

FIAP NEWS

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FEATURED

Colour Biennial Results
Youth Biennial Results
MFIAP Showcase 2023
FIAP Photomeeting



“Zélie”

by Isabelle Navrez, France

Gold Medal Winner in the Print Section of the Colour Biennial



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear friends,

In the previous edition of FIAP News, we announced both the eighth Photomeeting in Asturias and the Award Ceremony of the 17th World Cup for Clubs in Birmingham. Now, a few months later, I would like to express my heartfelt gratitude to both organizers for their remarkable efforts in making these events truly magnificent.

The eighth FIAP Photomeeting in Asturias surpassed all expectations and stands as a resounding success. This achievement owes much to the exceptional work of Luis Vigil-Escalera, the Director of our FIAP Centre in Langreo, and the entire Asemeyando group, who collaborated closely with the Asturian Federation of Photography and the Spanish Confederation of Photography.

The event provided a unique experience for the 150 participants in the beautiful Spanish land, where everything unfolded seamlessly, creating an atmosphere of serenity and friendship. Accompanied by music, traditional folk performances, and delightful cuisine, the celebration truly encapsulated the spirit of photography. Thank you Luis, and thank you Asturias.

Similarly, the Smethwick Photographic Society, led by Director Roger Parry, organized an award ceremony for the FIAP World Cup for Clubs that lived up to its promise, even amidst the simultaneous judging of their own international competition.

Once again, this event celebrated photography and friendship, honouring the winners of the competition, the artists from the Rolls Royce Photographic Society. It also provided an opportunity to meet many dear friends, such as the Director of the FIAP Photo Academy Online Events, Paul Stanley, as well as the President of the PAGB, Daphne Hanson, and our Liaison Officer for Great Britain, Howard Tate, along with the past Liaison Officer, Dave Coates. Regrettably, we were unable to meet all the English winners of the competition. It was unfortunate as the event was organized in Great Britain specifically to enable the numerous awarded English clubs to participate.

Nevertheless, I want to extend my gratitude to Roger Parry and his wonderful club for the warm welcome and professionalism shown in organizing such an important event.

In recent months, the FIAP Board of Directors has also taken a clear and firm stance on the subject of artificial intelligence, following numerous inquiries received during the first months of the year. Our Secretary-General recently published an important INFO FIAP addressing this matter. I encourage both authors and FIAP organizers to review it promptly.

To conclude, I look forward to meeting all the Liaison Officers and FIAP photographers on October 27th in Yerevan, Armenia, for our Annual Assembly and for the post-assembly visit to this fascinating country. This gathering will provide yet another opportunity for us to come together and travel together.

Wishing everyone good light.

Riccardo Busi, FIAP President

The FIAP's 2023 General Assembly

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



Ioannis Lykouris

The General Assembly is convened by the Board of Directors once a year between the months of August and December and can take place either in Luxembourg or abroad. The General Assembly meets every two years at the FIAP Congress, which may also take place either in Luxembourg or abroad.

Our last Congress took place in Oviedo, Spain in December 2022. This year the General Assembly will take place on the 27th of October 2023 in Yerevan, Armenia, a country not previously visited by FIAP delegates. A General Assembly is always limited to just administrative meetings. For delegates that wish to extend their stay in Armenia, an optional program will be offered.

Among other points of the agenda, the objective of the General Assembly is to approve the balance sheet and accounts, the activity of the Board of Directors and the activity of FIAP services. It is composed solely of Operational Members who have fulfilled their statutory obligations. Every Operational Member is entitled to a single vote. In case of impediment, an Operational Member may be represented by another Operational Member or by a member of the Board of Directors by proxy. Apart from the vote of origin, an Operational Member or a member of the Board of Directors may have up to two proxies at most. Operational Members not being able to be present, can still be represented by sending their proxy with another delegate or member of the Board of Directors, by Oct. 1st, 2023. Voting by correspondence or by e-mail is not permitted.

Each federation is free in the choice of its delegates and of their number, but the number of delegates taking an active part in the administrative session will not be larger than three. Each delegation can have only one spokesperson who must be in possession of the official voting card.

It is required that the members of the delegations of the federations be either nationals of or persons residing in the member-country. They must also be members of that federation.

22nd FIAP Nature Biennial, Germany 2024

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

In 2024 the 22nd FIAP Nature Biennial will be organised in Germany. The FIAP Operational Member for Germany is the "Deutscher Verband für Fotografie - DVF".

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

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 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 2022 (see FIAP News Nr. 16).

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

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.

This event is a new opportunity to achieve the important **Nature Trophy "Odette Bretscher 2024"**. 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:

Opening date: 01/02/2024

Closing date: 30/04/2024

Judging Date: 06/07/2024

Reports by: 26/07/2024

Opening ceremony – Filderstadt, Germany: 25/08/2024



Luis Franke



FIAP Photo Academy Online Events Service

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

Hello.

Our programme of events for 2023 has continued with some excellent presentations.

We are currently planning events for September onwards and we are very pleased to let you know about the following:

On **Friday 1st September 2023** at 7pm London Time – we will have a presentation titled "Thinking Photography" by the great landscape photographer, Charlie Waite.

On **Saturday 14th October 2023** we will have a presentation by the Egyptian photographer Ayman Lotfy. It will start at 5pm London time and is titled "Inspiration in the World of Photography".

On **Thursday 23rd November 2023** at 7pm London Time we will have a presentation by Cathal McNaughton. Cathal is an Irish award winning Photojournalist. He was awarded the Pulitzer Prize in 2018 for his coverage of the Rohingya refugee crisis in Myanmar and Bangladesh.

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

Details of all of our previous presentations are available on the FIAP website at this link <https://www.fiap.net/en/fiap-photo-academy>

This includes a recording of most of these presentations so that you can re-live the wonderful moments of hearing these excellent speakers.



Paul Stanley

FIAP World Cup for Clubs Service

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



Michele Macinai

I am pleased to announce that the 18th FIAP World Cup for Clubs 2023 will definitely be proceeding. The arrangements and entry information are still being finalised. The entry details will be sent to FIAP Liaison Officers, and will also be available on the FIAP website, when the details have been finalised.

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

photographers who intend to use the acceptances they will obtain in this 2023 contest in their applications for individual FIAP distinctions, will have to use the official FIAP number "2023/900" and the country "Italy". I emphasize that this information will also be available on the FIAP official website, where, on the FIAP World Cup for Clubs page, you can find a document indicating the FIAP numbers relating to past editions, which will be updated from time to time with the FIAP numbers of future editions. This document can be found at the following link: <https://www.fiap.net/en/world-cup-for-clubs>

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

All Clubs of the world are encouraged to start considering which images they may wish to enter in the upcoming 18th FIAP World Cup for Clubs 2023, 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>



41st FIAP Youth Biennial, Norway 2023

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

The 41st FIAP Youth Biennial was organised in Norway. The FIAP Operational Member for Norway is the "Norsk Selskap for Fotografi (NSFF)". The organiser was the Bekkalokket Photoclub Bergen.

The judging was completed on the 27th May in the city of Bergen. The judges were: Ioannis Lykouris, MFIAP, EFIAP/g, HonEFIAP (Greece), Anna Almen, AFIAP (Sweden) and Leif Alveen, EFIAP/p (Denmark).



From left to right: the judges Leif Alveen (Denmark), Ioannis Lykouris (Greece) and Anna Almen (Sweden)

We are very grateful to all the participants of this Biennial. Images were sent by 18 countries, and we received 564 photographs in total between the two age categories.

The category I (under 16 years) had 14 countries participate. The winner of the World Cup was Germany. The medal winning countries were Russia, South Africa and Norway. The HM's were obtained by Slovakia, Chile, Oman, France, Bulgaria and Bosnia and Herzegovina.

The category II (under 21 years) received collections from 17 countries. The winner of the World Cup for this age category was again Germany. The medal winning countries were South Africa, Egypt and Russia. The HM's were obtained by Chile, Oman, Bulgaria, Slovakia, Italy and Cyprus.

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

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



The judges Anna Almen (Sweden), Ioannis Lykouris (Greece) and Leif Alveen (Denmark). At the back, operating the system, is Arne Berge, EFIAP/p, ESFIAP (FIAP Liaison Officer)



World Cup Winner in Youth Biennial
Category I (Up to 16 years of age) – GERMANY

ZuBesuch, Octavio Dittrich



Achterbahn, Till Hartmann



Gaense, Theodor Kaiser



Tor, Nika Kobel



Skyline aus Alltagsgegenständen,
Hannes Wäscher



Hauptbahnhof Stuttgart 2025,
Jezany Ahuar



Chaos am Himmel,
Gilmar Schmidt



Wikinger, Mia Leuschner



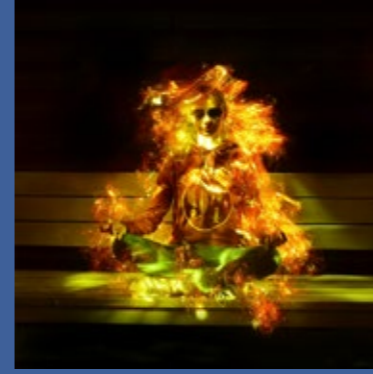
Inanna, Jezany Ahuar



Falke, Theodor Kaiser



Firegirl, Mia Leuschner



Im Schatten, Pauline Zachmann



Hogwarts Express, Nora Kessler



Black & white, Felicia Moeller



Coronagedanken, Hannes Wäscher



Burgruine, Nora Kessler



Farbspiegelung, Hannah Wolf



Start, Bela Mendel



Platsch, Hannah Wolf



Herzblick, Pauline Zachmann



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

Portrait of a flutist,
Anastasia Korotkova



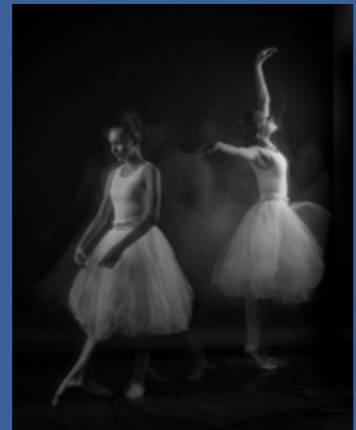
Portrait of a friend,
Yagofarov Artyom



Portrait, Polina Kalacheva



She dreamed of dancing, Vadim Veidit



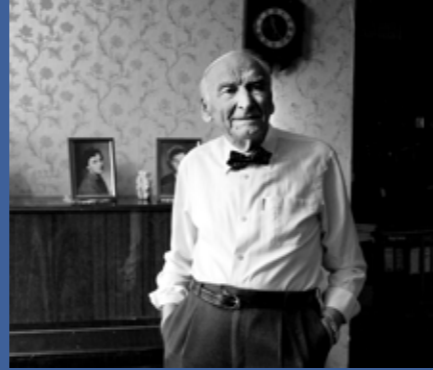
No one left behind, Anna Pinina



How different I am,
Margarita Komarova



Just a portrait, Valeria Treshnevskaya



Who are you, Anastasia Loginovskaya



Sadness, Alina Nizamova



Choreography, Milana Lozhnikova



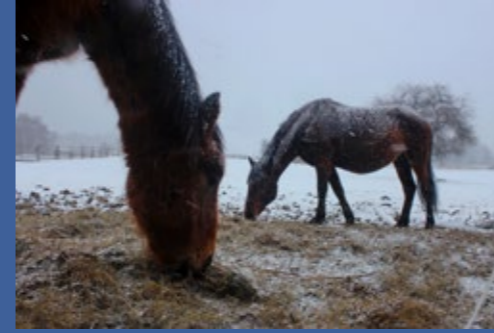
Dandelion, Alisa Smerlina



Sunset in the mountains,
Sofiya Ureneva



Village freedom, Yana Fedica



Little big man, Gleb Sherstobitov



Explosion of color, Varvana Kramer



Secret, Marianna Karmal



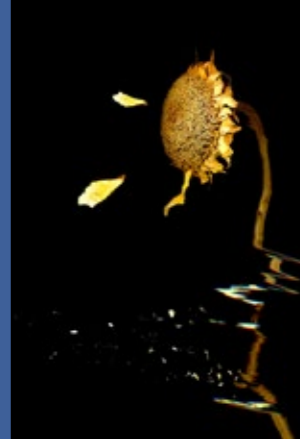
My baby, Elizaveta Ivanova



Tenderness, Ivan Kuznetsov



Disappearing, Alexander Golovlev



True friendship, Pavel Rakov

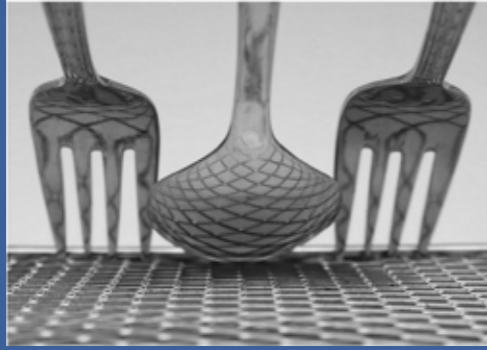


FIAP Silver Medal in Youth Biennial
Category I (Up to 16 years of age) – SOUTH AFRICA

Heaven on earth,
Sofia Van Der Merwe



Utensil art, Martin Walters



Beachhouses, Isabella Von Wielligh



Voortrekker Monument, Iske Cilliers



Kleurvol op die rotse, Alexa Bothe



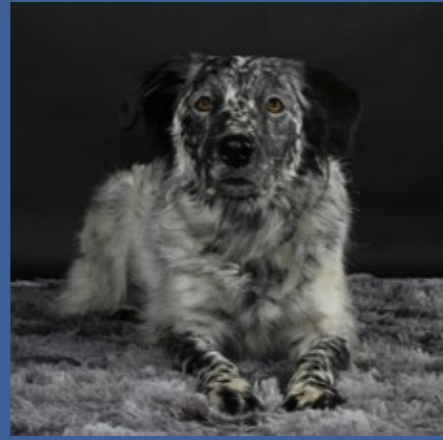
Key note, Isabella Von Wielligh



Where it started, Ane Sauer



Border Collie, Abigail Pretorius



Donkey in pajamas, Mia Marais



Gecko oggies, Merie Langner



Telephone Graffiti, Merie Langner



Black Winged Stilt,
Haydn McClure



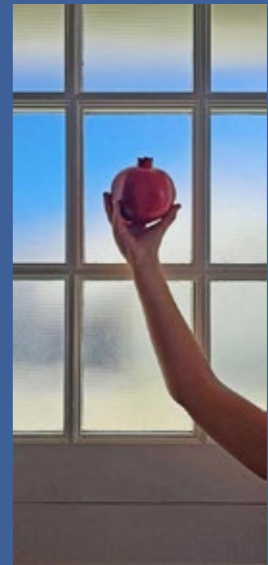
Disturbed reflection, Cobus Coetzer



Up-side-down, Iske Cilliers



Perfection, Mine Warmich



Vintage, Danica Del Rio Maree



Leading to the unknown,
Sofia Van Der Merwe



Pure, Danica Del Rio Maree



Spectre in the mist, Alexa Bothe



World Cup Winner in Youth Biennial
Category II (Up to 21 years of age) – GERMANY

Schildkröte, Fabian Berger



On the top, Tim Birrmann



Fireman, Lukas Forat



Planet Auto, Anna-Lena Kockmann



Sicht zerbricht, Hannah Lehmann



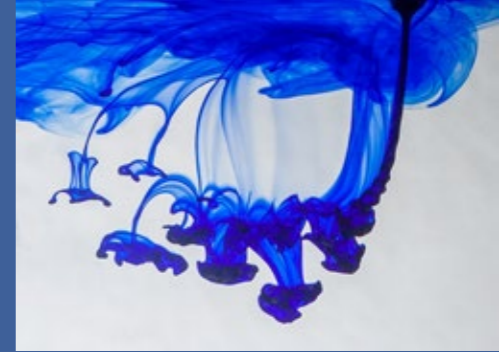
Gleichklang, Hannah Lehmann



Angst, Nina Jäckering



Blaue Vielfalt, Lisa Scholz



Sockenparade, Marieke Schwaak



Natur und Technik, Nina Jäckering



Pandemie, Marieke Schwaak



Verstreichende Gegenwart, Christoph Oertel



Schutzraum, Anna-Lena Kockmann



Auf Streife, Rebecca Toews



Tennisplatz, Finn Stephan



Spiegelung, Hanna Wirth



Notenlinie, Rebecca Toews



I Am Doing Whatever I Want Now, Marlene Volkery



Ausblick, Maira Wissing



Hausflur, Hanna Wirth



FIAP Gold Medal in Youth Biennial
Category II (Up to 21 years of age) – SOUTH AFRICA

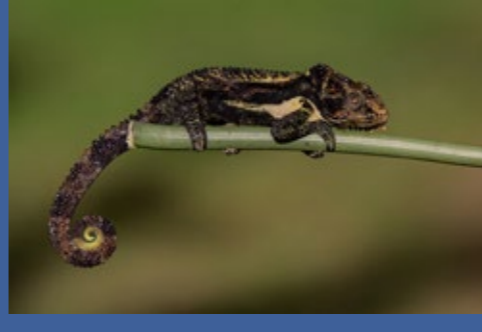
Bowing Ballerinas,
Jeanine Du Rand



Close Combat, Anine Engelbrecht



Im Watching you, Liandie Mulder



Out Of The Kelp Forest,
Thomas Bothe



Eyeballing the crossbar,
Daniel Conradie



Firefighter at work,
Thomas Bothe



Rugby, Lia Jordaan



Tongspeletjies, HJ Coetzer



Grand gekoop, Liza Du Toit



Deadtree, Charl Conradie



Laaste strooi,
Anine Engelbrecht



Death, Charl Conradie



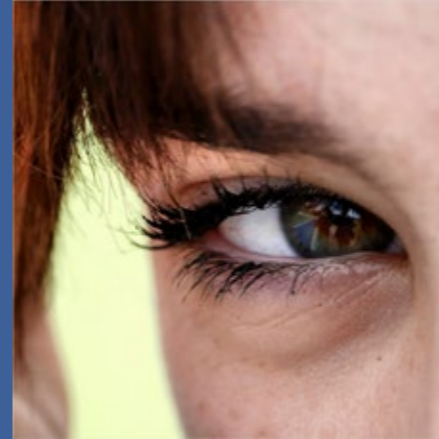
Grotto sunset reflection, Margot Scheepers



The bodybuilder, Jeanine Du Rand



Macro, Jaco Winterbach



Hurdle focus, HJ Coetzer



In front of the King,
Andro Pretorius



Streetindustry, Luc Joubert



Higher, Liza Du Toit



Jellyfish, Jani Van Der Merwe



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

Decoration, Eyad El Sayed



Worker during sunset, Eyad El Sayed



Happiness, Abdullah Abd-Elmonem



Blue shadow, Youssef Hamza



Shadows in the museum, Youssef Hamza



Arab friend, Roqaya El Sinousy



Friendship, Roqaya El Sinousy



Bridge to the future, Abdallah Islam



Nubian, Yousef Naser



Grandfather and grandchildren, Yousef Naser



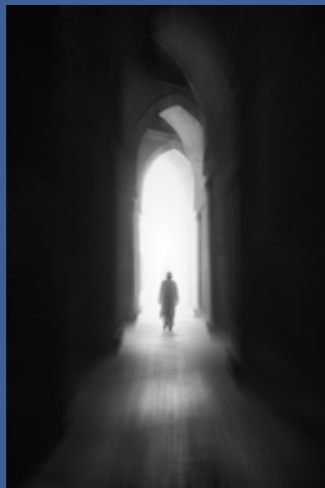
Upper Egypt Night, Karim Ayman



The right moment, Mina Magdy



Towards the light, Abdullah Abd-Elmonem



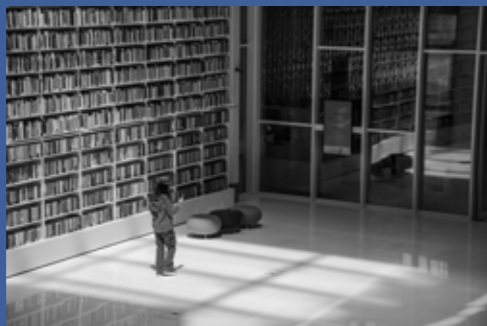
Childrens life in the egyptian countryside, Youssef Hani



Blacksmith worker, Jana Hamdy



Shadows in the library, Abdallah Islam



Generations, Karim Ayman



Back to home, Youssef Hani



Lonely boat, Mina Magdy



Workshop fog, Jana Hamdy



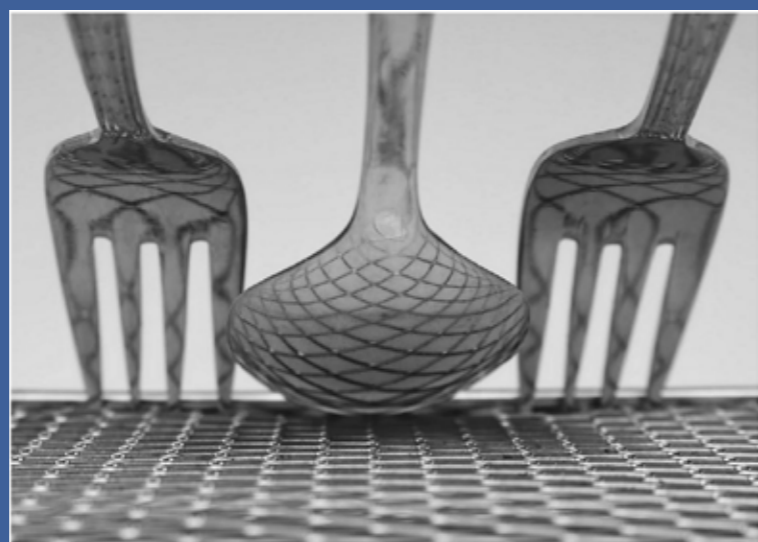
Youth Biennial Individual Awards
Category I (Up to 16 years of age)



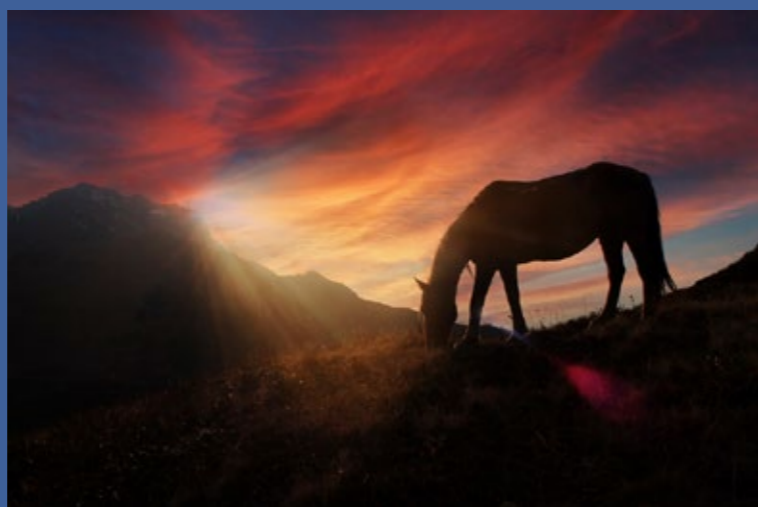
FIAP Gold Medal
"Explosion of color"
By Varvara Kramer
(Russian Federation)



FIAP Silver Medal
"Utensil art"
By Martin Walters
(South Africa)



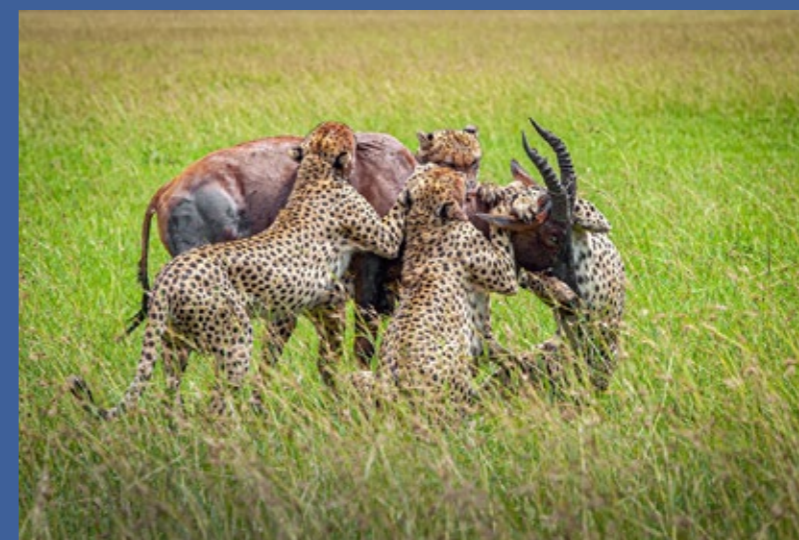
FIAP Silver Medal
"Sunset in the mountains"
By Sofiya Ureueva
(Russian Federation)



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



FIAP Bronze Medal
"Cheetah Brothers at Kill"
By Megha Mohan
(UAE)



FIAP Bronze Medal
"Mission Impossible"
By Trinidad Delic
(Chile)



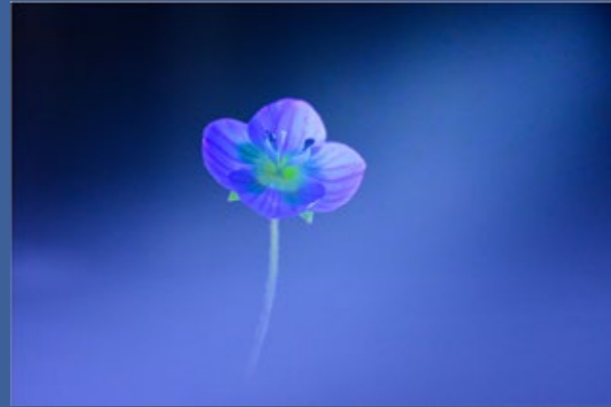
FIAP Bronze Medal
"Wiking"
By Mia Leuschner
(Germany)



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



NSFF Gold Medal
"TOUT EN DOUCEUR"
by Kylian Kaczmarek
(France)



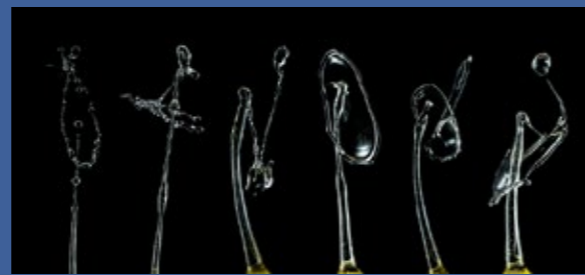
NSFF Silver Medal
"Portrait"
by Polina Kalacheva
(Russian Federation)



NSFF Bronze Medal
"Farbspiegelung"
by Hannah Wolf
(Germany)



NSFF HM "Introvert" By Lea Sokacova (Slovakia)



NSFF HM "Evolution" By Marie Hanssen (Norway)



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



FIAP Gold Medal
"Vagueness"
By Noaf Al Siyabi
(Oman)



FIAP Silver Medal
"Angst"
By Nina Jäckering
(Germany)



FIAP Silver Medal
"Policias quemados"
By Pascale Navarro
(Chile)



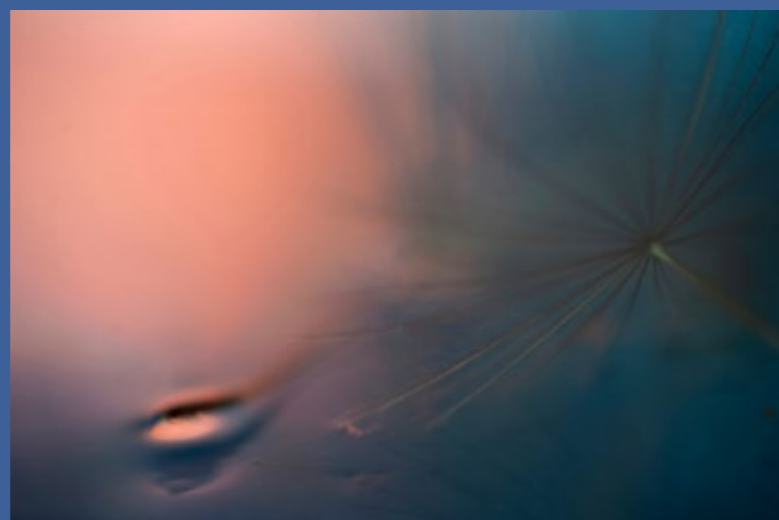
Youth Biennial Individual Awards
Category II (Up to 21 years of age)



FIAP Bronze Medal
"I am doing whatever I want now"
By Mariene Volkery
(Germany)



FIAP Bronze Medal
"Dantelious"
By Eva Kesta
(Cyprus)



FIAP Bronze Medal
"Blue shadow"
By Youssef Hamza
(Egypt)



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



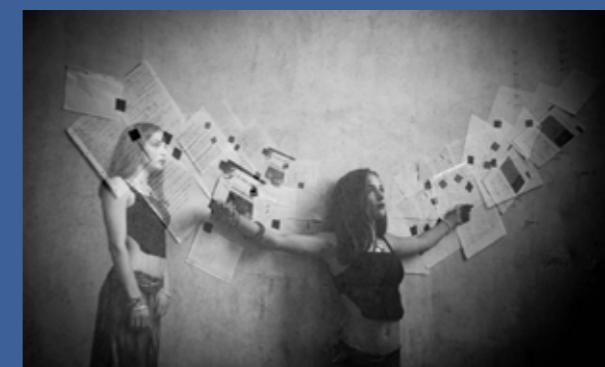
NSFF Gold Medal
"Ciclo"
by Beatriz Astete
(Chile)



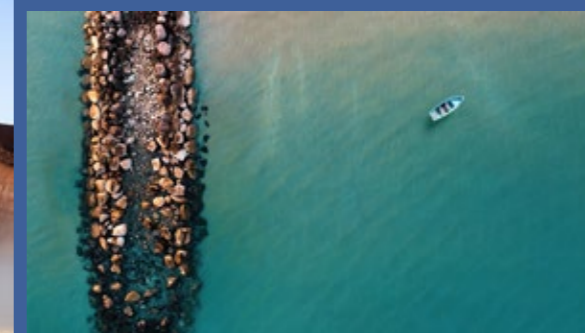
NSFF Silver Medal
"Towards the light"
by Abdullah Abd-Elmonem
(Egypt)



NSFF Bronze Medal
"Angels"
by Anna Gai
(Italy)



NSFF HM "Deadtree" By Charl Conradie (South Africa)



NSFF HM "Mans Tiny Boat on Gods Ocean"
By Shamma Jamal Almansoon (UAE)

30th FIAP Colour Biennial, Greece 2023

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

In 2023 the 30th FIAP Colour Biennial is being organised in Greece. The FIAP Operational Member for Greece, the "Hellenic Photographic Society" (HPS) is the organiser of this Biennial.

We are very grateful to all the participants in this Biennial. Collections were sent by 42 countries, and we received 1063 photographs in total between the two sections.

The judging was completed on the 18th June.

The judges were: Herbert Gmeiner, MFIAP, HonEFIAP (Austria), Alfredo Sotelo, ESFIAP (Spain) and Nino Mghebrishvili, EFIAP (Georgia).

The judging of the collections for each section was 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 was obtained by the addition of the points from the two different judgements.

In addition, individual prizes were awarded for each section: six FIAP medals plus HPS Gold Medals offered by the organiser.

The print section had 27 countries participate. The winner of the World Cup was France. The medal winning countries were Italy, Great Britain and Spain. The HM's were obtained by Ireland, Russian Federation, Germany, Greece, South Africa and Norway.



Judging the prints:
The judges Alfredo Sotelo (Spain), Herbert Gmeiner (Austria) and Nino Mghebrishvili (Georgia).
Helping with the prints: Ada Kazagli (Member of the Organising Committee).
Operating the computer: Dimitrios Paraskevakis (Secretary of the Organising Committee).
(Photo by Kyriakos Kokkos)

The digital section received collections from 41 countries. The winner of the World Cup was the Russian Federation. The medal winning countries were Ireland, Germany and Great Britain. The HM's were obtained by Italy, France, Argentina, Wales, Belgium and Norway.

Other than the awards for the winning country teams, individual awards were given in each section to the top photographs.

The images entered by the top three countries in each section, the photographs that won the individual awards and some of pictures from the judging are shown with this article. The full results are published on the FIAP website:

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

The award ceremony will be held on 23 September 2023 in Athens, Greece.



Judging the prints (collections):
The judges Nino Mghebrishvili, Alfredo Sotelo and Herbert Gmeiner.
(Photo by Kyriakos Kokkos)



Judging the prints (collections):
The judges Herbert Gmeiner, Alfredo Sotelo and Nino Mghebrishvili with Dimitrios Paraskevakis (Secretary of the Organising Committee) and Georgia Tasiopoulou (Assistant).
(Photo by Kyriakos Kokkos)



Judging the digital section:
The judges Alfredo Sotelo (Spain), Herbert Gmeiner (Austria) and Nino Mghebrishvili (Georgia).
Operating the computer: Avgoustis Tatakis (Member of the Organising Committee).
(Photo by Kyriakos Kokkos)

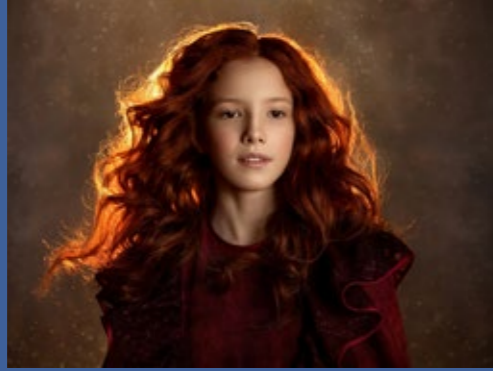


At the end of the judging, the jury members received a certificate and a commemorative gift.
Nikos Leontopoulos (President of the Organising Committee), Mercedes Sotelo (wife of Alfredo), Georgia Tasiopoulou (Assistant), Herbert Gmeiner, Nino Mghebrishvili, Kyriakos Kokkos (President of the Hellenic Photographic Society) and Alfredo Sotelo.



World Cup Winner in Colour Biennial, Digital Section
RUSSIAN FEDERATION: "The World of Women"

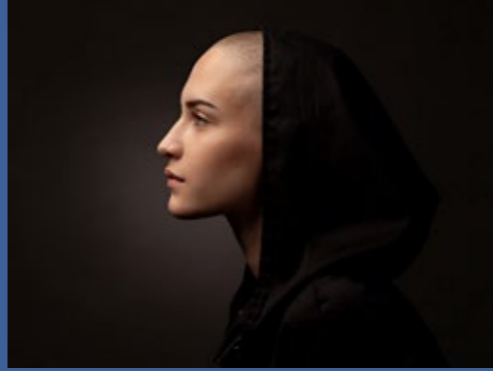
Fiery Valeria, Elena Solovieva



Jackal, Elina Garipova



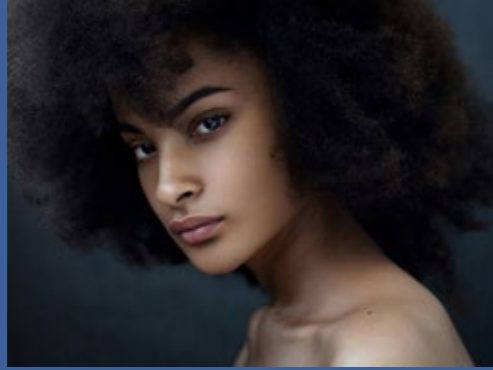
Calm in dark, Oleg Shipov



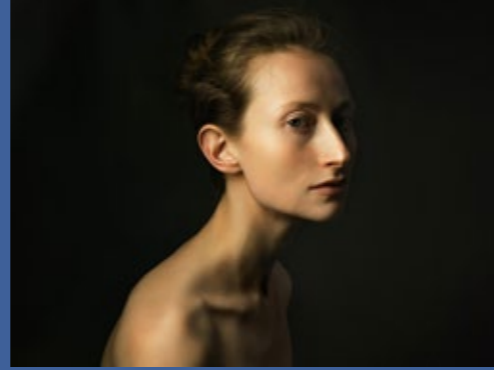
Windy Girl, Ivan Kovalev



Stella, Valeria Matrnaya



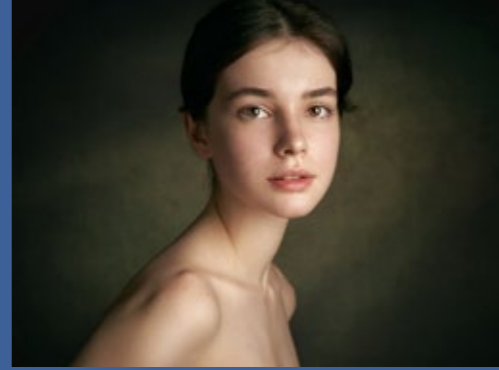
Appearance, Elina Garipova



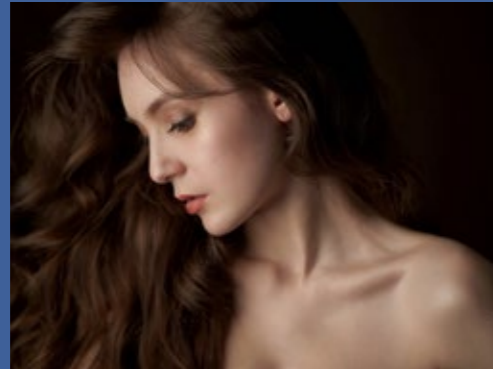
Natalia, Natalya Kliikh



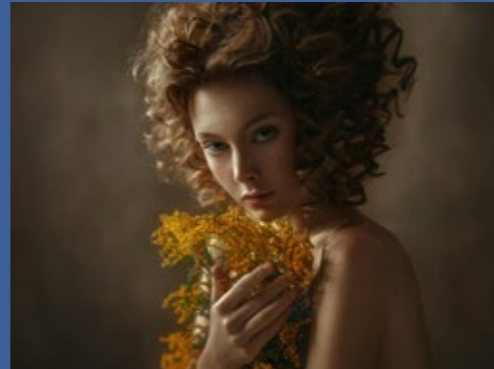
Alla, Alexander Vinogradov



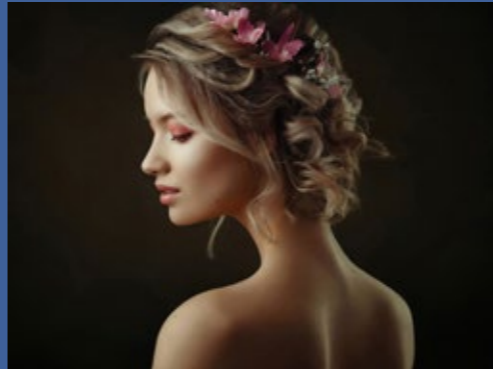
Radiant, Sergey Gorshenin



Mimosa, Valeria Pirushkina



Flower Girl, Ivan Kovalev



Arina, Georgy Chernyadiev



Fire deer, Rustam Rakhimov



Fire Girl, Alexander Vinogradov



In a Green Sweater, Elina Gamanova



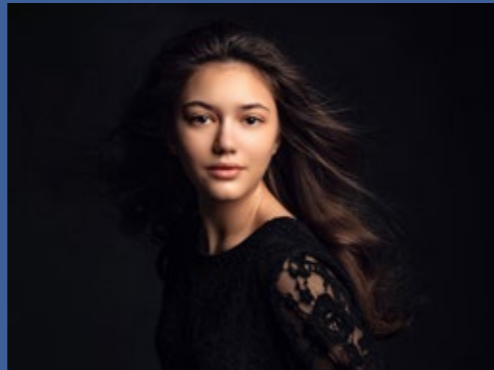
Outlander, Elina Gamanova



Vika, Alexey Kazantsev



Rufina, Olga Dodonova



Girl Retro, Elena Chernigina



Silver Lady, Natalia Albrecht



Autumns Crown, Paul Reidy



The New World Order, Gabriel O'Shaughnessy



Divine Intention, Seamus Mulcahy



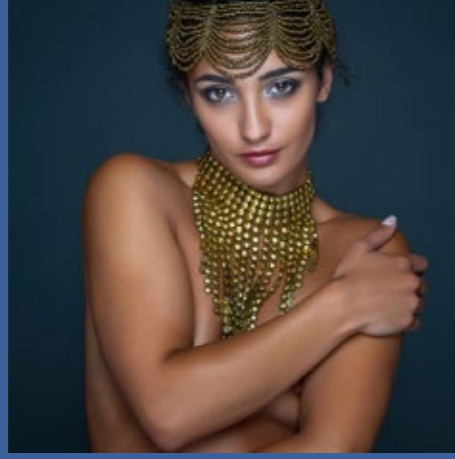
Concertina girl, Janusz Trzesicki



Renaissance meets Covid, Olive Gaughan



Mischkah in gold, Edward Mahon



Emerald Clown, Ross McKelvey



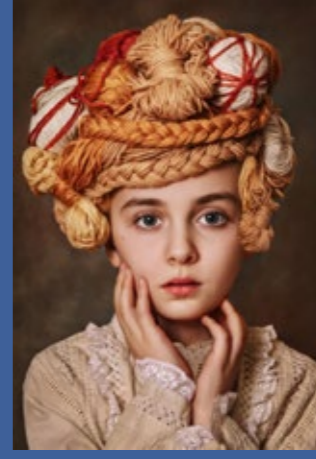
Ayla-Portrait, Edward Mahon



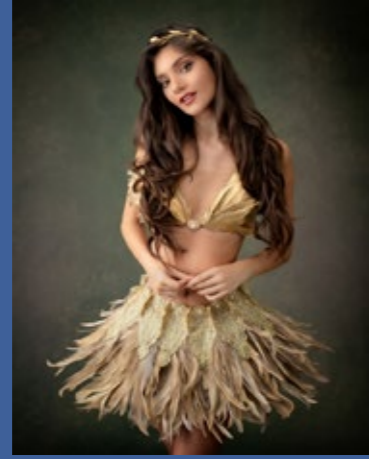
Eastern Promise, Ross McKelvey



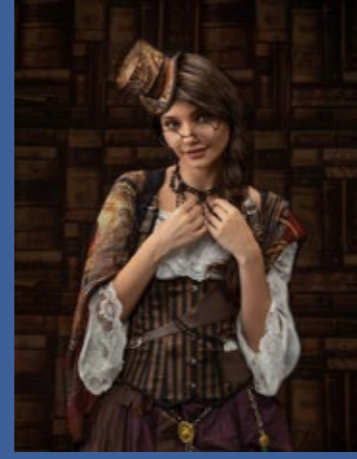
Little Lady, Dalia Guzauskaite



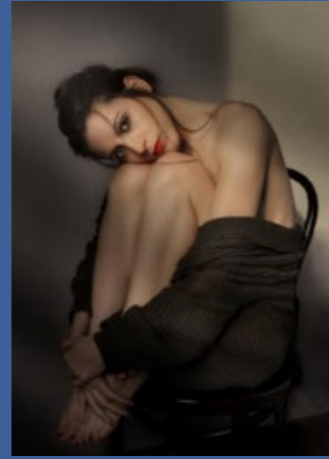
Golden Feathers, Laurie Campbell



Harry Potteresque, Laurie Campbell



Pensive, Mark Taylor



Ms. Lucia, Dalia Guzauskaite



The Laughter is Over, Brian McClure



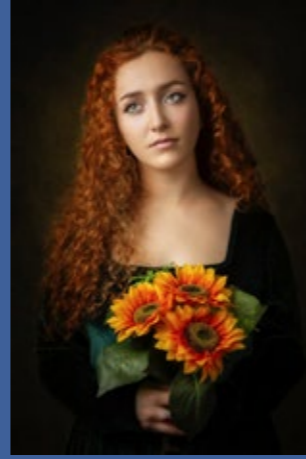
Reminiscing Maier, Yvonne Crawley



Portrait of Lady Lucy, Yvonne Crawley



Sunflowers, Michael Strapec



Tousled stare, Ger Mulhall



Peasant Beauty, Paul Reidy



FIAP Silver Medal in Colour Biennial, Digital Section
GERMANY: "Sports"

Magic eyes, Markus Huelbusch



Ich krieg die Kurve, Wolfgang Seiffert



IBU V Lesser 91P, Frank Hausdoerfer



Snowrace, Bernd Reinthaler



In der Kurve, Hans Koenig



Angriffe, Roland Hank



Eisspeedway, Bernd Reinthaler



Kukulova 34, Frank Hausdoerfer



Stampede, Markus Huelbusch



Huerdensprint, Gert Behr



Zieleinlauf, Rudolf Kretschmann



Volles Risiko, Matthias Kuen



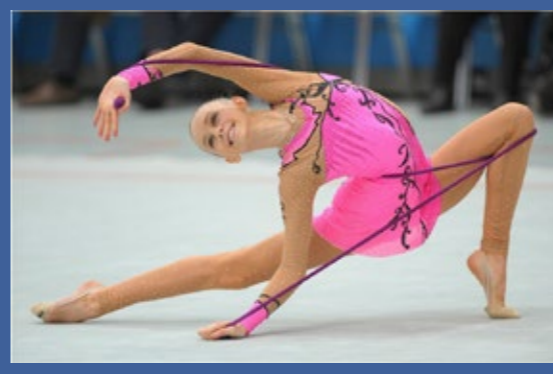
Hoch hinaus, Ludwig Loch



Schattenfahrer, Peter Ramge



Seilkuer, Klaus Schwabenland



Konzentration, Roland Hank



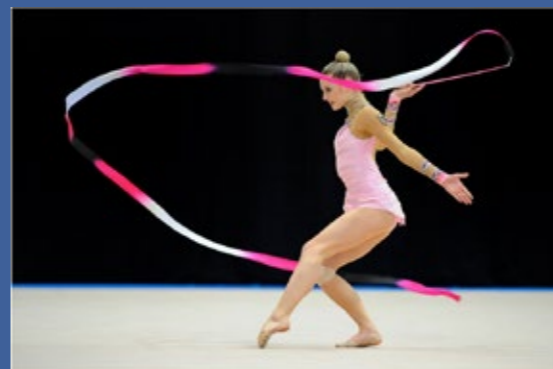
White Turf, Ludwig Loch



Surfer Girl, Wolfgang Stark



Band, Klaus Schwabenland



Ice dance, Eimar Jonietz



Colour Biennial Individual Awards
Digital Section



FIAP Gold Medal
"Jackal"
By Elina Garipova
(Russian Federation)



FIAP Silver Medal
"Cuddles in the Coal Bunker"
By Tom Dee
(Wales)



FIAP Silver Medal
"Surf a Teahupoo"
By Bernard Bracq
(France)



Colour Biennial Individual Awards
Digital Section



FIAP Bronze Medal
"Old man reading"
By Leon Pelser
(South Africa)



FIAP Bronze Medal
"Moravian geometry 2"
By Otto Jirka
(Czech Republic)



FIAP Bronze Medal
"Lac plaisible"
By Louis Van Calsteren
(Belgium)



Colour Biennial Individual Awards
Digital Section



HPS Gold Medal
Best Portrait,
"Eastern Promise"
by Ross McKelvey
(Ireland)



HPS Gold Medal
Best Landscape,
"Cordillera salvaje"
by Jorge Dal Bianco
(Argentina)



HPS Gold Medal
Best Photojournalism,
"The leap"
by Dilavar Najafov
(Azerbaijan)



HPS Gold Medal
Best Travel,
"Clouds above Manarola"
by Sara Gabriels
(Belgium)



World Cup Winner in Colour Biennial
Print Section
FRANCE: "Couvre-chef"



Royal Ascot, Trinley Paris



Zélie, Isabelle Navrez



Offrande, Agata Szczypinska



Zodiac Bélier, Stéphane Vilcoq



Souveraine, Brigitte Jean



Les pensées d'Obsidia,
Sebastien Rousseau



Justine Studio 96, Nicolas Stalter



Parfum d'arome, Gilles de Morangies



Nais, Alexandre Bramardi



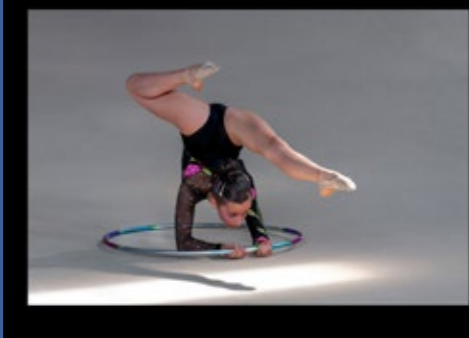
Fre 2680, Frédéric Orlandi





**FIAP Gold Medal in Colour Biennial
Print Section
ITALY: "Gracefulness"**

Atleta, Antonella Tomassi



Rhythmic 03, Giuseppe Bernini



Il nastro 2, Massimo Zanotti



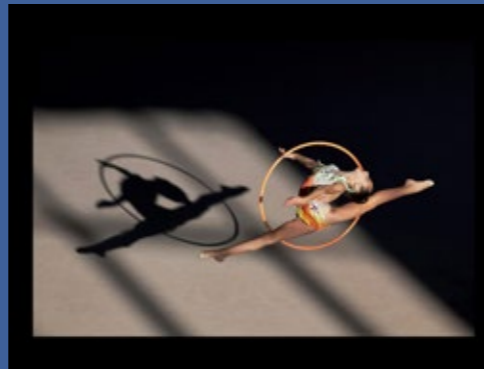
Occhi al cielo, Cesare Fancelli



Blanc, Maurizio Tieghi



Rhythmic Gymnastic H01, Fabio Becorpi



Ritmica 1, Giulio Montini



Ritmica Gold 2, Carlo Volpi



World Cup GR n2, Valerio Pagni



Il volo, Anna Maria Mantovani



**FIAP SILVER Medal in Colour Biennial
Print Section
GREAT BRITAIN: "Water Sports"**

Ouch, Paul Burrwood



Not Sure Im Going To Make This, Paul Renault



Kick Up A Storm, Brian Lee



Dramatic Breakthrough, Dave Bowen



Determination, Christopher Sawyer



White water Reo, Ali Rees



Oh Boy, John Hunt



Lilli Bryant, Jane Bryant



Jet Ski Turn, Sheila Haycox



BoardMaster, Bill Hall



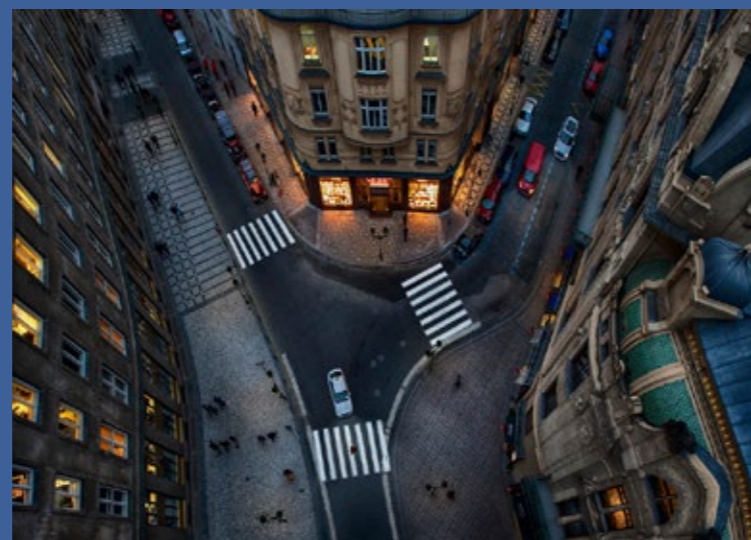
Colour Biennial Individual Awards
Print Section



FIAP Gold Medal
"Zélie"
by Isabelle Navrez
(France)



FIAP Silver Medal
"La calle de las limusinas"
by Marcelo Suarez
(Argentina)



FIAP Silver Medal
"Art lover"
by Neda Racki
(Croatia)



Colour Biennial Individual Awards
Print Section



FIAP Bronze Medal
"Metallurgist"
by Alexander Bardentsev
(Russian Federation)



FIAP Bronze Medal
"Jet Ski Turn"
by Sheila Haycox
(Great Britain)



FIAP Bronze Medal
"Arch Enemy"
by Stefan Nielsen
(Denmark)



Colour Biennial Individual Awards
Print Section



HPS Gold Medal
Best Portrait,
"Offrande"
by Agata Szczypinska
(France)



HPS Gold Medal
Best Nude,
"Fre 2680"
by Frédéric Orlandi
(France)



HPS Gold Medal
Best Landscape,
"Calavera humeante"
by Daniel Viñé García
(Spain)



HPS Gold Medal
Best Photojournalism,
"Number 18 been chased"
by David Hopes
(Wales)



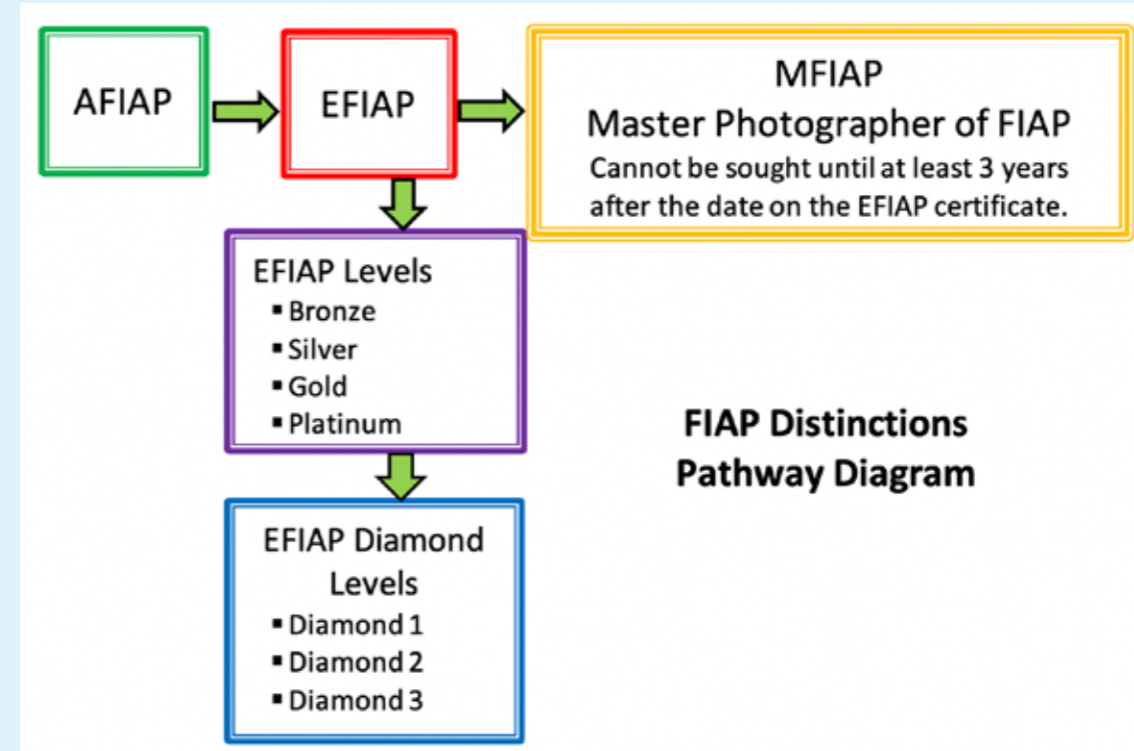
HPS Gold Medal
Best Travel,
"Mona Lisa the twenty first century 2"
by Boris Ravich
(Israel)



Showcase of MFIAP Distinctions Recipients for 2023

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 2023, there were 15 applicants for MFIAP, from nine countries, of which one was successful. In the following pages of FIAP News we are showcasing the successful applicant and a selection of the photographs from their MFIAP portfolio. A link to their complete portfolio is also provided.

The full collection of historic MFIAP portfolios can be viewed on the FIAP website. These portfolios can be explored via the MFIAP pages on the FIAP website:

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

Night Macro Photography

By Thigh Wanna MFIAP, FRPS, FPSS, MPSA, GPSA
Myanmar



Thigh Wanna

I was born in Myanmar, and my interest in photography started in 2014. Photography has been a remarkable journey for me, filled with exploration, growth, and self-expression. I like to capture photos of the lifestyles of people, travel, and nature images.

In 2016, I sought opportunities to showcase my work and gain recognition in local and international photographic societies. Participating in photography competitions proved to be a valuable avenue for growth. A few years later, I embarked on studying portfolios. Building a portfolio has allowed me to curate my best photographs and present them in a visually compelling and coherent manner. It is more challenging than creating an award-winning image. It required a cohesive body of work that depicts and communicates the aims and objectives set out in the Statement of intent.

The Journey of MFIAP Distinction

I earned my EFIAP in 2019 and was thinking of applying for the MFIAP. Since the MFIAP is the highest distinction of the FIAP, I understood that it is very hard to achieve it. The Distinction requires one to demonstrate a cohesive body of work with the highest level of technical ability.

I have been shooting macro and wildlife photography for several years. Subsequently, I thought of shooting macro photos at night in order to create a distinctive body of work and apply for the MFIAP. Night macro photography is undoubtedly more challenging and exciting than shooting during the day.

Nocturnal insects have evolved a remarkable capacity to visually navigate at night and come out of hiding for hunting, finding a mate, and moulting under the cover of darkness. I used a torchlight to find insects at night. As many nocturnal insects have eyes that reflect light, I scan the area with a torchlight, and when I spot a reflective surface, I investigate further. The reflection could be an insect's eyes, indicating its presence. Then, I move slowly and approach the subject cautiously to avoid startling or disturbing it.

Lighting plays a crucial role in night macro photography, as it helps illuminate the subject and bring out the desired details. Usually, I use two flashlights to get the best result from the lighting. One of the flashes is mounted on the camera, and I set the other flash behind or to the side of the subject, depending on the situation. I use a 200mm long focal lens for these photos in order to avoid causing unnecessary stress or harm. At around 8:00pm every Saturday night I went out from home, into the forest, and sometimes shot until early in the morning. It took me 18 months to create this panel of images, and it was really the toughest project I have ever done. In my journey as a photographer, I have strived to push my limits, continuously improving my skills and exploring the boundaries of artistic expression.

Today, I feel very humbled to be the first Photographer from Myanmar to achieve the highest photographic distinction, Master Photographer of FIAP.

My portfolio was also awarded the highest portfolio distinction of the PSA (GPSA) in 2021 and the Fellowship of the Photographic Society of Singapore (FPSS) in 2022. I was also honoured to become the first person in Myanmar to receive the Fellowship of The Photographic Society of Great Britain (FRPS) in 2022.

As I look back at my journey, I am filled with gratitude for the opportunities that have come my way and the incredible people I met along the path.

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

<https://www.fiap.net/en/portfolios/mfiap/thigh-wanna>



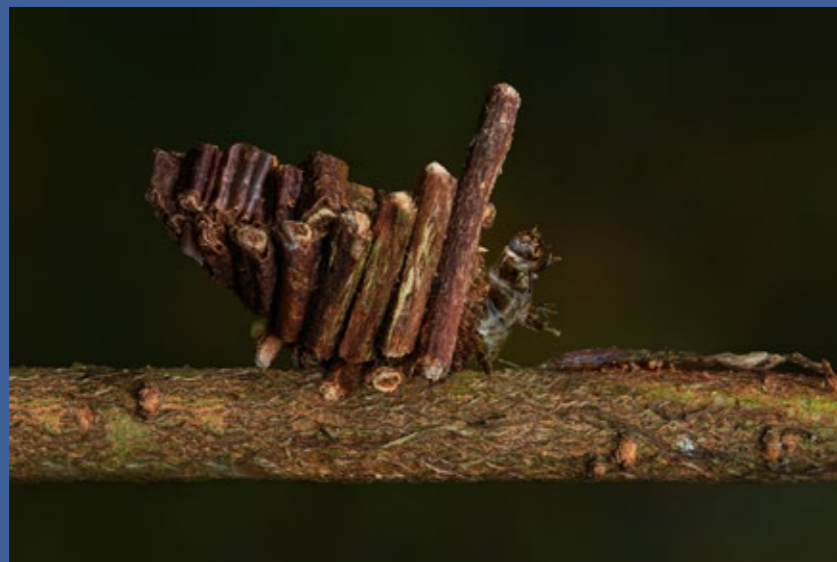
The females of P. Grossipes



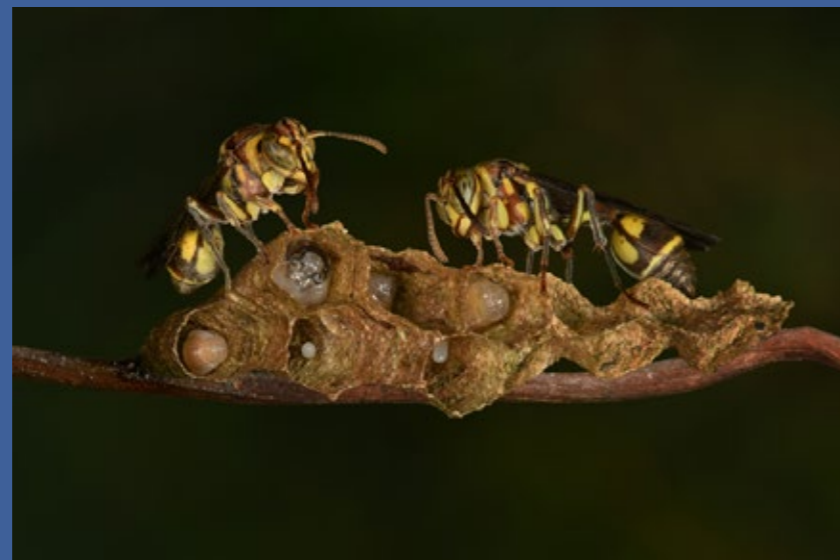
Lynx spider with orange sharpshooter



Crazy ant and leafhopper



The tiny Architect in the world-
Bagworm moth caterpillar



Guinea paper wasp



Robber fly with a prey



Leaf rake-like antennae beetle



Oblong-winged katydid



Freshly molted Cicada



8th FIAP Photomeeting in Asturias, Spain

*By Luis José Vigil-Escalera Quintanal ESFIAP
Director of the FIAP Exhibition Centre Fotografías Del Mundo /
Semeyes Del Mundo Langreo / Langreu, Spain*

The 8th Photomeeting was held in Asturias (Spain) from June 10th to 16th, 2023. On this occasion, the organization fell to the Asemeyando Association (ILFIAP 2240). There were 150 participants in total, including photographers from 30 countries and the organising team.

On June 11, at the facilities of the Museu del Pueblu d'Asturies, participants were able to observe a game of bolos, a traditional Asturian sport, in the modality of cuatreada by team members of the Peña Bolística El Piles. It was also possible to enjoy "Mazcaraos de Rozaes" a traditional Asturian winter masquerade, in which participants make their own costumes. These costumes are different every year. Likewise, the Blimea folkloric group offered the photographers the possibility of making a photographic essay whilst the Blimea group put on their costumes, in addition to continuing later with dancing, singing and traditional music.



Group photo on first day

In the afternoon, Photomeeting attendees visited and photographed the interior of the Calatrava Building in Oviedo followed by an extensive tour of the city. Afterwards they went to the Pre-Romanesque Monuments of Naranco, a World Heritage Site, where they were received by the Royal City de Oviedo Bagpipe Band and another winter masquerade, in this case the only urban one that remains, which is the "Mazcaritos d'Uvieu".

During the welcome dinner, that lasted until late into the night, it was possible to enjoy the magnificent performance of Duo Eleven who entertained and motivated all of the photographers with their good work.

On Monday the 12th, the Niemeyer Center in Avilés was visited, an emblematic work of the architect, Oscar Niemeyer followed by a visit through the historic centre of the town to the villa of the "Adelantado de la Florida" (Governor of Florida), Pedro Menéndez de Avilés. The trip continued to the Luarca cemetery located in the Municipality of Valdés, considered to be the most beautiful cemetery in Spain due to its location above the sea. The participants were received by the Mayor of the Municipality and the group, La Reina del Truébanu, which accompanied them to the town's lighthouse. The day ended with a visit to the Regalina Hermitage, a unique enclave

on the Cantabrian cliffs, where a ceremonial pilgrimage, considered one of the best in Asturias and the entire northern peninsula, has been held since 1931. For the first time in 82 years it was not held on the last Sunday of August, but instead was held especially for our photographers and included the auction of the enfilades (a typical sweetbread from the area).

On Tuesday the 13th, a visit was made to the Picos de Europa National Park, the oldest in Spain and one of the oldest in Europe. It is currently a World Biosphere Reserve. It was possible to take photos of the Enol and Ercina Lakes. Subsequently, a visit was made to the Royal Site of Covadonga where, due to the weather, the participants were able to take some spectacular photographs. In the afternoon, a visit to the emblematic places of Gijón (Labor University), Parque de la Providencia with its panoramic view of the city and a visit to the old town of Cimadevilla, brought the day to an end.

On Wednesday the 14th we moved to the eastern area, starting with the fishing port of Lastres, where we walked through its streets and were able to take pictures of the fishermen in the local port. After this visit we went to a cidery, a place where natural Asturian cider is made. There it was possible to see the making of the product and taste it at the same time. In the afternoon, in the medieval town of Llanes, "El bando de San Roque" was kind enough to celebrate a parade and a dance of the "Pericote", a dance par excellence of the Llanes Municipality. Although variants are performed in other parts of Eastern Asturias, it is in the Llanes Municipality where this dance went from being popular to becoming a symbol of identity. Notably it is usually only celebrated on August 15 but was performed for the Photomeeting participants on this occasion. During the evening, the "FIAP Night" took place, during which we were able to enjoy work presented by various photographers.

Thursday the 15th was very intense as it was the end of the tour. The industrial city of Langreo was visited. There, in the city's Valnalón industrial estate, an old steelworks, converted into an industrial estate shows contrasts between the old buildings of the 19th century and the modern ones of the 21st century. It was also possible to visit the streets of the city with its contrasts, and its new commitment to murals on its buildings. The EcoMuseum of the Samuño Valley was visited, in a visit that takes place in a mining train inside a real mine. This mine was converted into a museum where various performers brought the environment to life. In this Museum one can visit an auxiliary room of the FIAP Langreu Semeyes del Mundo Exhibition Center. The inauguration of the exhibition "Homage to Turkey" was held at the FIAP Langreu Exhibition Center, an exhibition that comes from a contest held by the Turkish Photography Federation, on the occasion of its 25th anniversary and the 100th anniversary of the Turkish Republic. Later, in "La Casa de la Buelga" it was possible to photograph two other winter masquerades, typical of the Asturian mining areas. These were the most traditional "Sidros de Valdesoto", declared of cultural interest, and "Zamarrones de Lena". Preparing our farewell, we proceeded to a live cut of an Iberian ham for tasting by all the participating people.

The farewell dinner was held in a traditional cidery with a reception with bagpipes and drums, as required by the Asturian tradition at important events. There were performances by the Blimea folk group at the end of the dinner. The regional and municipal authorities involved were present and once the dinner was over, the authorities addressed those present to thank them for their stay and to show their desire for them to return. Both the Asemeyando and FIAP made various presentations of different awards and Distinctions.

The following pages contain lots of photos of the people, events and activities at the Photomeeting. We acknowledge the following photographers who provided these pictures of this memorable event: Jesus Casal, Glendor Díaz, Jesus M Garcia, Julia Gomez, Montse González, Pedro Gutierrez, Astor Suarez, Karolo Suarez, Luis J Vigil and Kwak Pong-Young.

Moment of interaction with the "Blimea Folk Group"



Museum of the Asturian People of Gijón and performers of the Blimea Folk Group



Cider pouring with the group "Mazcaraos de Rozaes"



Hotel Abba collection of Photomeeting participant pack



Museum of the Asturian People of Gijón and performers of the Blimea Folk Group



"Royal Band of Bagpipes City of Oviedo" in Santa Maria del Naranco Oviedo



A member of the Peña Bolistica del Piles



Santa Maria del Naranco Oviedo



"Macaritos d'Ovieu" in Santa Maria del Naranco in Oviedo



Interior of the Calatrava Building in Oviedo



"Macaritos d'Ovieu" in Santa Maria del Naranco in Oviedo



Photographing "Mazcaraos de Ozaes"



TV interview with Mr. Riccardo Busi, FIAP President



"Royal Band of Bagpipes City of Oviedo" in Santa Maria del Naranco Oviedo



Arrival and collection of Photomeeting participant pack



Hotel Zentral collection of Photomeeting participant pack



FIAP Board members, Photomeeting organisers and local officials at the Welcome Dinner



Group photo at the Niemeyer Centre in Avilés



Niemeyer Avilés International Culture Centre



Visit to the Niemeyer Avilés International Culture Centre



Visit to the Niemeyer Avilés International Culture Centre



Visit to the Niemeyer Avilés International Culture Centre



Visit to the Niemeyer Avilés International Culture Centre



Historic centre of Avilés



Regalina Cadavedo Group



Performance of the Regalina Cadavedo Group



Panoramic view of the Hermitage of Regalina



The group "La Reina del Truébanu" and Riccardo Busi



Ascent to the Lakes of Covadonga



Group photo in traditional Lagar Colunga



Labor University of Gijón



Real sitio de Covadonga



Basilica of the Royal site of Covadonga



South Korean group at the Labor University of Gijón



Labor University of Gijón



La Providencia viewpoint park in Gijón



Viewpoint of La Providencia de Gijón



Viewpoint of La Providencia de Gijón



Ballast net



Ballast fisherman



Traditional cidery, Colunga



Cider pouring in traditional Colunga cidery



Nets in Lastres





Zamarrones de Lena in the House of La Buelga in Langreo



Inside the Samuño mine



Folkloric group El Pericote and the Bando de San Roque



Historic Centre of Llanes



Historic Centre of Llanes



Inside the Samuño mine



Visit to Langreo



Opening of the Homage to Türkiye exhibition at the FIAP Exhibition Centre in Langreo



Group photo in the House of La Buelga de Langreo



Sidros from Valdesoto in the House of La Buelga de Langreo



Folkloric group El Pericote and the Bando de San Roque



Train of the Mining EcoMuseum of the Samuño Valley in Langreo



Sidros from Valdesoto in the House of La Buelga de Langreo



FIAP Board toast at the Farewell Dinner



Handing the FIAP plaque with the 8th Photomeeting to the FIAP President, Mr. Riccardo Busi



Live cutting of Iberian ham prior to the Farewell dinner



FIAP Photo Academy Online Events Service

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



On Saturday 15th April 2023 the FIAP Photo Academy hosted a very interesting presentation by the great photographer, Tom Ang. Tom joined us from his home in New Zealand and we had many people from all around the globe join us for what was a truly international event.

Tom is a leading authority on digital photography, a photographer, author, educator, TV broadcaster, and traveller. He won the Thomas Cook award for Best Illustrated Travel Book for his photography of the Marco Polo Expedition that pioneered the modern Silk Road crossing from Europe to China.

He has worked as a magazine editor, picture editor, technical journalist, has exhibited internationally and was a university senior lecturer in photography for over twelve years during which he pioneered academic links between England and Central Asia.



Amongst his 40 books and e-books on photography are the best-selling 'Digital Photographer's Handbook' which has sold over half a million copies and has been translated into twenty languages, the award-winning 'Digital Photography Masterclass' and 'Photography – the definitive visual history'.

During his presentation Tom gave us an overview of how he became a photographer; the work he has produced, including his wonderful books and how he is now investigating the realm of AI generated imagery.

Rosemary by Tom Ang

This was a very stimulating and thought provoking presentation by a wonderful master of photography.

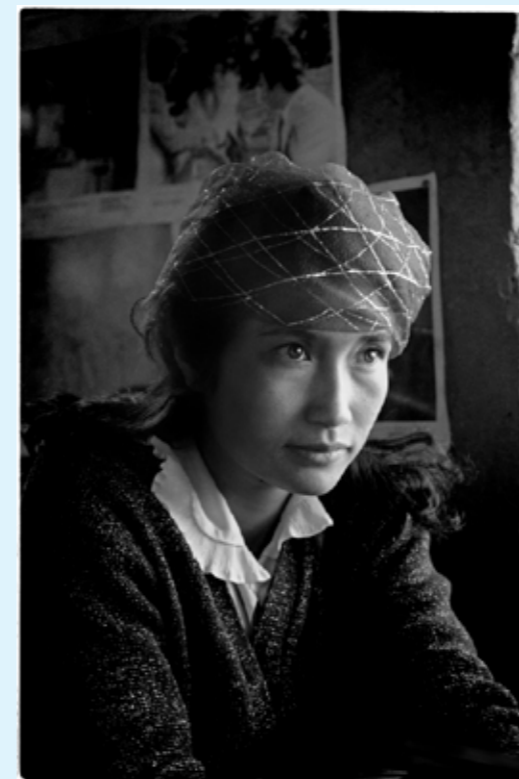
Tom's website is
<https://tomang.com/>



Aksakal & falcon by Tom Ang



Photo by Tom Ang



Uighur Beauty by Tom Ang



Photo by Tom Ang



On Friday 6th May 2023 we hosted a presentation called “Why Black and White” with Cole Thompson.

Cole is a very well-known photographer who specialises in fine art monochrome images. Cole is based in Colorado in the United States of America.

In this presentation Cole made the case that black and white is the perfect medium for any subject. He showed us work from his various portfolios including:

- The Ghosts of Auschwitz-Birkenau
- Harbinger
- Ceiling Lamps
- Moai, Sitting for Portrait
- The Lone Man
- and others

Interspersed between the images, Cole shared his photographic philosophies with all who attended, such as:

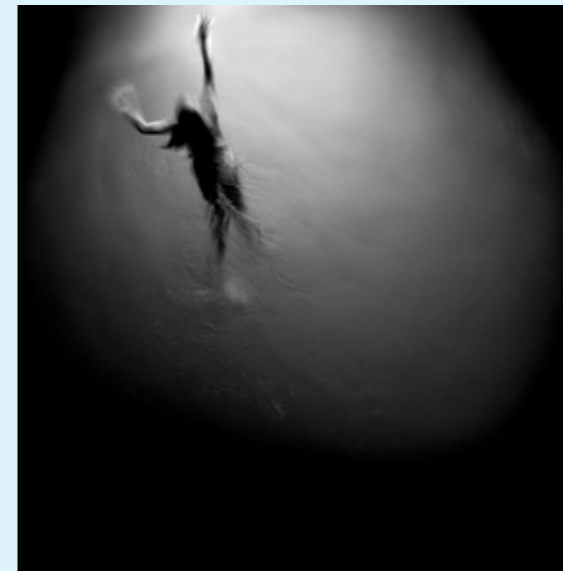
- Never listen to others
- Photographic Celibacy
- Cole’s Rule of Thirds
- Equipment is overrated
- Vision is the most important tool in my toolbox
- and many others!



Auschwitz No 14 by Cole Thompson

As Cole says

“I’ve never taken a photography class or a workshop. I don’t have a degree in art. I’ve never worked as a photographer. I don’t have gallery representation. I’m not a Canon Explorer of Light. And I only have three lenses and none of them are primes.



Do I have any qualifications?
Just one...my images. Nothing else matters.”

You can see more images and information about Cole at:

<https://colethompsonphotography.com/>

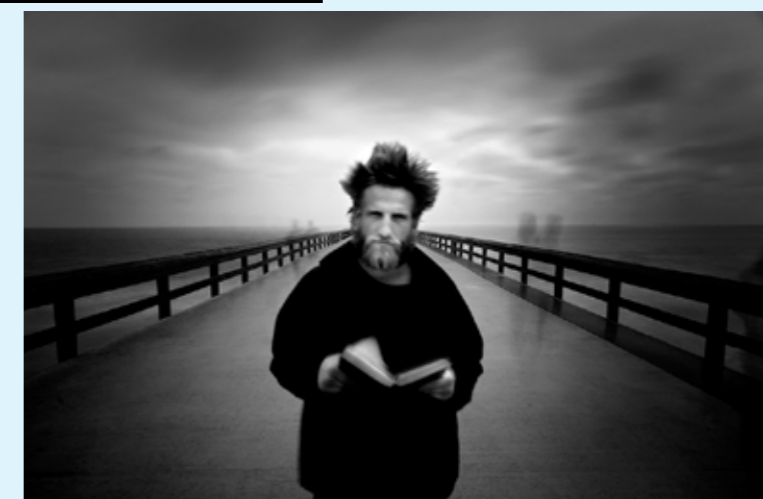
Swimming Towards the Light by Cole Thompson



Photo by Cole Thompson



Powerlines No 25 by Cole Thompson



The Angel Gabriel by Cole Thompson

Exhibitions At The FIAP Exhibition Centre in The CIMIR De Reus in 2022

By Josep M Casanoves Dolcet, AFIAP, ESFIAP
Director of FIAP Exhibition Centre at CIMIR in Reus,
Catalonia, Spain

In 2022, after a forced hiatus caused by COVID 19, which left the FIAP Exhibition Centre CIMIR in Reus with a very reduced activity, we resumed our exhibition cycles with three exhibitions by renowned authors and with a variety of themes. Due to the exhibition halls calendar, the three exhibitions could be visited simultaneously from May to November 2022. These exhibitions are detailed below.

WHITE NILE by ANA MARÍA ROBLES, ARGENTINA

The author presented her exposition to us:

"In a hollowed-out tree trunk, similar to a canoe, we crossed one of the arms of the White Nile. A mighty river where there are fertile islands occupied by a community that lives in harmony sharing everything, tools, blankets and instruments, and collaborating in the multitude of daily tasks. It is the territory of the "Mundari", nomadic shepherds of the Nile.

In the morning, little by little, the cows are released and lazily go to graze on the island. The children are in charge of collecting dung and lighting the bonfires. They are born and grow among cattle, they feed on the cattle's blood and milk, and they wash themselves with their urine. Soon, they are seen bundled up in blankets, covered in ash, grooming.

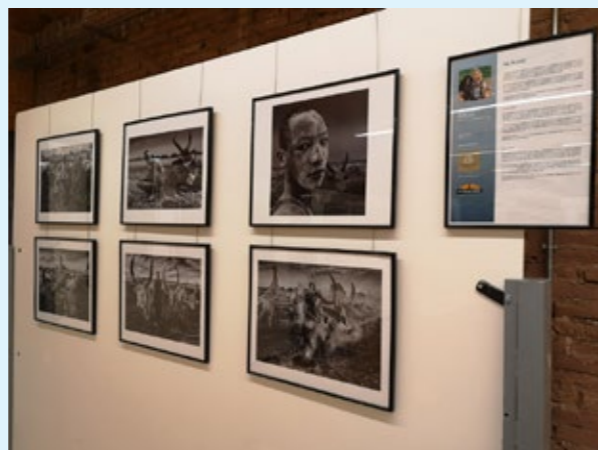
At sunset, hundreds of Ankole cows are called to return to the camp by the sound of drums. They are entering the mist, dust and smoke produced by the dung fires. Each cow has its place, and tied to a small stake, they gather around the fire. The young men in charge of their care massage them meticulously with ash, even their large antlers, to protect them from insects, in a ceremony of total intimacy. They are sacred cows, intermediaries between them and their gods. Nutrition, their social position and the dowry to start a family depend on them.

All this is happening in South Sudan, the youngest state in the world and also one of the poorest. They suffer endless wars and ancient rivalries continue today. According to United Nations data, more than two million people have been displaced and others have died.

We saw unknown, undisclosed, hidden realities. These proud, largely peaceful and hospitable people are the most resistant to change among the Nilotic groups near Juba. They survive with their



Ana Robles fine art exhibition



Ana Robles fine art exhibition



Ana Robles fine art exhibition

ancient culture in transition, towards a more sedentary and westernized culture".

Telling us about herself, the photographer says:

"I am a veterinary doctor and social psychologist. My passion: photography."

She goes on to say:

"Photography is a path of experiences and emotions. It is a pleasure to capture the right moment, to get an image, to feel the connection with people who live another worldview, the

situations that occur, the mere connection with people. I like to know their customs, their moods and their reactions. I have always had magnificent experiences because the simplest people open their homes and offer themselves sincerely. I am absolutely grateful for this aspect of photography.

I have been able to travel a lot around my country and other countries, I have chosen very different cultures and I have learned a lot from them. What is certain is that we do not



By Ana Robles



By Ana Robles

have the reason for how life should be lived, nor that our modernity should prevail over the customs, mood and habits of other peoples.

I like people who lead simpler lifestyles. I like to show their stories, their lives. The essence lies in being able to publicise their passions, their illnesses and their joys, which are always everyone's, but in different environments and realities.

If full globalization is achieved, the world will be a very boring place. I am referring to the submission of peoples and the loss of cultures, as is happening in all corners of the planet."

By Ana Robles



Ana María Robles is a member of the Argentine Federation of Photography, FAF, and the International Federation of Photographic Art, FIAP.

She has the Argentine distinction of Excellence FAF (EFAF). She has won ten FAF Condor Awards and she holds the FIAP Distinction, Master Photographer of FIAP (MFIAP).



By Ana Robles

She has been published in National Geographic and in Argentina's Fotomundo. She has obtained prizes in national and international salons in countries such as Serbia, India, Ukraine, Austria, Great Britain, Denmark, Bulgaria, Ireland, Spain and Catalonia, among others. She has had numerous exhibitions in Argentina, Brazil, Portugal, Spain and Catalonia.

For more information you can visit her website: www.anaroblesphotos.com

COPTIC MYSTICISM by CRISTINA GARZONE, ITALY

Carlo Ciappi tells us about the exhibition:

"There is a great silence inside us before this collection of photographs that fully reflect the connection with the title. Mysticism: experience that reflects the inner life of man before a mysterious reality, a feeling of deep religiosity for which he aspires to a totally spiritual life. Here, this is represented in the work of the expert reporter, with a great experience to know how to penetrate the customs of the peoples who live in the latitudes she visited. Silence and reflection inspire the photographs that are part of this anthology of serene colours, firm postures of the people who pray, lights and shadows of the photographed settings, mystical reflections on the faces before the readings, songs, and private inner lives.



Cristina Garzone fine art exhibition



Cristina Garzone fine art exhibition

Cristina Garzone fine art exhibition



Knowing how to observe before clicking should be the gift of the photographer who wants to represent the maximum interiority of man, his prayer and his spiritual initiation. The author demonstrates this ability for essential representation with which she presents her story to us in this work. She demonstrates the knowledge of the situations she faces and, therefore, the adequate preparation that makes her work without defects or inaccuracies. Many are the symbols that appear and are precisely

located in the photographic sequence. The Coptic cross, also called an ansate cross, appears on several occasions in its appearance as a key, a very important sign for those people who define that symbol: Key of the Nile, but, even so, the most important: Key of Life.

The collection begins with the vision of an underground church, which is found carved into the rock, characteristic of the temples of the Coptic Church that the last Negus called the Tawahedo State Church. The reference in the Ge'ez language is "The being who made himself", precisely in that interior of the earth the Ethiopians try to identify themselves in it, to get closer to their ideal example, resting their hands and face on the rough walls or in the presence of sumptuous tapestries or valuable representations of all kinds. Light



By Cristina Garzone



By Cristina Garzone

is naturally poor in those places, and it is very difficult to shoot. But what was born in that brilliant penumbra, later transported on photographic paper, is full of light, due to the proper arrangement of the few things represented, or many, at will, by virtue of a masterful photographic composition where the author is capable of putting everything under a single homogeneous light, that of her initial project, the central idea that led her to this magnificent photographic work."

Cristina Garzone was born in Matera and lives in Florence, Italy.

She has been dedicated to amateur photography since the year 2000. She is a member of the Italian Federation of Photographic Associations (FIAF), of the "Il Cupolone" Photoclub in Florence and of

the International Federation of Photographic Art, (FIAP). She has obtained numerous awards in national and international salons. It is worth noting the Grand Prix of the 8th edition of the Emirates Photography Salon in Abu Dhabi, where she obtained the first prize among 8,500 photographers from 58 states and 36,000 photographs. Also, she was the best author in the Skylife International Contest

By Cristina Garzone



By Cristina Garzone

For more information you can visit her website: www.cristinagarzone.it



organized by Turkish Airlines among 3,234 photographers and 11,500 photographs. She has been part of numerous national and international juries. Her work has been exhibited in Italy, but also in Switzerland, Austria, Oman, Spain and Catalonia. Two books have been published with her work: Coptic Mysticism and Maria Bruna. She achieved the FIAP Distinction, Master Photographer of FIAP (MFIAP) in 2020.

FOUR FIAP MASTERS

Four photographers who in 2014 obtained the title of Master of the International Federation of Photographic Art, MFIAP, the highest recognition granted by this entity, come together eight years later to create this exhibition, with portraiture as a common theme. Each photographer has their own and well differentiated style. The images allow us to delve into the work of their authors, who transmit to us their way of seeing and observing through the camera. In some cases, they show us inspiring and evocative portraits of moments lived in impressive trips and, in the other cases, they show us meticulously created portraits in the studio.



CIMIR Four FIAP Masters Exhibition



Gracia de la Hoz and Frederic Garrido at the CIMIR Four FIAP Masters Exhibition

Gràcia de la Hoz presents us with portraits of everyday people that she models with the light of the studio. Javier Fernández Ferreras shows us the portraits he made in 2019 in the celebration of the Khumb Mela in Allahabad, India, the largest human concentration in the world of a religious nature. Every three years, 100 million pilgrims congregate on the banks of the Ganges, in four holy cities for the Hindu religion.

Luis Alberto Franke offers us portraits of characters in typical Omani clothing, women in colourful costumes and headscarves and men in turbans and collarless tunics. Frederic Garrido Vilajuana's portraits are a symbolic representation of colour, with a timeless look.

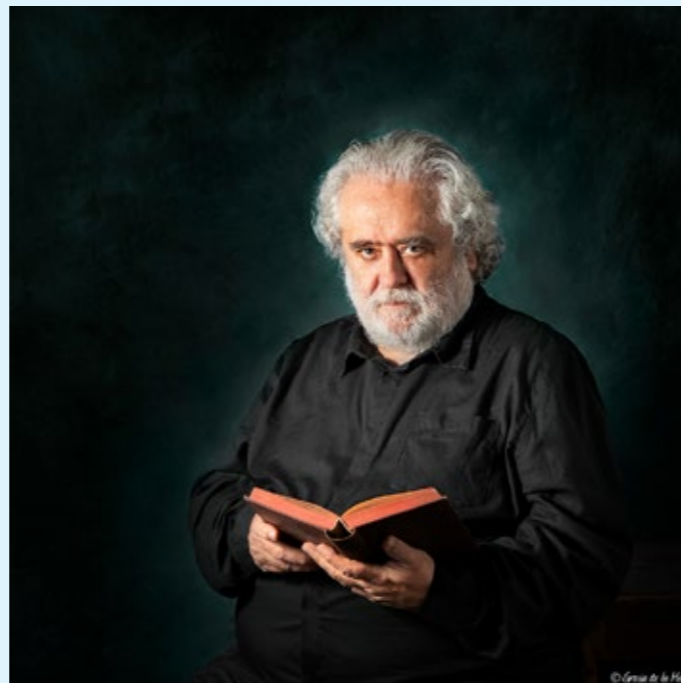
Gràcia de la Hoz lives in Reus, Catalonia. She has a long photographic career, during which she has won numerous awards and has acted as a judge in countless national and international salons. She has published in various media and has work in museum collections. At first she worked in monochrome photography, but switched from analogue to digital photography at the beginning of the century and, currently, her work is mostly in colour. Her images range from portraits to landscapes and even still lifes. She is a member of the Catalan



By Gracia de la Hoz

Photography Federation (FCF), the Spanish Photography Confederation, CEF, and FIAP, which, in 2014, awarded her the title of FIAP Master, MFIAP, being the first woman of Catalonia and the Spanish state to obtain it. If you want to know more about her, you will find more information at www.graciadelahoz.com

By Gracia de la Hoz



Javier Fernández Ferreras was born in Lanús, Argentina. When he was one year old he moved to Barakaldo and currently lives in Urduliz, Bizkaia, Spain. His passion for photography has led him to travel to the five continents. His favourite subjects are reportage and portraiture, but he is also very interested in sports photography and still life. He is a member of the Eibar Sports Photography Club, the Spanish Photography Confederation (CEF) and FIAP. Self-taught in the art of photography, he has obtained in 2012 the CEF National Photography Prize awarded at the Congress of the Spanish Photography Confederation, in Zaragoza, the distinction of Master CEF (MCEF), in 2013, and the title FIAP Master (MFIAP), in 2014. He has won almost seven hundred awards in national and international salons.



By Javier Fernández Ferreras

Luis Alberto Franke lives in Argentina. In 2002 he joined the Grupo Fotográfico Parque, of Buenos Aires, a club attached to the Argentine Federation of Photography. Since then, he has participated in national and international salons and has won many awards in more than sixty countries. In 2012 and 2013 he won the "Best of the Best" award from FIAP, as best author of the year. He has specialized in Argentine Patagonia and, for more than thirty years, has carried out numerous photographic reports in rural areas of the region. His photographs show us natural landscapes, characters and, especially, he portrays the rural life of the immense haciendas in the south of the country. He is the FIAP Liaison Officer in the Argentine Federation of Photography, a member of the FIAP Executive Committee and director of the FIAP Biennial Service. If you want to know more, you will find it at: www.luisfranke.ar



By Luis Franke

Frederic Garrido Vilajuana lives in Berga, Catalonia. His work is basically related to creative photography. Portraiture is one of his passions, in which he always tries to capture the gaze as the primary point of reference. He is president of AFTDAO de, member of the Almenara Photographic Group, of the Arcense Photographic Association, Fo-Cal, and of Perpignan-Photo Culture in Catalogne. In 2010 he obtained the FCF Catalonia Award, in 2013 the CEF National Award and in 2014 the MFIAP. He received FIAP Excellence for services rendered, (ESFIAP); Gold Master CEF (MCEF/o); Bronze Jury CEF (JBCEF); Master 4* FCF (MFCF4*) and Jury of Argentina FCF (JAFCF). If you want to know more: www.fededigital.com





By Frederic Garrido Vilajuana

SCHEDULING OF THE EXHIBITIONS

Since the creation of our EC FIAP in Reus, we were clear that our work did not end in showing certain exhibitions on certain dates, but that our vocation was always to be able to share these works with other FIAP Exhibition Centres and other exhibition halls in Catalonia and Spain.

Following this purpose we can say that the exhibition "Nilo Blanco" by Ana Maria Robles was transferred to the FIAP Exhibition Centres of Antequera, Asturias, Donostia and Ceuta. It was also present at Fineart in Igualada, Catalonia, at Festimatge in Calella, Catalonia and it is currently showing in the 18th International Photography Biennial of Córdoba, Spain.

In the following links there is information about some of these exhibitions:

<https://fineartigualada.cat/es/fotografos/2021/ana-maria-robles>

https://www.festimatge.org/wp-content/uploads/2022/03/programa_festimatge_2022_-2.pdf

<https://bienaldefotografia.cordoba.es/nilo-blanco-ana-maria-robles/>

On the other hand, the exhibition "Coptic Mysticism" by Cristina Garzone was transferred to the Spanish FIAP Exhibition Centres of Asturias and Ceuta as well as Fineart of Igualada, Catalonia <https://fineartigualada.cat/es/fotografos/2022/cristina-garzone>

We believe that this is a good way to promote the great family that is FIAP and photography in general.

Exhibitions and Presentation for the 13 Bulgarian photo artists who achieved their FIAP Distinctions in 2022

Article by Anton Savov EFIAP ESFIAP
FIAP Liaison Officer, Bulgaria

Presentation photography by Lyubomir Argirov EFIAP

On June 9th, 2023, at 6:00pm, in the City Gallery of Fine Arts - Plovdiv, was opened the traditional exhibition of all Bulgarian laureates of FIAP Distinctions for 2022. Many fans of photography enlivened the gallery with spirit and mood!

Mr. Yuriy Treyman, Chairman of Academy of Photography Bulgaria, Bulgaria's FIAP Operational Member, opened the exhibition with a short introductory address. He, together with Anton Savov, the FIAP Liaison Officer for Bulgaria, organised the presentation of the FIAP certificates, distinctions badges and stickers, as well as certificates of the Academy of Photography Bulgaria (APB). To everyone's great pleasure, the Director of the FIAP Ethics Service, Mr. Pierluigi Rizzato, was visiting the city of Plovdiv on the same day, as he was on the jury of the Plovdiv Salon as chairman in this, the salon's tenth year, and thus had been in the city for a few days. All last year's honoured artists were invited to the stage, in ascending order of Distinction levels, to be presented with their Distinctions by Mr. Rizzato. There were 13 Bulgarian recipients of FIAP Distinctions in 2022. This group ceremony finished with Miroslav Mominski who was honoured with the EFIAP Gold Distinction, the first in the history of Bulgarian photography.



The Public Relations official for the City Gallery of Fine Arts – Plovdiv, Mrs Mariana Kitipova, opened the ceremony with words of welcome from the host



Anton Savov addresses those assembled and calls the first of three AFIAP Distinctions artists, Hristo Dimitrov to the stage to be presented by Pierluigi Rizzato



Maria Todorova-Marcheva is presented with her AFIAP



Dimo Hristev is presented with his AFIAP



Yavor Michev is presented with his EFIAP



Lyubomir Argirov is presented with his EFIAP



Konstantin Zaykov is presented with his EFIAP





Anton Savov is presented with his EFIAP



Miroslav Mominski is presented with his EFIAP/g



Yuliy Vasilev is presented with his EFIAP/s



Mr. Pierluigi Rizzato said some optimistic words about the future of photography and FIAP



Minko Mihaylov is presented with his EFIAP/s



As a finale, and a happy coincidence, Mr. Savov's sister and business partner, Lyubka Savova, who is also one of the most important assistants of the Academy of Photography Bulgaria, had a birthday on the exact same day! Mr. Treyman presented her with a flowering plant as an official sign of gratitude for her efforts and long support to Bulgarian photography and FIAP in our country



Mr. Pierluigi Rizzato presented each FIAP Distinctions recipient with their certificate, pin, stickers and new FIAP Card. Mr. Savov pointed out that the 2022 group set a new record, not in number of recipients (that record was set in 2021 – 17 photographers) but with the highest level of FIAP distinctions in the history of photography in our country.

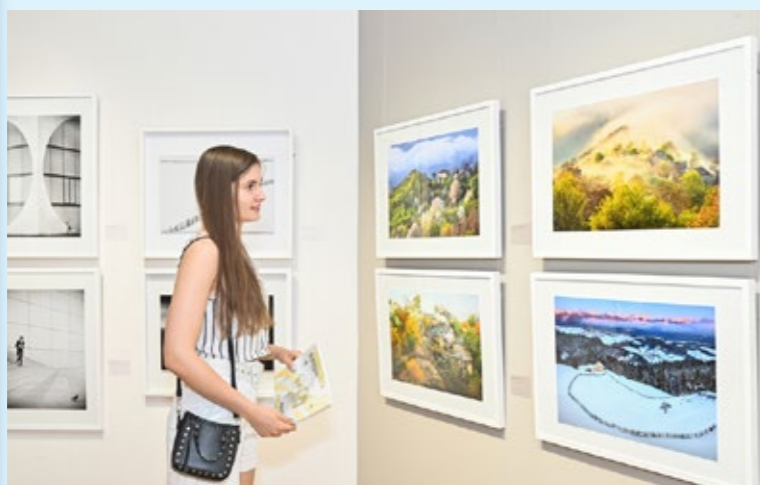
In addition to the Distinctions items, Mr. Treyman handed all honoured photographers the book titled “Bulgarian photography – Selected 2” as a present. This book contains a selection of photographers and their photography, the photos of which were shown in historic exhibitions before being donated to the APB collection of photos. They encompass a significant part of the history of photography in Bulgaria. Both Mr. Treyman and Mr. Savov also noted that by the end of the year the team of APB will design and will publish the next book of this series “Bulgarian photography – Selected 3” which will include all the photographers through the history of Bulgarian photography who gained FIAP Distinctions. Anton Savov once again expressed his heartfelt gratitude to the Academy of Photography who has entrusted him with this important work as FIAP Liaison Officer for Bulgaria. 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 this top group of 13 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!

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: Miroslav Mominski, Yuliy Vasilev, Dimo Hristev, Maria Todorova-Marcheva, Hristo Dimitrov, Pierluigi Rizzato, Yavor Michev, Dimitris Paraskevakis (Greece - member in jury team in 10th Plovdiv photo salon), Lyubka Savova, Yuriy Treyman.
Front Row from left: Konstantin Zaykov, Lyubomir Argirov, Anton Savov, Minko Mihaylov



A fan looks at the exhibition. This young lady is the sportswoman shown in the photo “Attacker” by Lyubomir Argirov, EFIAP. It is one of the photos shown with this article

The following 14 photos were some of the 66 submitted to this different FIAP exhibition. There is one from each (and 2 from the female photographer) of our Distinctions recipients. Why do we say “different exhibition”? The difference is that this is the first one of many future actions and campaigns with charity sales. All these efforts will be for one general cause - “In Memory of Yanka Kyurkchieva” the founder of APB [1929 – 2008]. The great goal is to honour Mrs. Yanka Kyurkchieva with a memorial sign in 2029 (memorial plaque or monument in an urban environment) which will be officially unveiled for the 100th Anniversary of her birth. After the exhibition, which was open until June 29, the gallery reported 6 sold photo works - a quantity (and sum) that is more than a good start for this important cause for Bulgarian photography!



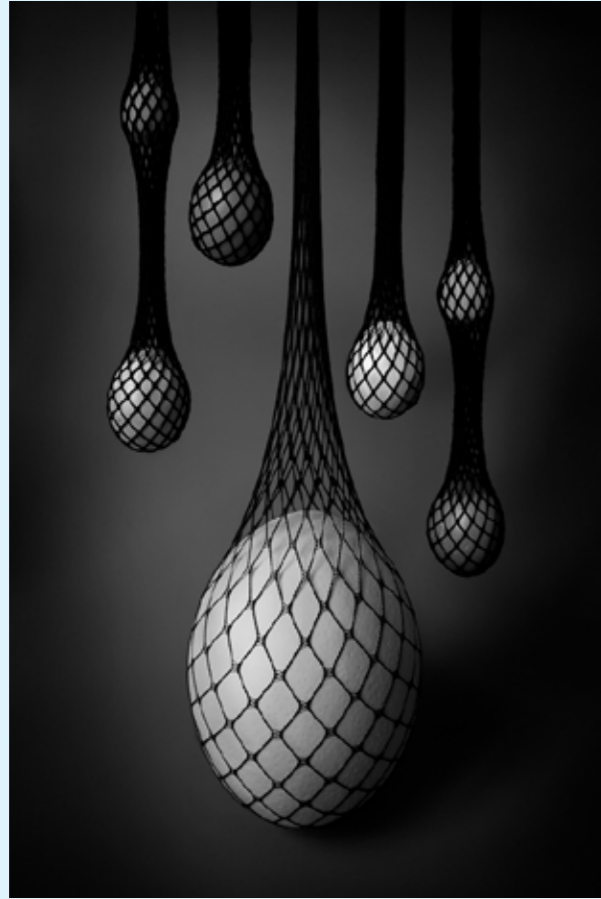
Miroslav Mominski, EFIAP/g - Difficulties give birth of dreams (SOLD)



Minko Mihaylov, EFIAP/s - Last sunrise of the year



Yuliy Vasilev, EFIAP/s - Solitary Mind



Anton Savov, EFIAP - Stretched universes



Vladimir Karamazov, EFIAP - The boy from the mountain



Konstantin Zaykov, EFIAP - The lines of life (SOLD)



Lyubomir Argirov, EFIAP - Attacker



Nikolay Hristozov, EFIAP - East Berlin in black and white





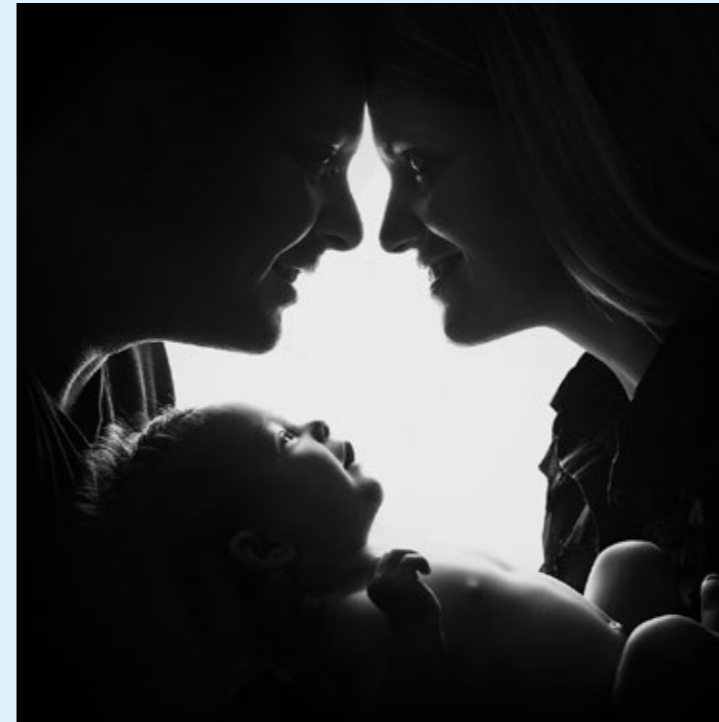
Radoslav Sviretsov, EFIAP
- The kiss



Yavor Michev,
EFIAP - The Salt of
the Sea (SOLD)



Dimo Hristev, AFIAP
- Matera



Maria Todorova-Marcheva,
AFIAP - ALL (SOLD)

Maria Todorova-Marcheva, AFIAP
- Oh older Brother how big You are (SOLD)



Hristo Dimitrov, AFIAP
- Black sands of Vestrahorn
(SOLD)



“RAMOGE - The Man and the Sea” Photographic Competition

by Riccardo Busi MFIAP EFIAP/p HonEFIAP
FIAP President

The ‘RAMOGE - The Man and the Sea’ Photographic Competition celebrated its 4th edition this year, and once again FIAP granted Auspices to this important event, which represents an integral part of our commitment to an international environmental conservation project.

Organized by the French, Monegasque, and Italian Ministries of the Environment, the Competition introduced four sections for the first time. These included an open section, two sections dedicated to the theme ‘The Man and the Sea’ to highlight the relationship between human activities (one of which was exclusive for participants under 21), and finally, the ‘Ramoge’ section, dedicated to photos taken in the area between Marseille and La Spezia.

This allowed the competition to gain significant international recognition, with images received from over 65 different countries. It was truly a remarkable success.

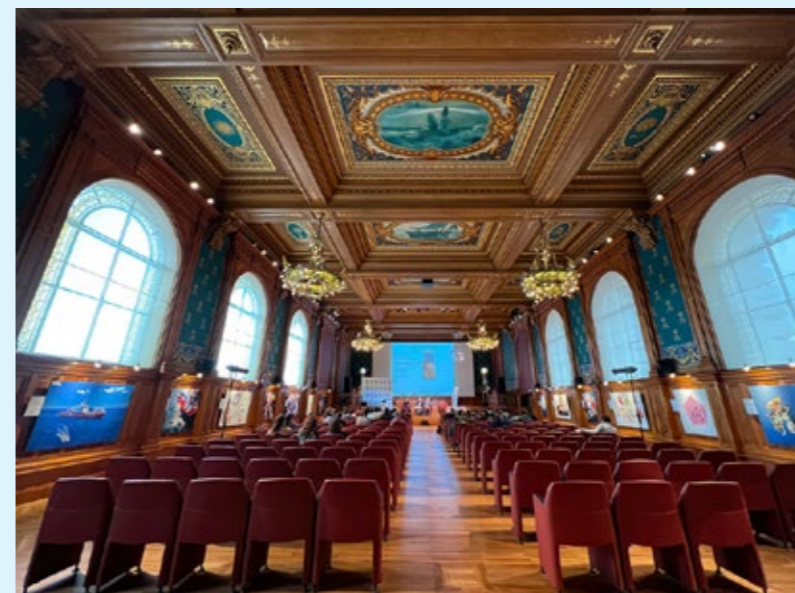


The jury consisted of two internationally renowned photographers, Greg LECOEUR (‘Wildlife Photographer of the Year’ - National Geographic 2016) and Sergio PITAMITZ (‘Environmental Photojournalist of the Year’ - National Press Photographers Association, 2016), along with the FIAP President, Riccardo Busi.

The beautiful award ceremony took place on March 24th in Monte Carlo, within the splendid setting of the Oceanographic Museum’s hall.

Undoubtedly, this biennial event should be marked in our agenda, ensuring the enthusiastic participation of our large family as a small contribution to the preservation of the environment.

<https://ramoge.org/#>





Trek to Everest Base Camp

by Santosh Das AFIAP
FIAP Liaison Officer, Nepal

Lukla to Phakding

Among the world's 14 highest peaks of more than 8,000 meters, 12 of them reside in the Nepal Himalayas. So, if I was planning to visit and photograph one of these peaks, why not go for the best? Accordingly, in April 2013, a small group of friends and I set out for Mount Everest Base Camp to see Mt Everest up close. From my experience, if you are planning to go, I would advise booking the first flight in the day from Kathmandu to Lukla, since the next flight is not assured, though the journey lasts only 25 minutes. As our small 18-seater flight took off, through the left side windows, we caught the bird's eye view of the summits of the Ganesh Himal Mountain range, the Langtang Valley, the Lirung Mountain range, the Gourishankar Mountain, and some of the peaks and ranges surrounding Everest waving us goodbye. Before we could get out of the spell, we landed at Lukla Airport, one of the smallest airports ever. We held our breath when the plane landed precariously at the narrow airstrip. Bravo, to the brave pilot who landed us safely! On reaching Lukla we hired Dawa, a Nepalese first-time porter whose contact we obtained from the Sonam Lodge.

Our first destination was the village of Phakding. Heading out through the entry gateway on route to Lukla we trod along the left bank of the white-foaming Dudhkoshi River. Crossing the village of Cheplung (2,660 m) we came across the Thadokoshi Khola river coming down from the



Way to Phakding from Lukla



right and had to cross it. Straight ahead, we caught a glimpse of Kusum Kangura Mountain (6,370 m). We came across numerous Mani Walls with 'Om Mani Padme Hum' engraved on them. I quickly clicked some photographs from different angles. We then crossed a long hanging bridge (typical of Nepal) and reached Phakding.

Long mani wall on the way to Phakding



Mani wall on the way to Phakding



First Glimpse of Mt. Everest

Early the next morning we started for Namche Bazaar with a clear cloudless sky above. Today our trek will be a continuous upward one as we need to cover a height of 825 m. On our way, we had to pay the entry fee and the service charges twice for Sagarmatha National Park. As we are citizens of a SAARC country, we got a little discount. Still, the amount per person was 2033 NPR (Approximately 14 Euros). We then travelled onto Manjo (a village on the way) and came across the confluence of the Votekoshi and Dudhkoshi rivers, and from here began a steep upward trail through a jungle of Rhododendron and Magnolia trees that were on both sides of the trail. After climbing for some time, we suddenly saw a crowd and realized that we had reached the Everest viewpoint. The head of the majestic Everest was peeping out from behind the Nuptse Ridge lying before it. It was nearly evening when we reached Namche Bazaar. The wonderful sight of Everest, Ama Dablam, Thamserku and Kangtega in the twilight just filled us with awe. It looked like molten gold was slipping down from their summits and covering the lofty mounds of white ice. We spent two days at Namche Bazaar to acclimatize ourselves to the height.



Load carrying on way to Namche Bazaar



Way to Namche Bazaar



The Mesmerizing Thyangboche

Leaving Namche Bazaar early next morning we trekked along towards the right and after walking for some time we were awestruck by a beauty that was beyond my imagination. The road ahead could be seen stretching and winding for a long distance with the Dudhkoshi River flowing down like a ribbon 610 m below. On our right, the majestic Ama Dablam Mountain stands with glory about 3,500 m above. Higher and standing more imposing ahead is the wondrous Everest. The Thamserku and Kangtega Mountains were accompanying us throughout this entire stretch. We had our breakfast in the midst of this heavenly beauty.

Sunrise at Namche Bazaar



Way to Everest base Gorakshep

Way to Everest base camp



After having our fill, we crossed another hanging bridge and slowly moved upwards through the magnificent Rhododendron until we reached today's destination at Thyangboche. In 1953, John Hunt, the leader of the first recognized expedition to Mt. Everest, remarked that Thyangboche is the queen of all mountainous valleys and places of the world. A vast green valley surrounded by snowy peaks and the sight of Everest and Ama Dablam together was



Showing Thyangboche



a rare experience. This was indeed a photographer's paradise. Towards evening there was heavy snowfall, and within a few minutes, the green valley turned into a white carpet. That marked the end of the day, and we retired into the cozy beds inside our sleeping bags.

Thyangboche

Snowy Route to Dingboche

We started our next day's trek early in the morning amidst heavy clouds and dense fog. We had to be careful choosing our steps. Adding to the difficulty was the moisture collecting over our sunglasses, making the hiking worse. My camera was inside my bag to protect it from the dampness, but I had to act promptly taking and clicking a surprising sight of a man approaching downwards on horseback in such unfavourable weather. Taking careful and slow steps, ultimately, we reached the village of Dingboche. The day was not favourable for taking any photographs. This is the mystery of nature; at one time, it will reveal the whole of itself, and at the other will cover itself in an invincible darkness.

Way to Gorakshep via Sunlit Lobuche

The following day was bright and smiling, so we started quite early in the morning and soon came across a Buddhist Stupa. I quickly took some snaps. Today's trail was not so tiring as the slope was gradual. We walked slowly and steadily, frequently enjoying the sight of Pumori (7,165 m). Towards the extreme west was Lobuche West Peak (6,315 m), Lobuche East Peak (6,090 m) and just below was Lobuche. Crossing a vast field, we reached Lobuche. Today we would move further to the settlement of Gorakshep. The way was gradually upward. On our way to Gorakshep we came across a stone

tomb in remembrance of the dead Everest climbers. Many trekkers flooded the way. Some were heading forward, and some were returning after completing their trek. The trail to Gorakshep followed the ground in between crevasses. Kala Pathhar, a landmark located on the south ridge of Pumori was visible in the distance. It was already twilight. Bitter cold numbed our fists. We spent that night in this icy cold Gorakshep.



Gorakshep

Everest from Kala Pathhar

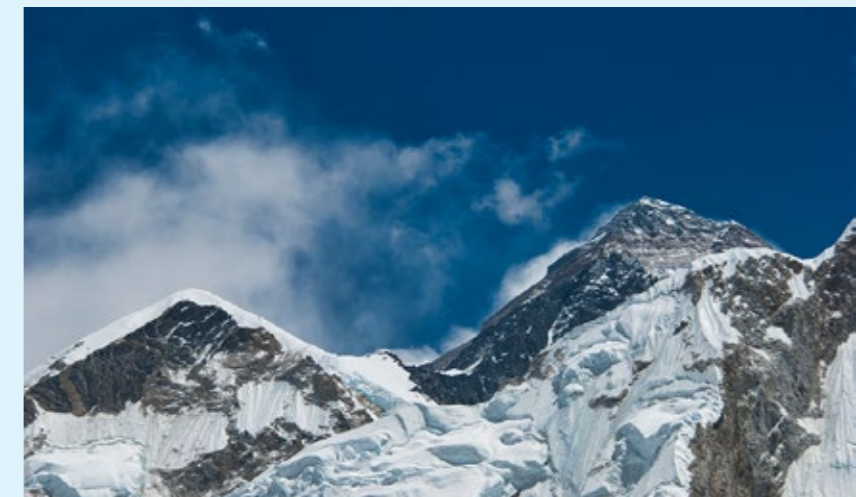
The following day, we woke up before sunrise and headed towards the viewpoint. The more we gained height, the more Everest rose from behind Nuptse Mountain. We were all waiting with excitement for the sun to rise from behind Everest, and the vibrance of the light that will almost blind



us. The hypnotic beauty can never be expressed in words. All was quiet except for the sounds of the shutter clicking on all sides. We spent some time there gathering some priceless magic of nature, and then we started on our way back to Lobuche. From Lobuche we would return to Kathmandu following the same route that we took. The

Way to Kala Pather

memories, experiences and moments gathered in the 13 days that we journeyed from Kathmandu and back again would never fade from our minds. It will remain an everlasting memory all our life.



Mount Everest from Kala Pather



Way to Everest base camp



Way to Everest base camp

Useful Information

Best season for Photography: 25th October to 15th November for clear blue skies.
Duration: 13 day trek from Kathmandu to Everest base camp and return.



Articles

Remote Wildlife Photography Trips In Africa

Part 3 of a 3 Part Series

Wildlife Photography My Way... Myths and Maybe

*By Johan J Botha MPSSA, EFIAP, EPSSA, ARPS, SPSA
South Africa
www.johanjbotha.com*

This article is the final part of a three part series that commenced in the February 2023 Edition of FIAP News. It is recommended that you read the article series in sequence. Part 2 of this 3 part series, in the May 2023 issue of FIAP News, covered some "Musts" of wildlife photography in my view. In this article, I will deal with the Myths of wildlife photography and I will also share some "Maybe" ideas which I have used to enhance and add interest to my photographs.

MYTHS

Camera & Lens

One of the biggest myths in photography is that cameras and lenses take images. They can't... the human using them takes the images. There is no need to always get the latest equipment. Be creative and productive with what you have by studying and understanding it. It is just a means to a purpose. The same applies to AV software and programmes.

Time of day

It is also a huge myth that images taken in the middle of the day or without sunlight cannot work. If you create impact = no problem! I enjoy going out to photograph in bad weather. Sometimes photos with a thunderstorm in the background with those blue blue skies or taken while the rain is pouring down, can be quite different.



Two young male lions in strong wind without sun (Kgalagadi, Botswana)



Lion couple with him whispering in her ear in the middle of the day but the mood is created by the strong wind (Etosha, Namibia)



Articles

See the Eyes

It is also a myth that you must always see the eyes in wildlife images and that you should not photograph animals walking away from you.

Two male lions walking away from me in a sandstorm (Kgalagadi, Botswana)



Two subjects

You also hear from traditionalists that two subjects compete. That is a myth – It can create an unseen bond like an action between them or if one is at a different depth of field (DoF).



Lechwe flying through water to get closer to an out of focus female (Moremi, Botswana)



Baby baboon on the verge of jumping onto the back of the unsuspecting mother (Hwange, Zimbabwe)



ISO > 1000

Too much grain at ISO values above 1000 is another holy grail that is a complete myth. The time of the day and noise removal software easily allows capturing with ISO values in the thousands.



Cape fox pup begging its parent for food was taken at ISO 6400 (Kgalagadi, South Africa). This image did well in competitions despite the high capture ISO

Subject / space ratio

The trend nowadays is to leave more space around subjects to show the environment compared to former era norms where filling the frame with the subject was the norm.



Black-backed Jackal pup peeping out of the den in the middle of a pan (Kgalagadi, South Africa)

Focus

It is also not true that everything of a subject must be sharp...it depends on the impact.

Bathing oriole with only the beak and eye area sharp (Zimanga, South Africa)





Just as untrue is the statement that the background must always be out of focus to emphasize the subject. It depends again on the impact.

Hyena stealing the kill of African wild dog with the background not out of focus because of the short lens that I used (Savuti, Botswana)

MAYBE

I have a number of preferences and ways of doing things that suit my personal style of photography. I mention them for your consideration under the heading "Maybe" because maybe some of them might suit you too.

Equipment next to me

I always have two camera bodies, as well as one long telephoto lens (600 mm) and one zoom lens (200 – 600 mm) with me on a wildlife trip. The bodies are fixed as far as possible for the entire trip to the lenses for dust and simplicity purposes and will only sometimes (seldom) be removed to fit a 1.4x times converter. Ninety percent plus of the images are shot with the long lens as I firmly believe that a lens can never be too long for wildlife photography. I physically move backwards rather than zooming out or changing lenses to get the subject in the frame, as I also prefer the backgrounds of wide-open telephoto (f4) lenses.

At least two fully charged spare camera batteries and a 12V battery charger in the vehicle to enable me to immediately recharge flat batteries are essential. You never know when you will stay for hours on end at a scene and that is why I also have several large capacity storage cards on hand. I described the essential camera support system in the first article of this series, located in the February 2023 edition. A raincoat for the camera and lenses is also very handy for shooting in strong winds, dust and rain.

Camera settings

I shoot in aperture control (Av) mode in order to control the depth of field (DoF) on the subject and the background for different results and impact. It is however very important to remember at the scene that DoF is influenced by four factors and not only three as generally believed, i.e. aperture size (f number), focal length of lens (the longer the lens the shallower the DoF), distance from subject (the closer to the subject the shallower the DoF) and camera sensor size (full frame sensor vs crop sensor). See this link for a diagram of the four factors impacting on the depth of field <https://www.slrlounge.com/aperture-guide-pt2-shallow-and-deep-depth-of-field/>

My ISO setting is at auto but with a maximum of 12,500 in daylight. I will always manipulate the shutter speed and aperture to obtain the lowest ISO possible in early mornings and late

afternoons during the golden hours to minimise grain/digital noise. High ISO is not a problem under bright light conditions. I must admit however that I would rather capture a grainy image at much higher ISO values than return with no image! See this link for a diagram of ISO variables <https://za.pinterest.com/pin/501447739764316265/>

My shutter speed will depend on the effect that I want to create and may vary from 1/60 second for panning to 1/8000 for fast birds in flight and may also vary depending on the influence on the auto ISO. A general guideline for minimum shutter speed is the inverse of the focal length when the lens is on a support system. For example, the minimum shutter speed for a 400 mm lens on a support system will therefore be 1/400 s and for an 80 mm lens one eightieth of a second. Multiply the speed by three when handheld.

My autofocus settings will vary between single point and wide depending on the situation. I thoroughly enjoy the almost full sensor coverage of autofocus points on mirrorless cameras compared to only the middle or centre area for DSLR cameras.

An aircraft pilot monitors airspeed, height and direction continuously when flying in their plane. A clever wildlife photographer similarly continuously monitors shutter speed, aperture, ISO and autofocus settings in their view finder.

Capture methodology

I shoot many images in very short bursts (max 10 frames a burst) when decisive moments happen. With modern cameras you can shoot up to 30 frames per second which makes post capture sorting a burden rather than a pleasure. It is also my way to shoot many images at a winning (unique) scene, but I will eventually only use 1 or 2 images of the scene as repetitive or substantially similar images never do well in competitions following the impact of the first one.

Popular subjects

I regard elephant, rhino, zebra, lion, giraffe, wildebeest, springbuck, jackal etc as popular subjects with millions of pictures available. You must photograph them very differently to obtain extra-ordinary or unique images



Two lions playing in the road with one standing upright (Kgalagadi, Botswana)



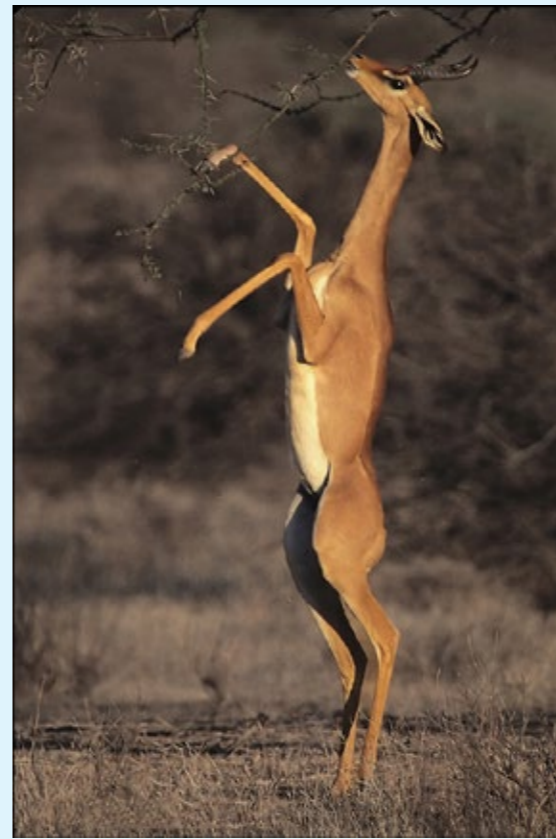
Elephant and lion confrontation (Etosha, Namibia)



Young male lion staring through grass (Kgalagadi, Botswana)



Male lions wrestling (Kgalagadi, Botswana)



Less popular subjects

Less popular subjects should however also be photographed differently to have impact.

Gerenuke standing on hind legs (Kenya)



These little birds are very difficult to capture in focus in flight (Kgalagadi, Botswana)

Capture tight or from a low angle (eye level)

Elephant splashing mud taken with a 600 mm lens to emphasize the head and trunk (Savuti, Botswana)





Chameleon walking in the road captured with 600 mm lens whilst lying on my belly (Hwange, Zimbabwe)

Compose differently from normal club requirements



Hyena appearing from the savannah composed in the middle of the image and not on a third as normally encouraged by clubs (Kgalagadi, Botswana)

Human intervention

Avoid man made subjects as it normally does not work except where it contributes to the story telling value and impact.



The lion cub is sitting on a distracting and unnatural concrete block that is protecting the water pump (Kgalagadi, Botswana)



A spotlight can work to add to impact.

Leopard after sunset with spotlight assistance (Nkorho, Sabi Sands)

Vertical images need higher impact than horizontal images to do well

The wide screen proportions of modern high definition (HD) screens, for example 16 x 9, make vertical images look small with distracting large empty spaces on the sides of the vertical picture. Horizontal images, in contrast, fill the whole screen with immediate higher impact.



Two elephants measuring – up (Chobe, Botswana)

Different species in an image add to impact

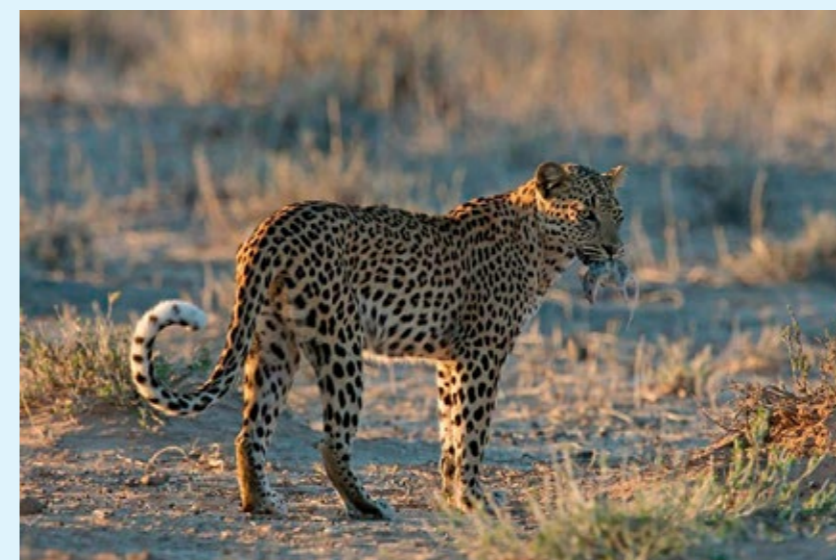


Elephant surrounded by zebras (Kumaga, Botswana)



Tell a story with a series of images

People love visual stories but limit the number of images as they can easily get bored.



The cape fox parent brought a rat to the pups at the den and gave it to one of them. The pup played with it but all of a sudden the fox family, just in time, escaped an unnoticed leopard attack that luckily only got the rat as it's prize (Kgalagadi, South Africa)

Never leave an opportunity for something unknown

The old proverb "The grass is always greener on the other side of the fence" explains why you often see people racing from one scene to other potential scenes in the (uncertain) hope that they will see something there that is more exciting. I subscribe to the proverb that "A bird in the hand is worth two in the bush". It is very important to me to never leave an opportunity that I have in front of me that may develop into something unique if I am simply patient.

CONCLUSION

A proficient wildlife photographer has an in-depth practical knowledge of their equipment. Operating with depth of field, ISO, shutter speed and focus systems are natural reactions. They have developed the innate ability to read the scene, study the subject and environmental conditions AND to apply it quickly when the heat is on. By its very description, a decisive moment only lasts a moment!

My special love is the extra-ordinary or unique image. Such images are the differentiators that stand a chance of winning or getting awarded in major international photo competitions or getting published. It is important to me to rate my development and progress by submitting my photographs for this kind of peer review. I talk here for example of the WPoTY (The Natural History Museum Wildlife Photographer of the Year) annual, international wildlife photography competition in London in the UK with more than 38,000 entries. Only around 100 images are selected for exhibition from photographers from 90+ countries and it is profoundly rewarding to have one's efforts endorsed in this way.



This image took seven returns to the same spot at sunset to capture, and won the BBC and Natural History Museum in London's WPoTY animal behaviour section (Etosha, Namibia)



A moment before the jackal caught the dove (Etosha, Namibia). This photo won the US Natures Best Magazine animal behaviour section and also earned me the title of South African Wildlife Photographer of the Year in another competition

I conclude this article with a link to my one-page ABC of wildlife photography that you may find useful as it basically is a summary of my photography philosophy and beliefs... www.johanjbotha.com/educational/

Hampi - The Ancient Capital of the Vijayanagara Empire

By Ms. Sibani Mallik, Dip-in-Photo(PAD), EFIAP, EFIP
India

In an ancient land where people have been living and farming for 8000 years lies the world famous opulent, sprawling, Vijayanagara city, the seat of the vast Vijayanagara Empire. Nestled around the River Tungabhadra, the city has inspired and is still inspiring poets, novelists and travellers including photographers of different hues from different parts of the world, especially from Arabia, Italy, Persia, Portugal, Russia and other parts of India. Some of them, namely Firishtah (1378 AD), Abdul Razzak (1442-1443 AD), Domingos Paes (1520 AD), Fernao Nuniz (1535-37 AD), Ibn Batuta (15th Century) and many more, have written about the glory of the Empire and the City of Vijayanagara (Hampi).

As one explores the city, the existence of numerous temples, palaces and other structures speaks volumes about the glorious empire that once ruled the region. It was a Hindu empire which spread over the modern states of Karnataka, Kerala, Andhra Pradesh, Tamilnadu, Goa and some parts of Telengana and Maharashtra. For more than 200 years (around 1336 to 1565 AD), Hampi was the capital. Situated on the bank of Tungabhadra River, it was the world's second largest medieval city after Beijing. The Sultanate of a Muslim ruler and this Hindu kingdom lived side by side exchanging their cultures, architecture and knowledge. Ultimately, fuming personal rivalries brought this world famous empire to its end. Hampi remained in ruins after the fall of the Vijayanagara Empire in 1565 at the hands of sultanate armies.

In and around Hampi, the ruins of the Vijayanagara empire are spread over 25 square miles. It is presently a UNESCO World Heritage site.

1. The first thing to be noticed here is the remarkable landscape which is a wonderful place to take photos. Granite boulders scattered everywhere are of various tones of grey and pink. The terrain is one of the most ancient and stable surfaces caused by three thousand million years of erosion. The Tungabhadra River flows in between the picturesque valley. Flooding in the rainy season has polished and stained the rocks. The river offers opportunities for long exposure photography, especially during the beginning and end of the day when the light is soft and warm. Photos of the coracle boats which ply on the river may offer opportunities for enhanced composition.



Coracle Boat

2. Hampi has been mentioned as 'Kishkinda' in Ramayana (the epic) time. This place has also been known as Pampakshetra, after the name of goddess Parvati. Lord Shiva married her and became known as Pampa's lord or Pampapati. He was also worshipped as Lord Virupaksha (he with oblique eyes). Virupaksha Temple is a live temple and an active Adi Shankara linked monastery.

The Sangama brothers, Harihara and Bukka, established the kingdom between 1336-1342 AD

and named it as the Vijayanagara Empire. There were many successful and able rulers who succeeded them and eventually the political boundary of the empire extended up to the River Krishna in the north, the Indian Ocean in the south, the Bay of Bengal in the east and the Arabian Sea in the west. The rulers invested in roads, waterworks, agriculture and public infrastructures including temples etc. The materials used were mainly granite stones which were easily available in surrounding hilly areas. Eventually, Hampi fell into ruin following the defeat of Vijayanagara, by the Decan Sultans, at the battle of Talikota in 1565. The conquering troops spent months pillaging, looting and burning. The devastation was so thorough, it was not possible for later rulers to rebuild the city.



Worshippers

At present, there are hundreds of ruins scattered over 25 square miles as mentioned earlier. If anyone intends to visit and study all of these, it would take months. However, the main ones, situated in and around Hampi could be visited and photographed within 2 to 4 days.

3. The most visited place in Hampi is the Virupaksha Temple. The intricate carvings and the magnificent gopuram (tower) of the temple provide ample scope for beautiful archaeological photography. It is one of the oldest functioning temples in India. The temple is dedicated to Lord Shiva and is known here as Virupaksha. It was established sometime in the 7th century. The



Virupaksha Temple



Deepa Jyoti

Vijayanagara Empire started growing, keeping the temple as the main focus. There is also a market complex around the temple which, though it is in ruins now, offers interesting compositions to be photographed.



Old Market Complex

4. There is a royal centre where royal functions used to be conducted. The place is known as Mahanavami Dibba. There are two sets of stairs, each one of which can be accessed to reach the upper platform. Since this is at a considerable height, one can get stunning views of Hampi. These include Matanga Hill, ancient palace ruins, step wells and public baths. The platform's sides are decorated with sculptures depicting dancing, sports, hunting and battle scenes etc.



Battle Scene



Hunting Scene



Step Well



Elephant gate

5. An important shrine in Hampi is the Hazara Rama Temple. It is located at the centre of the royal area and dedicated to Lord Rama. The temple's sides, inner walls and pillars etc. are decorated with sculptures depicting the story of Ramayana, the Hindu epic. The relics are among the most extensive ones to be found anywhere in India. Once again, the temple offers unlimited photo opportunities.



Temple Gate



Temple Top



Ramayana



Ahalya

6. There is the Zenana Enclosure not far from the temple. In this historic and architecturally beautiful walled enclosure was a secluded area where the Royal women of the Empire once lived. The structures of this enclosure are designed in the Indo-Islamic style. This is a departure from the usual Vijayanagara style of architecture seen in most of the other monuments of Hampi. This shows that the rulers were secular. The Lotus Mahal and Elephant Stables are the main attractions in this area.



Guard Rooms



Lotus Mahal

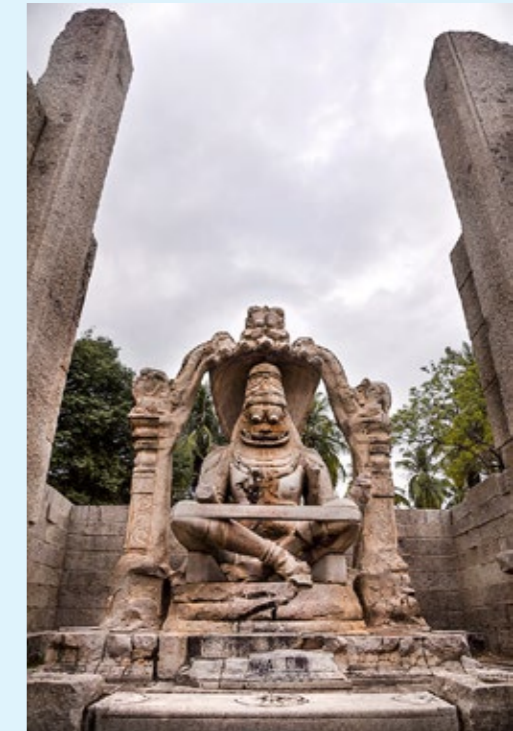


Elephant Stable



Barracks

7. The largest statue in Hampi is that of Lakshmi Narasimha. It is a monolithic idol which is 6.7 metres tall. Originally the idol had Goddess Lakshmi sitting on the lap of Narasimha. However during the fall of the Vijayanagar Empire the idol of Lakshmi was destroyed.



Lakshmi Narasimha



8. The huge Shiva Linga named Badavilinga Temple is situated just next to the Narasimha statue. The height of the Linga is 3 metres. The temple has no ceiling and the pedestal of the Linga stands on a bed of water.

Badavilinga



9. The Vitthala Temple is the epicenter of all the ruins of Hampi. Vittala is a form of the Hindu God Vishnu. It is known for its Musical Pillars which produce different musical notes when struck. Originally it was built during the 15th century and subsequently many successive kings gradually enhanced the complex. The most famous of the ruins is the Stone Chariot. The iconic Stone Chariot and the Musical Pillars are an absolute delight to capture. A picture of the chariot features in the 50 rupees currency note of India.



Stone Chariot



Musical Pillars

10. Hemkuta Hill, which is very close to Virupaksha Temple (in the North), is one of the best places to photograph the sunrise and sunset in Hampi. There is a large number of temples and some archways and pavilions. The tall sidewalls and ruined remains make one feel that the hill was fortified. On top of the hill, there is a flat expanse of rocky sheets with undulations. A number of temples in this area are dedicated to Lord Shiva. The major one is Virupaksha Temple as already mentioned.



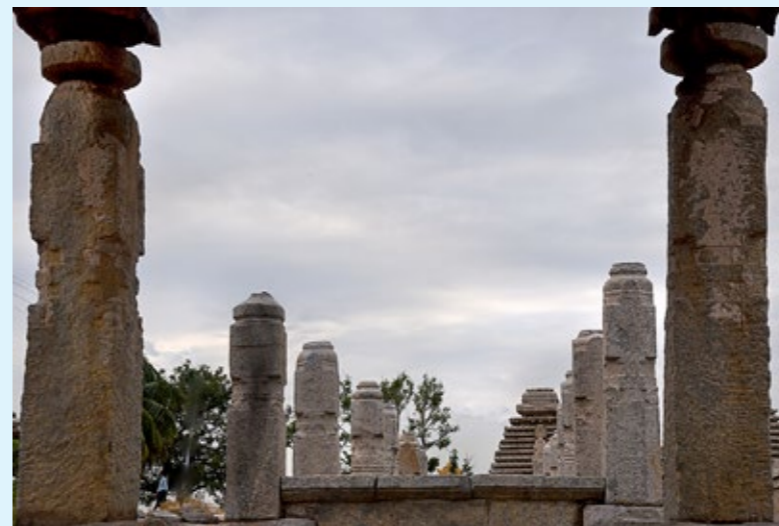
Ganesha Temple



Hemkuta Hill



Hemkuta Hill



Hemkuta Hill

Apart from the historical sites, and its scenic landscapes, the area also offers vibrant culture to photograph. The modern village of Hampi is a lively place and is home to backpackers, travellers, writers and artists, as well as the locals. Several festivals are celebrated at various seasons. Most famous is the HAMPI Utsav. Photographers can capture the essence of the contrast Hampi offers by photographing the locals against the backdrop of the ancient ruins. The nearby Anegundi village may be visited to get a feel for the culture.

Hampi is situated in Karnataka, one of the southern states of India. The nearest town is Hospet which is 12 kms from Hampi. There are many hotels, with different ratings, providing for various budgets, where one can stay. Hospet is well connected by rail and road with different places in Karnataka. The nearest International Airports are at Bangaluru and Hyderabad, situated at distances of 349 km and 356 km respectively. Domestic airports are at Hubli and Belagavi, situated at distances of 158 km and 261km respectively. The best time to visit this site is between November and February when the weather is comparatively cooler and pleasant, and the light is perfect for photography.

The 38th Catalan Photography Festival

By Joan Membrives
President of AFIC Blanes and Chairman of the Quillat Salon,
Spain

The 38th Catalan Photography Festival turned Blanes into the capital of photography. It was held on the occasion of the 50th anniversary of the Quillat International Competition organised by AFIC Blanes.

AFIC Blanes (Agrupació Fotogràfica i Cinematogràfica) is a photographic entity with 63 years of history. It organised the competition for the first time in 1968 and except for some interruptions it has been repeated every year until reaching the 50th edition.

As president of AFIC Blanes, Joan Membrives says, 50 years of Quillats has resulted in the exhibition of many different photographs. Photographs of different themes, styles (classical, experimental...) and processing (developed, chemical, digital...). What is clear, however, is that the authors have always sought to capture a moment, an idea... and turn it into an artistic message.



Visiting the Quillat 2023 exhibition

The Quillat competition, recognised by FIAP 2023/042, CEF I/2023/02 and FCF 2023/06, was reaching its 50th edition and the organisers wanted to celebrate this anniversary in a special way. For this reason, during the month of May, six exhibition halls were set up in Blanes, which were located throughout the town, to display the winning photographs of each edition of the salon.

On the 13th May, the prizes were awarded and the exhibition of the winning photographs from the last edition was inaugurated. The event was presided over by the municipal authorities and the jurors of the competition, Joan Burgués Martisella (Vice-President of FIAP), Jean Saleilles (President of the French Federation of Photography) and Jordi Argila Lluésma (President of the Catalan Federation of Photography). Harry Daemen from Luxembourg was the winner of the Quillat 2023 prize of honour, awarded with 500 € and a FIAP Blue Pin.



Quillat 2023 competition awards ceremony

May 13th was also a very full day in terms of photography, as AFIC Blanes asked to celebrate the Catalan Photography Festival on the occasion of the aforementioned anniversary.



Exhibition of different Quillat trophies won over the 50 years

The Festival of Photography is an annual event, supported by the Catalan Federation of Photography (FCF), and is held in a different town each year. Each group gives its own personal touch and style to the festival, and AFIC Blanes, being located in a coastal town and gateway to the Costa Brava, decided to organise a photography festival in which the sea would be the theme. That's why the participants were called at 5:30 AM, as the first activity would be to photograph the sunrise from one of the best beaches, the beach of Cala Bona. But we also had to make the town and its



Visiting the Quillat 2023 exhibition

most emblematic places known, such as the Botanical Garden "Marimurtra" where a photographic tour was organised with six different photographic stops. Both lunch and dinner also adhered to the theme. In the Grenyal restaurant, local products were tasted and in the Cala Bona restaurant, a dinner was served with items offered on the menu made entirely with fish products.



"Maduixots" parading on the occasion of the 38th Photography Festival



Attendees of the 38th Photography Festival with the comedian "Nano Ferrari"

The next seven photos show attendees of the 38th Photography Festival in the different photographic sets in the "Marimurtra" Botanical Garden





The next eight photos show performances by the entities "Bandada Joaquim Ruyra", "Gigantes de Blanes" and "Fresones" on the occasion of the 38th Photography Festival





Another objective was to raise awareness of the festivities and local culture, and to achieve this, a parade was organised with the collaboration of associated groups that are part of the cultural fabric of Blanes.

To finish the festival, a night-time photographic activity was held at dusk. This comprised of four locations set up for people to take photos. Photography of light and fire was the objective of this night photo session with activities such as light painting and photography of fire juggling.

The day was a success. About 150 photographers from all over Catalonia participated and enjoyed more than 16 hours of activity and photographic friendship.



Group photo of those attending the Photography Festival

Santa Fe, New Mexico, USA

By Lisa Schnelzer, EPSA, AFIAP
USA

Founded by the Spanish in 1610, Santa Fe is the oldest capitol city in the United States and has a dry, high desert climate with over 300 sunny days each year. The late afternoon light is magical, perfect for photographers. Situated at the foot of the Sangre de Cristo Mountains, Santa Fe is famous for its rich Native American culture, historic pueblo-style architecture, and art. The city is a mecca for artists and art lovers, with two million visitors annually.

People watching is at its best in Santa Fe Plaza, located in the heart of town. Native American artisans sell their handmade silver and turquoise jewelry, pottery, and art under the portal of the Palace of the Governors, the oldest continually occupied public building in the U.S. Please ask permission before taking photographs of the artists and their work. The market is open every day from 8:30 am – 5 pm.

You will find interesting and diverse subjects to photograph as you wander through the streets leading out from the plaza. City landmarks, art museums and churches are plentiful. Strings of dried red chiles, called ristras, hang near arches, doors and windows. Rows of ristras and bleached buffalo skulls can be found at markets and outside storefronts, adding to the charm of the area.

Set aside a few hours to explore the half mile Canyon Road, lined with almost a hundred galleries, boutiques and world-class restaurants. It is a delight to stroll through the galleries and studios and chat with the artists. There are many outdoor sculptures and installations to appreciate, while the colors and textures of doors, windows and gardens will provide many photo opportunities.



Hoodoo Formations at Tent Rocks

Kasha-Katuwe Tent Rocks National Monument is a short drive away and highly recommended for its remarkable geology. The unusual cone-shaped formations are topped with boulder caps that are visually stunning. There are three picturesque trails to explore, but the most rewarding is Slot Canyon Trail which winds through a narrow canyon before climbing to the mesa top for excellent views. A short telephoto lens such as 24-70mm will be sufficient if you are traveling light.

There is much to see and do in and around Santa Fe, including the popular



Inn at Loretto

Santa Fe Indian Market held annually in August. If you prefer fewer crowds and cooler temperatures, consider visiting in October or November. Photogenic day trip destinations include the ancient cliff dwellings at Bandelier National Monument, traditional pueblos, and Ghost Ranch.

<https://www.santafe.org/>

<https://splurgefrugal.com/santa-fe-photography-guide/>

Fishing at Thinh Long Beach, Vietnam

By Nguyễn Vũ Phước EFIAP AVAPA
Vietnam

The only place along Vietnam's coast where fishermen fish by walking on bamboo stilts, wading in the sea to catch seafood, is Thinh Long Beach. This beach is in the Hai Hau District, Nam Dinh province.

This job is only for men who can walk on 2 metre stilts in the middle of waves. They move very well to catch seafood. Walking on stilts is locally called "Di te". The stilts and fishing tools are all made of bamboo, because they are light and durable when absorbing water, and bamboo has elasticity, so moving with their feet on bamboo stilts is easier than other materials.

The men fish every day throughout the year but only in the mornings. They start before sunrise. They carefully tie their feet into two stilts and go straight into the water at the maximum depth. The men use nets to catch seafood easily. They work for a maximum of two hours. To be proficient on stilts takes a long time and much practice progressing from the lowest to the highest height, that being stilts up to 2 metres tall. This is hard work and not very profitable, but people in the coastal areas in Nam Dinh province still do this job and train young people in the village to continue this traditional profession. Most also have other jobs in the afternoon.

You should travel there the day before and stay at one of the homestays at the beach from where you can walk to the beach in two minutes. You should aim to be ready at the beach five minutes before sunrise. Take a 24-70mm or wide-angle lens. You should wade in the water with them. It is best to wear either a swimsuit or shorts. The water is not cold. The beach is sandy, so bare feet is fine.



The best time of year to see this is during Summer (April – June) when you will get the best sunrises. It takes about 2.5 hours to travel the 125.3 km from Hanoi to this place. There are many buses going to Hai Hau Nam Dinh, but the limousine bus is the best choice. These have nine large seats and are cleaner. They are booked online or by phone and they will either pick you up at your hotel or at the bus station. The price is reasonable.

A beautiful sunrise, fishermen walking on stilts at the beach and enjoying delicious seafood meals here will be highlights of your Vietnam trip.

Eagles Nest, Victoria Australia

By David Norris EFIAP/b, FAPS
Australia

Victoria is known for its beautiful beaches and rugged breathtaking coastline. Eagles Nest is a unique natural sandstone structure located on an open ocean beach. Weather conditions make it a hazardous place at times.

The best time to explore this area is at low tide or on a falling tide so as not to get trapped by the waves and the incoming tide. It's a relatively easy walk from the carpark to the base of Eagles Nest via a well-maintained walkway and stairs. The exposed tidal rocks create numerous opportunities to photograph reflections and leading lines. If you're a seascape photographer who loves slow shutter speed work, you'll find this area very enjoyable. Photographic opportunities include the Sunrise/Sunset, Astrophotography, Macro and Abstract to name a few. The southerly nature of this location makes it popular when the Southern Lights/Aurora Australis is active.



Eagles Nest 2

Recommendations: Take drinking water and snacks. I would suggest a wide-angle lens such as a 14-24mm or similar, particularly when you're near the Eagles Nest structure. A tripod and a set of ND filters is a must for those interested in slow shutter speed work.

Be prepared: In the cooler months, the southerly and westerly winds can make it cold. There is very little shelter on the beach except for some small trees back at the base of the stairs. At night have a warm jacket and torch with you and be aware of changing tide and weather conditions. Sturdy walking shoes are a must as the rocks can be sharp in places.

Note: There are no bathroom facilities at this location however it's only a short car ride to the nearby town of Inverloch which also has a host of other facilities.

Directions:

- . Eagles Nest is approximately 2 hours SSE of Melbourne by car.
 - . Travel from Melbourne to Pakenham via M1 freeway.
 - . Turn right onto the Healesville- Koo Wee Rup Rd (C422).
 - . Turn left onto South Gippsland Hwy (B420).
 - . Exit B420, left onto B460 continue to Wonthaggi.
 - . Turn Right onto Billson St/Cape Patterson Rd (C435).
 - . Continue on the Cape Patterson-Inverloch Rd (C435).
 - . Continue past the following lookouts/places of interest: The Oaks, Twin Reef and Shack Bay.
- The next lookout on the right is Eagles Nest. Be cautious here as the entrance to the carpark is very hard to see. A GPS will be your best guide.



Southern Exposure

28th FIAP Congress in Chengdu, China, 2006



Welcome to Chengdu



A Group Photo of All Delegates to the 28th FIAP Congress at the Chengdu Research Base of Giant Panda Breeding



Opening



Opening



Chengdu



Chengdu



FIAP Administrative session



FIAP Administrative session





Herbert Gmeiner
- Exhibition hall



Photo Group in Jiabo Old City - Jiuzhai Paradise



Group Photo at Jiuzhai and
Huanglong Scenic Areas



Mr. and Mrs Wanderscheid
(FIAP President) at Jiuzhai
and Huanglong Scenic Areas



Mr. David Tay and
Mr. Steven YEE Pui Chung



Pakistani photographers with Riccardo Busi and Ioannis Lykouris





From Left to right: Marcello Materassi, Emile Wanderscheid and Virgilio Bardossi



Farewell Dinner : The Bahrain Group



Farewell Dinner : The Saudi Arabia Group with the FIAP Board

Message from the Director of FIAP News

Dear Friends in Photography,

As anticipated, we have a large FIAP Events section in this edition. Both the Colour Biennial and the Youth Biennial completed their judging recently and you can see the photos from the top three countries in each section and the individual award winners in this edition. The FIAP PhotoMeeting has concluded and there are lots of photos in this edition from this event, which was held in Asturias, Spain.

This year's only recipient of the Master FIAP Photographer (MFIAP) Distinction is also featured in this edition. It is inspirational to see such works, and the words from the photographer, Thigh Wanna from Myanmar, provide insight into the creation of the portfolio with which he achieved this Distinction. If you are considering applying for the MFIAP Distinction in the future, this article and the other MFIAP articles in the August Edition of FIAP News each year are worthwhile reading.



Bronwen Casey

I thought for my message in this edition, I'd share a story and show a different profile photo to the one I usually use. In 2007, on a family trip to China, we added an unplanned visit to a village in the Chengdu area of the Sichuan Province. We had spent the morning with our guide seeing the giant stone Buddha in Leshan and, with much of the afternoon left, we arranged for our guide to take us to another location. My criterion was somewhere very traditionally Chinese. As we arrived outside the village, there stood a large stone monument which, much to my surprise, showed the FIAP logo. Most of the text was in Chinese but the English portion indicated the monument commemorated the 28th FIAP Congress which, unbeknownst to me, had been held in the area. This Congress was before I held roles associated with FIAP, but I was very aware of FIAP as I was actively entering salons and involved in running a salon with FIAP Patronage. I knew little of the Congresses at that time, but I now know this particular Congress was held in 2006, the year before our family trip. The Memories section this edition of FIAP News features this Congress. I took many photos that afternoon in this beautiful Chinese village, some of which were later included in my portfolio of environmental portraits and also entered in salons. Sadly, I do not know the name of the village, but this place holds special memories for me, and it was clearly chosen by the Chinese hosts of the FIAP Congress that year as a great place for photographers to visit.

Enjoy the great photos and articles we have in this edition. I look forward to receiving some great content for the November edition.

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

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

fiapnewsdirector@gmail.com

Requirements for Articles Submitted to FIAP News

FIAP News Timetable

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

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

Criteria for Articles

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

Photos for Inclusion With Your Article

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

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

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

Submission of Articles

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

Direct the file transfer to email address: fiapnewsdirector@gmail.com

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

Permissions

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

Regulations

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

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

FIAP Directory Board

Photo of the FIAP Directory Board holding their Board meeting in Santo Domingo, Dominican Republic, on the 29th April 2023



Around The Table From Left To Right:

Herbert Gmeiner – Treasurer (Austria)
 Freddy Van Gilbergen - Vice President (Belgium),
 David Tay Poey Cher (Singapore),
 Ioannis Lykouris – General Secretary (Greece),
 Riccardo Busi – President (Italy),
 Joan Burgues Martisella – Vice President (Andorra),
 Romain Nero (Luxembourg),
 Kurt Batschinski (Austria),
 Luis Alberto Franke (Argentina)

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