

# FIAP NEWS

**Number Nineteen**  
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FEATURED  
FIAP Photomeeting Information  
MFIAP Showcase 2022

QU'AGÉGG

ANNOUNCEMENTS  
Awards in "Wildlife Only" Contest  
Awards in "Sense of Humanity" Contest



"This Is My Dinner" by Risto Raunio, Finland  
FIAP Gold Medal - Animal Behaviour Section of the Wildlife Only Contest



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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**D**ear Friends,

After many months of communication, mostly by video conference, FIAP is finally off to a great start with many in-person events around the world and more in the pipeline. Two of them particularly deserve our attention because they are the most important FIAP events. The first is the 7<sup>th</sup> FIAP Photomeeting, which will be held in Muscat, Oman, from the 24<sup>th</sup> to 31<sup>st</sup> October. See the article about this event on page 9 of this edition of FIAP News. The Program can be obtained from the Photomeeting page of the FIAP website. The registration form is already available online.

As you already know, the Photomeeting is a wonderful opportunity for us to spend a week together every two years travelling and photographing unique places around the world. In the past this has taken us to the snowy slopes of Mount Etna in Sicily, the crystal-clear waters of the island of Crete, the mysterious island of Bali, Cuba, the pearl of the Caribbean, the sacred mountains

of the Shangdon region in China and to the deserts of Morocco. So do not miss this event which, thanks to the expertise of our Omani friends, and first and foremost our Liaison Officer Ahmed Al Busaidi, will certainly allow us to return to our countries with high-impact images.

The second event, which from a statutory point of view is the most important, is the FIAP Congress, which we had to postpone due to the pandemic, but which this year will be organised from 1<sup>st</sup> to 4<sup>th</sup> December in Overo - Corvera de Asturias in Spain. The Congress will essentially focus on the two days of administrative meetings, which will undoubtedly be very intense given the many pending issues to be addressed. Needless to say, the presence of our Liaison Officers, Federation Presidents and Directors is extremely important. All information on booking procedures will be published as soon as possible.

In the meantime, I would like to inform you that the cooperation between FIAP and PSA has become more and more active in recent months. The joint commissions have been working meticulously on various issues to try to best meet the needs of the participants in our competitions and also of their organisers. We are working together on a wide range of topics, from regulations for the Nature, Travel and Photojournalism sections to acceptance rates and closer cooperation on the very important topic of ethical behaviour in competitions.

This collaboration should lead us to sign important agreements as early as September 2022 at the PSA festival in Colorado Springs, USA, in order to adopt common regulations over the next year.

I would like to end this short editorial of mine with some due thanks to the Gruppo Fotografico il Cupolone of Florence ILFIAP, CAFIAP that allowed us to organise the first major in-person event after the pandemic, the award ceremony of the 40<sup>th</sup> FIAP Youth Biennial and the 16<sup>th</sup> FIAP World Cup for Clubs. It was a truly spectacular event that, thanks to the friends of the Cupolone and their president Simone Sabatini, took place in the magnificent Salone dei 500 of Palazzo Vecchio in Florence, Italy, in front of almost the entire FIAP Board of Directors, the city authorities and a large audience of more than 200 people, including some of the winners from Oman, England, Turkey and Cyprus.

Most welcome was the presence of the Deputy Minister of Culture, Sports and Youth of the Sultanate of Oman, H.E. Sayyid Saeed bin Sultan bin Ya'arub Al-Busaidi, the Omani Ambassador to Italy, H.E. Ahmed bin Salim Baomar and our Liaison Officer Ahmed Al Busaidi who came to collect the top trophies of the Youth Biennial 2021.

Finally, great celebrations for both the hosts of G.F. Il Cupolone, who, as is well known, won the 16<sup>th</sup> World Cup for Clubs, and the English friends of Wigan 10, winners once again of the prestigious Maurice Dorikens Trophy.

Happy holidays to all of you and good light,

Riccardo Busi, FIAP President

## ILFIAP's - Individual Local FIAP Members



Ioannis Lykouris

*By Ioannis Lykouris,  
EFIAP/s, MFIAP, HonEFIAP  
FIAP Secretary General*

- how to become an ILFIAP
- what being ILFIAP means
- the cost of this membership
- and the benefits

**F**IAP consists of Operational Members, Adhering Members (Regional, Local, and Individual) and Honorary Members. In FIAP, we have, at the time of writing this article, 91 Operational Members (OM), 179 Local Members (ILFIAP) and 1 Regional Member (IRFIAP).

Operational Members (OM) are photographic federations or associations who operate at a national level in a Sovereign State that is a member of the United Nations. Only one affiliation as the Operational Member is possible per sovereign state. The Operational Members can participate in the FIAP Biennials, and they have the right to vote at FIAP Congresses. Regional Adhering Members (IRFIAP) are associations comprising mostly of clubs and associations of photographers. The number of regional members is not limited. Finally, Local Adhering Members (ILFIAP) are clubs or local associations that only comprise of photographers. The number of ILFIAP members is not limited. The IRFIAP and ILFIAP may not participate, as Clubs, in Biennials and they do not have the right to vote at Congress.

Applications for membership as a regional or local member fall under the remit of the FIAP Board of Directors. An official application form can be obtained from the FIAP Secretary General. This should be completed and sent back to the FIAP Secretary General. The Secretary General forwards this application to the Operational Member (if there is one) of the country where the club is located, and to the FIAP Treasurer. In the case that there is no justified objection from the Operational Member, the ILFIAP candidate pays the subscription fees for the 1st year, which is currently 100 euros, and the Secretary General registers the candidate as a new ILFIAP. The same amount of 100 euros is subsequently paid annually as membership fees.

There are several reasons for a club to affiliate as an ILFIAP :

- To benefit from belonging to the wide international FIAP family and to create a link between its members and FIAP.
- To have the right to show its affiliation with the FIAP by displaying the FIAP name and logo on its letterheads, on its Internet site and all other documents specific to the club.
- To receive periodically, and without delay, up-to-date information directly from FIAP.
- To administer the applications for patronages and for distinctions, should there be no Operational member (OM) or, in the absence of an OM, no IRFIAP member to whom the Club is affiliated.
- To participate, without the entry fee, in the FIAP World Cup for Clubs (which is not open to the Operational Members). Participation is free for ILFIAPs from the date of payment of their ILFIAP subscription and ongoing providing they have paid their annual ILFIAP renewal.
- To apply for specific artistic Distinctions, such as CAFIAP (Club Artiste FIAP) and CEFIAP (Club Excellence FIAP), reserved for ILFIAP clubs, with the aim of honouring meritorious photographic clubs. Each club to which the distinction is awarded receives a diploma.
- To appear on the official FIAP Website. Information about the ILFIAP clubs can be mentioned on the FIAP site. A link can be created to the ILFIAP club's website.
- To directly borrow Collections of the Artistic FIAP patrimony. You can read an article about this significant collection of images in the May 2020 Edition of FIAP News (page 10) and can see a selection of photos from this collection via this link: <http://collections.fiap.net/fotoweb/archives/5000-FIAP/>
- To develop contacts and organise exchanges with other ILFIAP clubs throughout the world.



## FIAP World Cup for Clubs Service

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

I am pleased to announce that the 17<sup>th</sup> FIAP World Cup for Clubs 2022 will definitely be proceeding. The arrangements and entry information are still being finalised. The entry details will be sent to FIAP Liaison Officers, and will also be available on the FIAP website, when the details have been finalised.

I take this opportunity to inform the clubs and their photographers that, in order to further promote this competition as a fundamental event for photographic clubs all over the world, and an event that is eagerly awaited each year, FIAP have introduced important innovations. Among these, the most significant concerns the accepted works. Commencing with the upcoming 2022 World Cup for Clubs, individual photographers will be able to count their acceptances in this competition towards their applications for individual FIAP distinctions. It is hoped that our decision will make this important event even more attractive and encourage the participation of increasingly greater numbers of new photographers.

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

All Clubs of the world are encouraged to start considering which images they may wish to enter in the upcoming 17<sup>th</sup> FIAP World Cup for Clubs 2022, to represent the best from all the countries of the world in this great photographic competition.

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

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

## FIAP Photo Academy Online Events Service

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

Hello. We hope that you have enjoyed the presentations we have hosted this year. We have seen some really great images and been thrilled by fantastic photographers.

The FIAP Photo Academy Online Events will take a break during July and August and will return with more presentations from September onwards.

We are planning an interesting programme for the remainder of 2022 so please keep an eye on the FIAP Facebook and Instagram pages.

If you would like to receive notification of the events please send an email to: [fiaphotoacademy@gmail.com](mailto:fiaphotoacademy@gmail.com) asking for your email address to be included on our distribution list.

The FIAP Website has a section for the FIAP Photo Academy which is regularly updated.

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

Under the "FIAP Photo Academy - online events" heading, click on the "Go to page" text on the right.

Here you will find a list of past events with links from each event to the relevant YouTube video of those events.

## FIAP Biennials Service

### 21<sup>st</sup> FIAP Nature Biennial, Türkiye 2022

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

21<sup>st</sup>  
FIAP Nature Biennial  
Türkiye 2022



In 2022 the 21<sup>st</sup> FIAP Nature Biennial is being organised in Türkiye. The FIAP Operational Member for Türkiye is the "Photographic Arts Federation of Türkiye".

The regulations for this Biennial and other useful information can be downloaded from the FIAP website: <https://www.fiap.net/en/biennials>

This event is a competition between countries which have a photographic federation that is an Operational Member of FIAP. Individuals interested in participating should approach the FIAP affiliated organization within their country to seek information about their country's process for selecting photos to represent their country in this event.

Each country's Operational Member photographic federation will select the works (the collections) it wants to present. Each collection has to be a coherent set of images. To achieve the best coherence, consideration should be given to the inspiration and conception of the set, as well as the realisation and the presentation. Each Operational Member federation has the choice of subject and the presentation of its works. A title for each collection is mandatory. Participation in the Biennial is free.

The biennial consists of two sections:

Prints: limited to 10 photographs per federation with a maximum of one (1) work per author  
Digital images: limited to 20 works per federation with a maximum of two (2) works per author

IMPORTANT: The works must not have been sent to any previous FIAP Biennials. The images must not have any signature, text or distinctive mark on them.

The images that participate in this Biennial must conform to the definition of Nature given by FIAP (which is also included in the regulations). Remember that a new definition of Nature photography has been in force since the start of 2022 (see FIAP News Nr. 16).

We especially ask all FIAP liaison officers, and/or the people in charge of sending the images, to review the images before uploading them on the platform. It is recommended that they check with each participating author to make sure that the image strictly complies with the definition of Nature.

When an affiliated country has selected the photographic works to enter, they must enter the FIAP website: <https://www.fiap.net/en/biennials> and click on the participation link.

The registration procedure is as follows:

1. Register with an email address (username) and a password
2. Accept the use of this platform (data protection)
3. Enter all data of the member country's photographic federation and person responsible for uploading the images
4. Download the form of consent and responsibility for the images
5. Upload the images

With the username and password, you can enter the platform as many times as you want to delete or modify the uploaded images (until the closing date of the Biennial).

Remember, if you participate in the print section, you must also upload a digital version of those works.

The form "Declaration of consent and responsibility for images of representative for Biennials" must be completed, signed and then sent to my email (can be in jpg or pdf format).

If you have not downloaded the form from the platform, you can also download it at:

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

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.

The Biennial 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 FIAP Honourable Mentions for the federations which come 5<sup>th</sup> to 10<sup>th</sup>.

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

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

This event is a new opportunity to achieve the important **Nature Trophy "Odette Bretscher 2022"**. For this, the results of the two sections of this Biennial will be taken into account. The federation that obtains the best overall result will win the Trophy.

FIAP will invite a member of the winning federation to receive the Trophy at the next Congress (including travel expenses).

### Calendar:

**Closing date: 10/10/2022**

Judging Date: 26/11/2022

Results by: 10/12/2022

Opening ceremony – Adana, Türkiye: 21/01/2023

The closing date is for registration. The prints must arrive before the judging date. It is recommended to send them with enough time to avoid any delays by the postal services.

### Update of the FIAP Biennials Regulations

At the last meeting of the FIAP Board of Directors in Oman, it was decided to introduce changes to the Biennials' general regulations.

From the next Nature Biennial onwards, the organisers will no longer be obliged to produce a printed catalogue for the print section of Biennials. The catalogue must be a single catalogue for all sections in the Biennial and may be in pdf format.

This decision results from the problems in sending catalogues to and from certain countries of the world. In addition, shipping costs have increased significantly in recent times.

In return, FIAP will publish a commemorative printed catalogue of the Biennials every two years. This commemorative catalogue will include the winning images from the four FIAP Biennials of this period: Black and White, Colour, Nature and Youth. A copy of this catalogue will be distributed to all FIAP operational members. A pdf version will also be available for download from the FIAP website.



## The 7<sup>th</sup> FIAP Photomeeting 2022 - Oman

By Ahmed AL Busaidi Hon EFIAP, EFIAP/s

FIAP Liaison Officer of Oman and Director of FIAP Youth Services

**T**he Photomeeting is a gathering of photographers from all over the world, held every two years, organized by the International Federation of Photographic Art (FIAP). The host country is chosen based on the diversity and contrast of filming locations, the historical and cultural dimensions of the host country, and the members' vote.

This year, the FIAP is pleased to announce that the 7<sup>th</sup> FIAP Photomeeting will be held from the **24<sup>th</sup> to 31<sup>st</sup> of October** and will be hosted for the first time in the Middle East in the **Sultanate of Oman, Muscat**.

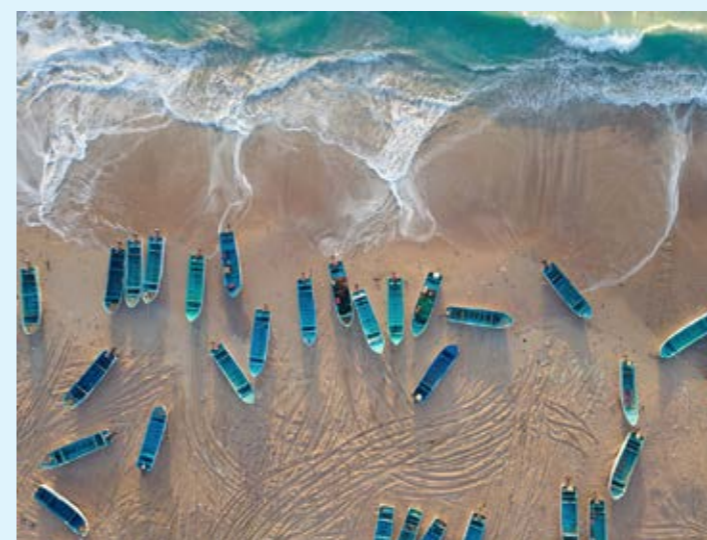
A meeting about this hosting was held between His Excellency Sayyid Said bin Sultan al Busaidi, Undersecretary for Culture at the Ministry of Culture, Sports and Youth and Riccardo Busi, President of the International Federation of Photographic Art (FIAP), in Muscat on Tuesday 10<sup>th</sup> of May 2022.



Al Alam Palace. Photo by Ahmed ALkindi

The idea of hosting this global event emanated from the cultural strategy launched by the Ministry of Culture, Sports and Youth at the end of 2021, which emphasizes the importance of "cultural communication" with the aim of investing, introducing and promoting the cultural diversity of Oman, besides achieving partnership and integration with local and international institutions in the cultural fields.

Riccardo Busi said that the Sultanate of Oman has a rich history and inspiring geographical diversity for photographers to explore. The event, he added, will be special due to the fact that it is the first of its kind since the outbreak of the COVID-19 pandemic.



ALduqm beach. Photo by Ahmed ALHosni

As many as 180 international photographers representing over 60 countries will participate in the event. The participants will visit a number of governorates where they will have a close look at Oman's cultural and tourist attractions.

During the Photomeeting, Oman will bring together all participants from different countries of the world among its high mountains, authentic castles, and picturesque beaches where they will live an exceptional experience between the past and the present, and their lens will reflect this unique mix of beauty to all cultures of the world.



ALSharqia Sand. Photo by Moosa ALHajri



Badiya\_sand-3s. Photo by Hamed ALGhanbosi

**"Journey" Exhibition at the Royal Opera House.** The Royal Opera House is one of the important landmarks of cultural communication and classical music in Oman. It confirms the extent of interest in cultural openness to the world, leading to the cultural diversity found in Oman.

One of the sites you will visit is Sultan Qaboos Grand Mosque which is the largest mosque ordered by the late His Majesty Sultan Qaboos bin Said – may his soul rest in peace - to be built. It represents Islamic architecture.



Heritage -people's Identity. Photo by Moosa ALHajri

The 7<sup>th</sup> FIAP Photomeeting program includes various traditional activities in different locations like the **Omani folklore performance at Nizwa Fort** (the building of this fort took twelve years) as well as **Halwa making, trading, craftsmen, and a show of horses at Bahla Fort**. It is the oldest and biggest fort in Oman, and the only fort in the country to be inscribed on the UNESCO World Heritage List. There will also be the **Omani marine traditional performance at Qurayyat Beach**.

You will also enjoy visiting the **"Oman Around The World, a Musical**

**Journey" Exhibition at the Royal Opera House.**

Participants will visit the most beautiful desert camping areas in Oman. These extend over an area of up to about 10 thousand square kilometers. The Sand colors range from red to brown as far as the eye can see.

One of the ancient oriental markets on the itinerary is Souq Matrah. It has narrow winding corridors roofed with wood and is characterized by the diversity of its exhibits, including handicrafts such as silverware, daggers, traditional fabrics, copper and pottery utensils, clothes, shoes, etc.



Mutrah Corniche. Photo by Husain ALBahrani



Mutrah Fort. Photo by Husain ALBahrani



Nizwa Fort. Photo by Sami ALhanai

In conjunction with this global event, there are four accompanying photography exhibitions which are:

1. Biennial B&W Event and Exhibition
2. Participants Exhibition
3. Omani Photographers Exhibition
4. Youth Exhibition

The Program for the Photomeeting, detailing the itinerary for each day, can be downloaded from the Photomeeting page of the FIAP website:

<https://www.fiap.net/en/fiap-photomeetings>

You will have a unique experience in Oman.

Seize the opportunity and register for the 7<sup>th</sup> FIAP Photomeeting through this link:

<https://photomeeting.oman-conferences.net/EventRegister/EventRegister>

**Till we meet in October!**



Folk art. Photo by Ali ALghafri



Omani\_Sweet-1. Photo by Hamed ALGhanbosi

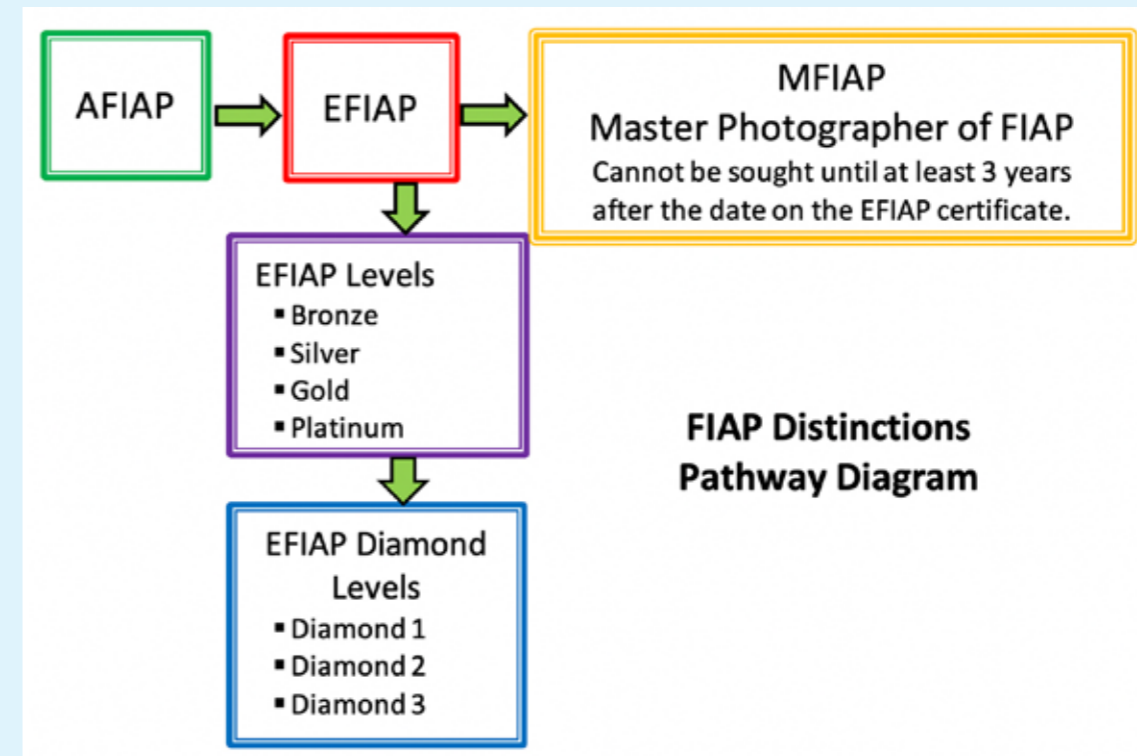


Sultan qaboos Grand Mousque. Photo by Annas ALtheeb

## Showcase of MFIAP Distinctions Recipients for 2022

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

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



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

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

In 2022, there were 30 applicants for MFIAP of which six were successful. In the following pages of FIAP News we are showcasing each of these six people and a selection of the works from their MFIAP portfolio. A link to each of their complete portfolios is also provided.

There has been a major project undertaken in recent years to digitalise the historic MFIAP portfolios. These historic portfolios have been added to the MFIAP gallery on the FIAP website progressively. As each portfolio has been added, they have been publicised on FIAP's social media pages. These portfolios, together with those from recent years, can be explored via the MFIAP pages on the FIAP website:

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

## The Count's Feud

By Bjarne Hyldgaard Pedersen MFIAP, EFIAP/d3, MSDF/g, NSMIF/d1, MNFFF/g  
Denmark

The year is 1534 and the country of Denmark is at war with itself. Who will become the next King? Should the church sever ties with the Papacy in Rome?

In my series I seek to capture the feel and mood from the period around the civil war in Denmark 1534-1536, called the Count's Feud, which is when the country became Protestant.

Whilst on assignment for a local newspaper, I reached out to a group of reenactors, who use authentic dress and items of the time, made by themselves. We immediately connected and the idea for a few portraits in the studio formed. I wanted to use the portraits for National and International photo competitions. After showing the results from this first session, I was contacted by people from other medieval reenactor groups, who wanted something similar. We set up a couple of workshops, where the actors would bring their costume, equipment and weapons.

Along the way, the idea arose to make a series of portraits, using the same lighting setup and background with textures and tones done in post processing to create a uniform look to the images.

Every year, a fair called Medieval Days is held at Voergaard Castle. This focuses on exactly this period, and great effort is made to recreate the life of the people who lived at this time. Many of my subjects participate in this event at the castle. Their clothing is hand crafted referencing old sketches and documents. It will often take months to make a gown fit for nobility as each and every stitch is hand sewn. Weapons and armour can be bought at medieval fairs, often as semi-finished products, which will then be completed and individualized with the intention that they appear as original as possible.

My work on the MFIAP series began in 2018 and was completed in 2021. During this time, I also worked on other projects, but would always return to this series. The series has been successfully exhibited at Voergaard Castle. The exhibition consisted of framed pictures that were 50x70 cm in size, as well as large prints up to 2 metres in length. In addition, various weapons and costumes used in the pictures were also on display. A video installation showed interviews with the participants, where they talked about the work creating the costumes.

In 2023, the series will be exhibited at the Nordjyllands Historical Museum in Aalborg. Here, one floor is to be transformed into a time capsule, built around the Civil War theme. The museum has requested more pictures in addition to the series, so the project is still ongoing.

### Personal

A major source of inspiration has been international photography salons worldwide. I used to participate in roughly 100 of the salons that run with FIAP Patronage every year and have racked up more than 650 national and international awards, including 17 FIAP Blue Pins. As a result of this activity, I was awarded the EFIAP/d3 distinction in 2020. For three years in a row, I won the Nordic championship and have been national champion twice. I have now paused my participation in international salons and my focus is on various photo projects and exhibitions.



Bjarne Hyldgaard



Besides my participation in salons, I also have been a member of the board of The Society of Danish Photography for two periods. In the second period I was the FIAP Liaison Officer. I am a founding member of the Stella Polaris Photo Group. This is an internationally oriented group of photographers from the four Nordic countries, which aims to develop its members photographic skills through participation in national and international competitions, workshops and exhibitions. I have been a judge at several Danish and international championships and salons, including the FIAP Biennial in Bergen, Norway.

To see the complete set of images with which Bjarne Hyldgaard Pedersen gained his MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/bjarne-hyldgaard-pedersen>







## Indigenous Motherhood

By Claudia Xiaoli LEE, MFIAP, FRPS, GPSA  
Taiwan

**"Indigenous Motherhood"** is the title of my portfolio of images taken in 2017. It was intended to provide a glimpse into the traditional motherhood of indigenous tribes in Ethiopia. I also wanted to share my first-hand experience of the culture and traditions of those mothers, whose indomitable spirit and affection for their loved ones, help them deal with the realities of life in one of the world's most remote places.

### Challenges I faced in my Ethiopian photo trip

I went to Ethiopia's tribal villages with a group of 12 other photographers. We were accompanied by local guides, drivers and chefs in six off-road vehicles carrying tents, barrels of gasoline, and our suitcases. The local entourage were bodyguards to protect us from danger.

For our 20-day photo safari, after shooting in high temperatures of over 35°C, we wiped ourselves with dirty river water every day because there was no water to bathe. We stayed in temporary tents near the villages without a toilet, which was very inconvenient for a woman. The tents were flooded after heavy rain in the middle of the night. Bites by mosquitoes and fleas were common. Food was an issue too, even though we brought a chef. It was a great challenge for us who were used to living in the relative comfort of urban cities. Three of my friends fell sick after the trip, and were hospitalised for a few days.

### First Taiwanese woman awarded the MFIAP

The Master FIAP Distinction (MFIAP) is a true celebration of a significant milestone of my journey in photography. I feel very humbled to be the first woman in Taiwan to be awarded this highest photo distinction of FIAP. It is also the first time in 38 years a Taiwanese has been successful in achieving the MFIAP Distinction. Taiwanese photography icon Professor Chinsan Long did it in 1984.

### How it started

I started photography by taking family album pictures. I like to travel, and have been fascinated by the amazing photos on travel websites. In 2013, I decided to acquire a better DSLR, and attended a couple of photography courses before planning my photography trips. I liked sharing my travel photos on social media after my overseas trips. It allowed me to gauge how others would view my works. The many positive comments on my posts encouraged me to travel to alluring places such as the tribal villages in Ethiopia, the remote region of Daliang Mountains (Sichuan, China), and the frozen Lake Baikal (Siberia, Russia), that would provide me amazing opportunities for great travel photos.

### Single Image versus a Portfolio

After participating in salons with single images for about three years, I developed an interest in portfolios which, in my view, would enable me to tell a fuller travel story. Producing a portfolio is more challenging than producing an award-winning image. First of all, I have to assemble a series of images which are able to illustrate a chosen theme cohesively. Then I have to ensure that the colours, or tonal range in the case of monochrome images, blend well with each other as a set.

My work on portfolios has garnered me a number of photo distinctions. Among them were the FRPS in 2017, and the GPSA in 2018, both of which are the highest portfolio distinctions of The Royal Photographic Society of UK and The Photographic Society of America respectively.



Claudia Xiaoli

To see the complete set of images with which Claudia Xiaoli Lee gained her MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/claudia-xiaoli-lee>





## Renaissance

By Angelo Di Tommaso MFIAP EFIAP/g EFPF AFI  
France

I am an amateur photographer of Italian origin. I made my first steps into photography in 1990 when I was only a young teenager. Since my beginnings I have been passionate about the representation of the human figure; almost immediately I found my path and became interested in female portraiture and nude photography.



Angelo Di Tommaso

I prefer to represent the body romantically and delicately, as in the pictorial representations of the great painters of the Renaissance era.

Between 1994 and 1997, I made the first series of images as silver halide prints, "Fantaisies Voilées", which was a composition of nudes and veils, and in 2007 a second series on the same theme, this time digitally, entitled "Voiles et pétales", was born. These two series were very successful in photo exhibitions as well as in international salons run under FIAP Patronage and enabled me to obtain the EFIAP Distinction.

In 2014 I went to live in France. Deciding more than ever to progress in my passion, I signed up for a new photo club. This club had a very well-equipped studio and boxes full of fabrics and veils. All the elements to realize the third series on my favorite theme were in place. I immediately had the idea for a series that would make people think of the paintings of the great masters of the Renaissance which I've always admired, but I added a little bit of modernity.

I chose fabrics and veils in warm tones and deliberately kept the contrast and brightness low throughout the portfolio.

The photography sessions were done in the studio. I used some curtains and veils to create a background and to "dress" the naked bodies of the models. After some tests I ended up establishing the set up for my desired lighting with a main light above the subjects and a second next to the camera to retrieve the detail in the shadows. In the final phase, in post-processing, I used two textures to give the images a warm atmosphere and a vignette around the picture.

It took four years, forty shoots, and thirty models for this series to be complete and faithful to my project and my vision of artistic nudity. Models who posed in front of my lens were as diverse as they were interesting. Passionate, expressive subjects, experts or beginners, they all contributed in their own way to the success of this portfolio.

Of all my photographic works, this series is undoubtedly the one that took the most time and energy from me, but it is the one that brought me the most satisfaction in its realization.

Whether it was during the photo shoots, during photoshop work or in the selection of the relevant image, I was always helped by an inflexible judge, my wife.

I am very glad and proud to have achieved the prestigious title of MFIAP with this portfolio!

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

<https://www.fiap.net/en/portfolios/mfiap/angelo-di-tommaso>





## The Dark Room

By Petri Damstén MFIAP, EFIAP/p, MNFFF/g, NSMiF/d1, HonSKsLE  
Dark art photographer, digital artist and nerd from Kuopio, Finland

Website: <https://petridamsten.com>  
YouTube, instagram, twitter, facebook: @pdamsten



Petri Damstén

The first ideas for this series came from the music of the metal band "Sentenced", my all-time favourite band, that are known for very dark lyrics. Their lyrics inspired me to be innovative and to think about what kind of pictures I could come up with from these songs.

I started thinking about a dark room where this lonely character would be. I knew from the beginning that there would be surreal elements involved. I often want to avoid showing eyes in my pictures. In my opinion, they turn the image more in the direction of a portrait, and it takes away from the story. The character stays more like a general human when the eyes don't play any role. So, I had to design and make a mask for the series. Other than this, I decided to choose simple clothes. After making sketches in the notebook, I had several ideas about this character in my arsenal. It had evolved into a series of images of what a dark mind would look like from the inside. "The Dark Room" inside your head.

I have done lots of self-portrait images, and the Covid-19 lockdown was on, so it was an easy decision to also do this as a self-portrait project. Another thing to think about was the budget. I could not build everything in a big studio. I consider my studio (aka our living room) reasonable for my use, but it cannot hold a set for a long time. Another thing was fabricating things like a guillotine and a coffin. It would just be quite the challenge. I ended up doing 1:6 scale props from XPS foam, wood, cardboard, etc. and photographed them separately. I then combined them in photoshop, and that kept my budget reasonable.

From the first idea to the first shoot, it took eight months. More ideas came during the making of the pictures, so I did three photo shoots over five months to get everything photographed. After everything was done in the project, sixteen months had passed from the first idea.

I have done images that deal with mental health issues in the past. I had to retire from a computer engineer job in 2009 because of depression. Photography has always also been a therapeutic thing for me. Many might think that dark images are depressing, but at least for me, dark images and dark lyrics from bands like Sentenced are uplifting.

When I started to put images online, I got comments about how these images remind people of their own feelings during the Covid-19 isolation. Handling Covid-19 issues was not my original intention, but this pandemic has increased mental health issues. It's now even more important than before to invest in mental health work.

After the project, I had 27 images in my hand (well, on my hard drive). This was enough for me to try to apply for the MFIAP. I had to drop seven images from the series, and I selected twenty images that I personally considered to be the best. I have previously thought of applying for MFIAP but the series I had with twenty images were portrait/landscape projects. Although I like those series, I didn't feel that the series had enough of me and my personal style in them. This series definitely has.

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

<https://www.fiap.net/en/portfolios/mfiap/petri-damsten>



Everything is shit



Burning at both ends



Backstab

Fiap Events



Fiap Events





Mental wheel



The endless rain



Eternal pain



My only one



Guillotine



Hanging by a thread



## White Nile

By Ana María Robles MFIAP ESFIAP  
Argentina

**S**outh Sudan - The world of the "Mundari", nomadic herders of the Nile, is a magical world in an environment of smoke, fog and dust.

I was very interested in learning about South Sudan, because of its history and its people. South Sudan, together with North Sudan (today's Sudan) are countries that have suffered absolute isolation for 60 years due to the British occupation (1882 - 1956) and then, when the occupation ended, there was a succession of internal wars until the independence of South Sudan in 2011. Millions of people emigrated, and millions died. The instability unfortunately continues to this day.



Ana María Robles

Today, South Sudan is like traveling back in time with its communities frozen in time. For 26 days, accompanied by an anthropologist and local experts, I travelled through the villages (Toposas, Jie, Larim, Didingas) south of Juba, its capital, to the border with Uganda. At the end of a hard and fascinating journey, in the last few days, I was able to find the Mundari, north of Juba, on the White Nile.

Here one enters an extraordinary world, where everything is harmoniously agreed. At the cattle camp, when the sun begins to rise in the morning, the entire camp is in motion. The animals are released from their stakes to graze, and in the evening they are called with drums and trumpets. They are seen returning in a caravan mooing, illuminated by the golden light of sunset and each animal returns to its original place, very close to each other. They are Ankole cows, characterized by their huge horns and their meekness.

Meanwhile, at the camp, everyone has a task to accomplish. The children, covered in ashes, collect the dried manure and light the fires. They are born and grow among cattle, feed on their blood and milk, and wash themselves with their urine. Every day the older boys, ready to get married meticulously massage the body and horns of the cattle with ashes, in a ceremony of total intimacy with the animal. They talk to them and sing to them. They are sacred cows, intermediaries between them and their Gods. Their livelihood depends on them as does their social position and their ability to form a family as the boys must pay a bride price by providing cows to the bride's family to be able to get married.

The women outside the camp prepare food for the cowherders. The smoke envelops them all, the fog of charred manure covers every inch of the camp and me too, it's hard to breathe as I walk among them capturing images of that magical world.

The enigmatic Nile, in that area, is a mighty river with many branches, leaving fertile islands in its interior, which are used by the Mundari to fatten their cattle. The Mundari move following the rise and fall of this river. To mix with these people and their cows, I had to cross one of the arms of the river every day, since my camp was on the other bank. A boy was waiting for me in a hollowed-out trunk like a canoe, completing the adventure.

In that environment I lived unknown realities. The conflict situation in South Sudan is unknown to most as it largely goes unreported in the international media. The civil war that these people have suffered in recent years has generated the famine that today covers the whole country.

During my time there, I witnessed the survival of an ancient culture, which due to the influence of the West that is gradually arriving, is threatened by transformation or disappearance.

I am a Veterinarian and Social Psychologist. My passion is Photography. I have always

been interested in the different cultures in which the human being develops. I am passionate about knowing the customs, the different ways of living and their reactions. I have always had wonderful experiences and I like to tell stories through photography. We are all socially constructed, modified differently by the place where we were born. We feel, we laugh, we have different ways of seeing the world, and that diversity enriches us and unites us.

To see the complete set of images with which Ana María Robles gained her MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/ana-maria-robles>







## Ballerina and Flowers

By Yulia Artemyeva MFIAP  
Russian Federation

I am a visual artist, a jury member at international photo contests, and the author of study programs in photography. I have been in love with art all my life. I picked up a camera for the first time during my pregnancy, and now I couldn't imagine life without it.

If I could describe my work in four words, these would be "Art coming from inside".

The perception of the world and its conceptualization in my artistic practice manifests itself through the prism of myths and magic. Applying methods of magical realism and sticking to the gaming principle of avant-garde, I mainly experiment with photography, collage, and assemblage.



Claudia Xiaoli

MFIAP for me was a goal that I set for myself back in 2013, when I first received the Distinction "Artist of FIAP" (AFIAP). I received my EFIAP in 2015 and in 2021 I realized that only then, with a huge amount of experience, exhibitions, gaining photography awards, judging, and teaching students, was I ready to apply for MFIAP. I purposefully prepared for the application. In my series "Ballerina and Flowers" there were 13 photos created from 2015-2017. I collected new flowers, organised my model, and we made 7 more new pictures for this project. After creating a total of 20 photos, I realized that I had closed my gestalt, that the project was really complete.

I have participated in more than 300 photo exhibitions and photo festivals in 38 countries and got more than 60 IPA, FIAP, PSA, GPU and RPS awards. I have had a solo exhibition of the images in this project in Saint-Valery-sur-Somme, France in 2021 and in the Gallery "Luna", Nizhny Novgorod, Russia in 2017.

I participate in group exhibitions and was a participant in the international photo festival program in the Gallery of Castello di Barletta, the Museum Polo Museale Santo Spirito, the Palazzo Coelli, Italy in 2017. I was a participant in the International Photo Festival "Photovisa" program in the Centre of Modern Art, Russia (2016). I was the recipient of a grant from the Russian government as a laureate of Young Russian photographers in 2017. It is a great honour for me to judge international photo contests. I have been judging salons with FIAP and PSA Patronage since 2015 and it was an interesting experience to judge 4 international photo contests under the Federation Levantina de Fotografia in Spain.

In my project "Ballerina and Flowers" I compare women to flowers. This is one of the traditional themes in European as well as Asian culture. In my photo project this likeness is made absolute with the help of visual mimesis, almost identical imitation of a flower's shape through a pose. Choosing a ballerina to be the centerpiece of this shooting is metaphysical: womanhood as an ideal can be captured only by imagination or in its artistic representation. The duration of the ballerina's career is short, as is the life of the flower. Woman's beauty is also not eternal like the life of a flower. There are many allegories here. This is a constant comparison. There is the fragility of a flower, of beauty, of a career, and of a graceful ballerina.

Since its creation, this "Ballerina and Flowers" project has been published in 29 publications in France, China, Canada, Columbia, Lithuania, Russia, Romania, Taiwan, Spain and the UK. My works of art are mentioned in books by Myriam Jezequel from France, and Loranne Vella from Malta. I now work with a German agency, "Plainpicture", to sell many of my photographs,

but not this portfolio. My photos are in private collections in France, Russia and the USA.

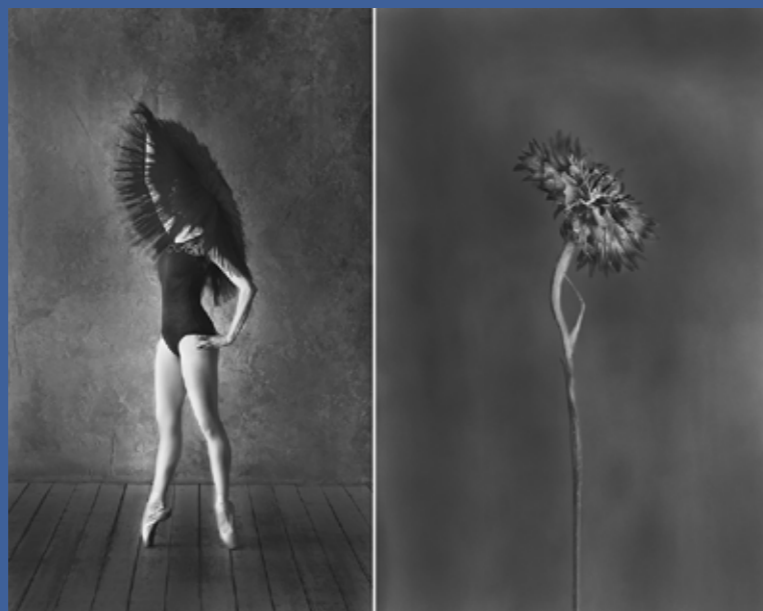
To see the complete set of images with which Yulia Artemyeva gained her MFIAP, go to:

<https://www.fiap.net/en/portfolios/mfiap/yulia-artemyeva>



Fiap Events

Fiap Events



## Awards Presentation for “Wildlife Only 2022” International Photo Competition



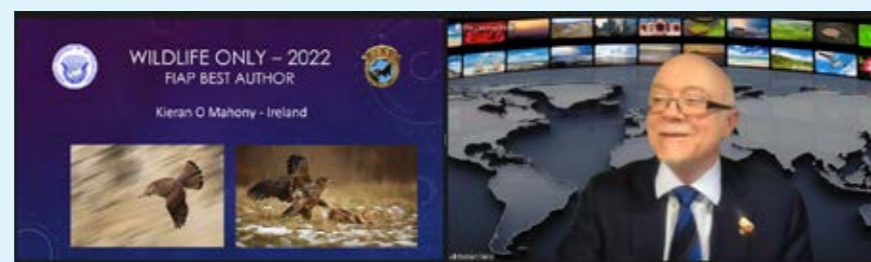
By Romain Nero EFIAP/p HonEFIAP  
FIAP Board Member and  
Director of FIAP Patronage  
FIAP Liaison Officer, Luxembourg  
Salon Chairman

The “Wildlife Only” competition, that followed the “We Stay Home” and “The World in 2020” competitions, was the third contest organized by FIAP in the last two years. As previously announced in FIAP News 18, FIAP intended to honour those photographers who devote their life to wildlife photography.

Besides being run under FIAP Patronage, FIAP (2022/085), the event was organised with the blessing of the operational member of FIAP in Luxembourg, the FLPA (Fédération Luxembourgeoise de la Photographie Artistique) (191/22/01). The award ceremony of the event took place via Zoom on the 27<sup>th</sup> May 2022 and was attended by 89 people.

After an introductory speech by the FIAP President, Riccardo Busi, as Director of FIAP Patronage Service and member of the FIAP board I had the honour to announce the winners of the contest and present their awarded images of authentic wildlife at its best; 36 top pictures of animals in their environment and animal behaviour. The title of Best Author was given to Kieran O Mahony from Ireland. Let’s recall that 539 authors from 57 countries participated in the contest.

Congratulations to all the winners and a special thank you to all participants.



Romain Nero announcing the Best Author award



Some of the attendees at the Presentations

## Kieran O Mahony AIPF Winner of the “Wildlife Only” Competition

FIAP News requested Kieran O Mahony write about himself, this award and the photos with which he won Best Author in this competition. The following are his words:

I received an email back in March from FIAP saying I’d won an award in the “Wildlife Only” competition. I was delighted as I knew how many amazing wildlife photographers there are out there, so to get anything at all was a bonus.



Kieran O Mahony

A friend had received an email saying he was a finalist but I hadn’t, so I thought maybe I had an honourable mention. What happened on award night came as a complete shock.

I’d like to start by congratulating all the other winners in the competition and also to thank the three judges, Marjan Artnak EFIAP/p, Achim Koepf EFIAP/d3 and Pierluigi Rizzato MFIAP EFIAP/d3. The standard was extremely high with so many inspirational wildlife images from around the world.

I joined the Blackwater Photographic Society in Mallow, in the south of Ireland, around 8 years ago and am currently it’s Chairperson. I only knew the very basics of photography before joining. At first, I concentrated mostly on landscape and really enjoyed it. I also enjoy studio and creative work, but it has always been Wildlife photography for which I had the most interest and passion.

I spent a few evenings swapping images before I finally settled on my final eight to submit for the FIAP 2022 “Wildlife Only” competition.

The panning shot of a kestrel in flight, was taken early morning along the cliffs near Lagos in Portugal. I found an area where there were quite a few kestrels as well as some other birds, while on holidays, and would head out each day around sunrise for a few hours of photography before rejoining the family for breakfast.

The White-tailed Eagle feeding on the carcass of a Red Fox was photographed at the Bialowieza Forest in Eastern Poland in January this year. It had been a quiet day in the hide but then our luck changed when first of all a Juvenile White Tailed came down to feed followed shortly after by the adult. The Woodpecker is an image from my first visit to Poland a few years back.

The image of the Stonechat feeding one of its four fledglings was taken near my house. I had been watching the adults flying over and back to the nest with food for a few days and knew the chicks were almost ready to fledge but waited until they moved away from there before photographing them so as not to disturb them.

Killarney National Park attracts lots of Irish photographers for both its beautiful landscapes and healthy population of native Red deer. The shoreline of Lough Leane is a great place to photograph the deer as they take shortcuts through the lakes shallow bays as they move around during the Rut. My image of the Red stag bellowing was taken here as were the two images of female Red deer. It was a beautiful calm but cold morning at the lake with many deer on the move during the rutting season in late October.

The Gannet was photographed as it attempted to land on an already very crowded area on the Saltee Islands, located just off the south east coast of Ireland. The island holds a healthy population of Gannets and Puffins as well as many other sea birds.

Winning this Best Author award is the highlight of my photography achievements so far and came as a complete surprise to me, so I was totally unprepared when Romain Nero announced my name at the Zoom presentation. I was really lost for words other than to thank Romain and FIAP and tell them how honoured I was on winning this award.

It was also nice to be congratulated by Paul Stanley on behalf of the Irish Photographic Federation on the night. Paul hosted the meeting for FIAP that evening.

Thanks again to everyone in FIAP for their wonderful work in running such a great competition highlighting and promoting wildlife photography.

**“Wildlife Only”  
International Photo Competition  
FIAP Best Author: Kieran O Mahony - Ireland  
Winner of the Major Prize and Recipient of the FIAP Blue Pin  
Animal Behaviour Section Images**



Winter Morning Woodpecker



In Hot Pursuit



Fox For Dinner



The Feeding Post



**“Wildlife Only”  
International Photo Competition  
FIAP Best Author: Kieran O Mahony - Ireland  
Winner of the Major Prize and Recipient of the FIAP Blue Pin  
Animal or Animals in Their Environment Section Images**



Along The Shore



No Place To Land



Calling From The Lake



The Leaf Eater



**“Wildlife Only”  
International Competition  
Awards in “Animal Behaviour” Section**



FIAP Gold Medal  
“This is My Dinner”  
By Risto Raunio  
Finland



FIAP Silver Medal  
“Noshery”  
By Tibor Berendi  
Hungary



FIAP Bronze Medal  
“Duel or Dance”  
By Dipesh Mehrotra  
India



**“Wildlife Only”  
International Competition  
Awards in “Animal Behaviour” Section**



FLPA Gold Medal  
“Gossip”  
By Veronika Cirkos  
Hungary



FLPA Silver Medal  
“Predator”  
By Prabir Kumar Das  
India



FLPA Bronze Medal  
“The High Jumper”  
By Alice O’Brien  
Ireland



**FIAP Honourable Mentions**

*(The FIAP HM's are deemed equal to one another and are listed here in alphabetical order of surname)*

- “Catch and escape” by Antonio Aguti, Italy
- “Maternal love” by Antonio Aguti, Italy
- “Rhino Mating 3” by Abhijeet Kumar Banerjee, India
- “Jackal with Sandgrouse” by Dr Johan J Botha, South Africa
- “Emperor Family” by Risto Raunio, Finland
- “Bird fight” by Kranitz Roland, Hungary

**FLPA Honourable Mentions**

*(The FLPA HM's are deemed equal to one another and are listed here in alphabetical order of surname)*

- “Catch” by Lojzi Avsenik, Slovenia
- “Duel” by Xuedong Bai, China
- “Fighting” by Xuedong Bai, China
- “Queleas landing” by Dr Johan J Botha, South Africa
- “Kings of forest” by Boguslaw Lebiezinski, Poland
- “Gnu crossing” by Gianni Maitan, Italy

These photos can be viewed in the May 2022 Edition of FIAP News and are also shown on the FIAP website here: <https://www.fiap.net/en/salons-organized-by-fiap/events/wildlife-only-organized-by-fiap-2022085/animal-behavior>

**“Wildlife Only”  
International Competition  
Awards in “Animal or Animals in Their Environment” Section**



FIAP Gold Medal  
“Port Lockroy 12”  
By Volker Meinberg  
Germany



FIAP Silver Medal  
“Blue Heron contra Great Egret”  
By Huba Bajusz  
Hungary



FIAP Bronze Medal  
“Black arctic fox”  
By Giovanni Frescura  
Italy



**“Wildlife Only”  
International Competition  
Awards in “Animal or Animals in Their Environment” Section**



FLPA Gold Medal  
“Food Hunting in Dark”  
By Chi Kun Choi  
Hong Kong



FLPA Silver Medal  
“Smeraldino”  
By Alessio Cipollini  
Italy



FLPA Bronze Medal  
“Reg Stag Crossing Lake”  
By Paul Madigan  
Ireland



**FIAP Honourable Mentions**

*(The FIAP HM's are deemed equal to one another and are listed here in alphabetical order of surname)*

- “Diamonds pond” by Hamid Ahmadi Basir, Iran
- “The Boss” by Valter Bernardeschi, Italy
- “Zebras drinking water 44” by Bob Chiu, USA
- “Oregon by Mario Cioni”, Italy
- “Under the snow 4” by Giovanni Frescura, Italy
- “Red Deer Stag” by Thomas Ormond, Ireland

**FLPA Honourable Mentions**

*(The FLPA HM's are deemed equal to one another and are listed here in alphabetical order of surname)*

- “The gold of the morning” by Antonio Aguti, Italy
- “Green Face” by Alessio Cipollini, Italy
- “Chasing rhinos” by Prabir Kumar Das, India
- “Brood 0129a” by Chen Ming Hsiu, Taiwan
- “Levitation” by Ferenc Kocsis, Hungary
- “Bird of extreme” by Miran Krapez, Slovenia

These photos can be viewed in the May 2022 Edition of FIAP News and are also shown on the FIAP website here: <https://www.fiap.net/en/salons-organized-by-fiap/events/wildlife-only-organized-by-fiap-2022085/animal-or-animals-in-their-environment>



## FIAP Events Day in Florence, Italy

By Simone Sabatini AFIAP  
President of GF Cupolone ILFIAP CAFIAP Florence, Italy



On Sunday the 5<sup>th</sup> of June 2022, at 9.30am, the award ceremony of two important FIAP events took place in Florence, Italy; the award ceremony for both the 16<sup>th</sup> FIAP World Cup for Clubs and the 40<sup>th</sup> edition of the FIAP Youth Biennial. Afterwards, in the nearby Teatro della Compagnia, the event continued with the viewing of all the award-winning pictures.

Choosing Florence as the stage for this event was by no means random, in fact the 16<sup>th</sup> edition of the World Cup for Clubs was won by the Tuscan city's historic Italian Photographic Association

"Il Cupolone ILFIAP-CAFIAP", which had previously won the competition in 2007 and was awarded the bronze medal in 2016.

Given the importance of the event, the organisers of the G.F. Cupolone, led by President Simone Sabatini, together with authorities from both the city of Florence's municipal administration and the region of Tuscany's administration, held the event in the most beautiful ceremonial hall of Florence's Palazzo della Signoria (known as Palazzo Vecchio), the Salone dei cinquecento. This hall, in the heart of Renaissance Florence, is one of the most prestigious halls in the world. Over two hundred guests attended this event. After the award ceremony, the guests moved to the nearby Teatro della Compagnia, for the viewing of the pictures in the city's historic cinema.

The day was very well attended with many representatives of international photography. In addition to FIAP President, Riccardo Busi, almost the entire FIAP Board of Directors was present, as well as representatives from many countries, starting with H.E. Sayyid Saeed bin Sultan bin Ya'arub Al-Busaidi, Deputy Minister of Culture, Sport and Youth of the Sultanate of Oman. Oman was the winner of the FIAP Youth Biennial in both the under 16 and under 21 categories. Also in attendance was the Omani Ambassador to Italy H.E. Ahmed bin Salim Baomar and the Director of Arts of the Sultanate, Ahmed Al-Busaidi. The members of the Omani team, who came as a delegation to Italy for the award ceremony, were also present, as well as the members of the Italian team that placed 5<sup>th</sup> in the competition. The President of the Italian national photographic federation, Federazione Italiana Associazioni Fotografiche (FIAF), Roberto Rossi, was also there. The ceremony was attended by representatives from many European nations, plus photographers of the English clubs Wigan 10 and the Beyond Group, who were awarded for their excellent results in the World Cup for Clubs!

After two years of the pandemic, FIAP was finally able to resume in-person international events, and it did so in a very positive way with a very significant and important event that was certainly well attended!



FIAP Awards



Youth World Cups



Salone dei 500



Salone dei 500



Welcome Speech from the President of the G. F. Il Cupolone of Florence



Welcome Speech from F. Giuliani on behalf of the Municipality of Florence



Welcome Speech from R. Rossi, FIAP President, on behalf of the Italian Federation





Official opening of the Ceremony by the FIAP President : R. Busi



Reading of the Youth World Cup Results by FIAP Vice President F. van Gilbergen



Maher Al Khusaibi - Oman received the individual Silver medal in the Under 16 category from the FIAP General Secretary I. Lykouris



Zamzam Bini Araba – Oman received the individual bronze medal in the Under 16 category from the FIAP Vice President F. van Gilbergen



Mohammed Al Shuaili - Oman received the individual Gold medal in the Under 21 category



Agata Cantaroni - Italy received the individual Silver medal in the Under 21 category



Adriana Malekides received the Diploma for Cyprus Photographic Society - Ranked 7th in the Under 16 Category



Romain Nero received the Silver Medal on behalf of the Luxembourg Federation which achieved third place in the Under 21 Category



H.E. Sayyid Saeed bin Sultan bin Ya'arub Al-Busaidi, Omani Vice Minister of Culture, Sport and Youth, giving his speech



Italian team representatives (FIAP) awarded as 5th place in the Under 21 Category



H.E. Sayyid Saeed bin Sultan bin Ya'arub Al-Busaidi, Omani Vice Minister of Culture, Sport and Youth, receives the Under-16 and Under-21 World Cups from the FIAP President



The Omani winners with the FIAP Board Members





The Omani winners with the FIAP Board Members, the Omani Vice Minister, the Ambassador of Oman in Italy, the General Director of Arts and other representatives of the Omani government



Exchange of Gifts



M. Macinai and the FIAP Vice President Joan B. Martisella with the winners of the Silver Medal : The Beyond Group from UK



Reading of the World for Clubs Results by the Director of the FIAP World Cup for Clubs, Michele Macinai



The winners of the FIAP World Cup for Clubs 2021. Gruppo Fotografico il Cupolone of Florence with some of the FIAP Board



M. Macinai and the FIAP Vice President Joan B. Martisella with the winners of the Gold Medal and the Maurice Dorikens Trophy: Wigan 10 Foto Club (UK)



“SENSE OF HUMANITY”  
International Photo Competition  
Organised by FIAP



AWARDS ANNOUNCED!!

Dear friends,

In response to the events that happened in the world in recent months, FIAP contacted the UNHCR (The UN Refugee Agency) in order to organise, together, a specific photo contest. UNHCR were delighted by the idea and immediately gave their approval. I liaised with **Ruben Fierens**, Associate PSP Officer who handles the UNHCR’s private sector partnerships. I thank him for the very helpful and forthcoming manner in which he supported this project. Participation in the contest was free but entrants were asked instead to provide a donation to the UNHCR. The FIAP also made a substantial contribution to the UNHCR.

“What is sense of humanity?” was one of the two sections of the contest. Participants were asked to send in pictures that describe their view of a person’s ability to offer care, respect, to show hospitality, to be tolerant and demonstrate love and forgiveness. The second section of the contest was “Open”.

The three jurors that were appointed were Ann Bastion from New Zealand, Anna Robles from Spain and Jill Sneesby from South Africa. All three ladies are well recognised photographers and experienced international judges. The evaluation of the pictures was not an easy task due to the exceptional quality of the images. The final selection of awards was done on the 11<sup>th</sup> June 2022 in the presence of Mrs Roser Batala from the Fotogenius IT team and our friend Luis Alberto Franke, who was assisting me in handling the communication between our judges who spoke different languages.

We are happy to announce that 333 photographers from 53 countries decided to send in their works to this competition. A total of 2286 images were entered. The entire FIAP Executive Board wants to express their gratitude to all the entrants. The Best Author title was won by Mohammed Arfan Asif from the UAE.

The award ceremony will take place on the  
7<sup>th</sup> October 2022 at 7pm London Time

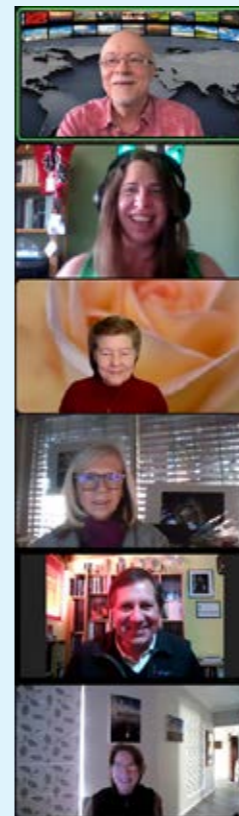
Besides being run under FIAP Patronage, FIAP (2022/335), the event was organised with the blessing of the operational member of FIAP in Luxembourg, the FLPA (Fédération Luxembourgeoise de la Photographie Artistique) (FLPA Approval 209/22/09).

Romain Nero  
Salon Chairman of “Sense of Humanity”

AWARDS

The images that won the individual awards in this competition are shown in the following pages of FIAP News.

The Winner of the Best Author Award will be featured in the next edition of FIAP News with the coverage of the Awards Presentation Event.



Judging photo from top to bottom: Romain Nero (Salon Chairman), Roser Battala (IT Support from Fotogenius), Ann Bastion (Judge), Anna Robles (Judge), Luis Alberto Franke (FIAP Board member assisting with Spanish translation), Jill Sneesby (Judge)

**“Sense of Humanity”  
International Photo Competition  
Awards in Section: What is “Sense of Humanity ?”**



FIAP Gold Medal  
“Kids on Basket”  
By Yousuf Tushar  
Bangladesh



FIAP Silver Medal  
“True friendship”  
By Dibakar Roy  
India



FIAP Bronze Medal  
“Care 03”  
By Ting Ming Law  
Hong Kong



**“Sense of Humanity”  
International Photo Competition  
Awards in Section: What is “Sense of Humanity ?”**



FLPA Gold Medal  
“Rainy jubilee - 7”  
By Valery Korenchuk  
Kazakhstan



FLPA Silver Medal  
“I brought you some water”  
By Alta Oosthuizen  
South Africa



FLPA Bronze Medal  
“After holy bath 1”  
By Santanu Chandra  
India



Fiap Events



Fiap Events

**“Sense of Humanity”  
International Photo Competition  
Awards in Section: What is “Sense of Humanity ?”**  
*(The FIAP HM’s are deemed equal to one another)*



FIAP HM “Burnt hearts” by Amir Badrazimi, Iran



FIAP HM “Anne” by Sevim Fidan, Türkiye



FIAP HM “Don’t worry I’m here”  
by Luis José Vigil-Escalera Quintanal, Spain



FIAP HM “Elele” by Ozgur Secmen, Türkiye



FIAP HM “Have deep feelings” by Yichi Wang, China



FIAP HM “Kham chua COVID 19 cho nguoi  
nhiem chat doc Dioxin” by Hai Vu, Vietnam

**“Sense of Humanity”  
International Photo Competition  
Awards in Section: What is “Sense of Humanity ?”**  
*(The FLPA HM’s are deemed equal to one another)*



FLPA HM “Love At Any Age 3” by Fisun Arabaci, Türkiye



FLPA HM “Elderly Friends” by Ngoc Anh Bach, Vietnam



FLPA HM “Home Care” by Sanjoy Bhattacharya, India



FLPA HM “Touch” by Ali Majidnateri, Iran



FLPA HM “Ilac 2” by Ozgur Secmen, Türkiye



FLPA HM “Veda” by Ozgur Secmen, Türkiye



Fiap Events

Fiap Events

**“Sense of Humanity”  
International Photo Competition  
Awards in Section: Open**



FIAP Gold Medal  
“Windy Girl 2020”  
By Ivan Kovalev  
Russian Federation



FIAP Silver Medal  
“Harvest”  
By Karine Ipekchian  
Russian Federation



FIAP Bronze Medal  
“The cow herd 3”  
By Mrinial Sen  
India



**“Sense of Humanity”  
International Photo Competition  
Awards in Section: Open**



FLPA Gold Medal  
“Student look”  
By Sawsan Taher  
Bahrain



FLPA Silver Medal  
“Lina and Puma”  
By Vladislav Blinov  
Russian Federation



FLPA Bronze Medal  
“Xrisilia”  
By Anna Marathaki  
Greece



**“Sense of Humanity”  
International Photo Competition  
Awards in Section: Open**  
*(The FIAP HM's are deemed equal to one another)*



FIAP HM “I love my book” by Karar Ali Sabih Alftlawi, Iraq



FIAP HM “Autumnal Hue 11”  
by Mohammed Arfan Asif, UAE



FIAP HM “Face to face” by Sana Kamali, Iran



FIAP HM “Tuscany 63” by Simon Kovacic, Slovenia



FIAP HM “Midrand Turkish Mosque”  
by Leon Pelsler, South Africa



FIAP HM “Wave and rock” by Iman Yadmellat, Iran

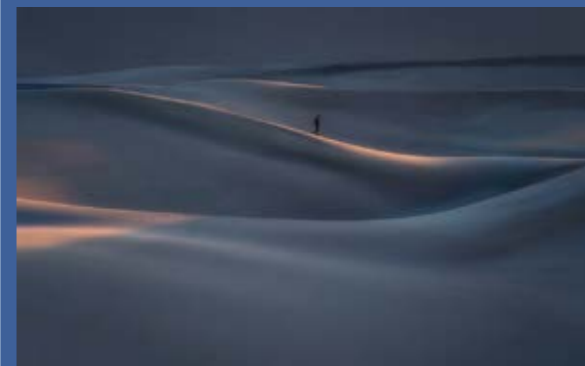
**“Sense of Humanity”  
International Photo Competition  
Awards in Section: Open**  
*(The FLPA HM's are deemed equal to one another)*



FLPA HM “In the Fishing Pond”  
by Chun Yip Chau, Hong Kong



FLPA HM “Baku Girl” by Yasser Alaa Mobarak, Egypt



FLPA HM “Walking on the lines” by Zeinab Mokhtari, Iran



FLPA HM “Textures 01” by Andreja Ravnak, Slovenia



FLPA HM “Beautiful Floating Market”  
by Wai Yan Tun, Myanmar



FLPA HM “Against the wind”  
by Yousuf Tushar, Bangladesh

Fiap Events

Fiap Events



## FIAP Photo Academy Online Events

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



On Saturday 9<sup>th</sup> April 2022 the FIAP Photo Academy was pleased to host a presentation by Pierluigi Rizzato MFIAP EFIAP/d3. He is the Director of the FIAP Ethics Service.

Pierluigi Rizzato has been a photographer for many years, dedicating great passion and commitment to his work in nature photography. His images rely on a profound understanding of the characteristics of his subjects, which he has acquired through study and research, and patient observation in the field.

In his own words he says .....

*"I have been photographing for the last 40 years. My subjects are varied but mainly I concentrate on wildlife.*

*I have travelled all over the world, from Alaska to the Kamchatka, but my preferred area is Africa. In particular I love the Serengeti, in northern Tanzania, which I have visited 59 times.*

*Since the beginning, I have always organized the trips myself. I rent a 4WD car and I am the driver and the guide.*

*Once I find an interesting animal, family or pride I decide to follow it for many days. In other words, I'm used to living with the chosen animal and this means hours and hours, often several days, of waiting for .... an event.*

*In my opinion, the most important issue for a wildlife photographer is knowledge of the subject that he wants to shoot .... And I can improve my knowledge .... living together with the subject.*

*Very often it happens that I succeed in predicting what will be the behaviour of an animal sometime later. This lets me decide where to position the car, in such a way to be in the best situation to take pictures."*

Pierluigi showed all who attended many stunning images and took great care to explain his working methods and how he captures these images.

Fight for space



Heavy rain



Love fighting



Curious Pups



Wildebeest birth





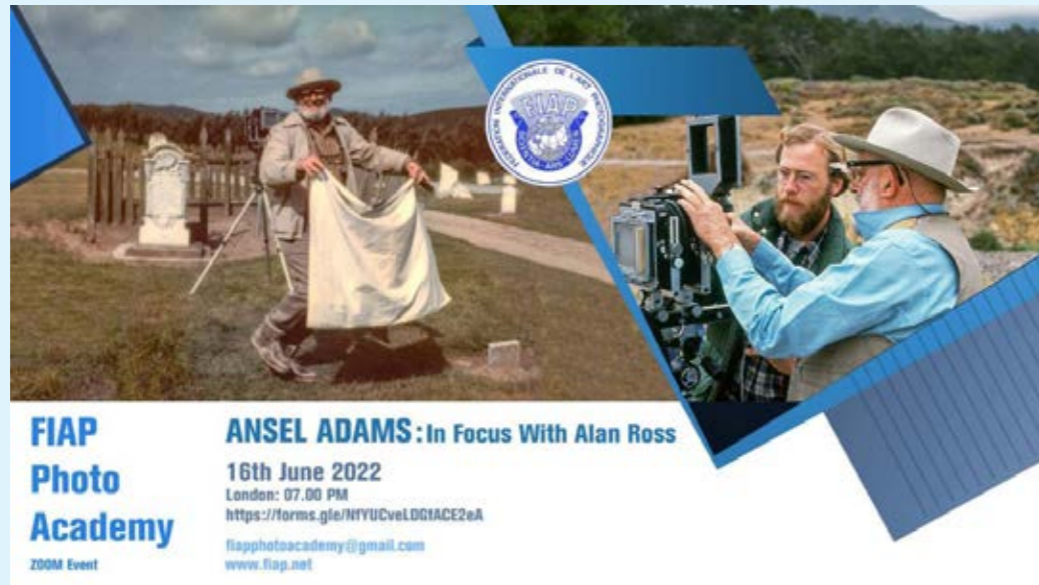


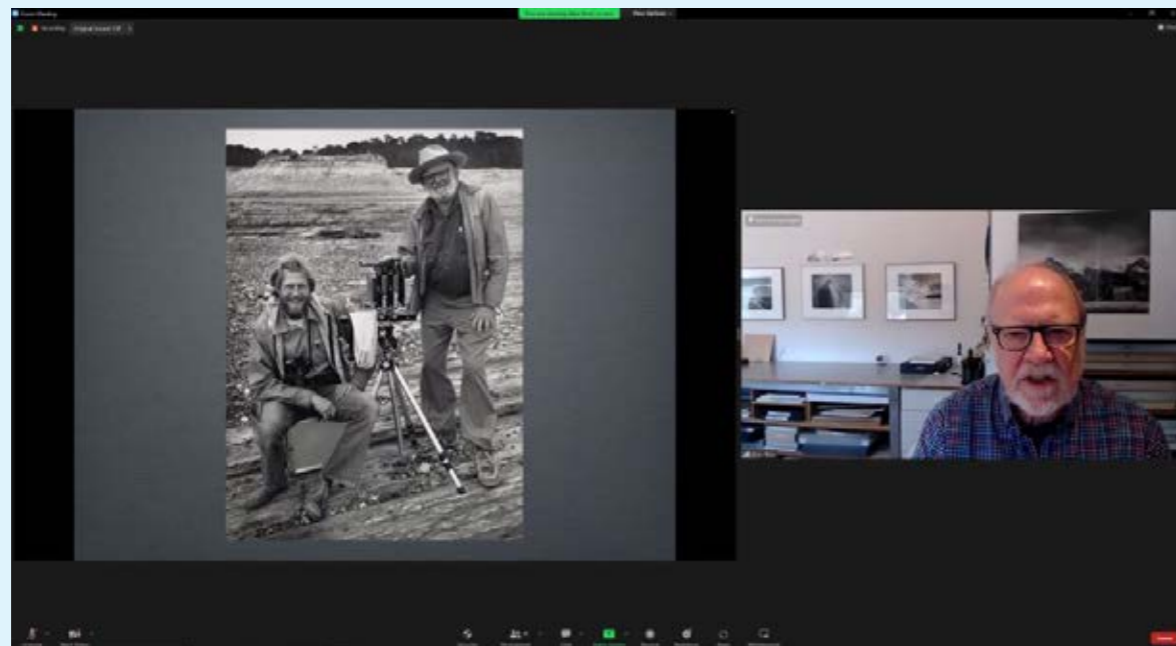
Photo on the right in this poster is Ansel Adams and Alan Ross, Point Lobos, ca 1976. Photograph by Mike Wilson

On Thursday 16th June we hosted Alan Ross with a presentation entitled "Ansel Adams: In Focus".

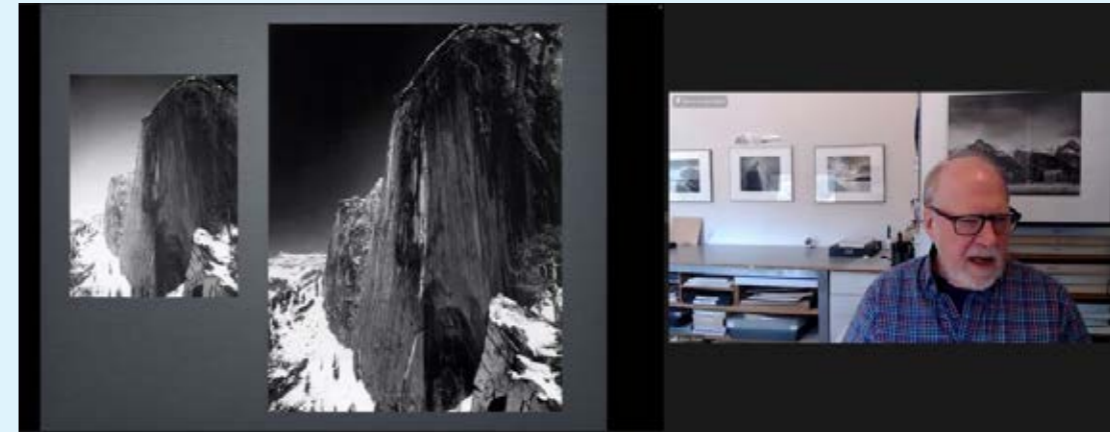
Alan was an assistant to the great American photographer, Ansel Adams, and currently prints the Yosemite Special Edition prints of Ansel's images, following Ansel's detailed instructions.

In "Ansel Adams: In Focus," Alan painted a picture of the legendary artist as only someone who worked side-by-side with him can. Using his own personal photographs of Adams working in the field, in the darkroom and at home, personal notes and letters from master to apprentice, anecdotes and recollections from his nearly six years as Adams' full-time photographic assistant, Alan shared his experiences of the artist, mentor and friend.

Alan Ross is an internationally respected master photographer and educator best known for his tonally exquisite black-and-white images of the American West. It was a pleasure to host him for this very special presentation.



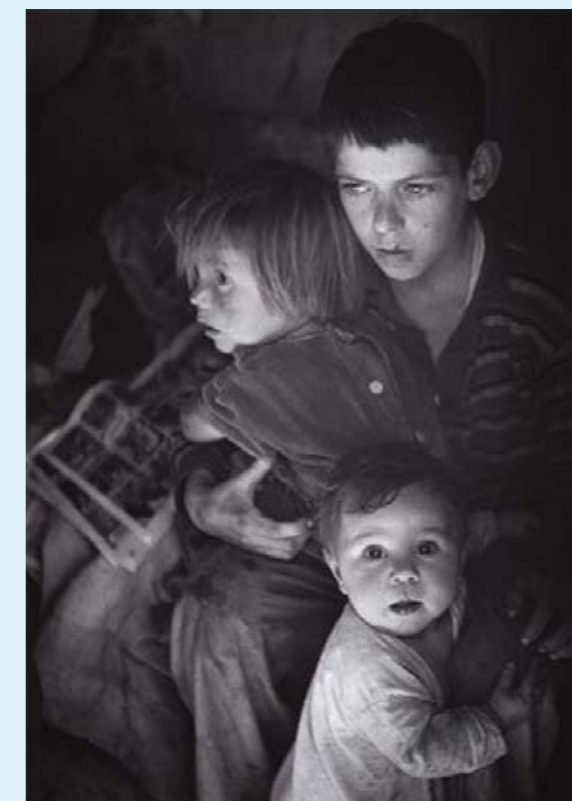
Alan Ross talking about his time working with Ansel Adams. Monochrome photo shows Ansel Adams (on the right) and Alan Ross (on the left), Point Lobos, 1977. Photograph by Michael Reidlinger



Alan Ross discussing the printing of an image by Ansel Adams. Image being discussed in the screenshot is a photograph by Ansel Adams © The Ansel Adams Publishing Rights Trust



This screenshot from the event shows two photos. One is Ansel Adams making the Official Portrait of President Carter, White House. This photo was taken by Bill Fitz-Patrick and is held in the White House Staff Photographers Collection (Use restriction- Unrestricted). The photo Ansel Adams took of President Carter, in 1979 was a 20x24 Polaroid Polacolor print. This photo is held by the National Portrait Gallery, Smithsonian Institution, a gift of James Earl Carter, Jr. (Creative Commons Zero – Open Access)



Trailer Camp Children, Richmond, California 1944  
Photograph by Ansel Adams  
© The Ansel Adams Publishing Rights Trust



## The First Exhibitions for 2022 at FEC Fotograd Negova

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

The ninth year of the photographic centre "Fotograd Negova" in the Negova Castle in Gornja Radgona, eight of these years with the prestigious title, "FIAP Exhibition Centre", the 5<sup>th</sup> photographic centre in the world to become an FEC, and with the exhibitions under the Auspices of the FIAP, was also marked by Covid-19. Despite everything, we still managed to carry out the program we set ourselves.



Fotograd Negova, Slovenia

In the spring and summer season 2022 we have managed to hold six exhibitions, of which images from three are shown in this article. Three more exhibitions are in progress. We will write about some of the other exhibitions in the next edition of FIAP News. The exhibitions have been placed in three different galleries, Gallery "Negovske čelade", Gallery "Kamnita dvorana" and Gallery "Pranger", which are housed inside the restored castle Negova in the northeast of Slovenia.

In March we prepared three exhibitions: Turkish photographer Reyhan Türk, whose exhibition was titled "Out of time", Chinese photographer Li Yushan, whose exhibition was titled "Grassland Memory Inheritance", and Slovenian photographer Vasja Doberlet with the exhibition titled "Frozen images".

### Reyhan Türk and her exhibition "Out of time"



Quoting some of the words from Reyhan Türk's biography:

*"She was born in 1964 in Istanbul. After twenty years, she retired from corporate life and moved to the UK for two years. After returning to Turkey, she devoted two years to being educated in the field of photography. Since then, she has been dealing almost exclusively with her passions: photography and travel, and discovering new lands. So far, she has visited and traveled to more than 30 countries.*

*She has also participated in social responsibility projects. In courses organized by ACEV (Foundation for the Education of Mothers and Children), she taught reading and writing to many disadvantaged women. She made a photo folder for each listener. She led the book project of the Turkish Bank for Industrial Development "Journey with the waters of Anatolia".*

*Her photographs have been published in numerous publications both at home and abroad. Based on the results of photo competitions, the FIAP awarded her the FIAP Artist Distinction. In 2019, she published a collection of photographs "Out of Time". She is a member of the photo clubs Sille Sanat Sarayi, Anafod, and Fotogen. She lives and works in Istanbul."*



At the "Out of Time" exhibition, Reyhan Turk presents a series of photographs she captured on camera during her travels around her homeland and many countries around the world, which filled her life for more than 10 years. The result is photos in which she captured her experiences.

Although it looks different at first glance, the exhibition is unique and thematically rounded. The strong thematic thread through her exhibition is people, specifically, the people in the space, be it the street, the open landscape, the courtyards, and the homes. In terms of genre, the photos could be classified as street and life photography. Along the way we can also find unposed and even posed portraits, and some are also staged where the author is already flirting with the surreal.

Through documenting the everyday life of people from different countries, the revelation of the hidden truth and the preservation of the disappearing past is emphasized. And because photography is a "language" understood around the world, it has played an important role in getting to know people from different worlds and cultures and at least seemingly reducing the distances between them.

Reyhan Türk's exhibition was on display at Fotograd Negova from 28/3/22 to 6/6/22.

### Li Yushan and his exhibition "Grassland Memory Inheritance"

Li Yushan is a Chinese photographer of Mongolian ethnicity. His exhibition "Grassland Memory Inheritance" was held in Fotograd Negova from 31/3/22 to 8/6/22.

He is a member of the Chinese Photographers Association, board member of the Inner Mongolian Photographers Association, Honorary President of Tongliao Photographers Association, and Adviser of Tongliao Artistic Photography Society. He has also participated as a judge in a few photo competitions.

His photos have won 300 awards and received more than 3000 acceptances in competitions in over 60 countries, such as South Korea, Japan, Germany, UK, USA and Australia. He has held 18 solo exhibitions.



His photos were featured in several photo publications and online websites. He has also published two photo books, of which "The Charm of Desert" was awarded "Best Photography Book" at the 17th Pingyao International Photo Festival in 2016.

In his photography career, he received multiple awards for creating outstanding photographic works, including honorary titles of "Excellent Landscape Photographer" and "Best Photographer in Inner Mongolian Autonomous Region" in 2014, "Golden Horse Awards for Chinese Art" in 2015, "Big Dipper Golden Horse Photographer" in 2017, "Top Ten Creative Photographer" in 2019 Boqi Cup Photo competition and "Top Ten Photographers Award" in 7th China Photography 2019.

Li Yushan writes the following about the exhibition:

*"The Mongols, one of the main nomadic ethnic groups in northern China, originated in the Argun River Basin and are historically known as "Shiwei" and "Mongolian". They are mainly settled in Inner Mongolia, Heilongjiang, Jilin, Liaoning, Xinjiang, Hebei, etc. The earliest record of the term "Mongolia" can be found in Chinese classics "An Old Book of Tang" and "The History of Khitan State", meaning "eternal flame".*

*In the long course of human societal development, the Mongolians have gradually formed their own economy and lifestyle as well as distinctive cultural characteristics. With the development and progress of society, some traditional cultures have inevitably vanished, remaining in people's memories, while a large number of long-standing traditions have been further inherited and developed. No matter the vanished or the inherited and developed, it is an important part of time-honoured and splendid human culture.*

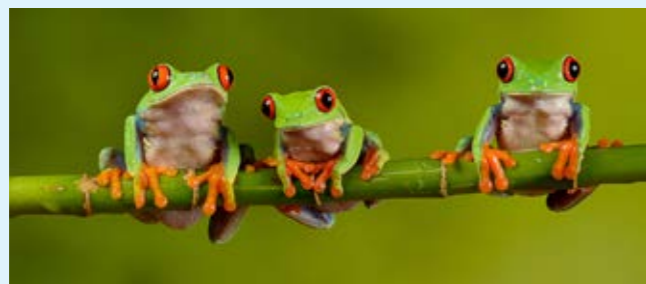
*The purpose of this series "Grassland Memory Inheritance" is to enable more people to understand Mongolian nationality and its culture, to deeply perceive the richness and profoundness of human history and culture, and to love, inherit and develop the traditional culture."*

*I spent about five years carrying out research on this subject and finished the project on November 4, 2019, in Naiman Banner, Inner Mongolia."*



The last exhibition with a commencement date in March featured the work of Slovenian photographer **Vasja Doberlet**. This exhibition, titled "**Frozen images**", was held from 31/3/22 to 1/6/22. During cold winter days, droplets from the babbling brooks are sent flying through the air only to find their resting place on branches, blades of grass, rocks, and stones where they turn into ice, forming wonderful, quite magical structures. Through the translucent ice surface of frozen puddles on meadows and forest paths we can see images of leaves, stones, and grass blades which, when they are lit by the winter sun, bring to life magical colour combinations.

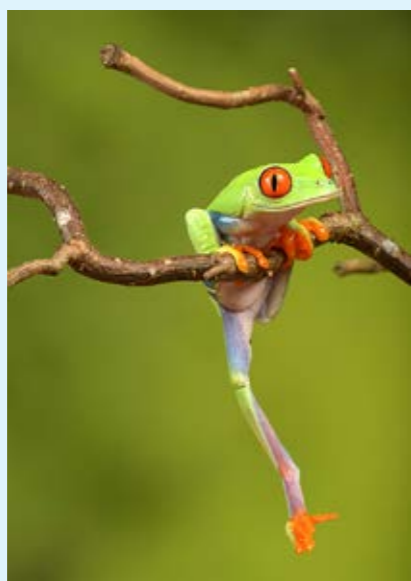
**Barbara Jenkin and her exhibition "Animal portraits"**



Red Eyed Tree Frogs



Frog at Rest



Tree Frog Stretching



Great Grey Owl 2



Arboreal Chameleon 3



Tiger Legged Frog



For the summer cycle we prepared three additional exhibitions the first of which we will include in this article, that being for photos by English photographer Barbara Jenkin whose exhibition was titled "Animal portraits". Quoting some of the words from Barbara Jenkin's biography:

*"A retired high school professor of religion and sociology, born in 1948 in the countryside of central England, she took up photography early, and more seriously after 1973, when she enrolled at the Camborne Redruth Camera Club in Cornwall. Although she made rapid progress in both analog and digital technology, she made the greatest progress since 2007 when she retired and devoted herself even more to photography. She also joined the Nevada Camera Club in Las Vegas and began submitting photos to competitions. She quickly achieved the highest exhibition titles in FIAP and PSA (EFIAP/d3, GMPSA/g). She received many awards for her photographs.*

*At first, she photographed landscape and architecture, later on nude, portraits, abstract and creative photography, but the approach to photographing animals was initially somewhat unique, as she photographed them in the studio, and today she accompanies them in nature.*

*After completing a judging course at the Western Counties Photographic Federation, she is often invited to judge in photo competitions, both in the UK and around the world."*

Upon viewing Barbara's exhibition, I note that animals were one of the first themes in the fine arts. Moreover cave paintings of animals in Altamira, Aurignac, and Lascaux are one of the oldest artistic creations of the human hand in general. Due to the distinct diversity (including beauty) of many animal species, they have remained among the most popular motifs in the visual arts throughout time. In addition, throughout history, man has coexisted with certain animal species, shared food, and territory, used their fur and bones, used their power, and established mutual relations.



Bald Eagle 2



Bromeliad Sentry

With the invention of photography, the range of art techniques expanded and, with the development of technology and the possibility of travelling around the world, the popularity of animal photography has grown. Indeed, the subject also includes domesticated animals and pets, but for the most ambitious "photo hunters" nothing is impossible and unattainable, and the best publish their work in the world's largest magazines. In practice, photographing animals could be compared to hunting, but with the important difference being that the "biggest trophies", the subjects we photograph, stay alive.

For some (otherwise rare) critics, painting animals is more skill than an art, because the content often strongly dominates the form, but this is certainly not the case for photographic portraits of animals photographed by Barbara Jenkin. In her photographs, the form follows the content, often even overpowering it. She photographs them in a very particular way. She photographs her "models" of frogs, mice, birds, snakes, and amphibians... in a studio with a set scene, controlled light, and, of course, an imaginative "set-up". She was specially educated for this purpose, and in this respect her approach does not differ much from photographing people.



## Art For Life Recovery, New Beginnings for the Future

Exhibition 20-27 June 2022

### Dies Natalis 38 Indonesia Institute of The Arts, Yogyakarta

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

On the 38<sup>th</sup> Anniversary of Indonesia Institute of The Arts, Yogyakarta, the Faculty of Recording Media Arts held exhibitions of selected works to highlight the great theme of Art Excellence for the Recovery of Life, with the sub-theme of New Beginnings for the Future.



The event was oriented towards the development of the Faculty, especially the Study Program, to continue to contribute to the world of recording media art.

An exhibition was held in the FIAP Exhibition Centre Galeri Pandeng, Indonesia Institute of The Arts, Yogyakarta, and on website: <https://galeripandeng.isi.ac.id/index.php/dies-natalis-ke-38-isi-yogyakarta/> from 20-27 June 2022. The Exhibition event displayed

photographic works and audio video, (television programs, short films, documentaries, character designs, concept art, animated films), by students and lecturers in the FSMR ISI Yogyakarta environment. It also included works from guests. Guests are invited to participate every year from various art colleges with study programs in the field of recording media, who are members of the BKS-PTSI (Indonesian Art-College Coordination Board), the Association of Indonesian Photography Study Programs or the Association of Indonesian Film and Television Study Programs. There are also guest participants from similar universities abroad who collaborate with FSMR ISI Yogyakarta, such as Universiti Teknologi Mara UiTM Malaysia, VCA - University of Melbourne and Eszterhazy Karoly University in Hungary. One of the works displayed was an animated film which was the result of applied research in collaboration with the Yogyakarta Provincial Archeology Centre.



The presented works reflected the production of creativity that continues to emerge from the pandemic conditions and prove that art is surviving and innovating.

The presented works reflected the production of creativity that continues to emerge from the pandemic conditions and prove that art is surviving and innovating.



An exhibition and screening are a rendezvous between artists, academics and the public. The diversity of works displayed is expected to open a lively dialectic/art discussion process to build ideas about recording media art in the realm of the creative industry and will certainly emphasize the existence of the discourse of recording media art in the community, in terms of both education and art appreciation in a broad spectrum.

The curators selected and sorted out the best of our student work, as well as various works of lecturers from a Study of Animation Program. The exhibition displayed some works from the Faculty of Recorded Media Art, including presentations from 65 students from the Study of Photography Program, 36 works from the Study of Film and Television Program and 34 works from lecturers and students from the Study of Animation Program, with a total of 135 works. In terms of quantity, this number was quite encouraging. The number of the best selected works from the learning outcomes, can be interpreted as a form of success in a learning process during the pandemic period.



In terms of content or substance, the presented works on these exhibitions can be classified according to several key words that arise and become their special interest. The experience of loss, traumatic experience, archeology of memories, fragments of life, restoration of life, creative power, experimentation and hope were the key words that wove inspiration into the appreciation of creation from all the creators.

The pandemic period has been full of stress, sadness and fear, and has left scars on

our collective subconscious mind. These memories and experiences emerge and inspire a healing process in our collective mental wounds through the production and reproduction of works of art. Here it should be noted, art occupies the most important place in human life. Art will always inspire people to restore their lives.



The following images were selected as the 6 best works:



Empty House and Outside View. Photographer: Tri Adji Pamungkas



Representasi Metode Pertahanan Diri dari Cinta oleh Ego (Ego's self defence against love).  
Photographer: Webby Sketsari



Tidak Berdaya (Helpless).  
Photographer: Annisa Fitri Muthmainah



Visualization of Incidents and Impacts of Sexual Harassment through Semiotics Symbol in Expression Photography.  
Photographer: Arivia Rahmadiani



Perawatan Cagar Budaya Candi Prambanan (documentary Photography).  
Photographer: Alif Asya Zwageri



The Memory. Photographer: Anjania Nanda Pithaloka

Congratulations to all the artists, and hopefully you all enjoyed the exhibition and screening of the works of the recording media art faculty, "Art For Life Recovery, New Beginnings for the Future".



## 15<sup>th</sup> Athens International Festival of Artistic Photography



By Kyriakos Kokkos ESHPS  
President HPS & Director Athens FIAP  
Exhibition Centre, Greece

This year, the Athens FIAP Exhibition Centre again organized the International Festival of the Hellenic Photographic Society through the 15<sup>th</sup> Athens International Festival of Artistic Photography. The tradition of

holding this Festival began almost fourteen years ago. The purpose of the festival was to bring Greek photographers into contact with their international awarded colleagues. In this way it became possible and easy for the Greek photographers to become acquainted with their colleague's artistic work and for the foreign artists to come into our country and become acquainted with Greek culture and sights, archaeological or otherwise. Indeed, that is why every year, for every Festival, we invite a group of photographers from abroad who come and stay in Greece for a number of days to visit different sights and to display their photos in Athens FIAP Exhibition Centre under the title "Greece through international photographer's lens". Moreover, each photographer presents a photographic concept of his work.

### Saturday 11<sup>th</sup> June: Per Valentin, President of the Danish Photographic Society

On Saturday the 11<sup>th</sup> of June, the Danish photographer Per Valentin presented a lecture with the title: "Can you buy imagery? From Visual Thinking to Visual Language!" During the three hour lecture, Per Valentin referred to his work as well as the way he approaches it both during its shooting and in the subsequent editing.



Lecture picture by Per Valentin



Per Valentin



Book Keeper by Per Valentin



Faces from Peru by Per Valentin

Per Valentin began producing images as a 9-year-old when he inherited his grandfather's old analog camera. He has worked with almost all photography techniques and is particularly interested in digital photography. He especially enjoys exploring concepts and getting close to people and portraying them in different environments. Per Valentin's photo universe is multifarious and while he likes to interpret themes, he also produces stand-alone pieces which bear a message. His work has been shown in several exhibitions and has also been published in several international magazines.

### Wednesday 15<sup>th</sup> June: Ross McKelvey

On Wednesday June 15<sup>th</sup>, Ross McKelvey from Northern Ireland presented his work, "My favourite pictures"



Ross McKelvey

Ross McKelvey has the luxury of a large commercial photographic studio close to the Centre of Belfast, known as Catchlight Studios, and Portraiture both in the studio and on location, is his preferred genre. He runs workshops for studio portraiture, natural lighting, and photoshop, and regularly gives talks and presentations to camera clubs throughout the UK and Ireland (and further afield if requested). He has been awarded over 500 Medals (and too many lesser awards to count!) in National & International Exhibitions since 2010. He is the President and founder of Catchlight Camera Club, Belfast. Exhibition Photography has been his passion for several years. Since joining a local camera club in approximately 1999, photography has become a real passion for him and he regularly competes in

National and International Photographic Salons, mostly in Print sections. His most successful genre is probably portraiture, but he enjoys everything from Landscape to Sport, Nature, Still Life and digital composites.



Saturday 18<sup>th</sup> June: "3 Photographers from Cyprus"

On Saturday June 18<sup>th</sup> we had a group exhibition; Nassim Eloud, Andreas Iakovou and Thanos Savvidis from Cyprus, with the title 3 photographers from Cyprus. The exhibition had three sections: "World landscapes" by Nassim Eloud, "Sports, Life Lessons", by Andreas Iakovou and "Synapses" by Thanos Savvidis

**Nassim Eloud** EFIAP/p, EHPS/g, M.APS, A.CPA, RISF-3, FISF Hon FICS, Hon PESGSPC, Hon CPA

Nassim was born in Lebanon in 1961. Since 1982 he has lived in Cyprus. He has been an active member of the Cyprus Photographic Society since 1985. He participates with great success in local and international competitions of FIAP, GPU, HPS, ISF and PSA. In 1998 he secured the AFIAP Distinction and in 2001 the international FIAP distinction of the Excellent Photographer, EFIAP. In 2020, he achieved the EFIAP/p Distinction from FIAP. For the last 12 years he has participated in many juries of local and international photography competitions. He has presented his work in Slovakia, Italy and France and several times in group exhibitions, and he has given lectures and seminars.



Nassim Eloud

In 1998 he secured the AFIAP Distinction and in 2001 the international FIAP distinction of the Excellent Photographer, EFIAP. In 2020, he achieved the EFIAP/p Distinction from FIAP. For the last 12 years he has participated in many juries of local and international photography competitions. He has presented his work in Slovakia, Italy and France and several times in group exhibitions, and he has given lectures and seminars.



**Andreas Iakovou**

Andreas was born in Famagusta in 1969 and has lived in Limassol since 1974. From a very young age he was involved in sports, swimming with several successes and Pancyprrian performances. He has been involved in photography for over 30 years and holds two honorary titles. He participates in group exhibitions and competitions and has achieved Distinctions



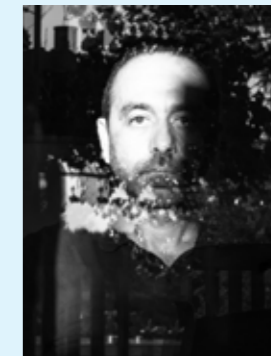
Andreas Iakovou



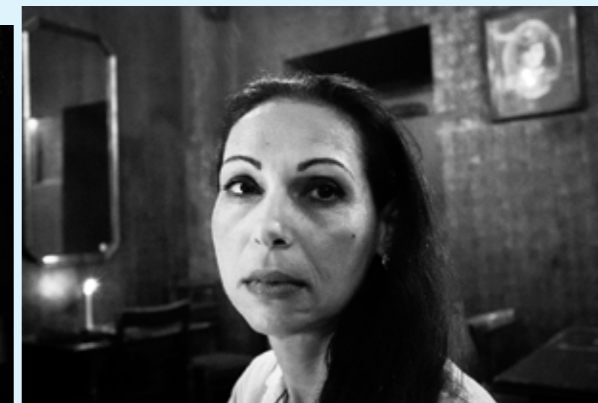
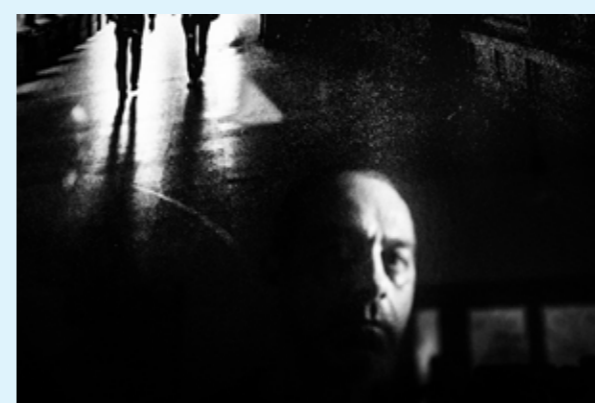
of the International Federation of Photographic Art, FIAP, Excellence FIAP (EFIAP). His athletic activity in combination with his love for photography have played an important role in focusing his attention on Sports Photography, which he also practices professionally.

**Thanos Savvidis**

Thanos was born in Paphos (Cyprus) in 1972. He participated in various workshops and seminars on photography with Nikos Economopoulos, Michael Ackerman, Jason Eskenazi, Achilles Nasios, Platon Rivellis, Lukas Vasilikos and Ilias Georgiades. He has participated in many group exhibitions in Cyprus and abroad (Greece, Germany, England, Spain, Denmark). Two short series were presented at solo exhibitions in Paphos. His photographs have been awarded in local and international photography competitions. He has participated in two international collective photography projects: "In & At" (Donostia 2016) and "HOME" (Pafos 2017) both locations being European Capitals of Culture. His work has been included in publications (books and magazines) in Cyprus and abroad, while part of his work has been presented in magazines (Fotographos, Photographers Notebook, Inspired Eye, Dohdo magazine etc.) and in a zine of Luminous Eye-Athens. He was a member of the BULBphotos collective for 3 years and is a member of C.P.S. and head of the Paphos Department. He has been awarded the international Distinction of AFIAP. He studied pedagogy in Cyprus and Greece and received his MA and doctorate in England. He works as a deputy headteacher in primary education.



Thanos Savvidis





Wednesday 22 June: Pantelis Kranos EFIAP/D1, GM.ICS, GM.HPS

The events of the Festival closed on Wednesday 22nd June with the online presentation of the work of Pantelis Kranos from Cyprus entitled: "The seabed through the mask of a lover of underwater photography"



Around patrol boat Kerynia wreck

Pantellis was born in Limassol, Cyprus in 1965, finished his studies in the USA in 1988 in Marketing and since then he has been busy with his businesses. His love and relationship with the sea is intertwined with his life since the house where he grew up is a few metres away. He has been a fan of photography for a while and later as a diving instructor, underwater photography became a part of his life as a natural development. Of course, he also deals seriously with photography above water with studio photography with models and street shots.



Pantelis Kranos



Into the dining room of a wreck



Musan Park

He has been a jury member in many International photographic competitions. Pantelis Kranos is a member of the Cyprus Photographic Society and Hellenic Photographic Society. He has many International photographic successes and distinctions with more than 2000 International awards with the following photographic titles: EFIAP/D1, Grand Master ICS, Grand Master of Hellenic Photographic Society.

**In Conclusion**

Many different and important topics were covered by the above international photographers and our members got acquainted with the modern trends of international photography. All events of the festival were under the auspices of FIAP. The participation of the attendees during these presentations was very satisfactory and sometimes exceeded our expectations, taking into account that in both events the main working language was English and only some parts were translated into Greek, if needed. Honorary diplomas were awarded by the ATHENS FIAP EXHIBITION CENTRE to all the photographers who participated and presented their work during the 15<sup>th</sup> International Festival of Art Photography of HPS organized by the ATHENS FIAP EXHIBITION CENTRE.

**Exhibition and Presentation for the 17 Bulgarian photo artists who achieved their FIAP Distinctions in 2021**

By Anton Savov AFIAP ESFIAP  
FIAP Liaison Officer, Bulgaria

On June 18<sup>th</sup>, 2022, at 3:00pm, in the Photo MAX Gallery in the city of Plovdiv, was opened the traditional exhibition of all laureates of FIAP Distinctions for 2021. Many fans of photography enlivened the Photo MAX Gallery with spirit and mood!

Mr. Yuriy Treyman, Chairman of Academy of Photography Bulgaria (APB is Bulgaria's FIAP Operational Member), opened the exhibition with a short introductory address. He, together with Anton Savov, AFIAP, ESFIAP, the FIAP Liaison Officer for Bulgaria, presented the FIAP certificates, distinctions badges and stickers, as well as certificates of the Academy of Photography Bulgaria. All last year's artists and honorees in ascending order of distinctions and levels were invited to the stage to receive their papers. There were 17 Bulgarian recipients of FIAP Distinctions this year. Amongst this group was Radoslav Sviretsov who, at 22 years of age, is the youngest Bulgarian to receive the AFIAP Distinction in the history of Bulgarian photography.



Anton Savov addresses those assembled



Radoslav Sviretsov is presented with his AFIAP



Kostadin Madzharov is presented with his AFIAP



Teodora Dimitrova is presented with her EFIAP

Exhibition Centres

World Affiliate





Krasimir Kanev is presented with his EFIAP



Alexander Ivanov is presented with his EFIAP



Minko Mihaylov is presented with his EFIAP/b

Mr. Treyman pointed out that the 2021 group is a record in the history of FIAP photography in our country both in terms of quantity and quality. In his joking style, he called this event "FIAP Harvest 2021", and indeed the year 2021 was rich, bountiful and blessed.

Anton Savov once again expressed his heartfelt gratitude to the Academy of Photography which has entrusted this important work for Bulgarian photography to him. For all of us on the Management Board of the Academy of Photography Bulgaria (and through us for all our regular, honorary and collective members) it is a distinct honour

that the 17 Bulgarian photographers have defended their achievements and success in the ever-expanding forum of the International Federation of Photographic Art and crowned their professional photography knowledge, skills and talent with the FIAP Artistic Distinctions for which they applied!

Since last year, the FIAP Liaison Officer has introduced a new practice in this ceremony. He makes a personal poster design of the event with a large picture of each laureate plus small pictures of everyone else in the group. Along with the FIAP and the Bulgarian Academy of Photography certificates and badges, he presents them with the posters as a memory of who was with them in that big group for their artistic career year.

After the ceremony, a group photo was taken in front of the Gallery of all the laureates who were present.

CONGRATULATIONS and applause for their excellent artistic results!

Back row from left: Alexander Alexandrov, Kostadin Madzharov, Petya Taneva, Yuriy Treyman, Teodora Dimitrova, Kiril Hristov, Konstantin Zaykov, Alexander Ivanov, Krasimir Kanev.

Front Row from left: Radoslav Sviretsov, Anton Savov, Minko Mihaylov, Lyubomir Argirov



The following photos were submitted to FIAP with the FIAP Distinctions applications from Bulgaria in 2021. There is one from each of our Distinctions recipients.



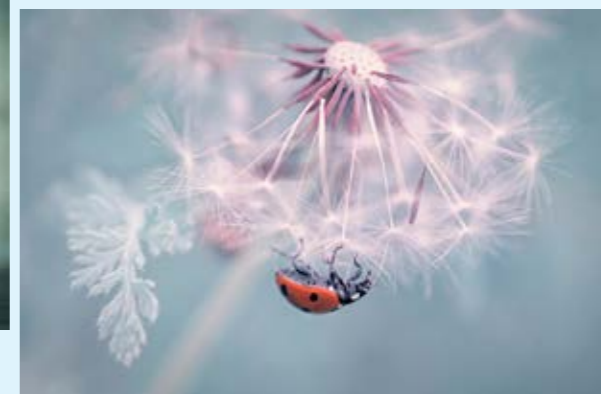
Alone in the fog by Minko Mihaylov EFIAP/b



Brutal time by Vladimir Karamazov AFIAP



Chemistry in red by Petya Taneva AFIAP



Dandelion by Petya Lazarova EFIAP



I look outside by Krasimir Kanev EFIAP



Long wait - Self-portrait by Konstantin Zaykov AFIAP



Misty by Emiliyan Evdokimov AFIAP



My Way by Alexander Alexandrov AFIAP



Sheep shearing by Miroslav Mominski EFIAP/s



Stone Street by Boyan Yurukov AFIAP



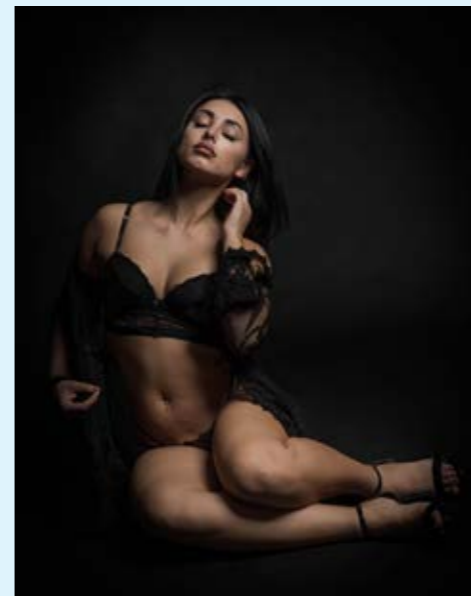
Time by Alexander Ivanov EFIAP



The tiny river by Radoslav Svirecov AFIAP



Touchdown by Lyubomir Argirov AFIAP



Sensual by Nikolay Hristozov AFIAP



The flight by Teodora Dimitrova EFIAP



The lonely tree by Kostadin Madzarov AFIAP



The whisper of sin by Kiril Hristov AFIAP



## Diving the Cocos (Keeling) Islands

By Karen Willshaw EFIAP QPSA MAPS  
Australia

Where is the Cocos (Keeling) Islands? That's the usual and most often asked question, and generally people start searching the Pacific Ocean. Wrong! Cocos (Keeling) Islands is located in the Indian Ocean approximately 2790 km northwest of Perth, Australia and over 3700 km direct west of Darwin, Australia, literally in the middle of the Indian Ocean. It is closer to Indonesia than mainland Australia, yet it is an external territory of Australia. Its closest neighbour is Christmas Island (another external territory), some 900km to the northeast.

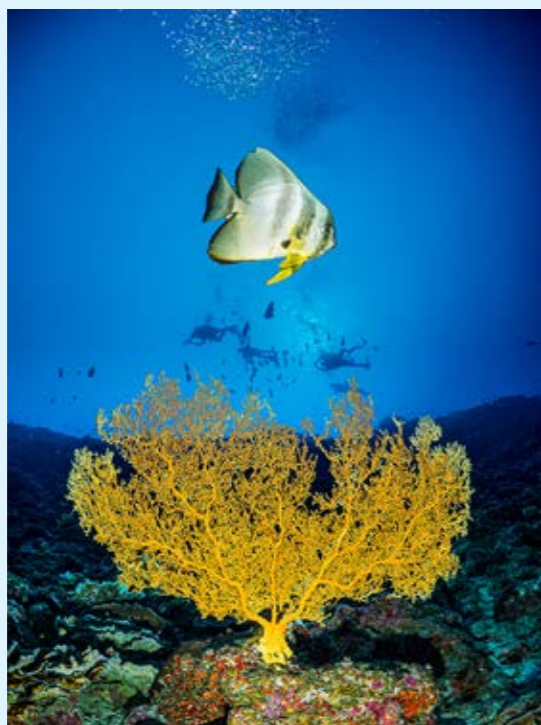
The Cocos (Keeling) Islands comprises of two atolls. One is a single island, North Keeling or Pulu Keeling, which is Australia's smallest and newest National Park and an international bird sanctuary. The main atoll is comprised of 26 islands which total approximately 14km<sup>2</sup> in area. These islands encircle a horseshoe shaped lagoon. Over 50 km of pristine reefs and white sandy beaches fringed with coconut palms hug the outer rim. Only two islands are inhabited: Home Island and West Island, the gateway to the Cocos (Keeling) Islands. It



Bannerfish & Raccoon Butterflyfish

is here, in the calm waters off Direction Island, that Charles Darwin in 1836 developed his theory of atoll formation.

Located where it is, Cocos has the luxury of isolation, so there are not many visitors to disturb its natural beauty both topside and undersea. Currents from the Pacific and Indian Oceans and Asia allow for a unique diversification of the marine fish that breed and hybridise and a wonderful variety of soft and hard corals. Cocos boasts over 600 different species of marine fish, some endemic to these islands, along with pelagics, sharks, turtles, dolphins and the majestic reef manta rays. Also, Cocos is the home to one beautiful Dugong, affectionately known as Kat, who holds the record for the longest migratory swim, the closest dugong herd being over 1000 km away. Kat arrived at Cocos over 20 years ago and took up residency. For the first couple of years, he left around July (breeding season), but returned to Cocos a couple of months later.



Batfish and Fan coral



Cleaner wrasse and butterflyfish

Diving here is amazing! There are approximately 40 dive sites that are regularly visited depending on tides and winds. Visibility is sometimes in excess of 40 m with an average of 25 m. Just imagine drifting over the drop-off in a natural aquarium of marine fish of all sizes, shapes and colours. Where beautiful gardens of soft and hard corals adorn the ocean floor before dropping away to an endless abyss. Most dive sites suit all levels of experience and diver numbers never exceed 12, so no crowds, no masses of bubbles to frighten the fish, and thus plenty of incredible

photo opportunities.

For the photographer, diving is never rushed, so generally you have ample opportunity to take your time to shoot. Of course, the fish may have different ideas with that! The usual question always arises of which lens to use on the day. There are plenty of creatures and corals to shoot using a macro lens and scenery, sharks and mantas with a wide angle. The choice is up to the individual.

Each dive site is unique. The Cabbage Patch is so



Cocos Pygmy Angelfish

named for its stunning green/gold lettuce shaped coral that covers an area of around 100 m<sup>2</sup>. Small yellow and blue anthias inhabit the corals, along with many varieties of parrotfish, surgeonfish and angelfish. Here is one place where the Cocos Pygmy Angelfish, endemic to both Cocos and Christmas Islands are found in abundance. It's a dive site where even snorkelers are able to enjoy the beauty of the corals as it is one area that



Cocos Sunset

starts at around 5 metres deep before gently falling down the drop-off to around 18 metres.

The Ski Run is a huge favourite with many divers and particularly macro photographers as it offers rocky bommies in a sandy area where you are able to plant yourself and not damage any corals. Bommies are an outcrop of coral reef that are higher than the surrounding reef platforms and are often column or boulder like in shape. The sandy area gently slopes



Direction Island



Divers over Cabbage Patch

down to a depth of about 25 metres before abruptly plunging to 50 metres, hence the name "Ski Run". Each bommie is its own ecosystem; each has its different and regular inhabitants. It's a case of going from one bommie to another to see what inhabitants are there on the day. Durban Dancing Shrimp will come out and start giving divers a manicure, turtles often wedge themselves into the rocky crevices to rest. Whitetip reef sharks will often congregate in large numbers to sleep on the sand or cruise lazily around the bommies looking for some

unsuspecting fish for dinner. It's also a nursery for angelfish where you get to see juvenile Emperor Angelfish which are entirely different to their adult self. Out in the blue, sharks cruise, sometimes in great numbers depending on the time of the year.

Dive sites like Two Caves, Two Ridges, Kats Kables

Fish Autobarn schooling  
Big-eye Trevally



Garden of Eden Gorgonian Fans

adorn the rocky face, along with fish like the *Genacanthus bellus* and *Centropyge collini* that only live at that depth and deeper.

Out to the north of Horsborough Island are the dive sites of Fish Autobarn, Eden and Garden of Eden. These sites boast stunning gardens of Gorgonian Fans that grow vertically from the sandy floor. This is one site where there is definitely a good reason to use a wide angle in order to capture the majesty of these fans. Sometimes there are reasonably strong currents which bring in massive schools of big-eye trevally, red-bass and grey reef sharks.

Direction Island is one of the most beautiful islands in



Genacanthus bellus Female



Genacanthus bellus Male

the southern atoll and a weekend favourite for the locals. It was also voted the best beach in Australia in 2017. This is where divers rest between dives and enjoy a picnic lunch. It's also where one can enjoy the delights of The Rip, which is much safer than it sounds, although caution is still recommended. This incoming lagoon tidal flow has



an incredible marine diversity of fish, coral, nudibranchs, sharks, maori wrasse and parrotfish. During the past few years, Cocos' only endemic bird, the Cocos Buff-Banded Rail, have been reintroduced to the southern atoll after the population was lost some years ago. They are now breeding successfully ensuring an ongoing population.

Over the past 10 years, Queensland University have been working closely with the local dive operator in photographing and identifying the resident reef



Glass Fish at Ski Run wide angle



Grey Reef Sharks in blue

manta rays. These rays live continually around the atoll unlike their oceanic cousins who roam far and wide. So far, 100 individuals have been identified and, more importantly, there have been many re-sightings. There are far more reef manta rays than have been identified so far. The markings on the belly of the manta rays are unique to each animal, so any opportunity photographers have to capture belly shots is encouraged. Photographer's images are then able to be submitted to The Manta

Project at Queensland University were the manta and its sighting is catalogued. Should it be a sighting of a manta ray not previously recorded, the photographer has naming rights.

Cocos is not just for the diver. There are so many water-based activities that are on offer where you are able to take a camera and not get it wet. Motorised



Hard Corals



Hard corals Rose Wall

canoe trips take day-trippers to the more remote islands of the southern atoll. These trips are tide dependant, however you have the opportunity of capturing sunrises and sunsets from a different view. Walking the atoll is another way of exploring the many hidden secrets. Also, sea scooter tours enable snorkelers to capture the underwater world. Bird watching tours and trips to Home Island to enjoy the Cocos Malay culture and cuisine are other options. During the windy winter months kite and sail boarding schools are on offer to those wishing to learn or hone their skills. And, don't forget surfing!

There is so much to see, do and capture.



Kat the dugong



Hover Shrimp at Ski Gardens macro



Manta Rays schooling. Note the different markings on their bellies that are unique to each animal



Octopus hunting with Trevally



Seascooter Tours



Shark with Diver



Turtle and Photographer





Whip goby on whip coral



Yellow trumpetfish



Yellowback Fusilier

## A Pictorial Journey to Annapurna Circuit Treks

By Abhijit Pal, AFIAP, Dip-in-Photo (PAD)  
India

**M**ountains are mysterious. Perhaps that is why they form such wonderful backdrops to nature compositions. For the next few minutes, join me on a trekking trip to the majestic Annapurna Circuit in Nepal. The route that I chose, when seen with the eyes of a photographer, presents unforgettable memories. Some that you will freeze in your frames forever and some that will remain in your memory, to be revisited on a cold evening over a cup of coffee.

The route takes you through the snow-capped Annapurna ranges, always mesmerizing you with the rich cultural heritage of the people and places you meet along the way. A popular starting point for many tourists is from Besisahar in Nepal.

Follow the trek route from Besisahar towards Thorang La (17800 feet approx.). This pass will take you to the Mustang Valley via the Manang Valley. In the past, the Manang Valley traders travelled to ancient Tibet through this route. They had to cross Thorang La. This ancient trade route offers interesting insights into the life and daily activities of the locals.



Besi Sahar

Although these days it is possible to take a vehicle up to Manang, the roads become treacherous during the monsoons. Landslides are frequent and roads can be either blocked or broken. If the roads do become blocked it may take a few days to clear the path. This means, on those days, the roads remain closed for four wheelers. One can hire a bike in this situation and continue the journey. While the trekking route is open throughout the year, the pass remains closed when snow falls, which is usually between February and the middle of March.



Hotel owner along road after Besisahar. As there are many tea houses sometimes the owners come to road to seek customers

Personally, I feel that October and November are the most beautiful months to enjoy and to capture the magnificent beauty



of the snow-capped ranges. On your trek, don't miss out on capturing shots of one of the most picturesque villages named Tal. Unfortunately, during my trip we were unable to take photographs in this area because of extremely bad weather conditions which involved extreme heavy rainfall that deterred us from pulling out the camera from our bag. However, the trekking route has its own charm even when the weather is cloudy. You don't need clear blue skies to capture some majestic shots here.



Waterfall along route



Locals doing a tough job. Photo taken near Chame

You can opt to travel by means of a motor vehicle from Besisahar up to Manang. However, the rest of the journey must be completed by means of trekking. You can also choose to trek the whole route starting from Besisahar, which will take you through a number of lovely hamlets, giving you ample opportunities to enjoy the idyllic landscape.

To travel to Nepal, you can take a flight from your international airport and land at the international airport

in Kathmandu, Nepal, which is a convenient place to initiate your journey. From there, head to Pokhara and continue towards Besisahar via Dumre by means of local transportation. However if you are already travelling within India, then you can opt for a train journey from your nearest railway station in India



Beside road



Marsyangdi river

to Raxaul in Bihar, which sits in the India-Nepal border, and is the closest railway station to Nepal. From Raxaul you will need to travel to Birgunj, a border town in Nepal which is just a 30 minute journey (11km) from Raxaul. Upon reaching Birgunj you should continue your journey from the Birgunj Bus Stand up to Besisahar via Dumre.

Upon arrival at Besisahar, you can find a few tourist offices affiliated with the Nepal Government where the trekkers need to submit their

personal details along with their photograph. You will also need to provide information about the duration of your stay in the mountain valley. The office will issue a permit for the trek. Please keep this permit document with you and easily accessible as you may have to show this at every checkpoint. Please keep in mind that if you skip any checkpoint, you will face problems at the next one.

Enroute to Besisahar, your journey shall take you through Tal, Chame, Pisang, and Humde. Note that there is a



Hanging bridge, Pisang



small air strip in Humde where small flights from Jomson or Pokhara land in case of an emergency. While we were in Humde, we came across an interesting local food called 'sikuti', which is made from apple cut in spiral shapes and left in the sun for drying.

If you take a car from Besisahar, you can reach

Twin bridge just after Humde

Manang within a day. Trekking, of course, takes longer but the additional time is more than compensated by the splendid view of the Annapurna Ranges. Have your camera ready for capturing the changing moods of the clouds and the mountains.

To accompany you on your trip to Manang is the River Marsyangdi which flows from Manang, adding its own sweet music to the air. There is no need to hurry as there are many rest houses along the way. So, take your time and spend as much time as you want to, drinking in the beauty all around. All of these rest houses charge the same price for food and drinks.



Shikuti



Boy of Manang



Peak Gangapurna



Glacial lake, situated at Manang



Manang city

highest point i.e. Thorang La or you may take a detour through Tilicho Lake from Manang towards Thorang La. In your journey, you will find a lot of rest houses up to Yak Kharka.

As you reach the beautiful small town of Manang, you will be greeted by an elegant view of the Gangapurna peak, which is a fascinating site for photographers and a breath-taking spot for landscape photography. There is a beautiful glacial lake in Manang that is formed from a glacier of the Gangapurna peak. The river that originates from this lake, which after joining with many tributaries, is known by the name of Marsyangdi. While you are in Manang, you can indulge yourself with visits to a number of cafes and beautiful local bakeries where you can take a break in your journey and rejuvenate yourself.

No vehicle is allowed beyond this point so trekking is the only way forward. Trek your way directly to the



Old Manang





Yak-kharka



Rock fall zone

Please be aware that there is a long rock fall zone before Thorang Phedi. While in Thorang Phedi, we also came across some beautiful wild deer.

Finally, we reached Thorong Phedi and stayed there for the night. However, many travellers stay overnight

at a place called High Camp, which is approximately an hour away from Thorang Phedi on a very steep and difficult path. It is tough to negotiate this road at the end of a day trek. High camp is situated at a very high altitude with low oxygen levels. Oxygen deficiency might affect your sleep at night, thus making it difficult for you to trek the next day. If you consider this trek your priority should be to take adequate rest here as you have to cross Thorang La the next day.

Our trek started at 5am from Thorang Phedi. We witnessed the sun rise upon reaching High Camp. As a suggestion, remember that to reach Thorang La, it is best to start your trek from Thorang Phedi between 4 - 5 am since it will give you the advantage of utilising the daylight.



Thorang Phedi rest house



Along the pass



Along the pass



Ice field along the pass



Tea house on the pass

There are no rest houses after this point. The only refreshments you will be able to get are the hot tea, coffee and food served at a tea shop in Thorang La. There is a tea house in Thorang La zero point, which is like a saviour to photographers, sheltering them from the cold breeze and offering ample scope for nice photography. While resting, quietly take in the mesmerizing beauty of Dhaulagiri at Mustang valley and click away!



Thorang La (Pass)



Dhaulagiri

Upon crossing Thorang La, you start your descent trek which ends after reaching Muktinath. Muktinath has several rest houses where you can take a break and relax after the long journey.



The descent after crossing the pass towards Muktinath

On your journey to Pokhara from Muktinath via Jomsom, you will come across the Kali Gandaki River. This is reported to be the oldest river in the world where the locals are still able to find fossils in the riverbed. There is also a mysterious cave on the opposite side of the riverbank. Upon crossing Beni, you can enjoy the beautiful view of Machhupuchare while you travel from Jomsom to Pokhara.



Beni, a small town along the trek

To complete your journey, you have the choice of taking a flight from Jomsom for Kathmandu or Pokhara while coming back home!

## Travelling Around The Magical Islands of the Chiloé Archipelago

By Carla Stagno Ruedi, Chile  
@carlastagnor

I have the privilege of living in Chile, a country with infinite places to visit and explore in its 4300 km length, between the great Pacific Ocean and the majestic Andes Mountains.

One of these places to enjoy is the Chiloé Archipelago, located in the south of Chile, 700 km from Concepcion, the city where I live. From here I can travel to this archipelago, with its wonderful islands along route 5 until it reaches the place called Pargua where the adventure begins by crossing Chacao Channel on large barges that connect the mainland with the big island of Chiloé. Here the journey with its beautiful landscapes and wide variety of birds that accompany us on the trip begins. In the future, this option will be replaced by a suspension bridge that is currently being built and which will have a length of 2,750 meters. This will reduce the time to cross this channel from approximately 25 to 3 minutes. In the meantime, part of the charm is to for us to slow down, disconnect from the usual routine and to start to enjoy the magic of Chiloé through the journey over its many land and sea routes.



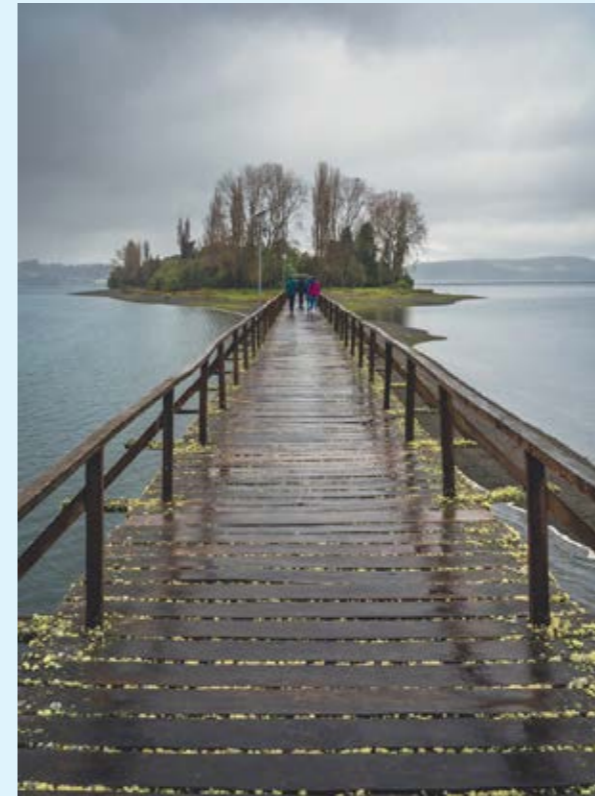
A brackens path in Chiloé National Park

We start with its architectural history by exploring the route of the churches: 16 churches that were declared World Heritage of Humanity by UNESCO and which were built in wood by the Jesuits who arrived in Chile in the 1700s. Each church is charming. With their simplicity, colours and architectural details, it can be seen that many of the pavilions are based on stone, each one situated in different localities on the different islands of the Archipelago. The oldest one is situated on Quinchao Island, in the town of Achao, which was rebuilt a few decades ago and is also the oldest church in the south of the country and one of the largest in the archipelago. Others that I recommend visiting are those of Chonchi, Tenaún, Detif, Dalcahue, Nercón and Curaco de Vélez, which stands out for its geometric design, amongst many others.

A window in Chiloé



The constructions called palafitos are also a classic of the island. They are wooden houses made from larch built on piles on the shores of the sea. Thanks to this architectural feature, fishermen arrive or leave their house in their boats when the tide is high. The best known and most visited are the palafitos in the city of Castro. We will also find constructions of larch tiles in all parts of the islands in the Archipelago, it is part of the architecture and a hallmark that identifies the constructions of the south of Chile. Another construction worth seeing is the wooden footbridge that connects to Aucar Island or "Isla de las Almas Navegantes" (Navigating Souls Island), which runs for approximately 500 meters and is situated in the town of Quemchi to the north of the large island of Chiloé. Aucar Island is a small island on which there is a cemetery and a small chapel.



Aucar Island - Quemchi

Another recommendation is to enjoy its gastronomy. The variety of seafood caught by artisanal fishermen who live in the archipelago, together with "curantos", "chapaleles" and "milcaos", in which the main ingredients are the Chiloé potatoes and garlcs, are well known throughout the country for their flavour and special characteristics.

The handicrafts of the area also reflect part of its identity. Wool is widely used in clothing such as hats, gloves, as well as decoratively in carpets and other objects made with leather and wood. One of the most recommended markets to visit is Dalcahue Market, very close to the city of Castro, which is the capital of the large island of Chiloé.

Chiloé has a temperate maritime, rainy climate, so we will have rain in any season of the year. It is very cold in winter and hot in summer, therefore part of the mandatory clothing should be a good rain jacket and comfortable trekking shoes so that rain is not an obstacle to continue touring.

The best time to go is in summer for its touristic attractions and traditional markets, where we can see the typical Chiloé dances and enjoy its gastronomy, but if you want more tranquillity and fewer crowds, it is preferable to go between March and April or between September and December.

As a photographer, I enjoy this variety of contrasts, the diversity of landscapes in all seasons of the year, with torrential rains that probably end with a beautiful rainbow, and which give way to clouds, with colourful sunrises and sunsets.

Below The Light Pier



Below The Light Pier

I also enjoy driving unhurriedly along its winding roads that go through green hills in the inland areas and alongside impressive cliffs in the coastal areas, where every kilometer is a discovery of lights and colours. One can see how the fauna of the area complements the landscapes, how the wetlands host many families of migratory birds that arrive from different parts of the world and the national parks and reserves that protect the wide variety of wildlife and native forests.



Castro Piles



Chiloe National Park

One of the national parks worth visiting is Chiloé National Park, located in the center of the big island of Chiloé towards the Pacific Ocean side. As well as visiting this park you can enjoy the town of Cucao and a 5 km trek to one of the most famous piers in the Archipelago, the Souls Pier, a structure built in 2015. The pier is visited by a large number of people, so the recommendation is to go very early in the morning. These piers are also an excuse to tour and get to know the Archipelago since they are located in different places. The pier most recommended

to be able to take beautiful pictures is the "Muelle de las Islas" (The Islands Pier), located on Mechuque Island, which is reached by boat from the town of Tenaún, where you can also take the opportunity to see its beautiful church. In addition, the " Muelle del Tiempo" (The Time Pier), is located a little further south of the "Muelle de las Almas". One of my favorites, because it is hidden and more difficult to access, is the "Muelle



Gamboa Piles in Castro

de la Luz" (The Light Pier). To get to this pier you have to sail for 30 minutes down the Chepu River, near Ancud, until you reach the coast of the Pacific Ocean and its estuary.

In relation to the photographic equipment, we must also worry about protecting it from the water, both from the rain and from the boat transfers that we do to get from one place to another. In relation to the photographic lenses, I am sure that all of them are good because there is a wide variety of photographs that we can take. A wide angle is useful for landscapes, interiors of the buildings in Chiloé or even night photographs with a starry sky that will always surprise us on clear nights. My favorite lenses are the 24-105 mm and the 100-400 mm zoom lenses, both from Sony, which is the brand of my mirrorless camera. With these I have the opportunity to capture a good range of landscapes, all the details of the buildings, the varieties of birds that flutter around the archipelago or to capture whatever catches my attention during the trip. I also recommend bringing a tripod and filters for long exposure photography.



Curaco de Velez Church

You are all invited to be part of this discovery, as I am sure that with each visit you make to the archipelago, you will fall more in love with this place and our country.



Dalcahue



Dalcahue Market





Ichuac Church - Lemuy Island



Nercón Church



On the way to Chiloe



On the way to Lemuy Island



Meeting the Pacific Ocean through Chepu River



Quinquilco - Rilan Peninsula



Reflections in Cucao





Rest in Cucao



The Light Pier



The Souls Pier



Santa Maria de Loreto Church - Achao - Quinchao Island



Tenaun Church



Through Chepu River







Tongoy - Rilan Pensinsula



Tongoy Beach in Rilan Peninsula

## Harmony of Tolerance at Bukit Sangkur

By Tjandra Hutama QPSA, A.FPSI\*\*\*  
Indonesia

**B**ali, which is one of the main tourism destinations in Indonesia, is not only famous for its beautiful beaches, mountains, lakes, and rice fields, but also for its unique cultural traditions. The hereditary traditions of the Balinese people have been maintained until now even though many outside influences have entered. Hinduism in Bali is different compared to the practices in India because it has adjusted to the local culture from both the influence of the Javanese and Balinese island. To the Balinese, the philosophy of glorification to the Gods, Ancestors, and the universe is the key to harmony in living life. In doing Yadnya (offering), not only for the Gods and beings who have a higher level, but also to give love through offerings and offering services to lower realm beings (Butha Kala).



A Monk and a Priest at a Ritual

Indonesia has an ideology known as Pancasila. It was formulated by Soekarno, the first Indonesian President in 1945, intended to alleviate religious tensions and promote pluralism, since specific religious practice is the individual's choice.



A Monk Ritual at Siwa Budha Temple

Hinduism and Buddhism are always harmonious and side by side with each other. This harmony eventually gave rise to a lot of tolerance between Hindus and Buddhists, as happened at Siwa Budha Temple. This temple is located above Bukit Sangkur, Kembang Merta Candikuning Village, Baturiti District, Tabanan Regency.

In one area of the temple there is a pelinggih (sacred building) where the kris of the Shiva symbol and the statue of the Buddha symbol are placed, making Hindus and Buddhists

from various regions come in droves to perform prayers at the temple. For their spiritual awareness, Hindus not only worship the symbol of Shiva but also the symbol of Buddha.

On Pagerwesi Day thousands of Hindus and Buddhists mingle in harmony at the Siwa Budha Temple. This ceremony falls every 6 months, precisely on the Wednesday of Kliwon wuku Sinta

(Balinese Hindu Calendar). The meaning of the Pagerwesi ceremony itself is to glorify Ida Sanghyang Widhi Wasa as a manifestation of Sanghyang Pramesti Guru (God as the teacher of the universe). Pagerwesi is carried out by performing prayers starting from Sanggah / Merajan (family temple) to other temples in the village environment and other Kahyangan Jagat Temples (the palaces of the gods).

The harmony of tolerance between Hindus and Buddhists established at the Bukit Sangkur Siwa Budha Temple is striking in the implementation of Pagerwesi Day. It starts with the preparation of upakara pecaruan (offering services to lower realm beings "Butha Kala"). Then there is



A Priest Reciting Mantra



A Priest at Siwa Budha Temple

the pradaksina ritual which involves circling through the two adjoining places where the Shiva Kris and the Buddha statues are located. It continues with the taking of tirta (holy water) and performing prayers together with prayers and holy mantras that go hand in hand beautifully. There is also a unique ritual that is carried out before the piodalan (big ceremony events) begins. In this ritual, a collection of produce and livestock, that has been processed into local traditional food, is placed on banana



Food Offering for a Monk

leaves and surrounded by the people who maintain the temple, followed by offering a prayer of thanksgiving for the harmony of nature and the success of piodalan. This unique ritual ends with megibung (eating together) with the villagers who maintain the temple. Hindus and Buddhists work hand in hand to ngayah (prepare for religious ceremonies) at the temple, both during religious ceremonies and on weekdays. There are also devotees who take the time to mekemit (stay

at the temple) for up to a few days. The silence and strength of energy in the Bukit Sangkur area means people who do semedhi yoga/ meditation can easily achieve inner peace and peace of mind.



Buddha's Statue



For the Balinese Hindus, the Kris shown in the picture is symbolic of the god Shiva. The Kris or Keris is a distinctive asymmetrical spiritual dagger from Indonesia

Here are some suggestions and conditions for visitors who attend the prayer ritual at the Siwa Budha Temple:

1. The best time to visit Siwa Budha temple is when there are crowds praying during the ceremony at a full moon and a new moon day. The peak is on Pagerwesi day, the big ceremony every 6 months (Balinese Hindu Calendar).
2. Visitors who want to see or take pictures of the rituals must prepare themselves with traditional Balinese clothes such as; kamben, udeng, kebaya, and must take off their footwear when inside the main temple area.
3. If a woman is menstruating, she is forbidden to enter.
4. During prayers, climbing on temples & statues is not permitted.
5. While taking pictures, do not stand too close during the prayers or place yourself right in front of the prayer at close range. Use of a long lens is best to ensure you do not disturb the prayers.
6. It is highly recommended to bring a local guide to visit the temple, and ask the priest at the location for permission to take photos.



Megibung, Thanksgiving for the Harmony of Nature

7. Inside the temple area there is a donation box provided for guests who want to donate money.
8. Take your own foods and drinks, as it is difficult to find suitable food in the temple area.

For those who want to travel after the ceremony, they can visit some interesting places around the Candikuning area such as: Bratan Lake, Tamblingan Lake, Buyan Lake or Bedugul Botanical Garden, as well as the camping ground area around the Lake. The Candikuning area is cold compared to other areas in Bali. Visitors must prepare themselves with cold weather clothes and equipment to stay and feel comfortable when doing activities.



Holy Water for the Prayers



Offering Procession



Penyanggra Ritual before Piodalan



Pradaksina Procession



Reciting the Buddha Sutta



Silent Meditation Atthasilani with Pemangku





Taking the Holy Water



The Ceremony at Pagerwesi Day



The Journey of taking Holy Water

## Lavender Field and Milky Way, Spain

By Jesús M. García Flores EFIAP/b, ECEF, FIAP Liaison Officer

[www.jesusmgarcia.es](http://www.jesusmgarcia.es)

For many years, I have visualised in my head a picture of lavender fields and above them the arc of the Milky Way. In Spain, where I live, there is a village called Brihuega (Guadalajara - Spain), and in this location there are many lavender fields. From the beginning of June, I was looking for a lavender field near Brihuega to photograph that had the right Milky Way orientation. With the help of a friend of mine I was introduced to someone in this village who has many lavender fields that we thought might be suitable for the image that I had in mind. In July we visited this man, and he helped us to find the lavender field that I was seeking.

To get the perfect field with the ideal Milky Way orientation I used the "Photopills" application. This app has an option called "night augmented reality view". Working with this option, I was able to see on my smartphone the lavender field that we were visiting with the arc of the milky way. With the assistance of the app, I was able to preview the perfect place within the lavender fields to photograph the image that I had envisioned. This lavender field had a perfect orientation, and furthermore it had a tree at the end of this field that added to the composition. In the final image, village light pollution in the background increased the warm colours in this night scene.



"Lavender Field and Milky Way" (July 18th, 2015)

Location (40.79115830742695, -2.8483351045567167)

Nikon D810. Lens: Nikon 14-24 @ 14mm. Shutter Speed: 30" - Aperture: f2.8 - ISO 3200

To get the entire arc in the photograph I decided to take a panorama. For the final image I took seven vertical images for the sky to get the entire arc, and seven vertical images to get the lavender fields. All these images were merged in Adobe Lightroom, and finally worked on in Adobe Photoshop to get the detail in the night scene. The resulting photo is shown with this article, along with another taken in the same location.



## Travels in the Lowcountry of South Carolina, USA

By Sandy Dimke, AFIAP PPSA

Will you be traveling to the Southeast USA soon? Consider stopping in the Beaufort, South Carolina area. That's Beaufort: pronounced "BEW" as in BEAUTIFUL. There are other Beaufort's throughout the USA and around the world but none as lovely as our "beautiful Beaufort."

The area surrounding Beaufort, from Savannah Georgia, north along the coast to Charleston, South Carolina, is known as the "Lowcountry." Similar in topography to that of the Netherlands, our Lowcountry consists of long fingers of water stretching into the land from the ocean and rivers. The highest hill is 30 feet. This makes for sweeping vistas, coastlines with beach "boneyards" of barren trees, marshes that stretch into the creeks and rivers and century-old live oak trees with picturesque Spanish moss dripping from the branches.



Old Sheldon Church Ruins

Your first stop, entering Beaufort County from the north, is the Old Sheldon Church Ruins. Undoubtedly one of the most photographed sites in all of South Carolina, this should not be missed. Built in the mid 1700's as a "chapel of ease" for plantation owners, it was burned during the American Revolution, rebuilt, and burned again during the Civil War. You will be rewarded with unique and dramatic images from every angle. <https://www.oldsheldonchurch.com/> Drone photography is permitted.



Tomotley Oaks

Tomotley Plantation is about a mile from Old Sheldon Church. Although privately owned, the view of the allée of oaks from the public roadway is worth the short drive. Please respect private property and do not trespass.

In early morning, Hunting Island State Park offers wonderful sunrises. Recent hurricanes created havoc, but south beach now has uprooted trees resting on the shore to photograph. Night and Milky Way photography is perfect since city lights are several miles

away: <https://southcarolinaparks.com/hunting-island>

In town, "The Point" has stunning vintage homes that were not destroyed during the Civil War but were used by Union troops as hospitals and offices. In Springtime, when flowers are abundant, every home seems to be framed by century old azaleas, jasmine, and camelias.

Also in Spring, bird enthusiasts head to Port Royal, the town adjacent to Beaufort, to photograph at the rookery at the Cypress Wetlands. Egrets, Herons, Ibis and Spoonbills nest in the trees and ducks and alligators inhabit the wetlands. A boardwalk circles the area. Nearby there is also a working shrimp boat dock on 11th Street that's especially photogenic at sunset.

These are just some of the highlights of the Beaufort, South Carolina area. Come visit us soon.

## Beautiful Greyton, South Africa, Draws Landscape Photographers

By Trudi du Toit, LPSSA

Greyton, a picturesque rural South African town, is attracting high numbers of photographers to the PSSA National Congress in August (see <https://pssa.co.za/2022-nat-congress-greyton-landing-page/>). Only 90 minutes' drive from Cape Town, this town, in the Western Cape, and its neighbour

Genadendal, have all the required charm, scenic buildings, and beautiful landscapes to attract photographers. To reach Greyton you do need to hire a car and drive from Cape Town but be sure to pack sturdy walking shoes as you will want to explore the countryside that is so reminiscent of Tuscany.



Yellow canola flowers in the countryside around Greyton and Genadendal

August is the best time of year to see the distinctive yellow canola fields in full bloom and the surrounding mountain peaks that could be topped with snow, creating extraordinary opportunities for landscape photography. This will also be the time when the famous regional delicacy, "waterblommetjies" (water lilies) will be harvested and available in restaurants.

Throughout the year Greyton attracts visitors with various festivals. In November local artists show their work as part of the Art Walk. In the same month vineyards showcase their produce during the Wine Weekend. October is the town's most beautiful month and during the Rose Fair weekend people come from afar to admire the gardens. In May, the Greyton/Genadendal Classics for All Festival features musical artists from all over. In addition, the 150 km of mountain biking trails surrounding the town are a drawcard for race organisers throughout the year.

Greyton's Aesthetics Committee ensures that the architectural integrity of the town is maintained



The Genadendal Mission in Genadendal Heritage Square

when buildings are renovated, or new houses are built. A map, available free from the Tourism Office, guides walkers to the most interesting old buildings. Only 5 km away from Greyton you can enjoy a unique historical and architectural experience around the Heritage Square of Genadendal, the oldest Moravian mission village in Africa. The area around the church has been lovingly restored and the many museums tell of the numerous "firsts" achieved by this unique village that inspired President Nelson Mandela to name his official residence after it.

Greyton's many restaurants, art galleries, antique stores, deli's, fine chocolate factory, craft beer brewery, and excellent birding opportunities in the nature reserve, further attract tourists to fill

the 600 beds that are available in establishments that cater to all tastes from backpackers, B&Bs, to luxury lodges and houses on farms. There are also three well-maintained camping sites close to town.

The Greyton Tourism website ([www.greytontourism.com](http://www.greytontourism.com)) lists several accommodation options and provides information about activities.

Email them on [info@greytontourism.com](mailto:info@greytontourism.com) or [accommodation@greytontourism.com](mailto:accommodation@greytontourism.com).

## Nambung National Park, Australia

By Rob Cox

**N**ambung National Park is a 188 km, easy day trip from Perth in Western Australia. Located near the coastal town of Cervantes and famous for the otherworldly landscape of the Pinnacles, very few visitors realise the adjacent dune system also offers the rare opportunity to capture active dune formations in pristine condition.



The Pinnacles, Nambung National Park

The Pinnacles are a series of weathered limestone pillars of all shapes and sizes up to 3.5 metres tall covering several square kilometres. A modest entry fee, which goes towards the upkeep of the park, is payable at the gate, and access is via an easy, clearly defined and well-maintained track. The park is open all year round, but it can get very hot there in high summer, between late November and the end of March. The best light is early in the morning or later in the

afternoon from about 4 pm onwards. It is a very popular attraction, so I'd recommend the morning option to beat the crowds and the heat.

For the more adventurous photographer looking for something a bit different the adjacent dune system is the real deal. Morning is also the optimum time to plan a trek here because when the sea breeze arrives in the afternoon things can get pretty boisterous and you may find yourself with fine white sand in all sorts of uncomfortable places. You'll also appreciate the way shadows articulate the patterns and textures in the sand. Using a weather cover for your camera, and avoiding lens changes whilst there, is recommended due to sand and wind. The dunes are free and only accessible by foot, which saves them from destruction by 4 wheel drives and generally deters those who disrespect the fragile environment. There's a parking bay 20 kms south of the Cervantes turnoff where you can leave your vehicle. Cross the road to the eastern side and you'll find a short track onto the dunes.



Pristine patterns in the Nambung sand dunes

Footwear is optional on the sand, but a pair of light sandals is enough for the track. Gear-wise it's best to travel light. A wide-brimmed hat and a small backpack with plenty of water is essential if you're planning to spend any time on the dunes. Three hours disappeared on my last visit! I found my Pentax K3ii with a DA 18-270 mm f3.5-6.3 lens more than sufficient, with lots of low angles to accentuate the leading lines. Bringing a circular polarising filter can be useful.

On the way to Nambung there are also accessible dunes at Lancelin, a handy place to stop for coffee. The dunes here are easily accessible too, but those closest to the entrance are pretty degraded with vehicle use.

## 22<sup>nd</sup> FIAP Congress, Driebergen, The Netherlands 1993

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



Group photo of Delegates at the 22nd FIAP Congress, Driebergen, The Netherlands 1993



Delegates during the Congress



L-R: Marie José Wanderscheid, Emile Wanderscheid, Pierre Maffait – Vice President, Silviu Comanescu HonEFIAP (Romania). The speaker is Xénophon Argyris - FIAP President (Greece)



Arriba Ceremony. Standing facing the camera from L-R: Joan Burgues Martisella, Pierre Maffait, Ibarburu Fernández Alberto, Jean-Franco Bernucci, Xénophon Argyris, Sgarbi Albano



Pierre Maffait in the centre. Ally Hussain from Bahrain on the left



L-R: Marie José and Emile Wanderscheid, Ruth Haertel (Switzerland), Franz Matzner (Austria)



L-R around the table: Walter Spiegel and Georg Holzmann (Germany), Lotte and Franz Matzner (Austria), Gertraud Batschinski, Ruth Haertek and Kurt Batschinski



L-R around the table: Marie José and Emile Wanderscheid, Ruth Haertel, Franz and Lotte Matzner (Austria). The two people on the right are Georg Holzmann and Gertraud Batschinski





L-R: Albano Sgarbi is in the centre with Xénophon Argyris to the right. In the background on the right is Walter Spiegel



Xénophon Argyris is on the left. The lady on the right is Maria from Milano, Italy



Walter Spiegel is on the left



Xénophon Argyris - FIAP President in the middle



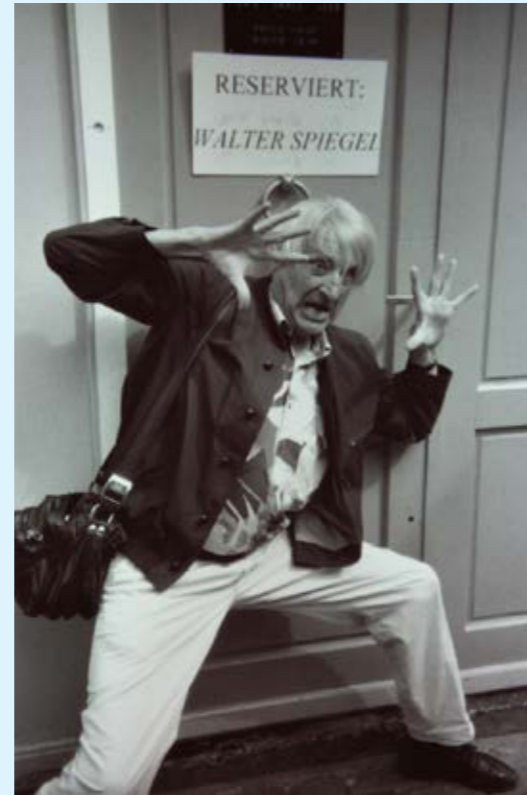
On the Left: Emile Wanderscheid and Ruth Haertel (Switzerland)



Joan Burgues Martisella on the left. Jean Franco Bernucci and others from San Marino and Italy in the middle. Emile Wanderscheid is on the right







Walter Spiegel in Amsterdam



Congress finale. Dance with delegates



Coffee time with some delegates

## Message from the Director of FIAP News

Dear Friends in Photography,

The excitement about the FIAP Photomeeting in Oman is building. The Program is available, the registrations website is open and here in FIAP News there is an article about the event to entice you further. This is the first article in the FIAP Events section, which is overflowing with recent FIAP activities.

As I write this message, the Monochrome Print Biennial judging has just been completed in Oman. We will feature this in the November edition of the magazine, but of course those of you going to the Photomeeting will see it on display.

The awards for both the Wildlife Only competition and the Sense of Humanity competition are shown in the Events section of the current edition. Further coverage of the Sense of Humanity competition will be in the November edition following the awards presentation. We all know the hope that was shared in the running of, and participation in, this event, that by our donation to the UNHCR, in lieu of paying a competition entry fee, we could all contribute to the alleviation of human suffering experienced by refugees.



Each year, since 2020, we have featured the new MFIAP recipients in the August Edition of this magazine, showing nine of the works from their MFIAP collection and an article that I request the MFIAP recipients write. These articles provide a little information about themselves and provide the story behind their MFIAP collection of images. Other than recognising their achievement, these articles provide a greater insight into these outstanding bodies of work. They are inspirational to read and helpful for others who may be considering applying for MFIAP in the future.

There was great excitement that an in-person awards ceremony took place in Italy to present the awards from the World Cup for Clubs and the Youth Biennial. How wonderful that events such as this and the in-person judging of the Biennial could resume this year. The term "in person" was rarely deemed relevant only a few years ago when we took such things for granted.

The next World Cup for Clubs approaches, the ultimate competition between clubs around the world. Any club can enter this competition. If your club is an ILFIAP, the club can enter this competition for free. Some of you might have wondered what an ILFIAP is and how your club can hold this type of FIAP membership, so in this edition we have an article about ILFIAPs.

There is no Youth Gallery in this edition. Sadly, no images arrived from our school age photographers. I had personally been hopeful that this gallery would become a popular place for our talented young photographers to have some of their images published. As this opportunity has only been taken up by one group of young people in the May edition and none this edition, we won't be continuing to offer this section in each edition. If there is interest in this section resuming in the future, this will of course be considered. Young people are of course welcome to submit articles to FIAP News.

By the time the next edition of FIAP News is published, the FIAP Photomeeting will have finished, and the Congress will only be a week or two away from commencing. The words "in person" will be again foremost as the people of FIAP gather to enjoy some photography, to meet one another and to reunite old friends after 3 years apart. Some pages will be set aside during the preparation of the next edition of the magazine to hopefully share some glimpses of images from the Photomeeting.

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

Bronwen Casey EFIAP/g  
Director of FIAP News Service

[fiapnewsdirector@gmail.com](mailto:fiapnewsdirector@gmail.com)



## Requirements for Articles Submitted to FIAP News

### FIAP News Timetable

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

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

### Criteria for Articles

- Articles should be no more than 1500 words.
- FIAP Events section is exempt from word limit.
- Article must be typed in English language and provided in an electronic document that can be opened in Microsoft word.
- Do not send the articles in PDF format!

### Photos for Inclusion With Your Article

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

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

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

### Submission of Articles

If possible, please send all articles and accompanying images via WeTransfer or a similar file transfer system to the Director of FIAP News Service.

Direct the file transfer to email address: [fiapnewsdirector@gmail.com](mailto:fiapnewsdirector@gmail.com)

Please do not email photos unless instructed to do so by the FIAP News Director

### Permissions

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

### Regulations

All those submitting items to FIAP News for possible publication must ensure they have read the Regulation for Publishing Articles in FIAP News – Doc 032 / 2021. All articles submitted for possible publication must be accompanied by the relevant "FIAP News Author's Agreement" form that has been completed and signed by the author of the items or the parent/guardian of the author if the author is under the age of 18. These documents are available on the FIAP website at:

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

## FIAP Directory Board



Photo of the FIAP Directory Board holding their Board meeting via video conference on 26<sup>th</sup> April 2021

### Top of Computer Screen (L-R):

Riccardo Busi – President (Italy)  
Herbert Gmeiner – Treasurer (Austria)  
Ioannis Lykouris – General Secretary (Greece)

### Centre of Computer Screen (L-R):

Kurt Batschinski (Austria)  
David Tay Poey Cher (Singapore)  
Freddy Van Gilbergen - Vice President (Belgium)

### Bottom of Computer Screen (L-R):

Romain Nero (Luxembourg)  
Joan Burgues Martisella – Vice President (Andorra)  
Luis Alberto Franke (Argentina)

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