors agree Varanasi is magical, but not for the faint-hearted. Intimate rituals of life and death take place in public, and the sights, sounds and smells of the maze-like old town, not to mention almost constant attention from touts, can be intense. Still, the so-called City of Light is one of the most colourful and fascinating places on earth. Pilgrims come to the Ganges here to wash away sins in the sacred waters, to cremate their loved ones, or simply to die here, hoping for liberation from the cycle of rebirth. Any candid or creative photographers will surely find endless opportunities to quench their thirst for photography of fascinating subjects which is typical of this land.



The priests are waiting for the devotees for worship



Evening Prayer



Pilgrims in the Varanasi Ghat

photography of fascinating subjects which is typical of this land.

The quintessential spiritual city of India can be a shock to the first-time visitor. Crowded and noisy with slow traffic, beggars and vagabonds, meandering bulls and cows and overarching religiousness, you want to escape even before you have settled in. But then, it's not easy to grab the essence of one of the world's oldest living cities. As wrote Mark Twain in 1897, "Benaras is older than history, older than tradition, older even than legend, and looks twice as old as all of them put together."



The monks are in meditation

ancient Buddhist folk stories, refer to the city as Jitwari, the place where business is good, or as Pushwavati, the flower garden city, or as Molini, the lotus garden city. Under the name Kasi, the city was one of sixteen great Indian kingdoms mentioned in ancient Buddhist texts from the first millennium BC, when the invention of highways and coins first led to a flourishing of commerce. Gautama, later known as the Buddha, delivered his first sermon during this era.



The monk is waiting in the ghat

This is a city which offers a subject for all kinds of artists and photographers, be it the striking architecture of old heritage arches and ancient temples (in various states of disrepair) in the early morning light or striking portraits of lone hermits sitting at the edge of the steps, clad in vermillion and covered in ashes, so still that they seem to have become one with the quaint pillar upon which they are seated.



The pilgrims are going to their destination

The most striking images, when one thinks of this city, are the flights of stairs (ghats) arising from the river leading up to grand arches and buildings, and the melee of boats and ferries dotting the waters of the calm flowing Ganges. The most famous is the Dasaswamedh Ghat, where the father of Lord Rama once sacrificed ten horses in an appeal to the sun. Beyond the Dasaswamedh Ghat, on the southern stretch lies Prayag Ghat, Ahilyabai Ghat, Darbhanga Palace and Ghat and Mansarovar Ghat. Further down the river, a ghat lies

abandoned: The Narad Ghat. It is said that women who bathe there will fight with their husbands, so no one bathes there. The Becharaj Ghat has three Jain temples as it was built by the Jain community. Heavy, black smoke rises from Harish Chandra and Manikarnika ghats. Ashes and flowers dot the waves. These are the burning ghats, where relatives bring their loved ones to be cremated. According to Hindu legend, those who are cremated in Varanasi will achieve enlightenment and be free of the cycle of death and rebirth. Although photography of the cremations is prohibited, there are many photographers that manage to take some discreet photos. The view of the heritage city is a treasure hunt for historians, architects and photographers. There are innumerable ghats and temples, each with their own tale.



Women are in the Ganga ritual

Benaras wakes up along its ghats with the first glimmer of light in the east. The almost empty ghats are magically filled with a sea of people as the sun rises. To the locals, the holy river is like their personal pool, and the ghats their courtyard. They come to exercise or do yoga on the banks, take a bath in the river or offer their prayers before returning home. Then there is the constant stream of visitors who come to take a dip in the river, make flower offerings to the sun god and the river goddess before winding their way to the famous Kashi Vishwanath temple for the morning prayers. As boatloads of camera-toting tourists cruise down the river, young children jump off high points on the ghats to be photographed and earn a few coins.



The priests are in evening prayer



Body massage in the Varanasi Ghat

The most endearing sight, for locals and tourists alike, is when each evening, groups of priests line the Dasaswamedh Ghat, and hundreds of people flock to the shoreline and board boats for the nightly aarti ceremony. During the ceremony priests perform rituals involving holy fire lamps and smoke and flower petals, almost like a choreographed dance, praying to the river and the deities. It is so intensely captivating that it makes you believe the other-



worldly charm in which this city resides. Boats all tie together along the water to watch the ceremony and children and locals hop between the boats selling snacks and masala chai. With not a care in the world, and as though declaring that all is well, the River Ganges slowly flows on, witnessing the struggles and triumphs of this mythical city each day: the people, the prayers, the priests and the patrons. It is a city which is as worldly as it can be, welcoming souls from all over the planet with open arms but is unabashedly original and true to its old worldly charm.



Pilgrims

Piers Moore Ede, in his book, Kaleidoscope City: A Year in Varanasi, describes it in colourful and poetic language - "a city of armchair philosophers and tea-stand saints", but if you ask a local, they'd say: "My city is known for being a city where people come to die but it's really incredibly energetic and alive, or it can be summed up as a joie de vivre (joy of living)". Varanasi is a dream for Photographers.



River ritual - Chhat



River ghats of Benaras



Indian monks conversing



Worship in the Varanasi Ghat



Pilgrims and devotees are bathing



Boats are waiting for the passengers



Duars, India - The Dream Destination

By Rathin Chakraborty Dip-in-Photo (PAD), FFIP, EFIAP

For an adventurous photographer Duars is a Dream destination. Situated in the district of Jalpaiguri of West Bengal, at the foothills of the famous hill station Darjeeling, Duars stretches from east to west covering an area of about 4750 sq. km. One fourth of this land is reserved forest. Lush green forest on lesser Himalayas, an abundance of birds and wild animals, dancing rivers (nine rivers) and tea gardens can all be found here. There are also the white mountains of Kanchenjunga as the



Kangchenjunga

misty backdrop, and the people of different indigenous groups such as the Khasi, Rava and Rajbansi. Duars is a romantic and picturesque place to explore and enjoy. The beauty of Duars is a paradise for aesthetic pleasure.

One may start their visit i) from Malbazar, the Eastern gateway or ii) from Alipurduar at the western end.

How to reach the places?

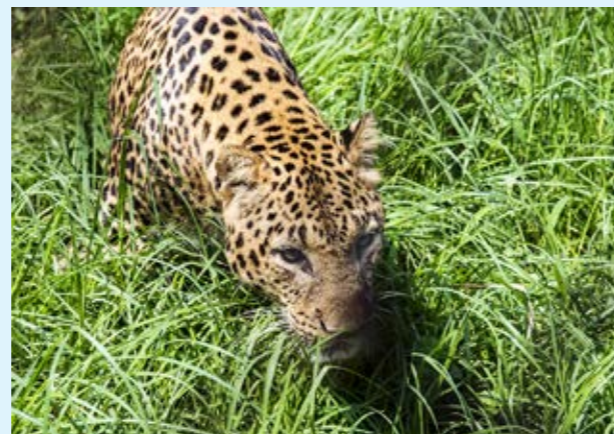
1. From Calcutta Airport come to Sealdah Rail station (1 hour by car) and travel by train to either New Mal station in Malbazar (12hours) or to Alipurduar/New Alipurduar (14 hours) as you wish
2. Come direct to the nearest Airport, Bagdogra, from Calcutta and book a car. (Calcutta to Bagdogra flight - 45 minutes and Bagdogra to Malbazar and Alipurduar 2 & 4 hours respectively by car)
3. If after visiting Duars you intend to go to Darjeeling (3 to 4 hours by car), then it is okay. But if you want to do the reverse, then catch the train as option 1 and get off at New Jalpaiguri station and hire a car for Darjeeling (3 hours). From Bagdogra Airport (2nd option) Darjeeling is also 3 hours journey by car. From Darjeeling to Duars 3 to 4 hours by car.

Where to stay: Government forest department's Cottages in Reserve forests need to be booked well in advance. There are many good home stays or hotels nearby and also at different places of interest to tourists.

Other Places of interest nearby: Buxa Tiger Reserve, Gorumara National Park, Jaldapara Wildlife Sanctuary, Jayanti, Raimatang, Raidak, Samsing, Chapramari, Jhalong, Murti and many others.

Ideal Time: All seasons are ideal. Although Reserve forests are closed in the rainy season from 15th June to 15th September, Duars becomes most fabulous during that period.

Famous places nearby: Darjeeling, Sikkim, Bhutan



Leopard in Reserve Forest

Jaffa City: No oranges but lots of images

By Sammy Somekh, EFIAP/b, FPSA, ARPS
Israel

There were times in the distant past when the name Jaffa was redolent of the luscious, world-famous Jaffa Oranges. Over the years, however, the orange groves gradually started to disappear, displaced by expanding urbanization. "Jaffa Oranges" currently exist mainly by name reminiscent of a bygone commercial slogan.

Fortunately, some of Jaffa's old buildings still exist in their original locale, situated on a promontory overlooking the blue Mediterranean and affording a panoramic, bird's-eye vista of sister city Tel Aviv, with its modern highrises. On top of the promontory, St. Peter's church provides an eye-arresting photographic composition when viewed from the seaside promenade, especially at sunset with the sun disk dipping into the horizon a short visual distance from the promontory. Weather conditions permitting, spring and autumn clouds over the hill at times assume fantastic red hues as an added bonus.

Meandering through the old city's narrow, labyrinthine alleyways is a thrilling experience. Surrounded by the traditional architecture of stone buildings with cantilevered balconies here and there, one is happily disconnected from the bustle and din of modern locations, and the alleyways' picturesque settings afford lots of photographic opportunities. Some of these buildings house art galleries and artifact shops.

Jaffa's main historical significance is represented by its port, claimed to be the world's oldest in continual use. Modern ships can no longer enter the port's narrow entrance, but for around the last fifty years it has served as a local fishing port, a dock for small yachts and a training location for sailor cadets.



Jaffa's Fishing Port

In Jaffa's main square stands a clock tower built in 1901 by Turkish Sultan Abdul Hamid II during the Ottoman occupation of Palestine. According to local lore, the clock was initiated by a wealthy Jaffa shop owner who wanted to stop locals popping into his shop to ask the time on the way to the train station. A short walk away is the Flea Market with a vast choice of items.

Originally an Arab city before the establishment of Israel, many Arabs reside in the city which boasts restaurants serving typical, tasty Arab specialties such as Hummus and Falafel as well as delicious dishes of fresh fish, kebab and vegetarian menus topped by delicious pastries such as knafeh and baqlava to wind up an enjoyable visit.

The months to visit Jaffa: all year round but you will get humidity and haze July and August. An 18-200 wide angle zoom will be serviceable in the alleyways and in open vista photography. Travel time: One hour from Ben Gurion air terminal to Jaffa.



Jaffa's Clock Tower



Nevado Tres Cruces National Park, Atacama Region, Chile (Snowy Three Crosses National Park)

By Miroslav Rodríguez Bakulic, AFCHF

Nature photography, and especially landscape photography, is a passion which always follows me. Chile, a small but long country, offers a diversity of contrasts through which every lover of landscape photography would like to travel. Atacama Desert, in the Northern extreme, is a scenic and fascinating location for every person who dares to explore this beautiful territory.

An area of special beauty, which I try to go back to every time I can, is Nevado Tres Cruces National Park. Settled in the Copiapo Range, between Domeyko and Claudio Gay Ranges, this southernmost part of the Atacama Desert is striking in beauty and atmosphere. Years of geological evolution have sculptured a landscape beyond compare in this part of the American continent. Simple lakes, salt lakes, multicoloured mountains, flora and fauna are the components which make this spot unique.



Flamingoes in Negro Francisco Lake

The park includes a little over 59,000 hectares divided into two areas. One is the area in the vicinity of Santa Rosa Lake and Maricunga Salt Lake, and the other one is the Negro Francisco Lake area. In 1996, Santa Rosa Lake and Negro Francisco Lake were registered as Ramsar areas (wetlands of international importance under this intergovernmental environmental treaty) because of the wetlands and aquatic birds. There have been 47 species of highland birds recorded as living in or migrating to this territory.



Santa Rosa Lake

Access is via a mountain road that is in good condition. From Copiapo city to Santa Rosa Lake, you travel approximately 190 kms. Heights fluctuate between 3,700 metres (Santa Rosa Lake) and 4,126 metres (Negro Francisco Lake). Birds are an important part of the fauna in the park. Among them, the flamingo is the most conspicuous with three of the six species which exist in the world: the Andean flamingo, the Chilean one and the James one. Among the mammals, it is possible to observe guanacos and vicunas. Vegetation is generally scarce and

limited to water courses and banks of lakes, that create meadows and wetlands. A relevant one is La Gallina wetland (The Hen wetland) near Negro Francisco Lake.

The best months of the year to photograph this location are during March, November and December. Extreme care is advised due to the geographical height and the climate in the area. It is recommended to wear hiking boots rather than shoes and warm clothing (a first layer which provides good insulation, a warm second layer and a third one that is waterproof, skullcap and gloves). During the day, in the indicated months, it is necessary to wear a wide-brimmed hat, sunglasses and sunscreen.

Photographic equipment recommended: lenses from 24mm to 300mm.

Burj Al-Burullus ...Different Destination, Egypt

By Marwa Elchazly

Burj Al-Burullus is a small, quiet village, administratively affiliated to the governorate of Kafr El-Sheikh. It is located on the coast of Burullus Lake in northern Egypt between the Nile Delta and the Mediterranean Sea.

The "Burullus International symposium for Painting on Walls and Boats" is held annually in this quaint village, organized by the Abdul Wahab Abdul Mohsen Foundation for Culture, Arts and Development. Here, at this artistic event, several local and foreign artists meet to paint on the walls of the village's houses and fishermen's boats, as fishing and making boats are among the main activities in the village.



The paintings reflect joy, spreading artistic awareness and instilling the values of beauty

They paint topics inspired by the surrounding environment, painting the dreams and hopes of the village people and scenes from heritage stories, popular icons, and pharaonic monuments. These paintings reflect joy, spreading artistic awareness and taste, and instilling the values of beauty. Some art workshops are also held on the sidelines of the symposium to discover and develop the talents of children. All these things have led to the village becoming a destination for photographers interested in street photography, architecture and portraiture.

In 2019, the sixth session of this symposium was held. It was attended by artists from different fields and students from the Faculties of Fine Arts. Musical performances and puppet theatre were also held. The best time to visit Burj Al-Burullus village is in October, during which the event is held for two weeks. Being Autumn, the temperatures are more moderate, allowing for a more comfortable stay.



An elderly lady sitting in front of her house with its beautiful, coloured façade

The appropriate gear includes a camera and lenses suitable for street photography / architecture / portraiture, and a tripod can be used. The people of the village are used to the presence of artists, whether painters or photographers, and as such they are very welcoming of them. It helps to give the children some sweets as they are always ready to help and act as a tour guide for your trip at the village.

In addition to enjoying the colourful walls of Burj Al-Burullus, you have an excellent opportunity to go to the lake, a perfect spot to take shots of the beautiful landscapes, the boats and fishermen, the golden sunset and different shots during the blue hour. Burj Al-Burullus is a must visit place for adventurous photographers, as it offers unmissable opportunities for landscape, street and portrait photography. Useful links:

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

<http://www.fineart.gov.eg/arb/cv/CV.asp?IDS=250>

Kura Tawhiti – treasures from afar. Castle Hill, New Zealand

By James Gibson APSNZ EFIAP
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Nestled in the mountains of New Zealand's Southern Alps lies Castle Hill basin. This conservation area is set apart from the nearby mountain ranges for its elegant and fascinating limestone formations. These bizarre natural sculptures make the locale a photographic treasure-trove, offering endless opportunities for wide angle mountain vistas alongside small, intimate textural abstracts and studies of shape and form.

Castle Hill is approximately an hour and a half drive from Christchurch making it easily accessible for a day trip, or as a stop-off on a longer journey through Arthur's Pass and on to the scenic West Coast. There is holiday home accommodation in the nearby Castle Hill village, but visitors will need to have brought sufficient provisions for their trip as once you leave the Canterbury plains and head into the hills there are no convenient shops or restaurants. The rocks themselves are a short 15-minute walk along a well-made footpath from a large carpark. For those wishing to explore in amongst the rocks some sturdy footwear is advisable, but only a minimal level of fitness is required to wander amongst these weather-worn boulders.



New Zealand is renowned for its dark sky reserves, making much of the South Island a mecca for keen astrophotographers and Castle Hill is no exception. With the Milky Way core visible from autumn through until spring (March to October), you may well encounter other intrepid stargazers during clear nights, especially during the winter months when the core is at its brightest (May – August). Sunrise and sunset can also offer beautiful compositions, and the low light angles of golden hour can create beautiful shadows and textures around the many outcrops, providing endless opportunities for compositions.



During summer, the rocks make a very popular tourist stop, so for the landscape photographer dawn is likely to offer the best opportunity for an undisturbed photo. The area is also a popular climbing (bouldering) spot. During the day you may find great opportunities for action shots, with compositional choices aided by the variety of rock formations and tracks in and around them, along with the nearby mountain-biking tracks of Craigieburn Forest and many hiking trails of Arthur's Pass National Park just a little further up the road.

FIAP Congresses in the 1980's

These images were found in the archives and albums of Krystyna Łyczywek who turned 100 years old in 2020. FIAP News thanks her daughter Ewa Łyczywek-Pałka for copying and sending these images. Thanks also to Albano Sgarbi and Conrad Mularoni from San Marino who assisted with identifying the people seen in the photos

16th FIAP Congress - Helsingor Denmark 1981



16th FIAP Congress - Helsingor Denmark 1981

17th FIAP Congress - Reims, France 1983



18th FIAP Congress, San Marino, 1985



Members of the FIAP Board of Directors and assistants: From left, Pierre Maffait (Vice President FIAP) Denmark, Jean-Gérard Seckler France, Stevan Ristic Serbia, Gustavo Millozzi (FIAP Vice President) Italy, Odette Bretscher (FIAP President) Switzerland, Maurice Dorikens (FIAP Secretary) and Liliane Dorikens Belgium (Non Board member assisting the Secretary), Evelyne Jost (Non Board member in charge of translations) and Horst Jost (FIAP Treasurer) Germany



The person writing, on the left, is Xenophon Argyris (President of the Greek Photographic Association and future President of FIAP) Greece



Group photo of 18th Congress attendees

18th FIAP Congress, San Marino, 1985



Conversation between Gustavo Millozzi (FIAP Vice President) Italy, and Odette Bretscher (FIAP President) Switzerland



On the left Mario Castagna (Kodak Officer) Italy



The man in the foreground in the Kimono and holding a fan is Sunau Masuda (President of the Japanese Photographic Federation)



18th FIAP Congress, San Marino, 1985



Seated from left: Maurice Dorikens (Belgium), Sunau Masuda (Japan), Odette Bretscher (Switzerland) and Mrs. Klein (Germany)
 Standing from left: 2nd Liliane Dorikens (Belgium), 3rd Pierre Maffait (Denmark), 4th Jean Franco Bernucci (San Marino), 5th Gustavo Millozzi (Italy), 6th Albert Andrews (Australia), 7th Horst Jost (Germany), 9th Kurt Batsinski (Austria), 10th Carmel H. Psaila (Malta), 11th Kevin Casha (Malta), 12th Walter Klein (Germany) and 13th Albano Sgarbi (San Marino)



Standing, from left: Pierre Maffait (Vice President of FIAP) Denmark and next to him Jean Franco Bernucci (member of the ASFA Board of Directors and FIAP Liaison Officer) San Marino.

At the table, behind the presenter, Albano Sgarbi (ASFA Vice President and responsible organization of the FIAP Congress) San Marino and, next to him, in yellow and black, Ms. Fausta Morganti (Minister for Culture and Education of the Republic of San Marino)



All the participants in the 18th FIAP Congress are received at the Government Palace by the Captains Regent, the 2 Presidents of the Republic of San Marino



19th FIAP Congress Miltenberg, Germany 1987

From left: 2nd Sunau Masuda (President of the Japanese Photographic Federation), 3rd Enric Pamies (future President of FIAP) Spain, 4th Krystyna Łyczywek (Poland)



20th FIAP Congress Brussels, Belgium 1989



Message from the Director of FIAP News

Dear Friends in Photography,

This year, more so than many others, the start of a new year has brought much hope, mingled with a degree of optimism. As vaccination programs get into full swing around the world, they mark the beginning of the path to recovery. The pandemic has wreaked havoc with grief, chaos and instability throughout 2020. There is still a long process ahead but as the year progresses, thanks to the collective efforts of so many around the world, the situation should noticeably improve as each week and month of 2021 goes by.

During 2020, FIAP organised the "We Stay Home" competition. Associated with this was the contribution of 30,000 Euros to the vaccine research being undertaken by the Jenner Institute in Oxford, UK. The Jenner Institute developed the Astro Zenica vaccine that now offers so much hope, especially for poorer nations and the many locations around the world that have difficulties managing the cold storage needs of some of the other vaccines. The Jenner Institute are a non-profit organisation. We provided a link in the November magazine for anyone wishing to personally contribute to their work and it is lovely to report that several further donations were made by individuals in the broad "FIAP community" providing a further £2,123.55 (approximately 2421 Euros). The link is still open if people still wish to contribute to their work on the Covid vaccine and other vaccines for things such as Malaria and Ebola, as their work on vaccines is ongoing: <http://oxgive.info/jennerFIAP>

This February edition of FIAP News is quite big. It is good to see a larger number of news articles from FIAP affiliates around the world than in our 2020 editions, again a sign of positivity. In previous editions I have specifically invited individual photographers with specialised areas to write an article that inspires us and encourages us to perhaps explore a field of photography we haven't tried previously. For this edition I invited a couple of outstanding creative photographers who have distinctly different styles and approaches. We also have an article from a photographer working on their university portfolio of images who has recorded the food culture in Singapore and the impacts of the pandemic during the last year.

You will notice that in this edition of FIAP News we have introduced a new section for the FIAP Photo Academy. The Academy is now underway running its first events under the care of a team of people including a new FIAP Director, that being Paul Stanley, the FIAP Liaison Officer for Ireland who is now also Director of FIAP Photo Academy Online Events. This new section of FIAP News will tell you about a number of these events and show you a small selection of images from them. These events are being promoted via FIAP's social media channels, such as Facebook, so watch for these and register as a participant promptly if you wish to attend.

There is lots of great reading in this edition which I hope you will enjoy. FIAP News is only as good as the articles it receives, so thank you to those that have contributed to its pages.

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

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

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Requirements for Articles Submitted to FIAP News

FIAP News Timetable

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

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

Criteria for Articles

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

Photos for Inclusion With Your Article

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

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

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

Submission of Articles

If possible, please send all articles and accompanying images via WeTransfer or a similar file transfer system to the Director of FIAP News Service.
Direct the file transfer to email address: fiapnewsdirector@gmail.com
Please do not email photos unless instructed to do so by the FIAP News Director

Permissions

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

Regulations

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

FIAP Directory Board



Photo of the FIAP Directory Board holding their Board meeting via video conference on 11th December 2020

Top of Computer Screen (L-R):

Kurt Batschinski (Austria)
 Riccardo Busi – President (Italy)
 Herbert Gmeiner – Treasurer (Austria)

Centre of Computer Screen (L-R):

Freddy Van Gilbergen - Vice President (Belgium)
 Joan Burgues Martisella – Vice President (Andorra)
 Luis Alberto Franke (Argentina)

Bottom of Computer Screen (L-R):

Ioannis Lykouris – General Secretary (Greece)
 David Tay Poey Cher (Singapore)
 Romain Nero (Luxembourg)

FiapNews
 number Thirteen
 February 2021

