

FIAP NEWS

Number Twenty- two
may 2023

FEATURED
EFIAP Diamond Showcase

REMINDERS
Colour Biennial - Closing Soon
Youth Biennial - Closing Soon



"Mutated Spider" by Kai Lon Tang, Macau



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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We recommend reading the latest Edition of FIAP News as a flipbook magazine on the FIAP Website.

If reading FIAP news in PDF format, download the PDF document to your computer and set your PDF reader to "two-page view" for optimum reading experience.

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Dear friends,

As memories of our wonderful days spent together in Oman last October are still fresh in our minds, we are already preparing for the upcoming Photo Meeting.

The 8th FIAP Photo Meeting will be held in Asturias, Spain from June 10th to 16th. This is an incredible opportunity to visit a land that draws many photographers every year. I invite you to join the many American and Asian photographers who have already completed their registration, and experience another great moment of exchange and meeting.

The award ceremony for the 17th FIAP World Cup for Clubs will take place on July 9th at our Exhibition Centre in Smethwick, Oldbury, West Midlands (UK). We are grateful for the invaluable cooperation of our Centre Director, Roger Parry, and his team, who have made it possible for us to celebrate all the winners of the 2022 edition of this very important event. Most importantly, we will be celebrating the achievement of our friends from the Rolls Royce (Derby) Photographic Society, who were the winners of this event in 2022.

In October, we plan to hold our General Assembly in Armenia to approve the annual balance sheet. This presents another opportunity to spend a few days exploring another fascinating territory, rich in history and precious heritage.

In addition to these important events, we also have the award ceremonies of the 30th FIAP Colour Biennial in Athens, Greece on September 23rd, and the 41st FIAP Youth Biennial in Bergen, Norway on August 31st. With such a busy program, we hope to attract photographers from all over the world to participate.

I wish you good light and look forward to seeing you soon.

Riccardo Busi, FIAP President



FIAP Biennials Service

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



Luis Franke

The 2023 FIAP Biennials are open for participation. Both closing dates are very soon. These events are competitions between countries with Operational Members that are members of FIAP. The regulations for the Biennials and other useful information can be downloaded from the FIAP website: <https://www.fiap.net/en/biennials>

41st FIAP Youth Biennial, Norway 2023

This Biennial is being organized by the Norwegian Photo Association, "Norsk Selskap for Fotografi" and the Bekkalokket Photoclub.

The participation is in two age categories:

Category I: under the age of 16 before the closing date for entries (**born after 10/05/2007**)

Category II: under the age of 21 before the closing date for entries (**born after 10/05/2002**)

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

All styles and creative techniques are allowed. Each federation must select the works it wants to present. Images must be in digital format (colour and/or monochrome). No coherence is needed.

Calendar:

Closing date: 10/05/2023

Judging Date: 27/05/2023

Opening: 31/08/2023

30th FIAP Colour Biennial, Greece 2023

This Biennial is being organized by the Hellenic Photographic Society (HPS).

The Colour Biennial consists of two sections:

Colour Prints: 10 photographs by 10 different authors

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

All styles and creative techniques are allowed. Each federation will select the works (the collections) it wants to present. This 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.

Calendar:

Closing date: 06/05/2023

Judging Date: 18/06/2023

Opening: 23/09/2023



Catalogue, 21st FIAP Nature Biennial, Türkiye 2022

The catalogue of the 21st FIAP Nature Biennial organised in Türkiye is available for download from the FIAP website:

<https://www.fiap.net/en/biennials/21st-fiap-nature-biennial-2022-tuerkiye>

Patronage Service FIAP Salon File Bureau

*By Francis Nicoll, EFIAP/d1, MFIAP, ESFIAP
FIAP Salon File and Catalogue Bureau*



Francis Nicoll

In 2013, FIAP introduced the FIAP Salon File System. An excel file had to be completed by each salon organizer, providing all the acceptance and award results and information about the salon. All the salon results from these excel files are compiled into an annual file, containing information such as the photographer's given name and surname, their country, title of photos accepted into the salon, and any awards.

Since 2015, the system has been running very well and is used for the processing of applications for FIAP distinctions. Any acceptance must be registered in our database (of course, previous acceptances can still be proven by catalogues).

Each FIAP Liaison Officer may also request a compilation of data for their country from this database to help them check the Distinctions applications. At the moment, 24 countries are using this service, but any Liaison Officer who is interested may ask for this data by sending an email to fiapsalonfile@gmail.com. Of course, regular updates may also be requested.

As this data is used for the processing of FIAP Distinctions, it is very important that everybody takes care and provides the most correct information possible. Of course, for the salon participants, this involves providing their correct given name and surname (also present your name the same way for every entry), correct country and correct photo title (one single title for one picture, in an official FIAP language and western letters). It's also useful to verify your information in your report card and your catalogue and to contact the salon organizers asap for any correction. Be careful with # and avoid « No title, untitled, 1, 2, 3, IMG999... ». It is also best to avoid the use of any characters other than letters and numbers when titling photos.

It is also the responsibility of the salon organizers to take care and provide the correct information. We regularly see confusion between given names and family names, errors in copy and paste (same results are sometimes pasted in error for two different sections), missing titles, and spelling problems with the country. Shown in the salon file spreadsheet is the official country list that FIAP uses. If possible, please use this list of countries in English as listed when marking in the countries. For example, please use "Germany" rather than Allemagne, Alemania, Deutschland, DE, DEU or Germania.

After the closure of an event, it's also important for salon organizers to regularly check their mailbox to reply to the requests from the salon participants and/or the FIAP.

For the salon organizers, the Salon File document to use for filling in and sending their results can be found on the myfiap platform (My Contests), and can be uploaded following this procedure:

1. Log in to the myfiap.net platform
2. Click on "My contests"
3. Click on the event for which you want to upload a completed FIAP Salon File
4. Go to the "Salon File" Tab.
5. Click on "Edit".
6. Click "Choose file".
7. Select file and click "Upload".
8. Click "Save"

There are no particular complexities to filling in the requested information on the salon file excel form, except to avoid empty boxes in the surname, given name, country and title columns. The awards information is requested as awards are required for several FIAP Distinctions applications. An acceptance is not an award, so please don't put « ACC » or « Acceptance » in those two Awards columns. The awards are only given for a single picture. The FIAP Blue Badge for the Best Author is recorded separately. For any remark or question, you can write to fiapsalonfile@gmail.com.

As mentioned above, all the salon files are compiled in an excel file, with all the salon results information. It helps a lot for verifying the FIAP applications for distinctions, as it can be sorted by participant, country, title, salon etc.

FIAP Photo Academy Online Events Service

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



Paul Stanley

Hello.

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

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

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

Our next event will take place on:

Friday 05 May 2023 at 7pm London Time.

It will be "Why Black and White" and will be presented by Cole Thompson.

You can see more of Cole's images on his website www.colethompsonphotography.com

This presentation was originally scheduled for the 11th February but was re-scheduled due to the dreadful earthquake in Türkiye and Syria. Anyone who had registered for this 11th February presentation will continue to be registered and will receive the Zoom link on the 4th May by email.

We are now planning our next set of presentations. We will publish the details of each event on the FIAP Facebook and Instagram pages. We will also email the details to all those who are on our notification list including the link for registration.

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.

FIAP World Cup for Clubs Service

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



Michele Macinai

Now that we have concluded the 17th FIAP World Cup for Clubs 2022, 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 FIAP World Cup for Clubs. As in previous editions, images gaining a score over a certain level determined during the judging will be deemed to have gained an "acceptance", but, starting with the 17th FIAP World Cup for Clubs 2022, individual photographers will be able to count their acceptances in this competition 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 obtained in this contest in their applications for individual FIAP distinctions, must use the official FIAP number "2022/900" and the country "Italy". I emphasize that this information is also available on the FIAP official website, where, on the FIAP World Cup for Clubs page, you can find a document on which this FIAP number and official country is shown. The number and country for future World Cup for Clubs events will be added to this document each year.

This document can be found at the following link: <https://www.fiap.net/en/world-cup-for-clubs>

FIAP Audiovisual Service New FIAP Audiovisual, "Microcosm"

By Lorenzo De Francesco
Director of the FIAP Audiovisual Service



Lorenzo De Francesco

The FIAP Audiovisual Service, in addition to managing the aspects relating to the patronage regulations for AV salons and AV FIAP Distinctions, has always paid particular attention to demonstrate the importance of the audiovisual as a tool for enhancing the presentation of images. This involves choosing images according to their expressive value, the analysis of the musical repertoire and the consequent careful choice of the piece to be combined based on the feeling or message that one wants to communicate, sewing it with editing to make the communication effective and captivating.

The wide range of images available in the FIAP Collection, which now exceeds 30,000, grouped into about 100 different categories, provides an invaluable visual heritage for creating themed audiovisuals. This year it was a pleasure for me to offer our photographers a taste of this potential by creating an audiovisual with images taken from the fantastic world of macro photography. This audiovisual adds to the others already made with the images from the FIAP Collection that you can find on the FIAP YouTube channel.

Immerse yourself in the phantasmagorical and evocative FIAP "Microcosm" by viewing the audiovisual at this link:

<https://www.youtube.com/watch?v=b5bQEg5YOiA>

Showcase of Images from the EFIAP Diamond Recipients 2022

Each year the International Federation of Photographic Art (FIAP) honour eminent personalities known in the field of photography for their artistic work. These honours are known as FIAP Distinctions. With the exception of the Master of FIAP (MFIAP), FIAP Distinctions are awarded based on the applicant's achievements in International competitions run under FIAP Patronage. The top three of these levels are the Excellence FIAP Diamond Levels for which only international awards are counted. The following three galleries showcase one internationally awarded photograph from each of the successful EFIAP Diamond applicants for 2022.

EFIAP Diamond 1 (EFIAP/d1) 2022

After the date of being awarded the EFIAP Platinum distinction, or since 1st January 2015, whichever is the later, the EFIAP Diamond 1 recipients achieved at least 50 awards with 15 different works in 5 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 1 applications in 2022.



Au temps des maharajas
by Michel Gilliot,
Belgium



Beach Walk
by Catherine Bushe,
Ireland

Catherine
by Eva Lambropoulou,
Greece



Colors of Ecstasy
by Sudhir Saxena,
India



Dervishes
by Despina Anastasis,
Cyprus



Desert Hills
by Shin Woo Ryu,
Korea



Enthralling
by Suman Saha,
India



Friends For Ever
by Klea Kyprianou,
Cyprus





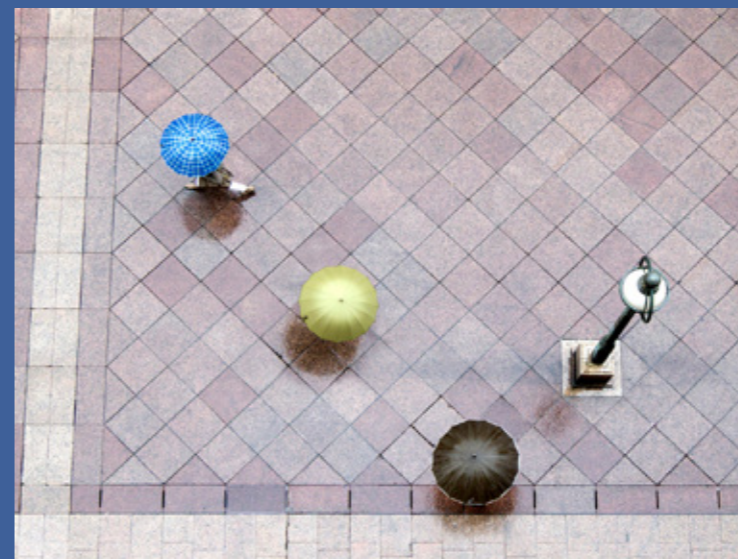
Giovani monaci
by Luciano Cardonati,
Italy



Gymnast and Ribbon
by Andy Gutteridge,
Great Britain



I am Right
by Jarmo Mäntykangas,
Finland



Jellyfish
by Zvonko Radićanin,
Croatia



Lofoten Uturn 3
by Ursula Bruder,
Germany



Nyangatom face kid 2
by Abbas Alkhamis,
Saudi Arabia





Palace in Winter
by Mehmet Gokyigit,
Cyprus



Penguin 612
by Kwok Kei Daniel Tse,
Hong Kong



Pure White
by Suniel Marathe,
India



Sleeping On Bench
by Hanan Hassan AL-Khalifa,
Bahrain



Spring on St Thomas
by Janez Podnar,
Slovenia



Textures 01
by Andreja Ravnak,
Slovenia





The Hoodie
by Deirdre Murphy,
Ireland



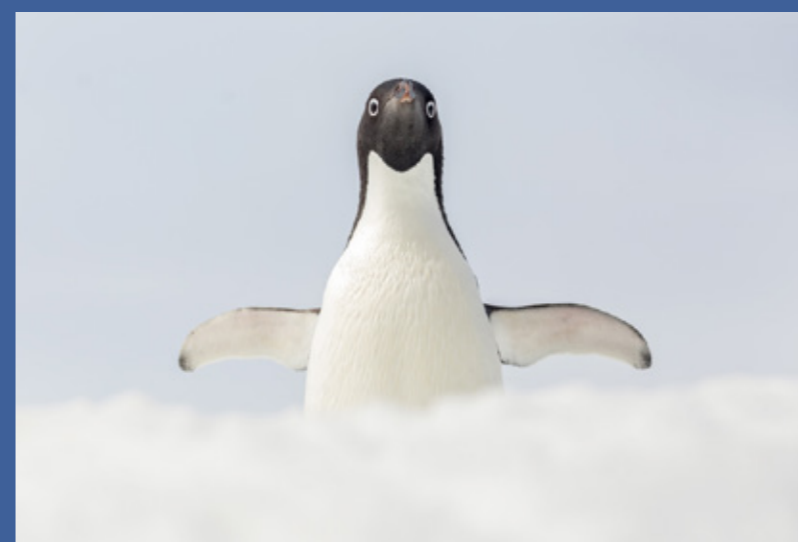
Tour on Glacier Lagoon
by Valentina Stan,
Romania



Yanko
by Tomasz Okoniewski,
Poland

EFIAP Diamond 2 (EFIAP/d2)
2022

After the date of being awarded the EFIAP Platinum distinction, or since 1st January 2015, whichever is the later, and having already gained EFIAP/d1, the EFIAP Diamond 2 recipients achieved at least 100 awards with 30 different works in 7 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 2 applications in 2022.



Adelie penguin
by Joan Gil Raga,
Spain



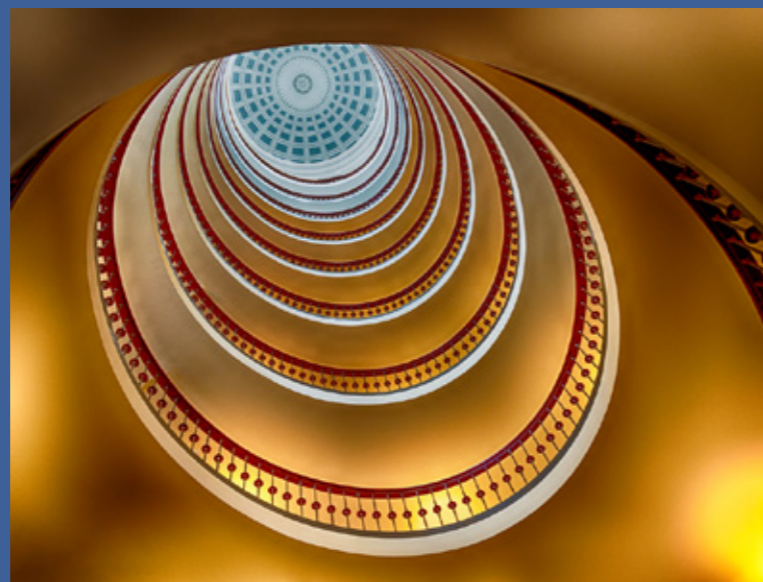
Aerial Fight of Godwit
by Subrata Bysack,
India

Art lover
by Neda Racki,
Croatia



Awaiting underwater
by Pantelis Kranos,
Cyprus

Axelborg
by Jørgen Kristensen,
Denmark



Berges du Lez
by Louis Van Calsteren,
Belgium



Circle Of Birches
by Göran Zebühr,
Sweden

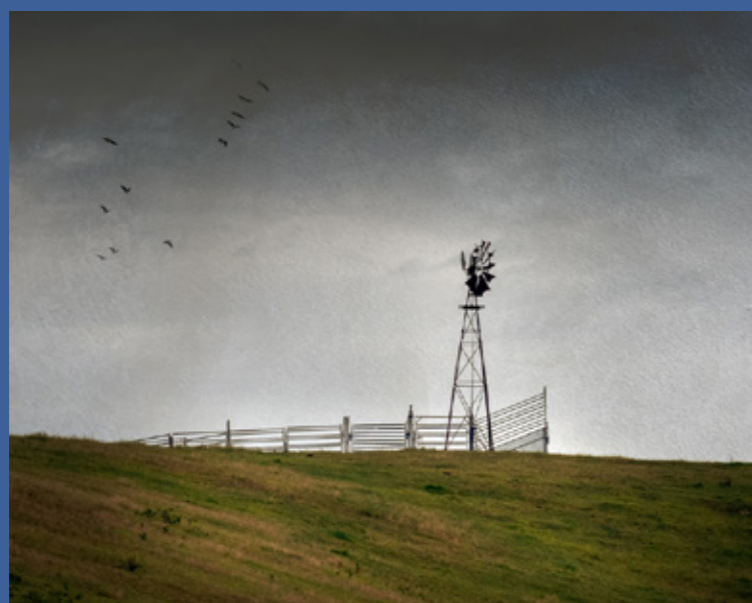


Colorful Balloon 15
by Chan Seng Tang,
Macau





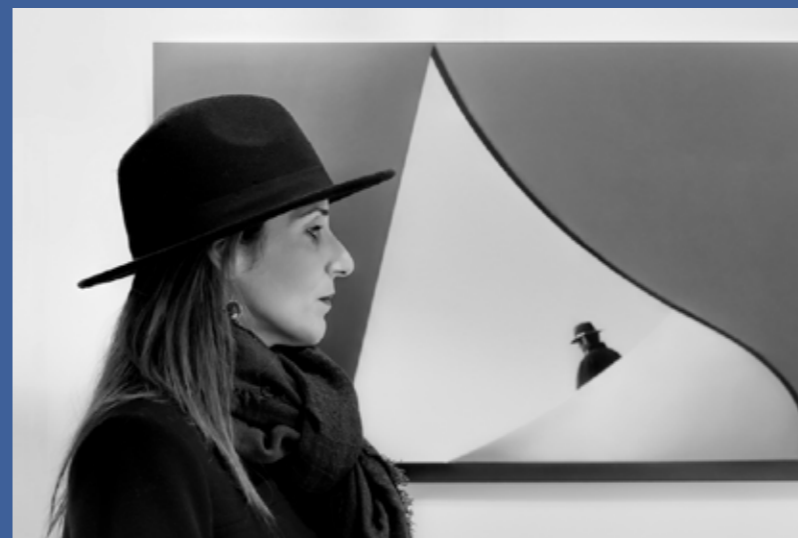
Concrete rests 01
by Igor Debevec,
Slovenia



Country windmill
by Vicki Moritz,
Australia



Fortitude
by Antonella Tomassi,
Italy



Going down
by Romos Kotsonis,
Cyprus



Golden Reveller
by John Whitby,
Great Britain



Hafingers 2
by Pietro Bugli,
Italy

FIAP Events



FIAP Events

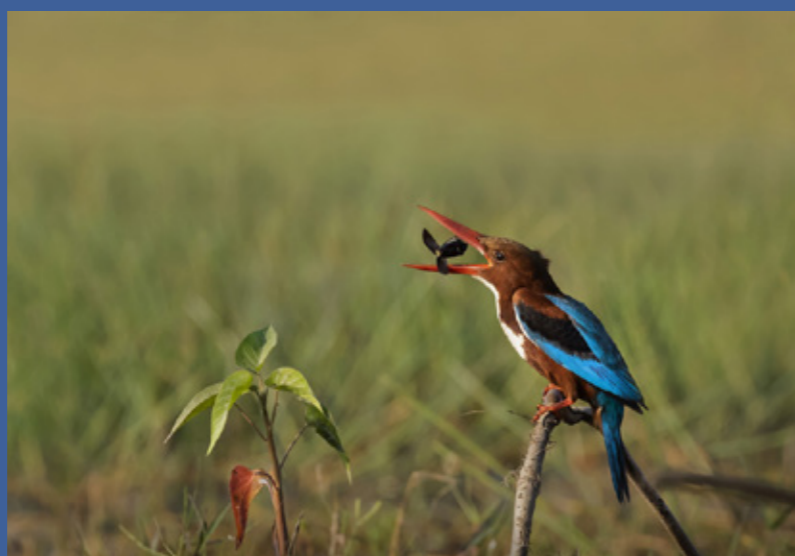




Haus zwischen Felsen 3
by Klaus Schwinges,
Germany



High Rise Workers
by Mohammed Arfan Asif,
United Arab Emirates



Kingfisher Tossing Insect
by Soumen Kumar Ghosh,
India



Lights
by Imre Kiss,
Hungary



Maramures 21.30
by Eugenio Fieni,
Italy



Memories of the Past
by Peter Gennard,
Great Britain





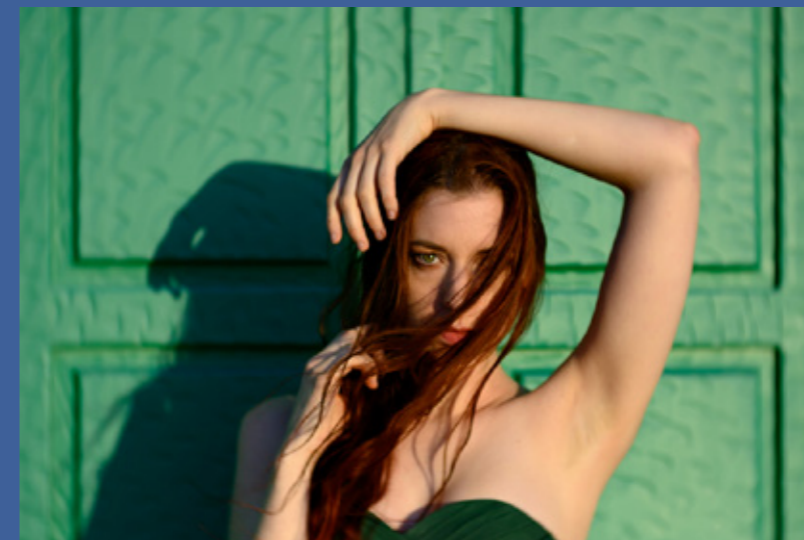
Mutated Spider
by Kai Lon Tang,
Macau



On the line
by Malcolm Cook,
Great Britain



Pearls in Her Eyes
by Marjan Artnak,
Slovenia



Petra in Green
by Martin Zurmühle,
Switzerland



Pipe Smoker
by Cristina Garzone,
Italy



Preparing the Bristolian
by David Wheeler,
Great Britain





Red eyebrow
by Miran Krapež,
Slovenia



The brothers
by Adriano Favero,
Italy



The burden of life
by Dragan Prole,
Bosnia and Herzegovina



The Spiv
by Alan Young,
Great Britain



Villnoess
by Josef Palfrader,
Austria



EFIAP Diamond 3 (EFIAP/d3)
2022

After the date of being awarded the EFIAP Platinum distinction, or since 1st January 2015, whichever is the later, and having already gained EFIAP/d2, the EFIAP Diamond 3 recipients achieved at least 200 awards with 50 different works in 10 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 3 applications in 2022.



Atlantic tern 4
by Roald Synnevåg,
Norway



Cloud Angels
by John McNairn,
Scotland



Egrate Fight
by Sharmali Das,
India



Feeding 40
by Feng-Lin Chen,
Taiwan



Fragments
by Max van Son,
Netherlands



Horizontal
by Terry Railley,
Scotland



Kumar
by Chris Discart,
Belgium



Las paisanitas y el gallo
by José Urbaitel,
Argentina



Maine Porland Head Light
by Larry Cowles,
USA



New day 2
by Duy Tuong Nguyen,
Vietnam



Poster Man
by Graeme Watson,
Australia



Railroader
by Veniero Rubboli,
Italy



Scale
by Bruno Madeddu,
Italy



Sheperdess 12
by Slobodan Krstic,
Bosnia and Herzegovina



Start of the Journey
by Eion Johnston,
Scotland



Successful hunt
by Atle Sveen,
Norway



The Old Sea Dog
by Martin Fry,
Great Britain



FIAP Photo Academy Online Events Service

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



Trinidad 2417
by Vojislav Vojo Pesterac,
Serbia



On Saturday 21st January 2023 the FIAP Photo Academy was pleased to host a presentation titled "Photographing Flowers for Transparency" by Harold Davis.

In this comprehensive, overview presentation, Harold Davis presented his stunning floral imagery and explained in detail his process for light box photography. Botanical composition, exposure, and post-production were also explained.

Harold says: "Light box photography is a joy in and of itself, and is a great form of photography to practice at home with relatively minimal investment in equipment. Techniques that can be learned from light box photography cut across myriad aspects of photography, and will enrich all aspects of your photographic practice."

This was a very enjoyable presentation where we experienced the joy of Harold's floral imagery. The arrangement, colour and compositions were as bold as our imaginations and helped inspire us all to look at this type of photography in a different light.

Harold Davis is an artist, photographer, educator, and the bestselling author of many books, including Photographing Flowers, from Focal Press. Rangefinder magazine called it the "most comprehensive" guide to flower photography ever written. More recent books include Composition & Photography and Creative Garden Photography, both from publishing company Rocky Nook.

Clematis on Black by Harold Davis



Wheel chair racer
by Duncan Hill,
Great Britain



Harold is the developer of a unique technique for photographing flowers for transparency, for which he was awarded the 2022 Photographic Society of America Progress award. According to Popular Photo Magazine, "Harold Davis's ethereal floral arrangements have a purity and translucence that borders on spiritual."



Into the vortex of the universe by Harold Davis

He is a Moab Master, and a Zeiss Ambassador, and an internationally known photographer, as well as a sought-after workshop leader. In 2022, two of Harold's floral images were produced as United States postage stamps.

Harold's website is www.digitalfieldguide.com



Tulip Pano by Harold Davis



Floral Gestures by Harold Davis



Corn Poppy by Harold Davis



On Monday 6th March 2023 the FIAP Photo Academy was pleased to host a presentation titled "Through My Lens: An Intimate View of Monet's Garden" by Charles Needle.

For the past 23 years award-winning Colorado (USA)-based fine art photographer, Charles Needle has had the rare privilege of photographing in Claude Monet's famous garden in Giverny, France. before and after its public open hours.

In this presentation, he shared images he made in this garden from his unique point of view along with a historical perspective and personal experiences of what the garden has meant to him over the years.



Photo of Monet's Garden by Charles Needle

In addition, Charles offered general tips for improving your flower and garden photography, including in-camera techniques he has developed for making Impressionistic, painterly imagery.

Charles has authored three cutting-edge instructional books: Tiny Worlds: Creative Macro Photography Skills, Impressionistic Photography: A Field Guide to Using Your Camera as a Paintbrush, and Creative Macro Photography: Professional Tips & Techniques.

You can see more images and information about Charles at www.charlesneedlephoto.com





Photo of Monet's Garden
by Charles Needle



Photo of Monet's Garden
by Charles Needle



Photo of Monet's Garden
by Charles Needle



Photo of Monet's Garden
by Charles Needle

The First Exhibitions for 2023 at FEC Fotograd Negova

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



The tenth year of the photographic centre "Fotograd Negova" in the Negova Castle in Gornja Radgona, nine of these years with the prestigious title, "FIAP Exhibition Centre", the 5th photographic centre in the world as an FEC, and with the exhibitions under the Auspices of the FIAP, just started.



In the spring season 2023 we are showing three exhibitions, that are placed in three different galleries, Gallery "Negovske čelade", Gallery "Kamnita dvorana" and Gallery "Pranger", which are housed inside a restored castle Negova in the northeast of Slovenia:

- Serbian photographer Hadži Miodrag Miladinović who's exhibition is titled "Photography of people",
- Argentinian photographer Ana Robles, who's exhibition is titled "Women who do not appear in magazines", and
- Slovenian photographer Jane Štravs with the exhibition titled "American Express".

Hadži Miodrag Miladinović and his exhibition "Photography of people"



Baka i Macka by Hadži Miodrag Miladinović



Baka iz Velikog Drenovca by Hadži Miodrag Miladinović

Quoting some of the words from Miladinovič's biography:

»He is a retired photographer, born in 1957 in Aleksinac, Serbia, who started working with photography in elementary school. While still a high school student, he had his first solo exhibition in the hall of a gymnasium in Aleksinac. At first he photographed landscapes, then more and more people. For many years, he photographed the miners of Aleksinac, then people from the social fringes, and a very important subject is the Holy Mountain and the Hilandar monastery in Halkidiki, Greece, which he visited as many as 30 times. He exhibited his works at more than 460 juried exhibitions at home and around the world and won more than 260 awards and recognitions.

His photographs have been published in periodicals, daily and professional press. He also »furnished« several publications with photographs. He is the author of the photo monograph "Ognjem po Aleksincu".

He has held the title of Master of Photography of the Photographic Association of Serbia (MF FSS) since 1989, gained the Excellence Bronze level of FIAP Distinction (EFIAP/b) in 2016, and has been a member of ULUPUD since 1990. As a juror, he participated in the work of many juries in Serbia and abroad.

This exhibition is his 44th solo exhibition.«



Grncar8420 by Hadži Miodrag Miladinovič



Jerusalim1384 by Hadži Miodrag Miladinovič



Monasi u pristanistu by Hadži Miodrag Miladinovič



Obrada metala by Hadži Miodrag Miladinovič



Pivopija by Hadži Miodrag Miladinovič



Povratak kuci by Hadži Miodrag Miladinovič



Ticije polje-jezero by Hadži Miodrag Miladinovič



Utovar krave by Hadži Miodrag Miladinovič

Ivan Matejevic wrote about Miladinovič's exhibition «Photographs of people»:

»The master of photography, Hadži Miodrag Miladinovič, has been involved in photography all his life. Even in those rare moments when he is without a camera, photography remains in him and with him. He got full public attention and interest, which quickly turned into admiration, by publishing black-and-white photographs of the miners, in which he showed them in all moments of their sad lives. Since then, he very skillfully "hunts" aestheticized and sophisticated events from the lives of the subjects he portrays, emphasizing their identity and confidently and in his own way records moments to which we can always return. How much he is devoted to photography is also shown by the fact that, when photographing miners, he used to go down into the cave together with them, in order to feel part of their energy during the digging and transfer it in its entirety, through emotions, into his lens. He immortalized them in all situations and moods. Although most of them are no longer alive, Mič's photography brings them to life.

Just like with the "miners", with a series of photographs from the Hilandar monastery, where he was completely immersed in the life of the monks, channeling their emotions and energy through the lens into the photographs, he secured eternity in the photographic world.

He also photographed all other portraits, figures, life situations, events and landscapes in the same way and created a recognizable style and enabled many to enjoy his photographs, and for himself great satisfaction and joy in life, because there is nothing better than enjoying creativity and this is best seen in Mič's photos.«

Hadži Miodrag Miladinovič's exhibition will be on display at Fotograd Negova until 28/6/23.



Ana Robles and her exhibition "Women who do not appear in magazines"

Ana Robles, born in 1952 in Buenos Aires, Argentina, doctor of veterinary medicine and social psychologist, started taking pictures only in 1995, on her travels, where she still finds most of her subjects. Later, between 1999 and 2000, she upgraded her photography skills at a photography school.



In 2005, she started participating in national and international salons, where she received more than 180 awards and recognitions. She holds the Distinctions EFIAP, EsFIAP and MFIAP of the International Federation of Photographic Art (FIAP) and Exellenca of the Photographic Federation of Argentina (EFAF), where she is also a member of the Artistic Committee and a juror.

Her photos have been published in many magazines and newspapers.

This is her 42nd solo exhibition.

Ana wrote about the exhibition:

"Women of the world, each one exposing their identity, their culture, their particular beauty. Some are strong, seasoned women, many of them leaders of their communities, others, immersed in harsh cultural guidelines that impose obedience, and subordination on them.



We find ourselves in a globalized world, where women are struggling to have an equal place with men. It is a fight that deserves to be carried out, without a doubt. But it carries out that cultures like these gradually fade away. Details that made up these images are lost. They are integrated into "modern". These photographs show what they are today, still persistent... tomorrow they will be a memory."

Her exhibition will be on display until 26/6/2023.

Jane Štravs and his exhibition "American Express"

Jane Štravs, a freelance photographer, was born in 1965 in Ljubljana. Since 1982, he has had more than twenty solo exhibitions and around one hundred group presentations. In 2003, the publishing house ZRC SAZU published a photographic monograph of his works with accompanying texts by Marina Gržinić and W. J. T. Mitchell. His works can be found in many public and private collections.



Car # 2 by Jane Štravs



Flag # 1 by Jane Štravs



New York # 1 by Jane Štravs



Roosevelt Island School by Jane Štravs



Taxi Driver by Jane Štravs

About the exhibition

At the exhibition entitled "American Express", photographer Jane Štravs presents a series of black and white photographs of New York.

Marina Gržinić wrote:

"On the monochromatic background of Stravs's photographs, objects are presented simply, sometimes with repeated movement, so that they form enigmatic icons from moving images. The images in the photographs are a reflection of the fascination with films from the fifties and the aesthetics of photographic snapshots. American mythology, racial segregation, and the militaristic turn of the United States radiate from them.

Who's on the street? Where is the Public? What is the Public? With this photographic series, we are asked these important questions again. The photography of Jane Štravs never stops challenging our perception and questioning where our place is in this world."

Jane Štravs received the Trend 2009 award for the American Express exhibition, where the expert jury selected four award winners who stood out the most with top achievements in the field of visual creativity that year.

The exhibition will be on display until 21/6/2023.



**“United Photographic Exhibition”
At The Eddie Chandler Gallery, Dublin, Ireland
from 18th February to 1st April**

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



“United” a photographic exhibition, was a collaboration between Uliya Ger, a Ukrainian photographer from Kyiv and Sharon Burrell and Pauric McGroder from Ireland. The aim was to photograph and highlight some people who have fled to Ireland to find refuge from the problems in Ukraine.



March 2022 UCD college **Anna & Milena** Home Mariupol Uliya Ger Kyiv

Anna & Milena by Uliya Ger



March 2022 Dun Laoghaire **Alla** Home Kyiv Pauric McGroder Dublin

Alla by Pauric McGroder



April 2022 Greystones **Artem & Sergey** Home Mariupol Sharon Burrell Dublin

Artem & Sergey by Sharron Burrell



March 2022 Dun Laoghaire **Anna** Home Kyiv Sharon Burrell Dublin

Anna by Sharon Burrell



March 2022 Greystones **Elizaveta & Oleksii** Home Kryvyi Rih Sharon Burrell Dublin

Elizaveta & Oleksii by Sharron Burrell



March 2022 Swords **Maria** Home Odessa Uliya Ger Kyiv

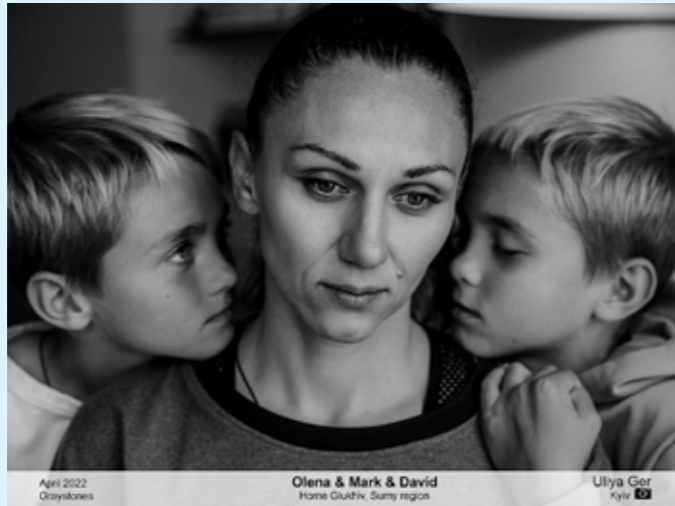
Maria by Uliya Ger

The photographers took images of people in May 2022 and put information on each image such as their hometown and their current location in Ireland and the date they came to Ireland.

We cannot imagine how it feels to lose so much, to have such mental trauma, constantly concerned for things back in their home country and loved ones left behind. Many have lost everything and we as a nation of Irish people are known for our welcome “Céad Mile Failte”, an Irish saying that means “100 thousand welcomes”.

The focus with the United Photographic Exhibition was to encourage people to host a displaced person or family.





April 2022 Greystones Olena & Mark & David Home Glushiv, Sany region Uliya Ger Kyiv

Olena & Mark & David by Uliya Ger



April 2022 Greystones Oleksandra & Timofey Home Kyiv Sharon Burrell Dublin

Oleksandra & Timofey by Sharron Burrell



March 2022 Dun Laoghaire Olesia & Yermolai & Mia & Oscar Home Kyiv Uliya Ger Kyiv

Olesia & Yermolai & Mia & Oscar by Uliya Ger



March 2022 Dun Laoghaire Yana & Volodymyr Home Kyiv Uliya Ger Kyiv

Yana & Volodymyr by Uliya Ger



The photographers partnered with "Helping Irish Hosts", a charity formed by resourceful women, to respond to a humanitarian crisis when the war broke out in Ukraine in 2022.

People who are unable to host for whatever reason, sometimes think they cannot help. However, it is possible and very helpful, to support those who are hosting. You can do this by inviting a family over for a meal, ask them out for a day at the Zoo, a day by the sea, at a park, to a match. Lots of easy ideas that just allows the Irish hosts to have some time together. This helps with the longevity of the situation all round.

To date the photographers have exhibited at the following places in Ireland:

- Dun Laoghaire Town Hall where the exhibition was launched with the Ukrainian Ambassador, Larysa Gerasko, and An Cathaoirleach (Chair of the Council) Mary Hanafin
- Lexicon Library
- Swords Library
- Blanchardstown Library
- Technical University Dublin Angier Street
- The Eddie Chandler Gallery at Dublin Camera Club
- The Convention Centre, headlining International Women's Day 2023



Image from Launch of Exhibition in October 2022 (from L to R) Uliya Ger, Larysa Gerasko, Mary Hanafin, Sharon Burrell, Helen Smirnova, DLLR – United Team member



The 12th International Photographic Conference, 2023

*By Prof. Biswatosh Sengupta AFIAP ESFIAP
Secretary of the Photographic Association of Dum Dum, India
With assistance from Dr. Jaydeep Rishi & Dr. Abhoy Nath Ganguly
Photos by Mr. Biswarup Ganguly*

The Twelfth International Photographic Conference organised by the Photographic Association of Dum Dum (PAD) in collaboration with Birla Industrial and Technological Museum (BITM) under the Ministry of Culture, Govt of India and supported by the PAD Alumni Association was held during 23-27th January 2023 at the BITM auditorium in Kolkata. The Photographic Association of Dum Dum organised the First International Photographic Conference in 1982 as part of its Silver Jubilee Celebrations with the objective of fostering International camaraderie among fellow photo lovers, discussing issues related to the latest developments in the field of photography and understanding the various viewpoints with regards to aesthetical and socio-cultural interpretations of photography. Since then the International Photographic Conference has been a regular feature in the PAD calendar. This year's Conference was organised under the auspices of FIAP for the first time.



Welcome Address by Subhabrata Chaudhuri



Dignitaries



Dignitaries and delegates

The programme was initiated by Mr. Subhabrata Chaudhuri, Director, BITM, with the august presence of Dr. Abhoy Nath Ganguly, President, and Prof. Biswatosh Sengupta, Secretary, PAD. Mr Chaudhuri greeted delegates from round the world and indicated the impact of photographs in modern society. This was followed by a slide show of a beautiful photographic travelogue to Tibet by Mr. Rathin Chakraborty.

With due grandeur the conference was inaugurated by Mr. Ioannis Lykouris, Secretary General, Federation Internationale de l'art Photographique (FIAP). Dr. Abhoy Nath Ganguly

heartily greeted the delegates and briefly glossed over the journey of photography from the era of darkroom to that of AI. After that Prof. Biswatosh Sengupta presented the Secretary's report, during which he lamented the lesser number of foreign delegates as compared to the last Conference due to the prevailing socio-economic situation in various corners of the globe.

Mr P. Sen (Dipak), a founding member of PAD, reminisced about the birth of the organisation in 1957. Dr Barun K. Sinha,



Dr. Abhoy Nath Ganguly delivering his lecture



Ioannis Lykouris delivering his inaugural lecture



Barun Kumar Sinha delivering FIP Secretary-Generals speech

Secretary General, FIP, lauded the 'unique' role of PAD in the photographic world and appreciated PAD's flourish throughout. Mr Julio de Matos of Portugal released the souvenir published on this occasion. Dr Ahmed Mohamed Hassan from Egypt mentioned that photography has no boundaries.

In his inaugural address Mr. Ioannis Lykouris, a noted photographer from Greece, recalled his visit to the last conference. He advised the delegates to take this opportunity to foster friendships with new acquaintances.

Hon. Justice Ashim Kumar Banerjee, in his Presidential address, remarked that though most photographs taken in this world are discarded and forgotten, the art of photography would still survive. The session ended with a Vote-of-thanks by Mr. Himadri Sekhar Dutta. This was followed by the lighting of the lamp for inauguration of the photographic exhibition. The audience was then entertained by a mesmerising dance performance by Ms. Banhi Sen.



Ashim Kumar Banerjee inaugurating the exhibition by lighting the lamp



Delegates visiting exhibition at the 12th International Photographic Conference



On the 24th, the opening session was chaired by Mr P. Sen (Dipak) of Canada. The delegates introduced themselves. A Keynote address titled “On the Crossovers of Creativity: In Search of a Rhythmic Image” was delivered by Mr. Himadri Sekhar Dutta. He spoke on how art aspires to reach beauty which can only be achieved through rhythm.

Session II: “Press and Communication” was Chaired by Dr. Ahmed Mohamed Hassan with Moderator Dr. Jaydeep Rishi. The session started with Mr. Sankha Kar, where he discussed the challenges faced by photojournalists across the world. The issues he highlighted included rising unemployment in the sphere of photojournalism due to increased dependence of the news agencies on social media, the problems of creating a unique image owing to excess VIP security in a post-9/11 world and how every news-media is in a rush to break an event rather than encouraging quality photographs.

Mr B. Akter from Bangladesh spoke about the challenges he faced while taking photographs of the Rohingya refugees in various camps at Cox’s Bazar. He also presented various inspiring images that captured the plight of these refugees. Mr Jitendra from Manipur, India, shared his struggles as a photojournalist while covering Human Rights violations in Manipur. Dr Hassan presented a paper about Travel Photography followed by a short film on it. His observation was, studying time, place and culture is a must for this genre.

The third Session, with Chairperson Mr. Ioannis Lykouris and Moderator Dr. Abhoy Nath Ganguly, began with Prof. Biswatosh Sengupta, who discussed the role of Artificial Intelligence (AI) in art and photography. He discussed two pieces of AI software ‘Dall-e’, which turns text into images, and ‘Photoshop 2023’, which heavily relies upon AI to help to enhance the photograph. Mr Sambhu Das spoke about his obsession in finding facial structures in natural elements which might be regarded as abstract to some but to him those are realities exhibited through his splendid photographs. Then Mr Someslal Mukhopadhyay discussed ‘Street Photography’ and defined it as a genre that is veritably existential in nature and seeks to represent a slice of life that goes unnoticed not only on the street but also in any public place. Ms. Mousumi Maity presented a paper on “Role of Colour in Creative photography”.



Someslal Mukhopadhyay reading his paper



Sankha Kar reading his paper



Bayazid Akter reading his paper



The fourth session started with Chairperson Mr Julio De Matos of Portugal and Moderator Dr Ganguly. Mrs Mala Mukerjee spoke on “Role of gender in photography” and how women are downcast as professional photographers. Mr Abhik Sarkar interestingly highlighted the issue of plagiarism, a serious problem affecting the world of photography. He argued that photographs are intangible wealth created by their authors and are protected under the copyright law. He discussed the safeguards provided to photographers against plagiarism.



Mala Mukerjee reading her paper



Abhik Sarkar reading his paper

Mr. Ioannis Lykouris spoke about the new trends in photography for Gen-Z. He spoke about how for this generation the online identity often differs from their real identity and the later often mimics the former. This cell phone generation is obsessed with the selfie culture and perceive the world more through images than reality. Mr. Lykouris ended his discussion by pointing out both the pros and cons of this emerging trend.

The Fifth Session was on Cinematography and was chaired by Prof. Sanjay Mukhopadhyay with Moderator Mr. Himadri Sekhar Dutta. Ms. Madhura Palit, presented a paper on Cinema Vérité, in which the objective is not to interfere with the proceedings being filmed. The camera in this case acts as the observational camera and attempts to capture life as it is. Ms. Palit delved deep into the history of Cinema Vérité and finally concluded that despite its lofty attempt, the movement is not entirely free from human subjectivity.

Mr. Tarun Sen discussed the broad gamut of the changes witnessed by the motion picture industry from analogue to digital era.

The Sixth Session on Scientific and Technical subjects began with Chairperson: Dr. Pradeepta Gupta Roy and Moderator: Mr. Julio de Matos. Mr. Asim Kumar Podder discussed the process of Fluorescence Photomicrography with the help of a Photo Multiplier Tube (PMT) Detector. After this, Mr. Utsab Roy, Dr. Moumita Pal and Dr. Karabi Ganguly presented a joint paper that explored the chest X-ray images of humans.

Dr Rupak Bhattacharjee discussed about Apophysis, freeware software. He demonstrated its use indicating how it can create visually appealing fractals and may be used to create digital creative photographic art.

Mr Soumyadeep Mukherjee spoke about astrophotography in general and deepscape astrophotography in particular which looks beyond the solar system capturing photographs of the various galaxies and nebulas. The last speaker, Mr Matos, spoke about the role of photography in visual thinking and how his thought pattern was shaped by various images. He discussed the works of the scholar and photographer Robert Chester Smith whose thought process is an instance of visual thinking. The day ended with a science show, “Science is Fun” by the staff of BITM.

On the 26th January, the foreign delegates were taken on a local tour to different Ghats in Kumartuli and also to a PUJA pandal for lunch.



The closing session was held on the evening of the 27th Jan, 2023 with Mr. P. Sen (Dipak) as Chairman and Mr. J.R. Schnelzer, President, PSA Worldwide as Guest-in-Chief. Ms. Agatha Anne Bunanta, International Relations Vice President, PSA Worldwide, Mr. I. Lykouris, Dr. Hasan and Mr. Juliet of Portugal, Ms. Lisa Schnelzer, wife of the President, from USA, Bulban Salim, Rowshan Akther, Mohammad Ali, Md Ibrahim from Bangladesh and Naima Perveen from Bangladesh were also present.

It started with Prof. Biswatosh Sengupta presenting a summary report of the proceedings of the Conference. Ms. Agatha Anne Bunanta in her speech remarked that the Photographic Association of Dum Dum (PAD) could be a role model for other organizations both in India and abroad. She expected more cooperation and collaboration between PSA and PAD for the betterment of the world.



Biswatosh Sengupta submitting Conference Report



Agatha Anne Bunanta's address at Valedictory Session



JR Schnelzer's address at Valedictory Session

Honorary Fellowship of the Photographic Association of Dum Dum (Hon.FPAD) were presented to Mr. J.R. Schnelzer, Dr. Ahmed Mohamed Hassan and Dr. Abhoy Nath Ganguly. Mr. J.R. Schnelzer commented that photography is one language through which humanity can communicate. He then presented the PSA Presidential Medal to Dr. Abhoy Nath Ganguly, President of PAD.

Mr. Ioannis Lykouris, in his concluding speech congratulated PAD for holding such an exceptional conference and expressed his pleasure that the conference was held under FIAP Auspices.

Dr. Ahmed Mohamed Hassan, thanked PAD for holding the successful conference. He also presented a special plaque to Prof. Biswatosh Sengupta.



Ahmed Mohamed Hassan address at Valedictory Session

Mr. Subhabrata Chaudhuri, Director, BITM, Mr. B. Akhter and Mr. Julio de Matos also made closing remarks. The session concluded with a presentation of pictures of "GHATS of Benaras" by Mr. Julio de Matos. The events finally concluded with a Gala Banquet Dinner. A post Conference trip to Sundarbans National Park was arranged for 28-30 January.



Julio de Matos' address at Valedictory Session



Banquet



Banquet

Prior to the conference three photographic workshops were conducted:

- "Outdoor Infrared Photography Digital Tools and Techniques by Mr. Mrinal Pal and Mr. Mrinal Bandopadhyay",
- "Shaping Light to Accomplish Portrait" by Mr. Goutam Sen
- "Appreciation of Photographic Art" by Prof. Biswatosh Sengupta, Dr. Abhoy Nath Ganguly, Mr. Tarak Sengupta, Mr. Himadri Sekhar Dutta and Mr. Asim Kumar Poddar.



Mr. Subhabrata Chaudhuri also spoke on the bond between PAD and BITM and reflected on how a photographer is moved by the passion for his art and vocation.

Inaugural lecture by Subhabrata Chaudhuri - Workshop On Photography



Tarak Sengupta Talks - Workshop On Photographic Art Appreciation



Workshop on Photographic Portrait Lighting



REMOTE WILDLIFE PHOTOGRAPHY TRIPS IN AFRICA

Part 2 of a 3 Part Series

Wildlife Photography My Way... Musts

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

Wildlife photography has become very popular and there are many excellent and successful wildlife photographers throughout the world. Each has their own unique way to produce their best results. After many years of enjoying this hobby, I have developed my own particular way of doing wildlife photography which I will describe across parts two and three of this series of articles. I will include my thoughts on the most important Musts and Myths, and I will also share some Maybe ideas which I have used to enhance and add interest to my photographs. This article will deal with some "Musts" in my view.

Successful Wildlife Photography

Successful wildlife photography means different things to different photographers. For some it is to capture an image of an animal or wildlife on their mobile phone as a memory for themselves or to share with friends or family or on social media. For others it is to get images good enough to enter salons or participate at club level. Some enjoy making a photo album of a safari trip or to capture a photo of a long sought-after species. For others it means images that will sell to earn some money.

As I said in Part 1 of this 3-part series, the photographic challenge for me is to try to capture wildlife subjects and their behaviour in an extraordinary and unique manner to a world class standard. This goal requires a lot of time and lots of patience in the bush.



This image was awarded in Natures Best Magazine international wildlife competition and exhibited in the Smithsonian Natural History Museum in Washington DC with 6.5 million visitors per year (Etosha, Namibia)



This scene, where the black rhino was visible through the legs of an elephant, was different for me. The image was used and published by The African Wildlife Foundation (Etosha, Namibia)

In my view, to capture that special, stunning image, you need two major ingredients. The first is a **decisive moment** or action by the subject(s) and the second is an **able** photographer to capture it **quickly**. And a bit of luck is always a very welcome third ingredient!

To summarize, the critical steps for my wildlife photography to be successful are:

- To find the sought-after wildlife subject matter.
- To stay with it continuously, going back for days in anticipation of that unique image
- To know and "read" the behaviour in order to be able to "predict" what is going to happen next.
- To photograph it competently and with practiced skill.

So what in my view are the Musts?

Ethics

The most important rules for all wildlife photographers that I need to emphasise are:

1. The wildlife subject is always more important than the images – respect it.
2. Obey all the park rules, eg stay on the road, for safety reasons do not at all get out of your vehicle except at designated places or in an emergency, never feed or disturb the animals, etc.
3. Respect other people and photographers in your efforts to get an image.

Calibration

You must reflect true colours with wildlife images and footage. You can get away with colour variations in photojournalism or pictorial images but not with wildlife images. It is therefore essential to calibrate and/or select the correct colour profiles on your input/capturing hardware - (camera), processing – (computer, tablet etc) and final output (projector, tv, computer) equipment to ensure that faithful detail is preserved, and the true colours are retained right through the capture-to-view value chain. There are various products available to calibrate your equipment. I use the Spyder from Datacolour to calibrate my computer screens, projector and a large screen Samsung 4K QLED TV (75") that I only use for viewing purposes with an audience. You must switch all the auto options off and select RGB when calibrating a TV with a Spyder for wildlife image viewing purposes.

Animal Behaviour

You must spend time getting to know and learning to read animal behaviour to be able to anticipate and predict events. For example...

- Study animal tracks... which animal is it .. how old are the tracks... where is it heading... water or den... which animal was there first?
- Wait patiently at a waterhole or a den or near a nest but be ready for action all the time



This image of an elephant track and hyena spoor on top of it tells a story (Savuti, Botswana)

- Think like an animal! Keep in mind that no energy is wasted unnecessarily by wild animals. They will always follow the path of least resistance to preserve energy. They will, for example, rather follow a foot path than walk through rough and tall vegetation or walk around a rock rather than climbing over it.
- You must know who the boss or the leader is. Studying it's behaviour will assist with predictions of what is going to happen next and assist you to position yourself and get the correct lens and camera ready.
- Study the wind direction. It is critical for stalking predators and also for sitting birds that are ready to take-off. Predators will almost always attempt to stalk their prey from a downwind direction so that the prey cannot smell the predator. In other words when you are in a "predator area" search for them downwind of potential prey. Birds on a perch will normally take-off and land upwind like aircraft. In strong wind they will be lifted higher than the perch when taking off and in little or no wind they will drop down lower than the perch. Obviously, with no wind the direction is unpredictable.
- Birds will almost always give a sign that they are going to take-off like changing posture, shaking feathers or defecating.



Goshawk shaking feathers before take-off (Kgalagadi, Botswana)



Bee-eater on perch with butterfly for the chicks in the nest (Karongo, South Africa)

- Goshawks on the ground may indicate the presence of a snake or badger that is on the move by catching disturbed insects or other small prey in its wake.
- Bee-eaters fly in a circuit to catch butterflies and other insects and will return normally to the same perch time and again. Wait for them and be ready at the perch.
- You must learn to recognise and understand why animals have these tell-tale behavioural actions.

Purpose

You must do something with your images! It gives purpose to your photographic trips, equipment and capture methodology whether it is for social media, salons, competitions, books or Audio-Visual shows etc. It is also a must to use your very best images for these purposes as you never get a second chance to make first impressions.

Equipment

It is not so important which and what photo capturing equipment you have, but it is a must to know it inside out. Photographers are willing to spend big amounts of money on equipment

(and safaris) but are usually very reluctant to read their manuals, to go on training courses or most important to practice before every trip with their equipment. If you can't change settings quickly and know the impact of every setting to get the desired effect, then you will become a trigger (shutter) happy person with a very low successful capture percentage with your only hope being lucky shots. **You need to be photographically fit** for successful wildlife photography.

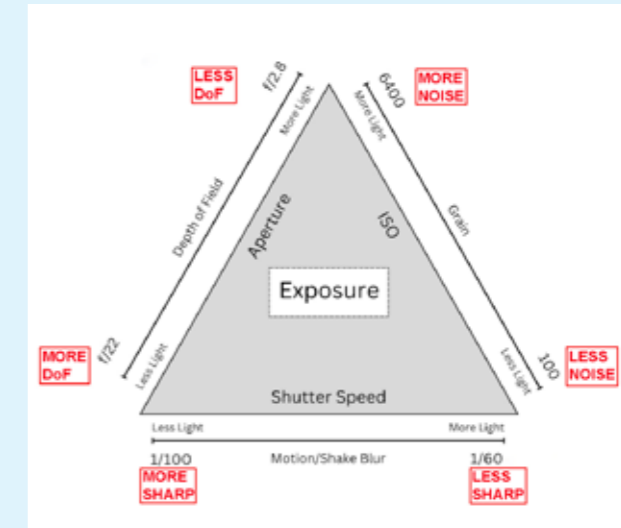
I started off with Minolta in the late 80's, moved to Canon and later Nikon (sponsored) and have been using Sony mirrorless bodies and lenses for the past three years. I practice even today how to change settings quickly in the dark.

Raw Format

It is a must to shoot in the Raw format if you are a serious wildlife photographer. Apart from a large data file, processing adjustments like white balance, exposure, sharpening and noise removal etc to reproduce the original scene can be done best in this format. Moderate cropping (20 - 30%) and a copy of the original Raw file is becoming the norm in most competitions if you are a finalist. It is always better to capture the image in the correct frame/file size by moving your vehicle or using a different lens than attempting to enlarge (crop) a tiny part of an image to be full frame with processing.

The Exposure Triangle

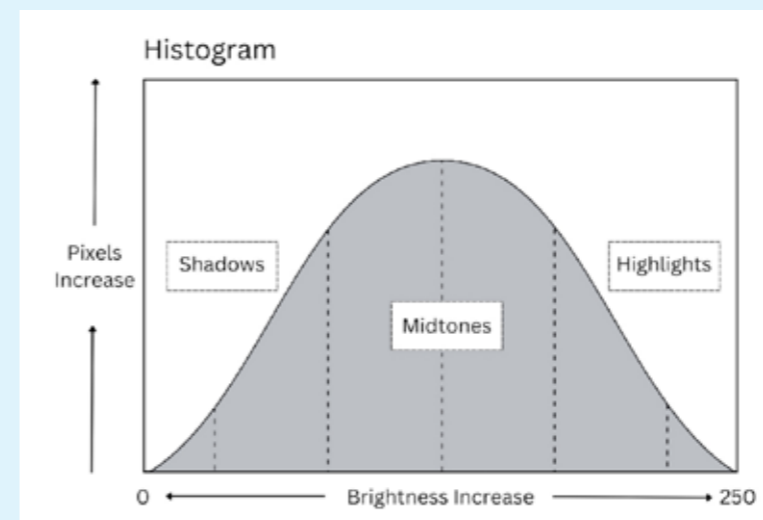
You must understand the triangular relationship and resulting effects of change of any one between shutter speed (Tv or s), lens opening or aperture (f) and ISO. This is the most basic but also the most important foundation of photography. Equally important are the effect of different lenses (eg short telephoto vs long telephoto) and camera bodies (eg full frame sensor vs crop sensor) on these parameters and the results in the view finder.



Exposure triangle

Histogram

The histogram and zebra settings are your friends to expose correctly and especially not to blow the whites (permanent loss of details in the white). Use both instead of trusting the image review as an exposure guide.



Exposure histogram which should not be clipped on the dark (left) or light (right) side. Clipping means no recoverable data or detail in the image

Composition

The composition of an image must always be strong, no matter how good the story is. Composition adds to impact and the old rule of thirds still applies in many cases.

The L-line on thirds makes the composition of the three lions very strong



A diagonal line from left bottom to top right confirms the western reading direction and adds to impact

Post Capture Processing

Processing must be done to develop the raw image to reflect the original scene. Process however as little as possible and only as per the rules of the competition. It is nowadays very easy to cheat with all the different software available, but you will be caught out when the raw image is compared to the submitted image by the judges. I use Adobe's Photoshop for post capture processing but many of my friends prefer Lightroom.



Different

Your images must be different to make lasting impressions. Many people around the globe photograph wildlife and many substantially similar images are seen. The trick is to capture the same subject in a different manner or find something beyond the familiar to capture.

The three drinking zebra and one giraffe is very different (Etosha, Namibia)



The image of the lion in a tree using the V as a head support is uncommon (Serengeti, Tanzania)



It is difficult and uncommon to photograph a bird flying directly towards you like this spoonbill landing (Pilanesberg, South Africa)



The black and white image of a wildebeest kicking up sand is different (Kgalagadi, Botswana)



Meerkats arranged from small to tall like organ pipes has only ever happened to me once (Makgadikgadi Botswana)

Part 3 of this three article series, in the next issue of FIAP news, 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.



Sundarbans Safari: A Fascinating Tour for Photographers

By Prof. Biswatosh Sengupta AFIAP ESFIAP
Secretary of the Photographic Association of Dum Dum, India
Photos by the author unless otherwise credited

The Sundarbans National Park is a legendary haven of nature's bounty. To reach this location, one must traverse the meandering channels and winding waterways that course through the mangrove forest, aboard a humble vessel. It is only thus that the full breadth of the diverse ecosystem can be explored and the wildlife observed in its natural habitat.



Launch Journey

About Sundarbans

Sundarbans, literally meaning "Beautiful forest", is the largest mangrove forest in the world. The area got its name from the most common mangrove plant, "SUNDARI" (Heritiera Minor) found there. Sundarbans spans over 100,000 hectares of pristine wilderness. It is located on the Gangetic delta (delta of the Ganges, Brahmaputra, and Meghna rivers on the Bay of Bengal), about 110 km south of Kolkata in West Bengal, India. A great portion of this mangrove forest belongs to Bangladesh. It is a breathtaking sight to behold, an enthralling realm of simplicity and serenity that captivates visitors with its unique eco-system and vibrant flora and fauna.



Royal Majesty
by Tarak Chandra Das

This photo and the next of Royal Bengal Tigers were taken by other photographers who have done this safari on other occasions in the Sundarbans as unfortunately no tigers were sighted by our tour group.



King of Sundarbans
by Prosenjit Debnath

At its heart lies the Sundarbans National Park, a wildlife sanctuary since 1966, and a world heritage site since 1987. This haven is home to over 100 Royal Bengal tigers, as well as a host of other endangered species such as Batagur Baska Turtles, King Crabs and Olive Ridley Turtles. The park's diverse ecosystem supports an array of creatures, from majestic jungle

fowls and Giant lizards to Spotted deer, Wild bears, and Crocodiles, not to mention countless species of birds and 64 varieties of mangroves, including the eponymous Sundari.

About 4 million people live in Sundarbans, majority of whom reside in rural areas and rely on agriculture and fishing for their livelihoods. The region faces several challenges, including poverty, unemployment, and limited access to healthcare and education. Climate change and natural disasters also pose a significant threat to the area and its residents. Banabibi or Banadevi is the main Goddess of Sundarbans. Boatmen (Majhi) or fishermen and mouli (honey collector) worship the Banabibi before entering in to the jungle for fishing and honey hunting.

To visit this awe-inspiring realm, one must venture forth to Godkhali or Sajnekhali, the gateways to the Sundarbans, reachable by taxi from the airport in Kolkata or by train from Sealdah station. The journey within the Sundarbans can be perilous for the uninitiated, but the rewards are immeasurable, for the Sundarbans is a place of unparalleled beauty and wonder, a realm of pure magic and majesty that will leave a lasting impression on all who have the privilege to experience it. The best season for this safari is between November-February.

Our Safari

This safari was undertaken by a small group of those who attended the International Conference in India in January. We gathered at the ungodly hour of seven in the morning. Our destination: Godkhali, a small village nestled some 90 kilometres away.



Upon arrival, we were greeted by our tour operator, Mr. Satyaki Naha, who was also a fervent wildlife photographer. We boarded a motor boat, which was reserved solely for our group, and set out on our expedition. It was a requisite to hire a guide with comprehensive knowledge of the Sundarbans' complex ecosystem, and so Bikram Mondal joined us on route.

Looking Through by P. Sen (Dipak)



Dr. Abhoy Nath Ganguly, Mr. Ioannis Lykouris, Mrs. Nilima Sengupta, Mr. Debashish Gayen, Mrs. Ira Gayen and Mr. P. Sen (Dipak) at lunch on the safari

During our excursion, we had the good fortune of observing a Gosap (Man-eater Lizard) lounging on the riverbank, followed by the sighting of an owl, perched on a mangrove. We also captured glimpses of Spotted Deer grazing on the riverbank.

Our skilled skipper demonstrated an exceptional ability to manoeuvre the boat, adjusting the speed and direction frequently to ensure that we could spot the wildlife up close. Throughout the day, we travelled along a myriad of rivers such as Bidyadhari, Datta, and numerous canals like Panchmukhi. The connecting canals are called Varani.



An Owl by Ioannis Lykouris

After a sumptuous Bengali lunch we continued our journey, eventually arriving at Badkhali or Bali Island where we lodged at Sundarbans Banjara Village, a charming homestay. Accommodation in the Sundarbans varies greatly, ranging from Eco-resorts, Guesthouses, Tourist lodges, and Forest camps, catering to a wide spectrum of budgets and travel styles.



Small tooth otter2 by Mr Mrinal Bandyopadhyay

The next day, we began our safari at quarter past five in the morning, while the surrounding darkness was yet to dissipate. Our search continued in earnest for the elusive Royal Bengal Tiger, which had been sighted before our arrival. Unfortunately, luck was not on our side, and despite our best efforts, we failed to spot the majestic creature. Nonetheless, we did come across pug marks of the tiger, and our guide informed us that a tigress was currently moving with her two cubs. As we traversed from

one narrow creek to the next, our skipper tried his utmost to locate the tigers, but to no avail. Our only solace was the capture of a big migrant Falcon of the USA, along with its prey.



Peregrine Falcon With Catch-1 by Mrinal Kr Bandyopadhyay



Gosap by Dr. Abhoy Nath Ganguly

Sundarbans for Wildlife Photography

The Sundarbans, a land of exquisite biodiversity, beckons avid photographers to capture its wild inhabitants in their natural domains. However, venturing into this dense terrain, fraught with perilous tidal creeks, and unpredictable creatures, can pose a daunting challenge. To navigate these treacherous waters, it is imperative to enlist the services of a seasoned guide, well-versed in the ways of the forest and the fauna that call it home. While attempting to immortalize these creatures through the lens, utmost care must be taken to ensure that their natural behaviour is not disturbed or endangered. Flash photography is a taboo and must be eschewed, as it can disrupt and disorient the animals. The Sundarbans is a sanctuary that abounds with an array of captivating subjects, each unique and arresting. The mangrove forests, with their sinuous roots and dark canopies, and the waterways, replete with life and movement, offer unparalleled backdrops that can serve to elevate the pictures to new heights. For those who venture here it is advisable to equip themselves with a long telephoto lens that allows for photography from a safe distance, a fast aperture lens to capture fleeting moments, and a fast shutter speed to seize the action, even in dimly lit conditions.

Sundarbans for Landscape Photography

The Sundarbans is a place of immense beauty. The mangrove forests, tidal creeks, and estuaries provide captivating backdrops for landscape photography. The sun's radiant hues add to the majestic splendour. The waterways meandering through the forest reflect the canopy, creating a mesmerizing display of light and shadow. Wildlife roams free.



General Remarks

The Sundarbans not only boasts of its natural beauty but also of its cultural heritage. The locals' way of life, with their fishing and agricultural practices, adds another dimension for photographers. The Sundarbans offers endless photographic opportunities, from the panoramic view of the Sajnekhali Watchtower to the picturesque mangrove forests and tidal creeks of the Sudhanyakhali Wildlife Sanctuary. The Sundarbans beckons those who wish to capture the timeless beauty of the natural world.



Mangroves



Safari With Motorboat



Mangroves



Impressionistic Landscape



Church After erosion

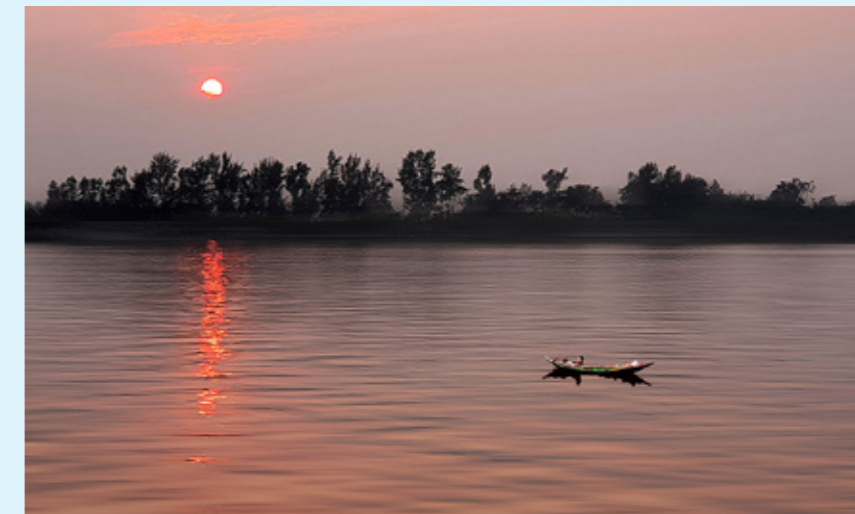




Spotted Deer
by Ioannis Lykouris



Wider Peace
by Ioannis Lykouris



Day Ends
by Ioannis Lykouris



Back to home



The Majesty of Light

By Panos Laskarakis,
Greece

<https://panoslaskarakis.com/>

The Arctic of Canada is the beginning of the cosmos for explorers, photographers, and filmmakers! Gorgeous landscapes are combined with the Aurora and awesome wildlife!

Territories like Tombstone National Park in Yukon to the northwest and Baffin Island to the northeast are some of the best locations in the Canadian Arctic! Both places combine landscapes, the northern lights, and powerful wildlife living in extremes! Always the atmosphere is spooky and beautiful at the same time! It's a beauty of silence and of lights that make you never want to leave these places!

Exploration is the only word that perfectly matches these places and my temperament!

In preparation to visit these places, we have to take into account three major factors, the weather, clothes and experienced guides!

First, the weather conditions must match perfectly with our outdoor stay and our photographic demands! Personally, I believe the best time to explore the landscapes of the Canadian Arctic is from the middle of September until the end of November with temperatures from -5 to -25 Celsius! In this case, there is a little snow, and a lot of ice combined with an Aurora. It is exactly what I like for icy landscapes!! Regarding wildlife, the best months are from April to June with temperatures from -40 Celsius in April and up to +5 Celsius in June combined with snowy landscapes but not the Aurora! However, the areas are vast so you might not see the wildlife so easily, but it is always worth trying!

Camping on the snow or close to a frozen lake may be more normal for most nature photographers but camping on the frozen Northern Atlantic Ocean surrounded by trapped icebergs and footprints of polar bears is something that you don't get to do every day! In this case, the first priority is to protect yourself and your equipment! Extremely warm and comfortable clothes with Goose Down, 800 fill, top to bottom, as well as GORE-TEX product technology clothing is important!



Panos Laskarakis on the frozen ocean around Baffin Island

Cameras and lenses have no problem in these conditions, the only concern is the batteries! Normally with my guests, I have usually organized camps from the local Inuit, set on the Ocean! In this case, the batteries will be charged from the generator! Otherwise, you can charge with portable solar panels if you occasionally see the sun! However, just in case, I bring a lot of batteries with me keeping them on my body all the time!

In the case of Yukon, our transfers are done by helicopters to the most isolated and rugged locations for camping in order to be in these places for the highlights of both day and night landscape



photography! Every day involves some hours of hiking, carrying 20-30 kilos including cookware, specialized clothes, camping equipment, satellite phones, and photographic equipment in order to explore the place entirely!

In the case of Baffin Island, the logistics of exploration are completely different as the surroundings determine where we can stay and the means of travel on the frozen Ocean! For Baffin Island we need small rooms at the nearest village and big winter tents on the frozen ocean. There the snowmobiles and sleds are the only way we can transfer between areas. In addition, polar bears change everything regarding our safety and our photographic targets!

Big lenses are necessary here when photographing wildlife as the landscape is flat and endless! Lenses from 300mm up to 1200mm are needed.

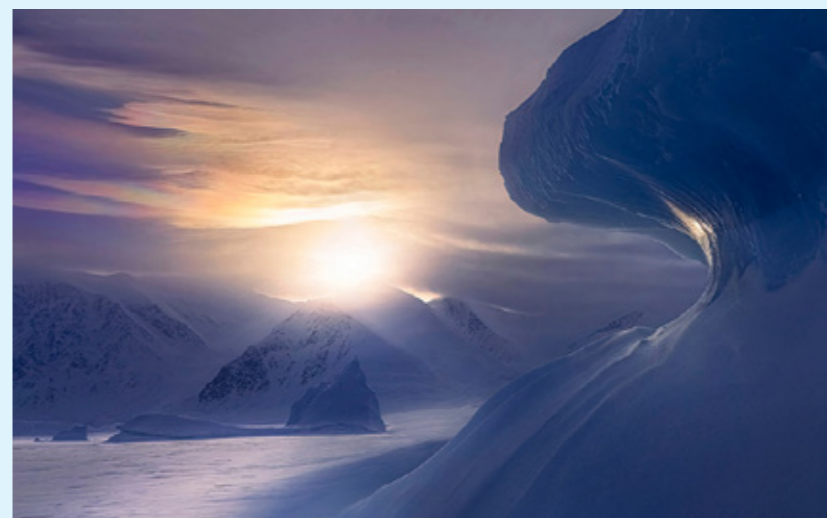
Sunset on the frozen lake, Yukon, Tombstone NP -20C. Start of October

The strong winds around Baffin Island also change the way we dress! Please imagine -40 Celsius with winds of 100 km per hour! If the preparation is right, the effect of the wind adds to the capture of great photos especially if the arctic sunbow is in the right place!

Our transfers are done by big snowmobile sleds driven by local Inuit specialized guides who can make it even in the foggy weather! Ok... they also have guns just in



Has been taken in a small icy space, almost 30cm in size, between two trapped icebergs on the frozen Atlantic Ocean in Baffin Bay! Sunrise in -30C. Start of April



case! Camping, cooking, and sleeping in the middle of the open frozen ocean is an experience in itself! It is not a backpacking trip but a fantastic wildlife safari in style, so it seems more comfortable compared to mountainous locations!

Arctic wave on the frozen Atlantic Ocean in Baffin Bay! Sunset in -30C. Start of April

Aircraft after landing on Baffin Island



These sleds are used in some locations when travelling on the frozen sea around Baffin Island. These are towed by snowmobiles and are able to carry people and equipment and provide some protection from the strong winds



Snowmobile used for commuting between some locations on the frozen sea around Baffin Island



These tents were our accommodation on the frozen ocean around Baffin Island, 100km from the village Pont Inlet



Traditional Inuit men walking breaking ice in order to melt the ice for drinking water



We must always be on schedule or almost, otherwise, we have to look for plan B again and again until everything collapses!

I remember one night that I was dedicated to photographing the Northern lights and I was late to take my dinner! Our cook was calling my name all the time as the dinner was ready! He was right as when I came back after only 5 minutes my plate was frozen, so I lost my dinner that night!

When shooting the Aurora, my philosophy is to plan each capture always focused on the final photo!

- I like to combine the light with the landscape, not only consider the Aurora! That is because normally I take two or more shots, one for Aurora and one for the landscape at a minimum!
- Regarding the Aurora, I prefer one shot under 10 sec focusing on the stars carefully, with an open aperture, average aperture f4, and ISO over 5000 in order to get the curtains of the aurora properly!
- The shot for the night landscape must be focused perfectly on the foreground for 30 sec or more with an open aperture and lower ISO!

The photos on the next three pages are some more of those taken by the author from his trips to Baffin Island and Tombstone National Park, Yukon.

Climbing polar bear on Baffin Island



Iceberg on the frozen Atlantic Ocean in Baffin Bay

Yukon, Tombstone NP on the frozen lake -20C. Start of October



Yukon, Tombstone NP on the frozen lake -20C. Start of October. Vertical panorama



Yukon, Tombstone NP on the frozen stream -20C. Start of October



Sunbow on the frozen Atlantic Ocean in Baffin Bay! Windy Sunset in -30C and winds average 100km/hour. Start of April





Monolith Yukon, Tombstone NP -20C. Start of October



Sermilik NP Baffin Island. Photo taken after a long journey on the frozen Ocean during a hard snowstorm, when the skies cleared again at night



Iceberg on the frozen Atlantic Ocean in Baffin Bay, Baffin Island



Palouse Region, Washington State, USA

By Michael Jack, QPSA, AFIAP

Where? That is generally the first question when the name "Palouse" comes up. However, to many photographers this is a must visit location. The Palouse is about a 5,000 square mile (13,000 square kilometers) area in the southeastern corner of Washington State. It is second only to Ukraine in wheat production and the largest producer of lentils in the world. It is a distinct topographical region made up of fertile hills formed over millions of years by wind-blown silt. The silt layers can be hundreds of feet thick and have a formation similar to sand dunes. The Palouse has been called "America's Tuscany."



Palouse in Fall

region made up of fertile hills formed over millions of years by wind-blown silt. The silt layers can be hundreds of feet thick and have a formation similar to sand dunes. The Palouse has been called "America's Tuscany."

In the center of the Palouse region is Steptoe Butte, a 3,600 foot (1,100 meter) quartzite mound which provides unparalleled views of the rolling hills of the Palouse and offers superb sunrise and sunset photographic opportunities.

In late May and through the June time periods, shades of green cover the Palouse, punctuated by the yellow flowers of canola during parts of June. Later in July, the Palouse is covered by golden waves of wheat and barley. Harvest starts in mid-August providing images of huge combines, specifically designed to cope with the rolling hills, leaving tracks through the remaining gold-colored stubble.

The area is known for spectacular panoramic vistas. In addition, grain elevators, quaint picturesque towns, isolated farms, abandoned structures, and old farm trucks are scattered across the region and provide unique photographic opportunities.

Pullman is the largest town in the region and would be the best location to stay. The small community of Colfax is centrally located and an



Palouse Three Trees

alternative place to stay. The closest major airport is in Spokane, the site of the Photographic Society of America 2019 Festival.

While there are major state highways crisscrossing the region, many of the roads are gravel or dirt. In dry weather the gravel and dirt roads are extremely dusty requiring great care in making lens changes. If it rains the dirt roads are impassible.

The Palouse offers many unique opportunities for photographers and is well worth a five or six-day visit.



Jejuri Festival, India

By Ruchira Rudra

The Khandoba temple is situated in Jejuri, which is 50 km away from Pune in the State of Maharashtra and is at an elevation of 718 metres. Lord Khandoba, a manifestation of Lord Shiva, who fulfills wishes, is the main deity of this Hindu temple. Local people used to worship him as a family deity. Newly married couples visit there for blessings. There are two hundred stairs to climb



Couple taking part in rituals

to the main temple which must be done in bare feet. Lots of sweet shops are located on those stairs as people give sweets to Martanda Bhairava, Malhari, or Malhar (other names of Lord Khandoba) as a gift.

The best time to visit the Khandoba temple is Somavati Amavasya (a day when a new moon falls on a Monday) when a Jejuri Festival is held. Tourists have to know the exact timing of the new moon. In 2023, there are only two Somavati Amavasya left, the 17th July and 13th November. The temperature in Jejuri varies according to the month. On the

new moon day, a pious gathering of local people, tourists and also photo-enthusiasts happens. Devotees carry lots of turmeric powder, throwing it at each other, and roll around in it across the temple floor. A palanquin carrying idols of God is conveyed around the temple for about 20 mins, and then departs to be dipped in a holy bath. Turmeric is used symbolically as gold that's why the place is renamed as Sonyachi Jejuri (golden Jejuri) for this colorful celebration.

The nearest airport to Khandoba temple is Pune airport, from where prepaid taxis are available. It takes one hour and fifty minutes to get from Pune airport to the temple. Lots of budget friendly hotels are there for a comfortable stay. Three days are enough to cover the entire project. The local railway station is Pune, and it takes almost one and half hours to reach the destination.



Jejuri Festival

Photographers must carry a wide-angle lens amongst their gear, and they must know how to protect the camera from the coarse particles of turmeric powder. They must cover the full camera body with thin polythene sheets and also carry their own shoes in their bag for safety. They must cover their head with a cap. On the day of this festival, the roof of the temple is opened for photography purposes. Visitors must wear socks and carry at least one water bottle. A pre-booked car is essential for return. International visitors can hire a local guide for the ease of language.

32nd FIAP Congress in Cappadocia, Türkiye, 2014

This edition we look back just nine years to the time FIAP held its Congress in Cappadocia, Türkiye. Our thoughts have been very much with our FIAP Photographic community in Türkiye in recent months since the devastating earthquake hit Türkiye and neighbouring Syria. In the following pages we have some memories of the 2014 Congress.



Official Group Photo



Reception in Ankara hosted by the Mayor



Acrobatics



Visiting Ankara on several buses



Visiting Ankara on several buses



Willy and Marlyse Suys



Group photo in Ankara



Group photo



Wolfgang Wiesen (Germany) and Astrid Bergo (Norway)



MEMORIES



Cappadocia from the balloon



On the balloon



On the balloon; Arne and Astrid Bergo

MEMORIES



Cappadocia



Cappadocia



Brian Cudby (New Zealand)





FIAP General Assembly in Cappadocia



FIAP General Assembly:
(R-L) Dorota Kycia (Poland),
Arne Bergo (Norway),
Barun Sinha (India),
Harto Solicin (Indonesia)



FIAP General Assembly:
(R-L) Syed Javaid Kazi
(Pakistan), Jun Shil-Keun
(South Korea), Anton Savov
(Bulgaria)



Left to right standing: Joan Burgues Martisella (Andorra) and Luis Franke (Argentina), Seated L-R: Quilvio Cabral, Diamela Genao and Sandra Garip (Dominican Republic)



Dave and Sheila Coates (UK)



Romain and Julia Nero (Luxembourg)





Luis Franke (Argentina) - "Best of the Best" winner for 2012 and for 2013. Delegates watching the projection of Luis Franke's photos



Tribute to the "Best of the Best"



Luis Franke with his two trophies



Gala Dinner



Gala Dinner



Gala Dinner



Message from the Director of FIAP News

Dear Friends in Photography,

This May we have an edition that I would describe as a “mini edition”. Consideration was given to the May edition being combined with the August edition on this occasion, but we have proceeded with just having a small edition. A lot of events were in hand in time for the huge edition in February and we are currently in the lull before lots of major FIAP Events that will feature in the August Edition. In particular, we have two FIAP Biennials closing in May (don’t forget to get your country’s entries in) and the FIAP Photo Meeting is in June. The FIAP Board are also meeting shortly and thus have a busy schedule at present. By the August edition we will also know the results of the MFIAP applications and as per recent years we will again feature each of the successful applicants in FIAP News. So this mini edition will be followed by what I anticipate will be a very big edition with heaps of news in August.



Bronwen Casey

Whilst this edition is not the usual size, we still have some great content. Since 2020 we have had an annual showcase of photos from the people who gained a new EFIAP Diamond level in the previous year. Not only is this a recognition of these people who have achieved the three highest Distinctions possible via exhibition achievements, but the presentation of one image from each of them results in some wonderful pages of inspiring photographs in this magazine. Remember that the EFIAP Diamond levels only count awards in international exhibitions, and these must be exhibitions that have FIAP Patronage. When each applicant applies for their EFIAP Diamond 1,2 or 3 Distinction they are required to submit a small number of photos to the FIAP Collection from among the photos with which they gained awards, so every photo in this showcase has achieved at least one award in international competition.

Our main articles section has Part Two of what has now become a three-part series on Remote Wildlife Photography Trips in South Africa. We also have an article about photography in the very cold and remote locations in the Canadian Arctic. The photos from these two authors taken in these isolated locations are inspiring and the information in their articles offer valuable insight into what is involved in taking photos in these challenging locations. Our third article again takes us travelling, this time into the Sundarbans, home to the largest mangrove forest in the world and a variety of wildlife

I would like to finish this message by reminding people that any photographer can send an article for consideration for publication in FIAP News. I would also ask FIAP Liaison Officers to help identify people in their countries that may have something interesting, educational or inspirational about which they could write an article for FIAP News. Note that whilst I do make approaches to people to provide articles for the magazine, you do not need to be invited to be able to submit articles.

Until next time, when I expect to be “burning the candle at both ends” to complete the August edition, stay safe, stay positive and stay kind to one another.

Bronwen Casey EFIAP/p ESFIAP
Director of 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 Asturias, Spain, on the 30th November 2022



Around The Table From Left To Right:

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

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