

FIAP NEWS

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“The Enemy Outside” by Jo Knight, England
Winner of the “We Stay Home” Competition



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear Friends,

We certainly wished we could celebrate our 70 year anniversary of our big family in a different way, with a great Congress and a nice ceremony to all meet again. Unfortunately, this year just made it impossible and we had to “reinvent” ourselves.

The online award ceremony of our “We Stay Home” competition was the way we chose to meet and celebrate again, and it was truly a unique and unforgettable moment, counting the participation of 150 friends from 54 different countries, connected online at the same time.

The event was also made special by the presence of Professor Adrian Hill, Director of the Jenner Institute in Oxford, an institution to which FIAP made a donation of 30,000 euros. Professor Hill also shared with us some valuable information on the new vaccine they are working on, in which we all place great hope.

The award ceremony, with the announcement of the winners, was just one of the moments of our event, which also saw the official launch of the new FIAP sponsored competition, “The World in 2020” and the announcement of the new FIAP Photo Academy.

In particular, the FIAP Photo Academy is the project which has long been planned. It aims to achieve two important goals: providing training courses in partnership with universities and schools of photography and organizing online evenings for all our members in order to build on FIAP’s engagement with photographers around the world. It is certainly an ambitious project, but with the precious collaboration of all of you, I trust we will be able to complete it.

The first evening of the FIAP Photo Academy, held on Thursday 29 October, was a real success with the participation of 220 photographers from 4 different continents. The guest presenter was one of our FIAP Masters, Paul Keen from England.

The FIAP Board of Directors is presently working on several fronts to respond to the different expectations of our members, even at this difficult time. In particular, the Club World Cup is in full swing and the option to judge competitions online will continue to be possible from 2021, provided salons applying from January 2021 comply with the new requirements. Contact with various Liaison Officers is also underway to analyze their needs, and finally the next FIAP Annual General Assembly is being organized. This General Assembly will take place online in December, and we will hopefully see the participation of most of our Liaison Officers.

Looking forward to meeting you all in person as soon as possible, I wish you all peaceful and serene festivities and a 2021 full of health and bright light!

I send you all my warmest regards.

Riccardo Busi, FIAP President



**In the year of our 70th Anniversary
We are proud to announce the birth of our....
“FIAP Photo Academy”**

Our secret dream.... creating an Academy that could, on the one hand, provide courses to its members such as training “FIAP certified judges” and global photographic courses in partnership with universities and photography schools. Then on the other hand, create / organize events online, with the intention of increasing FIAP’s engagement with photographers worldwide, making FIAP better known to all.

The courses of the FIAP Photo Academy Training will start in the middle of next year. At this moment the main effort is aimed at creating links with universities and schools of photography. Meanwhile, the meetings of the FIAP Photo Academy Online Events have already started and will build up to a regular rhythm in 2021.



One of the objectives we have is to involve a great variety of qualified partners, from great masters of international photography to photographic brands. Where possible we also aim to decentralize the training and events and provide them in various languages in different regions (Europe, Asia, South America, etc.) in order to give all our photographers the opportunity to participate in these meetings.

We will certainly keep you informed of all FIAP Academy developments.

Riccardo Busi



ANNOUNCEMENT

OUR GOALS

Promote the photographic growth of the members of the International Federation of Photographic Art through targeted and qualified training.

Train certified FIAP international judges for all our contests.

Organise important photographic events both in presence and online.

Facilitate the dissemination and training activities of FIAP Exhibition Centres with special training programs and events aimed at increasing their international visibility.

PROFESSIONALITY
AND PASSION

FIAP PHOTO ACADEMY

1

FIAP PHOTO ACADEMY
TRAINING



Design, supervision and coordination of courses for FIAP certified judges.

Exchange programs with universities and schools of photography.

Design, planning and coordination of online FIAP events with the precious contribution of:

- Professional Photographers and FIAP Authors
- Photographic brands and Software houses

2

FIAP PHOTO ACADEMY
ONLINE EVENTS



Respecting our history and our traditions, but with a careful outlook projected towards the future.

THANKS

DIRECTORS NOTICES

FIAP Patronage Service

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

FIAP Salons in COVID-19 Times and Beyond

During these difficult COVID-19 times, some salons have been more heavily impacted than others by the imposed health restrictions. The limitation on physical gatherings and logistics, such as the difficulties in delivering postal mail, were and still are the main issues with which salon organisers have to struggle.

While some, for example digital salons, have the main part of their administrative workflow for their event shared between a small number of people working on computers, a lot of salon organisers, and especially photo associations, manage their event via physical meetings conducted over several months ... which actually is the essence of a healthy club life. Here the impact of measures is more drastic and terrible. The judging sessions, exhibitions, openings and award ceremonies are other important elements of a salon that are affected directly by COVID-19 measures.

For print salons, it is more difficult to find acceptable solutions that are both logical and feasible. For FIAP, the process of printing is an essential part of the production of an image. For this particular subject, the so said essential part must be either supervised by the participant or done by them. Therefore, FIAP cannot accept that images are sent to digital labs who do the prints and transmit them to the organisers.

Another huge factor that has been impacting print salons is the temporary restrictions and delays in postal deliveries. Here, we recommend to salons that they announce their event at least 4 months before the closing date in order to allow for the foreseeable impediments and resulting delays. Regarding exhibition openings and award ceremonies, FIAP is aware of the fact that salon organisers must conform to national recommendations, obligations and regulations regarding Covid. Where physical gatherings are not possible, we encourage online award ceremonies and online exhibitions to honour the results of participants.

For digital salons, FIAP responded quite quickly to these by departing from their stated ban on online judging and by encouraging organisers to respect the current laws in their countries. The ban on online judging was temporarily lifted during 2020 but will now be permanently lifted from 2021. The FIAP patronage regulations document will be amended soon. Below is the official FIAP INFO about this important subject covering what applies now and for digital salons lodging their patronage application from 1st January 2021, that wish to judge their salon online. There will be a certain number of conditions that must be fulfilled in order to be able to have online judging granted. It is important to emphasise that these special conditions regarding the judges and judging process only apply to digital salons judging online.

Finally, I would like to thank everybody involved in the organisation of salons under FIAP patronage all over the world for their persistence and dedication in maintaining the existence of their events despite the difficult times we are going through. To those who had to cancel or postpone their event I address my respect and support. Together we will overcome this period of insecurity and uncertainty.



Romain Nero, Luxembourg



For Digital Salons that lodge their FIAP Patronage application prior to 1st January 2021

The ban on online judging is lifted. Organizers must have the proper logistics/software to allow the attribution of points to images online from the geographical locations where judges are actually situated.

For Digital Salons lodging a FIAP Patronage application from 1st January 2021 onwards

New Regulations for Online Judging

The following conditions must be fulfilled in order to be able to have online judging granted. The below requirements do not apply to print sections or to salons where the judging is done with the judges all together in the one location.

1. Judging

- a) Organizers must have the proper logistics/software to allow the attribution of points to images online from the geographical locations where judges actually are situated.
- b) Each online judgement must be finalized in a common online meeting in order to designate the awards. An invitation to this meeting must be sent to the following email address so that a designated observer of FIAP has the option to join the meeting.

fiaponlineawards@gmail.com

This invitation must be sent no later than the closing date of the exhibition. This meeting must be documented by screenshots (including images of the judges together on screen) and signed judging reports that must be uploaded to the myfiap.net platform via the relevant tab.

- c) For salons that have conducted their judging online, the country of the salon will be deemed to be that of the organiser and an exhibition must take place in that country. For circuits involving salons in more than one country, there must be a national organiser in each country and the relevant exhibitions of images for that salon must take place in that country.

2. Selection of Judges

- a) Judges judging a section of a salon together must each be a different nationality to one another.
- b) For circuits that have salons in more than one country, each salon in the circuit may choose a maximum of two judges from the nations involved in the circuit to judge a section providing each are from a different nation.
- c) When selecting emergency judges, salons must ensure they can still comply with the requirements regarding the nationality of the judge as written in points (a) and (b) above.
- d) When determining the nationality of a judge, the FIAP "Nationality of Judge" as stated below applies.

3. Nationality of Judge

For purposes of judging salons under FIAP Patronage, the following applies:

- a) A judge must deem themselves as being from one particular nation, regardless of whether they are a citizen or resident of more than one nation. Things such as their permanent place of residence, citizenship of a nation, the nationality under which they enter salons and nationality under which they apply for FIAP Distinctions should be considered.
- b) The nationality a judge nominates as their own for judging purposes is to remain consistent, ie their "nationality" cannot differ for different salons. A formal change of the deemed nationality of a judge can be requested and amended on FIAP records. Such requests should be arranged via the FIAP Liaison Officer in the nation to which the judge is relocating.

Promotion and Partnership Service

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



David Tay Poey Cher

"WE STAY HOME" Showcase at Photo Beijing 2020

The exhibition of 10 award-winning entries together with 169 accepted images of the "We Stay Home" International Photographic Contest was launched at Photo Beijing 2020 on 27 September. The exhibition was open and free to the public at the China Millennium Monument until the end of October.

Photo Beijing, a large-scale annual event of photographic exhibitions and cultural festivals, has been successfully organised for eight consecutive years since 2013, with the FIAP Auspices. It was a very meaningful platform to showcase the work that FIAP has done to help photographers make use of their time more productively and creatively when many countries around the world were locked down because of Covid-19.

After Photo Beijing, the exhibition will travel to different parts of China. The next stop will be at the Jinan Biennial Photo Festival in Shandong Province in December 2020.



World Cup for Clubs Service

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



Michele Macinai

I am pleased to announce that the entry rules for the 15th FIAP World Cup for Clubs 2020 have been published on the FIAP website and the entry portal for this event is now open. This event is a competition between the photographic clubs of the world. FIAP membership is not required. Clubs from around the world are encouraged to participate to compete for the 2020 World Cup for Clubs, club ranking awards and many awards for the best images.

The images a club sends should be their 20 best photographs from the members of their club with a limit of no more than two images from the same photographer. Images previously accepted in this competition may not be entered again in this event. There is no set subject or theme and no requirement for coherence of images. It is simply your club's best images! Multinational teams are not permitted; however, the team may include a maximum of one photographer who

is a resident of a different nation to the country in which the club is located. A photographer may only represent one club.

Given the international health situation, due to the evolution of Covid-19, this year the judgement of the 15th World Cup for Clubs 2020 will be on-line in order to safeguard the health of our judges. The judging on-line will be from 11th to 13th of December 2020.

Detailed entry information is available on the FIAP website at this link:

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

from where it is possible to download entry rules in French and English. On the same page there is a link that allows access to the platform set up for uploading photos:

<http://cfoto.hiho.it/fiap2020.php>

The entry platform to upload the photos to participate in the contest opened in October.

Closing date for entries is on the 4th of December 2020.

I invite all photo clubs of the world to participate in the 2020 FIAP World Cup for Clubs, to represent the best images from clubs in countries of the world in this great photographic competition.



FIAP Distinction Service

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



Freddy Van Gilbergen

Important FIAP Distinctions News

Due to the many problems with the postal services around the world, caused by the Covid-19, FIAP have made the following decisions that ONLY apply to Distinctions applications lodged in 2021:

1. For AFIAP and EFIAP Distinctions, there will be no requirement for acceptances in "print" salons. This temporary measure relates to rules 2.2.d and 3.2.d of the FIAP Distinctions Document 011/2016.

2. For MFIAP applications in 2021, the portfolio, which is normally sent as prints, must be sent ONLY as digital files. The portfolio of photos must be sent to FIAP as high resolution, high quality digital files, by WeTransfer, together with the application form.

DO NOT send prints to FIAP for applications in 2021.

DO NOT send photos on a CD-ROM to FIAP.

3. For All Distinctions applications in 2021, the original signed pages A and B of the Distinctions application form can be scanned and sent electronically via WeTransfer. This gives FIAP the possibility of speeding up the application process. The original pages A and B still need to be posted such that FIAP receive them prior to the following year's applications arriving. The same requirement applies to any forms scanned and sent electronically during 2020.



FIAP Biennials Service

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



Luis Franke

29th FIAP Colour Biennial, France 2021

In 2021 the 29th FIAP Colour Biennial will be organised in France. The FIAP Operational Member for France is the "Fédération Photographique de France". The organiser for the Biennial is "Club Photo de Cognin". 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.

The Colour Biennial consists of two sections:

Prints: 10 photographs by 10 different authors

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

All styles and creative techniques are allowed. The works must not have been sent to any previous FIAP Biennials. The images must not have any signature, text or distinctive mark on them.

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. A title for the collection is mandatory. Participation in the Biennial is free.

The form "Declaration of consent and responsibility for images of representative for Biennials" must be completed and signed, then scanned or photographed and sent to my email (can be in jpg or pdf format). The form can be obtained from the platform when you do your registration or you can also download it at:

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

The judging of the collections is done in two steps:

- 1) the judging of each work of the collection
- 2) the judging of the coherence of the collection

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

Each section will have the following awards:

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

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

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

Calendar:

Upload start: 12/12/2020

Closing date: 27/01/2021

Judging Date: 27/03/2021

Opening ceremony: 05/06/2021, Château de Forezan, Cognin (France, near Chambéry)

The closing date is for registration. When you register you must upload the photos of the digital section and also the files of the photos of the print section. The prints must arrive before the judging date. It is recommended to send them with enough time to avoid any delays by the postal services.



"We Stay Home" Photography Competition & Awards Presentation

Talking about this event is at the same time both easy and difficult.

Easy..... because reaching 1881 participating photographers from 90 countries, as mentioned in my editorial, and having 154 people from 54 different countries participating at the online award ceremony on the 26th September, was certainly a big success. Probably never in the history of FIAP has a photographic event been organized at such a difficult time and certainly none of our past competitions achieved these results. I don't want to forget the main reason why this competition was born: trying to lighten up the period of lockdown at the beginning of the year and to donate a small contribution to a research institute fighting this invisible enemy.

Difficult... because behind the reasons that led us to us organising the competition, was the sufferings of many hundreds of thousands of men and women who fought and are still fighting this difficult battle.

We give our thanks to those who contributed to the success of this event. There are too many people to list, but I would like to identify some of them who deserve a personal mention. First and foremost the great photographers, who immediately and eagerly agreed to be our testimonials, Tom Ang, Coşkun Aral, Francesco Cito, Manoocher Deghati, Reza Deghati, Gurdas Dua, Michael Freeman, Martin Grahame-Dunn, Qian Han, Li Ge, Sergio Pitamitz, Sami Ur Rahman, Joseph P. Smith, Tino Soriano, Wang Wenlan, Zeng Yi, Xianmin Zhu, and then our Salon Chairman, Silvano Monchi, who impeccably organised the whole competition.

A special thanks also goes to the winner of the competition, English photographer, Jo Knight, and to all the other winners, for the great emotional impact aroused by their works. Thank you as well to all the participants both admitted and not admitted. Their number made this competition unique.

Last but not least The Jenner Institute of Oxford, the recipient of our donation. Thanks to the great sensitivity of its Director, Prof. Adrian Hill, and that of his collaborators. They immediately perceived our desire to stay close to those who fight against this terrible virus on a daily basis. Prof. Adrian Hill went beyond our greatest expectations by personally participating in our entire awards ceremony, explaining in detail the enormous progress made in vaccine research. He has also written an article for FIAP News acknowledging the FIAP donation and informing our readers about the work of the Jenner Institute. This is published in this edition of FIAP News along with photos provided by the Jenner Institute of the vaccine work in progress.

I would like to conclude my short article with an invitation to the whole FIAP family:

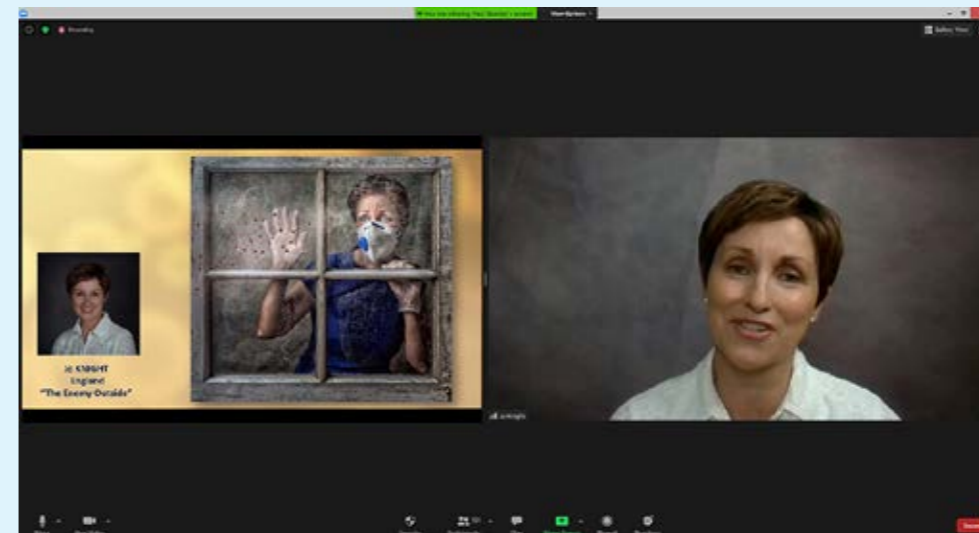
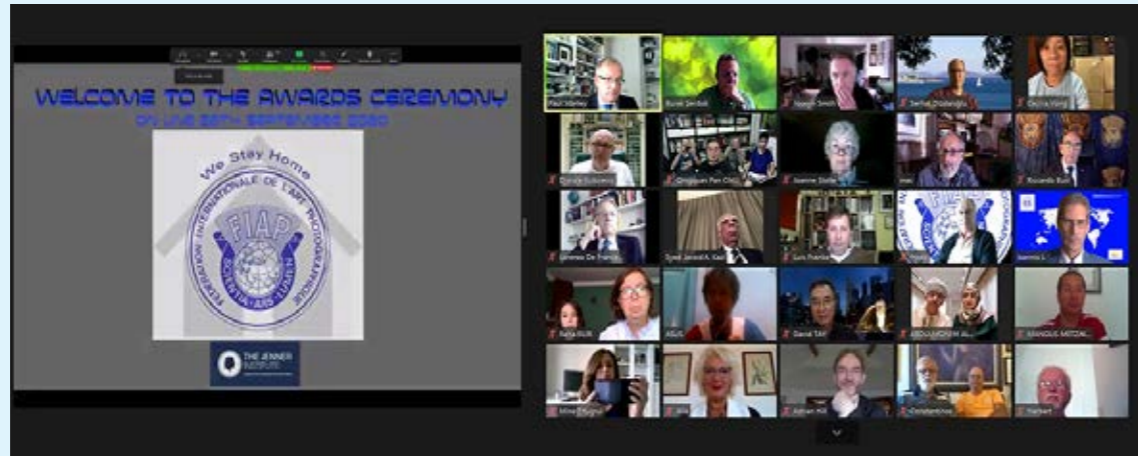
Dear friends, if you can contribute to the vaccine research against COVID-19, I'm sure that not only the Jenner Institute will be grateful, but also all those who dream of returning as soon as possible to their usual life.

Link for personal donations from FIAP individual members to the Jenner Institute:

<http://oxgive.info/jennerFIAP>

Whilst FIAP won't see what donations were made, or by whom, the Jenner Institute will let us know the overall total received from our members so that we can let you all know what our great FIAP Family as a whole contributed.

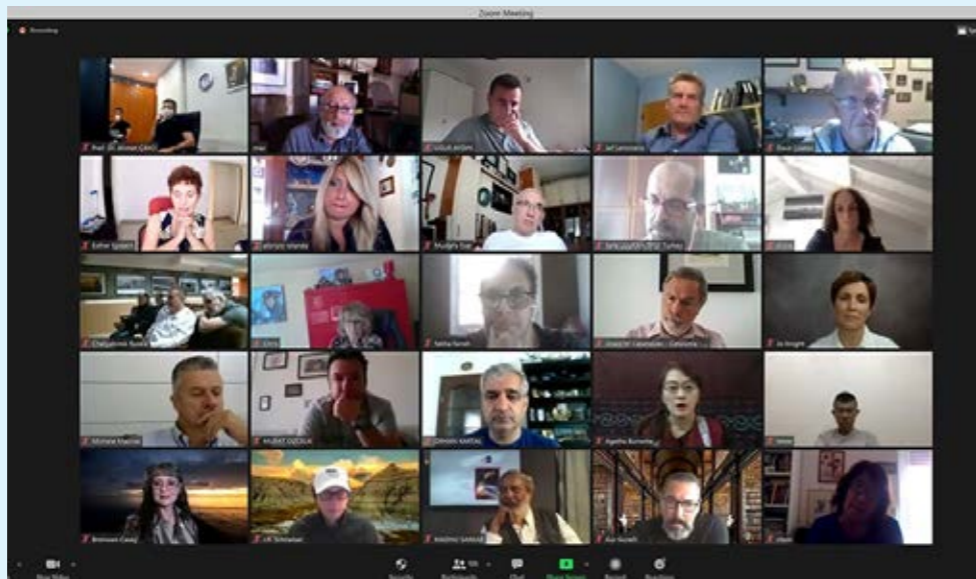
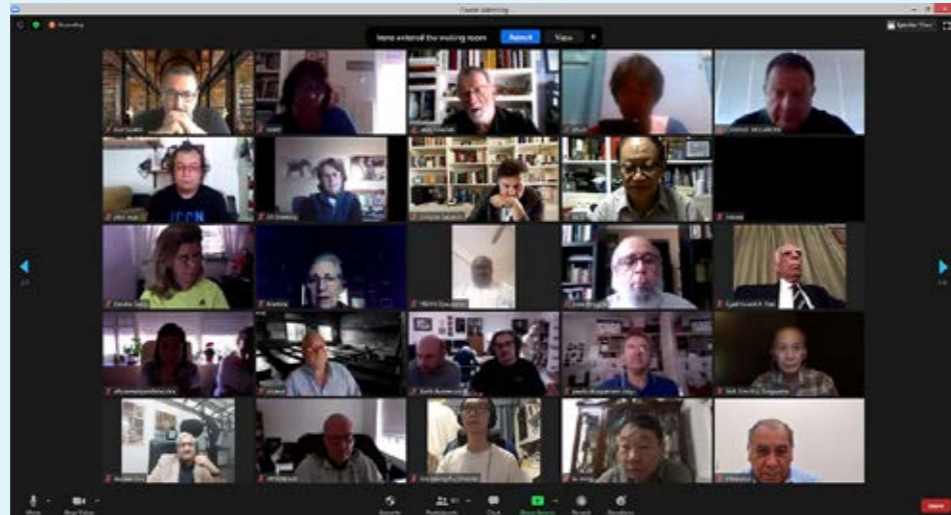
Riccardo Busi
FIAP President



Fiap Events

Fiap Events



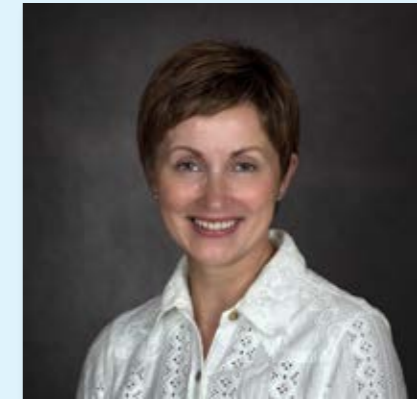


Jo Knight – Our Winner of the We Stay Home Competition

FIAP News requested Jo Knight write about herself, winning this award and the photo that won

The following are her words

On Saturday 23rd September I attended the We Stay Home awards ceremony via Zoom. Ten images had been shortlisted and the over-all winner was to be announced. I sat there nervously as the finalists appeared on the screen, starting with the image in 10th place. When it got to the final three and my image hadn't been shown it suddenly hit me like a thunderbolt that I had won a medal. What hadn't dawned on me was that I had won gold!



Jo Knight, AFIAP

My photography journey started in 2013. I adopted a little rescue dog and simply wanted to take some snaps of him and the wildlife we saw on our walks. I don't have much money, so I went on Ebay and bought a little 3rd hand Olympus 4/3rds camera in the hopes I'd take photos like the wonderful images I'd seen on Instagram. But as you all know, it isn't quite that simple! A year later, still barely able to get anything in focus, I joined my local camera club for help and have never looked back. In 2017 a friend encouraged me to start entering Salons and in 2019 I attained my AFIAP distinction. This coming year I'm hoping to apply for EFIAP, Covid restrictions permitting.

I read about the We Stay Home competition in the Photographic Alliance of Great Britain's e-newsletter. I initially didn't enter, though. We were in lockdown in the UK. People were panic buying, I was struggling to get food delivered and I was the sole carer for elderly, disabled, shielded parents. I was stressed and exhausted and the last thing on my mind was entering a competition. I was also under no illusion that the images would be world class and I thought I stood no chance of getting anywhere! As the deadline approached, however, I had a persistent nagging feeling that I should have a go, so I hurriedly sent in my pictures. I am most known for my creative, fine art photography and love the fact that I can use multiple shots to create a totally unique image. Most of my photos are taken within a ten mile radius of my home on the edge of the Lake District in the north of England and my winning image was taken solely in the spare bedroom of my little cottage. My neighbours were renovating their house and were throwing out an old window. I thought it might come in handy for something, so pinched it off their skip and took a selfie through it. I'd been glued to all the news bulletins about coronavirus on the television and saw lots of pictures of the Covid-19 virus, which looked like a little blue or red ball with spikes on. My dog had a ball which looked just like it, so I used that to represent the virus in my picture.

I'm in the vulnerable group for Covid-19 as I have multiple health problems and would probably end up in hospital if I caught the virus, so the hole in the window of the photograph depicts my fear that the virus would find its way into my home despite the fact I was on lockdown. I am humbled to be amongst the ten winning images, all of which are superb. The photographers who have had images accepted into this exhibition are also to be commended. The emotions and experiences conveyed in the pictures are so well captured and give us an insight into how coronavirus has impacted lives around the world and in all sections of society.

Winning this competition has been the highlight of my photography journey to date. I am incredibly grateful to FIAP for honouring my work and for all the opportunities they have given me to showcase my images around the world through the Salons under their patronage. My thanks go to all at FIAP for their hard work behind the scenes in putting together this competition and warm congratulations to all the accepted and finalist photographers.

Jo Knight, AFIAP BAMimages.net



We Stay Home Awards
Medal Winners

**1st place
FIAP Gold**



Jo KNIGHT
England
"The Enemy Outside"




**2nd place
FIAP Silver**



Marwa ALYARUBI
Oman
"A mask"




**3rd place
FIAP Bronze**




Orhan KARTAL
Turkey
"Stay home"





We Stay Home Awards
FIAP Honourable Mention Winners

**4th place
FIAP HM**



Isolda ALBRIZIO
Italy
"L'amore in pandemia"



**5th place
FIAP HM**



Sanduni Ramesha FERNANDO
Sri Lanka
"Hair cut"



**6th place
FIAP HM**



George PRAMAGGIOLIS
Greece
"Quarantine day 3"



**7th place
FIAP HM**



Kyaw Kyaw WINN
Myanmar
"Stay at home"




**8th place
FIAP HM**




Zar HAY SAW
Myanmar
"Wearing mask"



**9th place
FIAP HM**



Paolo STUPPAZZONI
Italy
"Andrà tutto bene"



**10th place
FIAP HM**



Alla SONDOLOVA
France
"Isolation period"




A Rapid Vaccine Response to COVID-19



The Jenner Institute was honoured to receive the generous award from the FIAP recognising its efforts toward rapid development of a COVID-19 vaccine.

The Jenner Institute is part of the University of Oxford and focused on new vaccine development. Since its foundation in 2005 the institute has mainly worked on vaccines against diseases of greatest importance in low- and middle-income countries, designing and developing new vaccines for major global health problems such as malaria, tuberculosis, typhoid and HIV/AIDS. By leveraging the strengths of Oxford in a wide range of scientific areas and a capacity to test new vaccines efficiently in small scale clinical trials, a lot of progress has been made in these programmes especially for vaccines against typhoid and malaria.

This not-for-profit institute has grown steadily, attracting superb graduate students and post-doctoral scientists from numerous countries, to form probably the largest University-based vaccine institute globally. This has allowed increased activity so that there are now experienced researchers tackling challenges all the way along the vaccine development pathway from vaccine design, through pre-clinical studies, biomanufacturing, and into phase I, II and III clinical trials and licensure.

A major new development stemmed from the request by WHO of the Jenner Institute in mid-

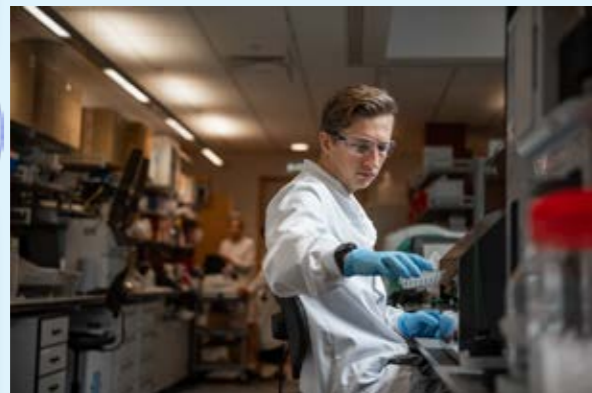
2014 to help with testing new vaccines that were needed to address the growing outbreak of Ebola in three West African countries. The Institute was able to test four new vaccines in a matter of months and these then went on to large scale trials in Africa and some are now fully licensed. This led to a major focus on a range of other epidemic threats, all of which had been largely neglected by vaccine companies, and a new programme led by Professor Sarah Gilbert was established at the Institute, developing new vaccines for as many as eight new viral threats.

One of these is a coronavirus that causes Middle East Respiratory Syndrome, only discovered in 2012, which has a high fatality rate when outbreaks, originating from camels, emerge in the Middle East. A MERS vaccine from Oxford is already in clinical trials in the UK and Saudi Arabia.

When the new Wuhan outbreak caused by SARS-CoV-2 virus was reported in January of this



Professor Adrian V. S. Hill,
Director of the Jenner Institute
(c) University of Oxford / John Cairns



Counting T cell spots on an ELISpot plate
(c) University of Oxford / John Cairns



Vial one of box one of the finished first batch of ChAdOx1
Covid-19 vaccine used in the phase 1 clinical trial
(c) University of Oxford / Sean Elias

year the institute was well placed to move quickly in response. Sarah Gilbert's group, leveraging her expertise in viral vectored vaccine design and her group's recent experience with MERS vaccines, had made a vaccine candidate by February, had taken this through initial animal tests by March and manufacturing began then at the University's Clinical Biomanufacturing Facility. This rapid



Collecting blood from a vaccine trial participant.
(c) University of Oxford / John Cairns

early progress was greatly facilitated by many gifts from philanthropic donors before larger scale government funding became available. By late April the first volunteers were being vaccinated in Oxford with Andrew Pollard of the Department of Paediatrics as chief investigator, and a partnership had been established between the university team and the pharmaceutical company AstraZeneca. Oxford continued to lead on trials in three countries, the UK, Brazil and South Africa, in which about 20,000 people have now been immunised, and over 30,000 more are being immunised in further trials in the USA, India, Japan, Russia and Kenya.

In parallel with these clinical trials enormous efforts are ongoing to scale up the manufacture and production of the Oxford / AstraZeneca vaccine in ten countries across four continents aiming to provide billions of vaccine doses over a year in an unprecedented effort at global supply.

The Jenner Institute had redeployed staff, students, project managers and other staff to focus entirely on the COVID-19 vaccine trial by April and several hundred people were undertaking a huge operational effort supporting nineteen clinical trial sites in the UK and many more in Brazil, South Africa, India and Kenya.

The experience has at times been exhausting but also exhilarating and rewarding and has focused a spotlight on the remarkable research efforts, translational expertise and new



Processing blood samples in the laboratory.
(c) University of Oxford / John Cairns

vaccine technologies that have coalesced to allow this rapid response. It also identifies a path by which development of vaccines for other diseases might be developed more quickly in future.

At the time of writing, as case numbers increase rapidly again in many countries, hopes are high that the Oxford and other COVID-19 vaccines will be shown to be safe and effective before the end of the year allowing vaccination to play a major role in ending the pandemic next year and allowing normal life to resume.

** Professor Hill is Director of the Jenner Institute, which he founded in 2005, and the Lakshmi Mittal and family Professor of Vaccinology in the Nuffield Department of Medicine at Oxford University.*



Vaccine quality control in the clean room. Checking volumes
(c) University of Oxford / Sean Elias





Serum collection at the Oxford Vaccine Group
(c) University of Oxford / John Cairns



Reviewing an ELISpot plate (used to analyse T cell response to the vaccine)
(c) University of Oxford / John Cairns



Cryovials containing plasma ready to be frozen down for storage
(c) University of Oxford / Sean Elias



Preparing an ELISpot plate for addition of T cells
(c) University of Oxford / John Cairns



Scanning participant blood samples to log them into the system
(c) University of Oxford / Sean Elias



Analysing T cell responses using Flow Cytometry
(c) University of Oxford / Sean Elias



Adding T cells to an ELISpot plate
(c) University of Oxford / Sean Elias



Looking for ChAdOx1 growth (indicated by dead cells) under the microscope
(c) University of Oxford / Sean Elias



Freeze/Thawing cells containing ChAdOx1 vaccine
(c) University of Oxford / Sean Elias



20th FIAP Nature Biennial Russia 2020

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



Luis Franke

In 2020 the 20th FIAP Nature Biennial was organised in the Russian Federation. The FIAP Operational Member for Russia is the Creative Union Photoart and the Biennial organizer was the Association of Photographers Eurasia of the city of Chelyabinsk. This Biennial had the support of the State Historical Museum of the South Urals and the Government of the Chelyabinsk Region.

We are very grateful to all the participants of this Biennial. Collections were sent by 33 countries and we received 900 photographs in total between the two sections.



Welcome video to the judges. The image shows the State Historical Museum of the South Urals

The COVID-19 pandemic changed all our plans and made it impossible for us to judge the Biennial in Chelyabinsk in person. The situation became much more widespread than we could have anticipated. For this reason, we decided to make an exception by judging this Biennial online. Both the Digital section and the Print section were judged in digital format using the original images uploaded by the participants on the platform when registering. In this way we were able to proceed with both sections. The difference was that we effectively had two digital sections, one with collections of 10 photos and another section with collections of 20 photos.



Judge Anton Savov (Bulgaria) judging at home before the video meeting

The judges were those listed in the regulations: Herbert Gmeiner (Austria), Vasja Doberlet (Slovenia) and Anton Savov (Bulgaria). The judging was completed on the 15th August.

The judging took place as follows:

Each judge received a personal link to gain entry into the system and access all the individual images. Judging from their homes, they rated all the images individually. After this, they received a second link to access the collections to evaluate their coherence. All this work lasted for more than a week. Finally, on the 15th August, a zoom meeting was held where the judges assigned the individual prizes from amongst the highest scoring photos.



Judge Vasja Doberlet (Slovenia) judging at home before the video meeting



Judge Herbert Gmeiner (Austria) during the zoom video meeting

In addition to the judges, the organizers also participated in the zoom event and set up a large screen in the museum's auditorium to follow the decisions of the judges directly. At the beginning of the meeting the organizers presented a welcome video to the judges. In the video the city of Chelyabinsk was shown, and words of welcome were given by Vladimir Bogdanovsky, Director of the State Historical Museum of the South Urals, and Rashid Usmanov, President of the Association of Photographers Eurasia.

The print section had 30 countries participate. The winner of the World Cup was Italy. The medals were obtained by South Africa, Russia and Great Britain. The HM's were obtained by Oman, Ireland, Belgium, Cyprus, Germany and Spain.

The digital section also received collections from 30 countries. The winner of the World Cup was again Italy. The medal winners were Great Britain, Russia and South Africa. The HM's were obtained by Norway, Australia, Germany, Slovenia, Spain and France.



State Historical Museum of the South Urals conference room during the zoom video meeting.

Mr Vladimir Bogdanovsky, Director of the museum welcomes the judges through a video presentation (photo by Anatoly Shulepov)



State Historical Museum of the South Urals conference room during the awarding of prizes (photo by Anatoly Shulepov)

The full results are published on the FIAP website:

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

Italy not only won the World Cup in both sections but also obtained the Great Prize, Nature Trophy "Odette Bretscher". Mrs. Odette Bretscher created this prize in 1985, at the moment of leaving the presidency of FIAP. The prize rewards the country that is best placed in the combination of the two sections of the Nature Biennials. Since its inception, Italy has been the federation that has won this trophy the most times. This year is its ninth "Odette Bretscher" trophy. Congratulations!



Members of the Association of Photographers Eurasia during the awarding of prizes in the conference room of the museum. In the first row, on the right of the photo, is the director of the museum, Mr Vladimir Bogdanovsky and next to him Mr. Rashid Usmanov (photo by Anatoly Shulepov)



A screenshot of the video meeting by zoom
Top left from the museum of Chelyabinsk, right Luis Franke, Director of the FIAP Biennial Service, bottom left Vasja Doberlet (Judge) and right Herbert Gmeiner (Judge)



World Cup Winner in Nature Biennial, Digital Section
Italy - "Birds With Prey"

Ibis, Elena Bacchi



Pelicans fishing, Maurizio Bonora



Aquila di mare, Massimo Bottoni



Ghiandaia marina con preda, Massimo Bottoni



Puffin, Giovanni Fabbri



Kingfisher with prey, Giovanni Fabbri



Food 3, Giovanni Frescura



Allocco di Lapponia 2, Gianni Maitan



Grey heron with prey, Gianni Maitan



Falco e pesce, Milko Marchetti



Colazione, Marco Merello



Il caco, Marco Merello



Civetta 4, Luciano Piazza



Mignattino piombato, Luciano Piazza



Il nido dello storno 3, Enzo Righeschi



Eagle and bustard, Pierluigi Rizzato



Cattle egret, Mauro Rossi



Great crested grebe, Mauro Rossi



Albanella minore, Roberto Zaffi



Il dono 2, Massimo Zanotti



Fiap Events

Fiap Events

Fishing Sea Eagle, Simon Roberts



Osprey Off with Dinner, Robert Carter



Diving Gannets, David Keep



Underwater Gannets, Tracey Lund



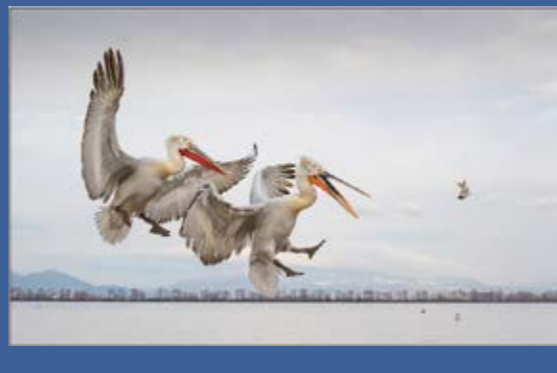
Gannets Fish Fight, Terry Wall



Grey Heron with catch, Norman O'Neill



Dalmatian Pelicans, Anna Warrington



Great Northern Diver Family, Julia Wainwright



Fishing Heron, Ian Whiston



White Pelican with Fish, Steve Hitchen



Kingfisher, Mary Pears



Sacred Ibis Fishing, Duncan Armour



Great Egret with Perch, Graham Pears



Cormorant with Fish, Terri Adcock



Puffin with Sand Eels, Victoria Andrews



Purple Heron with Fish, Mick Parmenter



Royal Terns, Ferg Cowhig



Tern with Fish, Nigel Cox



Osprey Feeding on Trout, David Hewson



Great Crested Grebes Feeding Young, Les Beardmore



Fiap Events

Fiap Events

FIAP Silver Medal in Nature Biennial, Digital Section
Russian Federation - "Animals and Habitat"

Who is taller, Dmitry Vilyunov



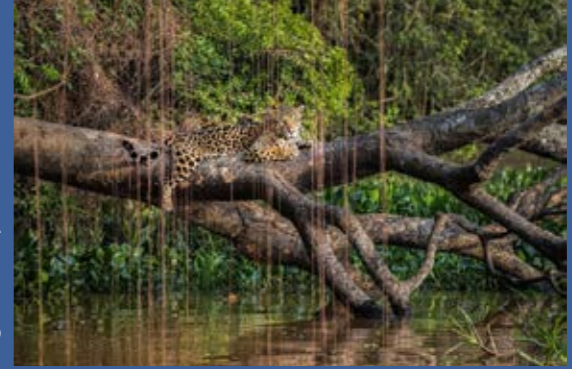
Fairy egret, Margarita Cherlinova



Cypress peace of mind, Alexander Perov



Jaguar, Alexey Suloev



Moose and forest, Dmitry Vilyunov



Grizzly bear, Dmitry Arkhipov



Meeting the dawn, Alexander Sanin



Hunting, Alexey Suloev



Flight to the sun, Andrey Guckov



Harp seal, Sergey Anisimov



Penguin stories, Alexander Perov



Enjoyment for two, Daniel Korzhonov



Seal Rookery, Vladimir Kushnarev



Baikal seal, Sergey Anisimov



Face to face, Dmitry Arkhipov



Curious and suspicious, Alexander Sanin



Komodo Wrestlers, Andrey Gudkov



Fire in Savannah, Rashid Usmanov



Andes Gold, Margarita Cernilova



Wild Patagonia, Daniel Korzhonov



Nature Biennial Individual Awards - Digital Section



FIAP Gold Medal
"Face to face"
by Dmitry Arkhipov,
Russian Federation



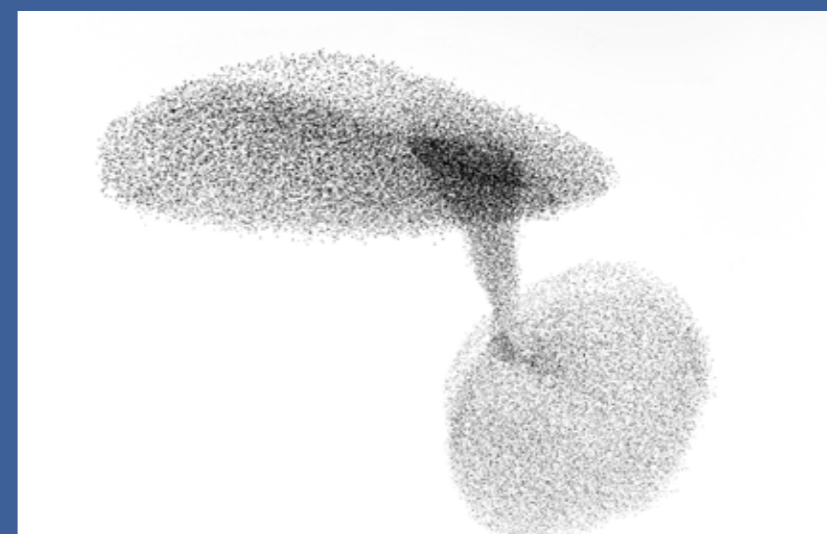
FIAP Silver Medal
"Le joyau de la montagne"
by Benjamine Scalvenzi,
France



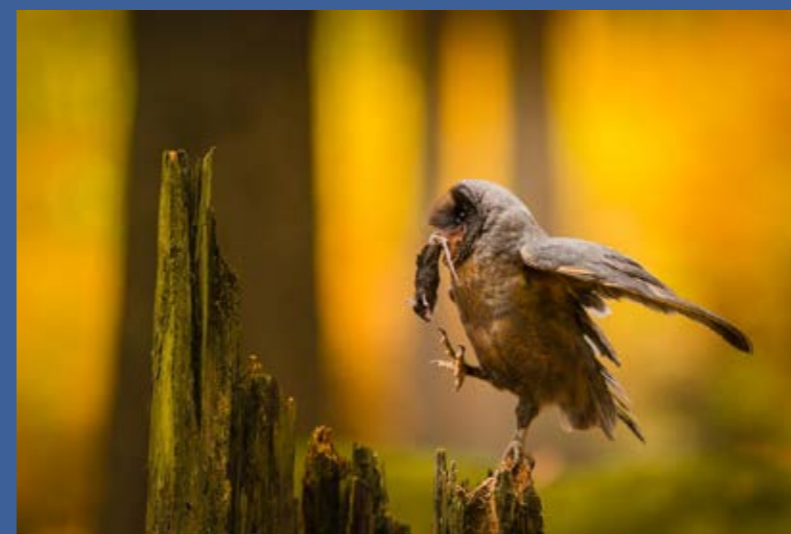
FIAP Silver Medal
"Elefantes"
by Elbio Goncalves,
Brazil



FIAP Bronze Medal
"Shoal"
by Pere Rubio,
Spain



FIAP Bronze Medal
"Flow"
by Joan Gil,
Spain



FIAP Bronze Medal
"Kauz"
by Johnny Krueger,
Germany



APE Gold Medal
 "Forest's lungs"
 by Priscila Beal,
 Brazil



APE Gold Medal
 "Great Crested Grebes Feeding Young"
 by Les Beardmore,
 Great Britain



APE Gold Medal
 "Lord of the Forest"
 by Janez Papez,
 Slovenia



APE Silver Medal
 "Falco e pesce"
 by Milko Marchetti,
 Italy



APE Silver Medal
 "Rocha"
 by Roberto Soares Gomes,
 Brazil



Fiap Events

World Cup Winner in Nature Biennial, Print Section
 Italy - "Fight Between Birds"

Duel, Elena Bacchi



Quarrell between buzzards,
 Giovanni Fabbri



Folaghe, Milko Marchetti



Fight, Pierluigi Rizzato



Egrets fight 1, Roberto Zaffi



Fighting herons, Massimo Bottoni



Combat 12, Franco Fratini



Aquile di mare, Luciano Piazza



Hug, Mauro Rossi



Great Crested Grebes fighting,
 Maurizio Bonora



Fiap Events

**FIAP Gold Medal in Nature Biennial, Print Section
South Africa - "Animals at the Water at Night"**

Ellies at the Waterhole, Kathy Kay



Midnight Trio, Heather Maintjies



Nile Crocodile by Night,
Stella de Chalaïn



Leeuwvifie, Johan Jordaan



Rhino Dribble, Howard Gillitt



Drinking Duo, Francois van der Watt



Midnight Thirst,
Annemarie du Plessis



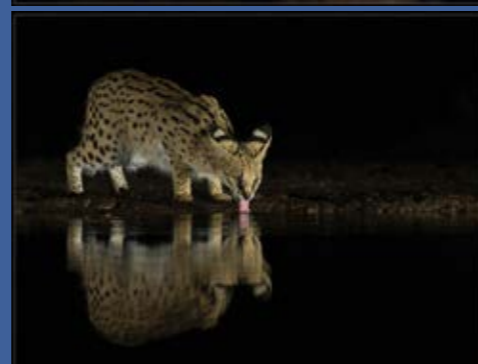
Crocodile Reflection,
Malie van der Vyfer



Leeux, Renske Jordaan



Serval, Shirley Gillitt



**FIAP Silver Medal in Nature Biennial, Print Section
Russian Federation - "Animals and Their Offspring"**

The little ones got dirty, Alexandr Petrov



Big Family, Ivan Kislov



Protected, Fedor Lashkov



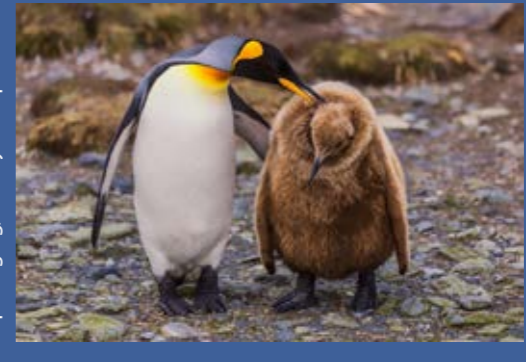
Mom, how strong you are,
Sergey Ivanov



Mother and kid, Sergey Antsimov



Upbringing, Dmitry Arkhipov



Lunch, Andrey Grachev



Family Photo, Andrey Gudkov



Who is there, Alexsey Suloev



Endearment, Alexander Samin



Fiap Events

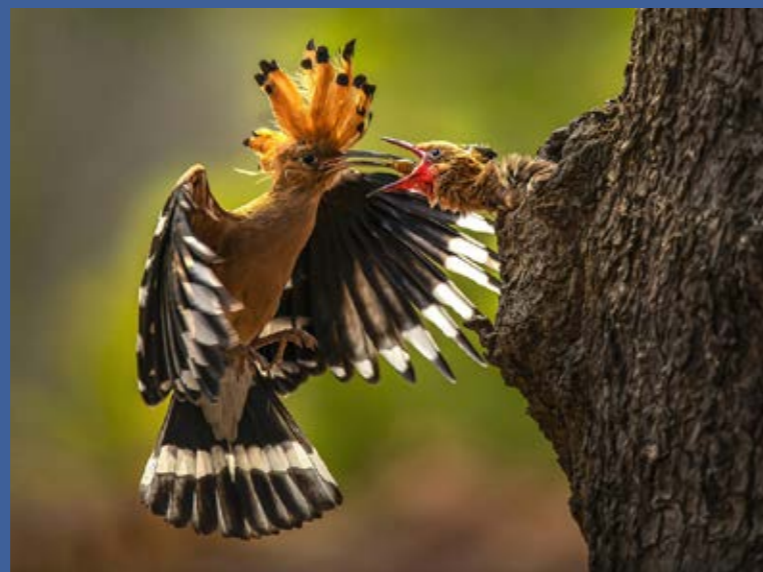
Fiap Events

Nature Biennial Individual Awards - Print Section

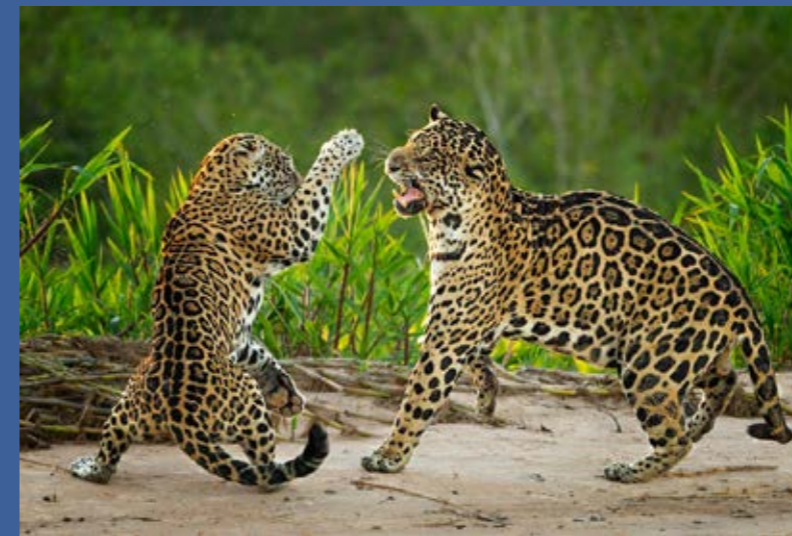
FIAP Gold Medal
 "Frosty Morning"
 by Tom Ormond,
 Ireland



FIAP Silver Medal
 "Feeding artic stern"
 by Ivo De Decker,
 Belgium



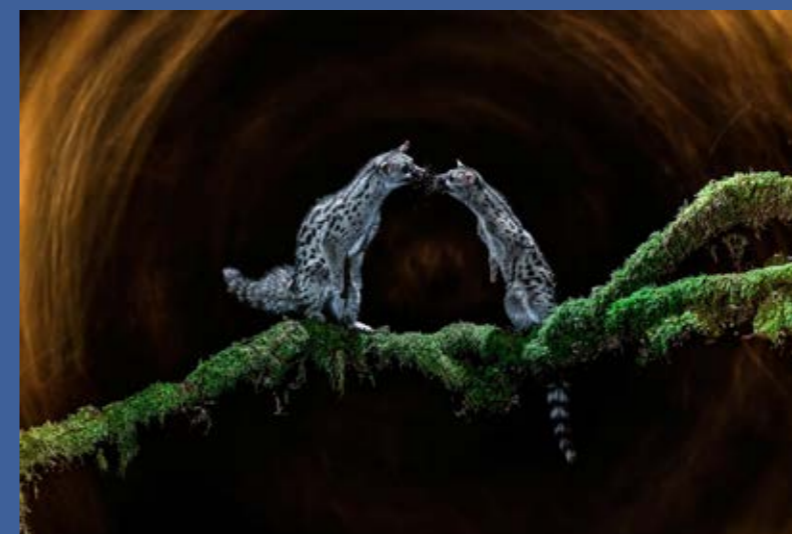
FIAP Silver Medal
 "Feeding"
 by Aye Ko
 Myanmar



FIAP Bronze Medal
 "Kung Fu Jaguars"
 by Jenny Loreen Zierold,
 Germany



FIAP Bronze Medal
 "Look At Me"
 by Ricos-Andreas Gregoriou,
 Cyprus



FIAP Bronze Medal
 "Love in the night"
 by Mario Cea,
 Spain





APE Gold Medal
 "Great Crested Grebes fighting"
 by Maurizio Bonora,
 Italy



APE Gold Medal
 "Juniperus"
 by Hassan Algehlani,
 Oman



APE Gold Medal
 "Who is there"
 by Alexsey Suloev,
 Russian Federation



APE Silver Medal
 "Midnight Trio"
 by Heather Maintjies,
 South Africa



APE Silver Medal
 "Amongst The Bluebells"
 by Jim McSweeney,
 Ireland



FIAP 70th ANNIVERSARY
Celebrate 70 Years of FIAP!
Enter FIAP's Special Competition to
Document This Year

"The World in 2020"

"The year 1950 will remain engraved as a famous year in the chronicle of photography"

These were the words of introduction by Dr. Maurice VAN DE WIJER, at the opening of the constitutive Congress of FIAP, that took place in Berne (Switzerland) from 17th to 19th June 1950

THE AIM OF THIS COMPETITION IS TO BRING TOGETHER PHOTOGRAPHS DOCUMENTING OUR WORLD IN THE YEAR 2020, FIAP's 70th YEAR

Photos must fit the FIAP Salon Definition of "Traditional" such that they are a true documentary record of this year

KEY INFORMATION

- The pictures entered in this competition must have been taken during 2020
- Images must comply with the FIAP definition of "Traditional"
- **FREE ENTRY** - The participation is without entry fees!
- FIAP are the organisers and the competition will be judged by members of the FIAP Board
- The competition has FIAP Patronage and acceptances can be counted for FIAP Distinctions
- Acceptances and awards will be deemed gained in Luxembourg, the official chair of FIAP

PRIZES & AWARDS

Prize for the Best Author will be an invitation to the next FIAP Photo Meeting with attendance, hotel accommodation and flight costs covered by FIAP!!!

A further 18 awards will be given by FIAP and FLPA in Luxembourg for the best photos

This competition is open to everyone and it is hoped that photographers worldwide will embrace this event to make this project a HUGE success

WEBSITE FOR INFORMATION AND ENTRY IS NOW OPEN !!!

<http://fiap-earthin2020.net>

Entries Close: 31st December 2020

Fiap Events

Fiap Events

A World of Photos: Everyone on the Street

By Luis José Vigil-Escalera Quintanal,

Director of the FIAP Exhibition Centre Langreo – Photos of the World, Spain

Thanks to the City Council of Langreo, especially to the Department of Culture, plus the collaboration of six FIAP Exhibition Centres, this exhibition was presented in Langreo during summer. The images were displayed in the cities "Mupis", which are the stands in the streets that are commonly used for advertising media. These are located in central locations of the city that are visited by many people.

The pandemic forced us to reinvent ourselves to bring art closer to citizens who were able to enjoy these works. The exhibition was exhibited for 3 months. It was formally opened at 11am on Monday 13th July and was on show until 10th October. The exhibition was only exhibited in Langreo but was a collaborative effort by the following six FIAP Exhibition Centres:

- Alberto Fernandez Ibarburu, San Sebastián, Spain
- Centre de la Imatge Mas Iglesia Reus, Catalonia, Spain
- Asociación Fotográfica Miradas de Ceuta, Spain
- Fotografías del Mundo, Langreo / Semeyes del Mundu, LLangreu, Spain
- The Eddie Chandler Gallery, Dublin, Ireland
- Sille Sanat Sarayi, Konya, Turkey

The exhibition presented involved 17 works in a large format, 1700x1200cm, prints of extraordinary quality, which would surely not leave you indifferent.

In addition, now that the display of the images has finished, these unique pieces will be auctioned to obtain funds for the Covid-19 campaign that we are developing. In the event that any of the prints have deteriorated due to being exhibited, that print will be destroyed, and a new print will be made for the auction.

The 17 photographs were donated by the following photographers: Reha Bilir, Gràcia de la Hoz, África Márquez, Josep M. Casanoves Dolcet, Luis José Vigil-Escalera Quintanal, Karolo Suárez, Jorge "Koly" Scilipoti, Marco Antonio Cobo Grijuelo, Riccardo Busi, Santiago Pascual Buyé, Paul Stanley and Alicia Tebar.

This is an opportunity for collectors of photography, or the general public, to obtain an exclusive work of art and to also help the fight against the pandemic. The auctions for the prints will be held from November 2020 until 6th January 2021.



Retrato de buitre leonado by Santiago Pascual, Spain displayed in mupis

You can contact us at infoasemeyando@gmail.com or www.exodos.es for more information.

The exhibition was conducted under the Auspices of the International Federation of Photographic Art (FIAP) and demonstrates once again that collaboration between countries, artists and exhibition centres is the way forward.



The exhibition opening took place at the entrance to the Escuelas Dorado which is the Cultural Centre in Sama de Langreo. This was where the first exhibited photo was located.

Women on Net by Reha Bilir, Turkey displayed in mupis



Añoranzas de un futuro by África Márquez, Spain displayed in mupis



Mañana Otoñal by Jorge Koly Scilipoti, Argentina displayed in mupis



Albaricoques by Gracia de la Hoz, Spain



Women on Net by Reha Bilir, Turkey



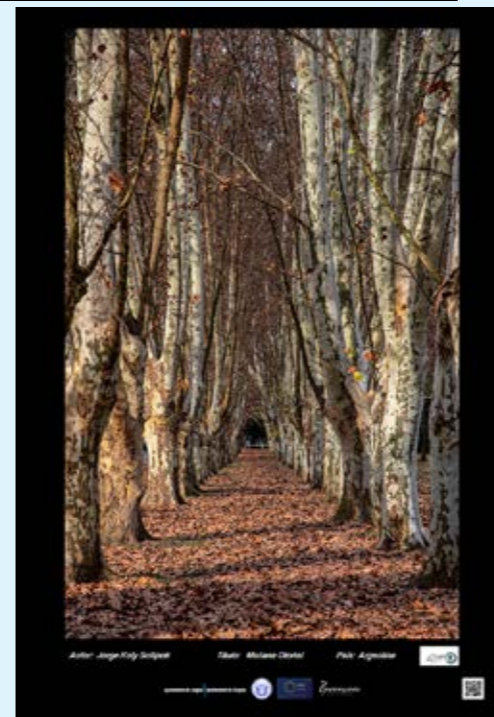
Sigueme by África Márquez



"Hummingbird" and "Reflection" by Riccardo Busi, Italy



"Arco Iris" and "Sobre rojo" by Karolo Suárez, Spain



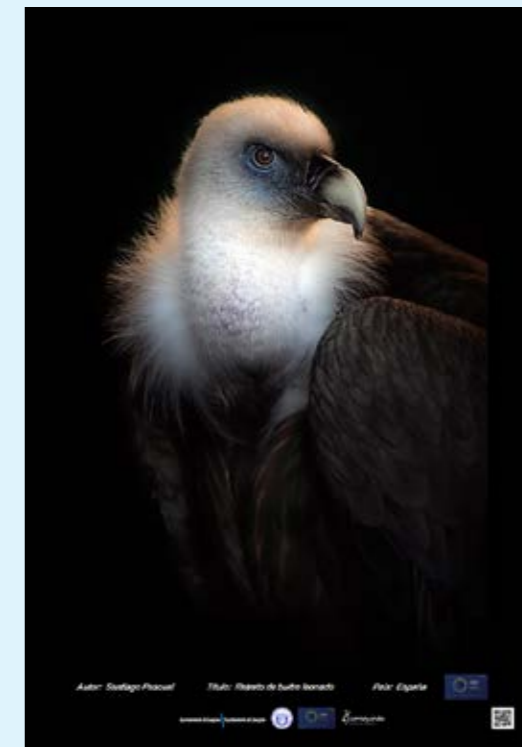
Mañana Otoñal by Jorge Koly Scilipoti, Argentina



Metropolis by Paul Stanley, Ireland



Dreams by Alicia Tebar



Retrato de buitres leonados by Santiago Pascual, Spain



Exhibition Centres

Exhibition Centres

Our First Exhibitions for 2020 at FEC Fotograd Negova

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

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



Despite obstacles caused by Covid-19, we have managed to hold three exhibitions, two of which are shown in this article, and three more exhibitions are in progress. The exhibitions have been placed in three different galleries, Gallery "Negovske čelade", Gallery "Kamnita dvorana" and Gallery "Pranger", which are housed inside a restored castle.

The first two exhibitions commenced in May and featured the work of Romanian photographer Zsolt Bikfalvi and a retrospective of Slovenian photographer Stojan Kerbler. Zsolt Bikfalvi's exhibition was titled "Art of flying" and Stojan Kerbler's was titled "People". In July, we continued with our work and prepared an exhibition of Slovenian photographer Jure Kravanja. This exhibition, titled "Earth's vision", was held from 10/7/20 to 30/8/20. He presented photographs of landscapes taken with a drone.

Zsolt Bikfalvi and his Exhibition "Art of Flying"

Quoting some of the words from Zsolt Bikfalvi's biography:

"He became acquainted with photography as a child but has been seriously involved in it for the last 10-12 years. In 2012, he and like-minded people in Carei founded the Vasile Venig Laslo Photo Club, where he is the Vice-President of the club and President of the Art Council.

He is a member of the Association of Artistic Photographers of Romania (AAFR) and, as a member of the Hungarian national community in Romania, also a member of the World Association of Hungarian Photographers (MFVSZ). He is a holder of the press accreditation of M.Ap.N. Romania (Ministry of Defence of Romania).

In 2019, he was awarded the EFIAP Distinction. His photographs have been exhibited and also awarded at numerous photographic competitions, in more than 40 different countries around the world. He has had 15 solo exhibitions, in Romania, Ukraine and Hungary. He regularly publishes his photos on various online networks and specialised sites."



Formation 2 by Zoltan Bikfalvi

Zsolt Bikfalvi's exhibition was on display at Fotograd Negova from 19/5/20 to 5/7/20. Although traveling (flying) in airplanes, observing airplanes in the air or at airports, or even photographing for your own home album, has become something completely normal, photographing in the way the author presented to us in this exhibition is something much more unconventional and relatively



Zoltan Bikfalvi's exhibition in Gallery Pranger



Zoltan Bikfalvi's exhibition

unknown to the general public. This is regardless of the fact that this type of photography has become more popular with the advent of digital photography and, with the advent of the Internet, is also accessible to a wider circle of admirers. The reason of course, is that such photos are mainly taken at air rallies and airshows, of which there are not many, even on a global scale. They are associated with generally long and expensive trips, including high fees for photographic permits, expensive equipment and, of course, many years of experience.



Mustang Sally by Zoltan Bikfalvi



Paritura by Zoltan Bikfalvi



Patrouille de France by Zoltan Bikfalvi



Predestination by Zoltan Bikfalvi

There is also a huge danger of bad weather or other unfavourable conditions... So it is not surprising that the number of photographers working with this type of photography is very low worldwide. In Romania, where Zoltan Bikfalvi comes from, only three photographers work with this type of photography.

Zoltan Bikfalvi introduces himself with photographs of flying airplanes, most often in the acrobatic creations of the world's best (most daring) pilots, who often embellish their breathtaking mastery (the art of flying) with smoke tracks that "paint pictures" in the sky. This is greatly admired and enjoyed by the general public and, for the masters of this kind of photography, it provides opportunities for creative shots (the art of photography).

Zoltan Bikfalvi, a true lover of everything related to airplanes and flying, went further in his creative zeal in order to popularise this genre of photography and bring it closer to the wider masses. Above all, in order to make viewing even more enjoyable, he "processed" some photographs at a later stage, using the unlimited possibilities of the digital darkroom, thus adding a personal creative dimension that raises the level of the exhibition high above that of "documentary only".



Snake by Zoltan Bikfalvi



Swan by Zoltan Bikfalvi



Vertigo by Zoltan Bikfalvi



Formation by Zoltan Bikfalvi



Moonwalker by Zoltan Bikfalvi



Stojan Kerbler and exhibition "People"

Stojan Kerbler is Slovenia's best photographer. His exhibition "People" was held in Fotograd Negova from 20/5/20 to 3/8/20.

Stojan Kerbler, Master of photography of Photographic Association of Yugoslavia (MF FSJ), 1972, was born in 1938 in Ptujška Gora. Today he lives and works in Ptuj and Ptujška Gora. He started taking photos in 1953 as a member of the Photoclub Ptuj. While he studied in Ljubljana, he created a student photogroup called ŠOLT with several successful exhibitors. After he graduated, he joined the Maribor Photoclub. Some of the more creative members, Kerbler among them, established the Maribor Circle, and in 1971 used innovative approaches to cause a revolution in Yugoslav and Slovenian photography. Kerbler is one of the most recognizable members of the Maribor Circle, standing out with his uniqueness. In 1969, he was for the first time crowned as the best exhibitor in Slovenia, and in 1970 in former Yugoslavia. He kept the title for a dozen years.



Opening ceremony for Stojan Kerbler exhibition

Our successful photographer was also one of the initiators for the creation of the Cabinet of Slovenian Photography in Kranj, and he created a series of historical and monographic exhibitions. From 1960 until today he has exhibited in 1411 group exhibitions at home and abroad, had 165 solo exhibitions in Slovenia, in the countries of the former Yugoslavia, Bulgaria, Germany, Austria, Poland, Spain, in the former Soviet Union, USA, Japan and Italy.



Stojan Kerbler's exhibition



Stojan Kerbler's exhibition



A boy, by Stojan Kerbler, 1975



For his photographs Stojan Kerbler received 550 national and international awards and for his photographic achievements he received all possible awards, including The Janez Puhar Award for Outstanding Creative Achievements in the Field of Photography (2002), The Trend Award for Lifetime Achievement as a Pioneer of Contemporary Slovenian Photography (2012) and the most prestigious Prešeren Award (2020), the highest national award in the field of culture. He was the first ever photographer in the history of Slovenia to receive this award.



Before the meal, by Stojan Kerbler, 1978



Bunch of flowers, by Stojan Kerbler, 1972



Grape gathering, by Stojan Kerbler, 1973



In the vineyards, by Stojan Kerbler, 1974

In 2010, the President of the Republic of Slovenia awarded him the Order of Merit for top artistic photographic achievements and for his great contribution to the recognition of Slovenian photography and Slovenia in the world.

He achieved the greatest public response and international reputation with the series Portraits from the Streets of Ptuj (1971), Haloze People (1974), Slaughter (1982), Backyards (2008) and Industrial Photography (1965-2007, 2012). Kerbler's photographs can be seen in his famous archive purchased by the Museum of Architecture and Design and are kept in 34 prestigious public collections in Slovenia and abroad. So far, four photomonographs about Kerbler have been published and five documentary movies have been filmed.

At FIAP Exhibition Centre, Fotograd Negova, he presented a short retrospective of his most successful photographs.



Little girl, by Stojan Kerbler, 1976



Little Janez, by Stojan Kerbler, 1973



My father, by Stojan Kerbler, 1970



Old age, by Stojan Kerbler, 1979



A little girl from Haloze, by Stojan Kerbler, 1972



Gilavar Photo Club of Azerbaijan “Coronavirus” a Virtual Photo Exhibition



By Mr. Rashad Mehdiyev, EFIAP
Co-chair of Gilavar Photo Club of Azerbaijan
FIAP Liaison Officer, Azerbaijan

The coronavirus pandemic, which began in early 2020 and spread around the world, has not passed Azerbaijan. During this difficult period, many professionals are called “Invisible Heroes”. Media representatives are among these professionals, who do their best to inform the public about COVID-19, a new type of virus that has paralyzed the world, its complications and its symptoms.



Photographers working in the media, as well as photographers engaged in art photography, have a special place among those who were distinguished by their selflessness during the pandemic. By taking risks, they were able to capture the effects of the virus in the memory of their cameras during the quarantine days. In the future, their works will be considered a historic record.



Gilavar Azerbaijan Photo Club, which contributes to the development of photography in Azerbaijan, presented a different social project. The photo club, which joined the “Stay at home, create at home” initiative launched in Azerbaijan, has prepared a virtual photo exhibition called “Coronavirus”. The aim of the virtual exhibition, created by the club’s co-chair, photographer Rashad Mehdiyev, was to help people spend their time

productively while staying at home, as well as to collect photos for historic purposes. The virtual exhibition features 56 photos taken by 19 Azerbaijani photographers, when a strict quarantine was announced in the city of Baku, during the pandemic.

Some photos of the virtual exhibition gallery and a selection of the images shown in the exhibition are included in this article but we encourage you to visit the full virtual exhibition to view the photos on display or watch in video format, via these links:



<https://www.artsteps.com/view/5e9eb4b841454a0d979dcaab>
<https://youtu.be/64CjX7yosoY>

Photo by: Allahkerim Abbasov



Photo by: Veli Shukurov



Photo by: Aziz Kerimov



Photo by: Dilaver Najafov



Photo by: Famil Mahmudbeyli



Photo by: Maharram Macidov



Photo by: Murad Orujov.



Photo by: Murad Orujov



Photo by: Ramil Zeynalov



Photo by: Rashad Mehdiyev.



Photo by: Rashad Mehdiyev



Photo by: Roman Ismayilov



Photo by: Shahlar Sadigov



Photo by: Zaur Mustafayev



Photo by: Aydin Mammadov

Photo by: Rasul Rahimov



Photo by: Shahin Sardarov



Photo by: Tofiq Babayev



Photo by: Vuqar Ibadov



AvTvISO in Conversation with Mr. Riccardo Busi & Dr. B. K. Sinha - India

By Ipsita Sarkar,
Communication & Creative adviser for AvTvISO [ILFIAP]



AvTvISO, an ILFIAP club from India, conducted virtual connect sessions with two stalwarts in the world of photography during the month of July 2020 in an effort to continue the pursuit of excellence in photography.



Dr. B.K. Sinha, Honorary Secretary General of Federation of Indian Photography and FIAP Liaison Officer for India joined the team's meeting on the 11th of July 2020 and Mr Riccardo Busi, the President of Federation Internationale de l'Art Photographique (FIAP) was in conversation with AvTvISO on the 25th of July 2020. Both these events were granted "Auspices De La FIAP", a prestigious honour for international photographic events conferred by FIAP.

These virtual connect sessions were a great learning opportunity for over 100 photographers and members across India and other parts of the world. In the first event, Dr. B.K. Sinha, a urologist by profession and a photographer by passion, spoke about his journey from "prostate to portrait". He spoke about his experiences in photography where he travels the world capturing natural history as it unfolds before him. It was an honour for all the attendees to get an opportunity to interact with the man who spearheads the photographic community in India and hear him share his experiences from the past and his take on the future of Indian Photography.



In the second event, Mr Busi recounted how fate led him to be associated closely with FIAP over 20 years ago. He shared his vision and some exciting plans for FIAP in 2020 and beyond. As an international organization of national associations of photography, Mr Busi also spoke about how national organizations can partner and build strength in photography locally through ILFIAP patronage and other similar programs. He welcomed the inclusion of AvTvISO as the newest ILFIAP club

from India and encouraged members to continue clicking more photographs, develop a love of light and leverage some of the benefits and platforms that FIAP provides to ILFIAP club members. Mr. Reha Bilir, President of Sille Sanat Sarayi in Turkey and Dr. B.K. Sinha, also graced this session. The interactive sessions were much appreciated by participants, as was testimony from the comments they left on the chat forum at the end of the sessions.

AvTvISO started its journey to re-discover the world of photography on 1st April 2016 with the intention to function as a serious photographers cooperative seeking knowledge and exposure out of pursuing photography. Some exciting initiatives that are on the anvil at AvTvISO are exhibitions, photo projects, publishing in-house magazines, creating a fund for pursuing photography based education, collaborating with other photography clubs, creating and sharing content and many more activities.



They say, "Where there is a will, there is a way." The recent lockdown did not deter AvTvISO from rediscovering the world of photography. These virtual connect sessions have kept the flame of passion towards photography alive among photographers. Both interviews are available to watch here: <https://bit.ly/avtviso-youtube>

A Journey Through History

By Ahmed Kassem,
Egypt

The Train blew its whistle loudly entering Sidi Gaber Station, Alexandria, announcing its arrival and marking the beginning of our trip to Nouba. Nouba, or Nubia, is the home of an ancient civilization. It starts from south of Aswan and goes deep into Sudan. Although history differs between Nubian and Egyptian histories, some Egyptian pharaohs were of Nubian origin and many Nubians joined the old Egyptian military.

We had a 12 hour overnight trip ahead of us to Aswan. From Aswan we were planning to take a bus to continue our journey south to "Gharb Sohail" (west of Sohail), which lies on the west bank of the Nile and is known by locals as the new Nouba. The old Nouba is currently under water, submerged under lake Nasser. After Egypt finished building the High Dam on the River Nile in 1968, it held the water of the River Nile behind it, constructing one of the biggest lakes in the world "Nasser Lake". Although this dam saved Egypt from the floods of the Nile and supplied it with water at times of drought, it flooded over 2000 years of the Nubian civilization under its waters. This Nubian civilization was mostly from the Graeco-Roman period. This was a real challenge that moved UNESCO to mitigate the threat of submersion of Nubian monuments under 50 or so metres of water. The monuments were dismantled, carved up and moved to other sites. They were reassembled in six groups:

1. the temples of Philae Island on the island of Agilkia, near the former Aswan dam.
2. the temples of Beit el Wali and Kalabsha and the Kiosk of Qertassi, near the High Dam.
3. the temples of Dakka, Maharraqa and Wadi es Sebuja, near the former site of Wadi es Sebuja.
4. the temples of Amada and Derr and Pennut's Tomb at Aniba, near the former site of Amada.
5. the temples of Abu Simbel in situ but 60 m above their original site.
6. the temples of Aksha, Buhen, Semna East and Semna West in the museum garden in Khartoum.

In addition, Egypt donated four temples as tokens of its gratitude to countries which especially contributed to the success of the campaign: Debod to Spain, Taffa to the Netherlands, Dendur to the United States and Ellesyia to Italy. [1]

After our arrival in the afternoon of the following day, we spent about 2 hours settling into a Nubian Hotel, which was actually a large house constructed after the old Nubian style and colours. Most of the houses at "Gharb Sohail" are constructed the same way as the old style, which is famous for the coloured bright drawings covering its walls.

The view from the hotel window was amazing, we were facing the low dam of Aswan, which was constructed by the British. Once settled in our rooms, we couldn't wait anymore, we took our camera gear and started walking towards the old Nubian market or "Souq". The road was full of tourists from all over the whole world. I recognised Chinese, French and German words sounding from here and there. The markets official transportation was camels. There were tens of camels coming and going in the streets. The very first thing we saw was Nubian girls drawing with Henna on tourist's hands.



Nubian House, Photo by Moustafa Shaarawy



Nubian House, Photo by Ahmed Kassem

I was surprised that almost every girl in our group wanted to have Henna drawn on their hands. We spent almost the whole evening with Henna. Afterwards we headed back to our hotel and went to bed as we needed to start our day early in the morning.

Next day we woke up around 7:00am and started our day with a great Egyptian breakfast of old cheese and honey and baked pies, then started our very first official trip on the Nile. We took a motorboat and rode for almost an hour towards Aswan. We took really amazing landscape photos.

First, we stopped at "Abo El Hawa" on the west bank of the Nile. It is named after the Dome of an Islamic holy man who was buried under it. But what is really important there, is the tombs of Nobles of the old Egyptian Kingdom. The Egyptian Pharaonic history is classified into 3 main dynasties, The Old, Middle and New Kingdoms. From the top of Abo El Hawa, one can see the view of almost all of Aswan. We enjoyed climbing up the mountain, and we visited many small tombs on our way. They were just small openings in the mountain, about 1 or 2 metres deep.

Next we visited the temple of Philae, or the temple of Isis, and as we said earlier this temple was saved from its water grave by UNESCO. It was cut into blocks which were numbered and transferred from Philae island to Agilkia island.

Isis was the wife of Osiris and mother of Horus. All were famous ancient Egyptian Gods. The story or myth of these gods is really one of the best in Egyptian history. It is said that upon creation of the universe there were "Geb", god of land and "Noot" god of sky. They both got married and gave birth to 4 children, or let's say young gods; Isis, Osiris, Seth and Nephites. Osiris got married to his sister Isis and gave birth to Horus while Seth got married to his sister Nephites. The god Osiris was murdered and cut into pieces by his evil brother Seth. Isis was so sad when she found out that she decided to bring him back to life. So, she started her journey searching for the fragments of her husband Osiris leaving her son Horus for the Goddess Hathor to raise. After she collected all the pieces, she used her magic powers to bring him back to life. Osiris became the god of the underworld and the judge of the dead. Later, when Horus had grown up, he took his revenge on his evil uncle Seth in a legendary combat.



Nubian girls drawing with Henna, Photo by Ahmed Kassem



View from our Hotel, Photo by Ahmed Kassem

Then we moved to Hesa Island, one of the original Nouba homelands, where people still live in houses built by the old ways. We gathered there in one of these old houses. People there were really generous. They invited us to tea, and we sat there enjoying the Nubian singing and watched one of the most beautiful sunsets on the Nile River. One of the strangest things I knew about Nouba is that people raise crocodiles in their houses. It is a habit inherited from the pharaohs. The house is divided into two parts, the outer part is for guests where strangers are welcomed, like they did with us, and the inner half is the private family part.

The next day we started our day by visiting the high dam, which is constructed with granite rocks. Its construction was started in 1960 and completed in 1968 and it serves the irrigation needs of both Egypt and Sudan, controls floods and generates electricity. To imagine how huge it is, it's enough to say that its dimensions are 4000 metres long, 980 metres wide at the base and 40 metres wide at the top. It is 111 metres tall and contains around 43,000,000 cubic meters of rocks. I tried to take a photo to show the huge scale of it but couldn't find a good angle for it.



Landscape from river Nile, Photo by Ahmed Kassem

Next we visited the island of the plants which is one of the oldest gardens of the world. It contains lots of rare plants and trees. It was the end of the second day already, so we returned really exhausted to the hotel.



Abo El Hawa from the Nile River, Photo by Ahmed Kassem

On the third day we decided to forget the tourist life and spend the day at "Gharb Sohail" and get back to our beloved hobby, Street photography, in order to take photos of people in their day to day life. We separated into small groups and each took the most amazing shots of Nubian people and children.

On the final day we returned to Aswan and took a quick visit to Aswan old market to get souvenirs for our friends, and lastly a visit to the Nubian museum, before we took the train back to Alexandria.

It was a really great trip, a mix of good weather, sun, history, culture and fun. It was a memory of a lifetime and I decided that I really need to come back soon. One trip is not enough. Oh, I forgot to tell you, this was my third visit to Aswan, and hopefully not the last.



The Temple of Philae, Photo by Ahmed Kassem

Mammisi of Philae (birth house). Photo by Ahmed Kassem

[1] The Rescue of Nubian Monuments and Sites <https://whc.unesco.org/en/activities/173/>



Part of the story of Isis written on Philae temple (the water line of the merged part can be seen clearly in this photo), Photo by Ahmed Kassem



The island of the plants, Photo by Ahmed Kassem



Crocodiles in Nubian houses. Photo by Ahmed Kassem



Inside the Nubian house. Photo by Ahmed Kassem



Nubian Life on Hesa island. Photo by Summer Kamal



Nubian Women on Hesa island. Photo by Ahmed Kassem

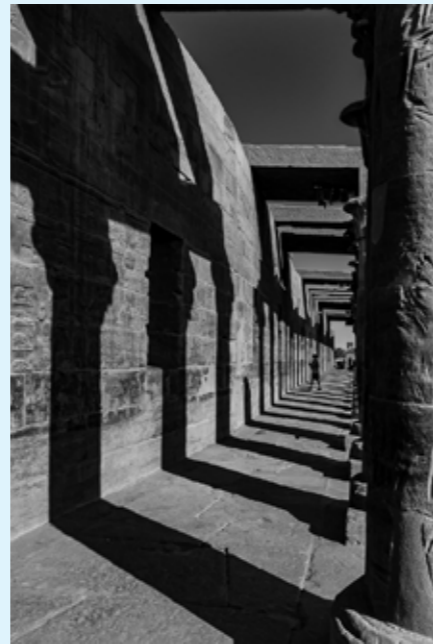


Sunset on Hesa island. Photo by Ahmed Kassem





Hide from each other, Photo by Summer Kamal



The Temple of Philae. Photo by Ahmed Kassem



Nubian Singing. Photo by Marwa El Dakhkhny



Photo by Marwa El Dakhkhny



Photo by Amal Aglan



Photo by Samah El Megharbel



Photo by Basma Zakareia



Photo by Rami Fawzi



Photo by Heba Bahgat



Inside the Nubian house. Photo by Ahmed Kassem



Photo by Haytham El Hefnawy



Photo by Haytham El Hefnawy



Underwater Photography



David Keep

By David Keep, EFIAP ARPS DPAGB MBPE, England

Underwater photography combines the two things I am really passionate about - diving and photography. Given the chance, I would do it every day.

I have been a scuba diver for over twenty years and as I got more into photography it was a natural progression for me to shoot and share the incredible sights I've seen over the last two decades. This is what I especially love about underwater photography: as with all things, if you see the extraordinary enough times, it becomes ordinary and you stop seeing it through the eyes of someone seeing it for the first time. But, with a camera in my hand, I can do that all over again.

I took the plunge three years ago. I realised I would be learning about a specialised and technically challenging form of photography. I also knew I would have to spend a fair amount of money acquiring the best possible kit to enable me to achieve quality shots.

Unfortunately, underwater photography is pretty technology dependent if you want good results. I would be misleading you if I said otherwise. Of all the branches of photography I have tried, this one makes the most demands on your kit and there is no doubt that better results come from good kit. Yes, you still need good technique, but I am afraid that without the right gear it is going to be a struggle.



David Keep (left) making way for a large Tiger shark (Grand Bahama) - Photo by Debra Canabal from Epic Diving

I use a Canon 5DS R in a Nauticam underwater housing. Really important additions are the two powerful strobes (flashes) that restore the colour back into the underwater scene. Water filters out colour from sunlight and the deeper you go the more colours disappear, that's why many of the underwater images you see appear grey and colourless. The colour is there but the camera cannot record it. The strobes bring artificial sunlight and restore colour.



Underwater Camera Equipment

Getting sufficient light on your subject is challenging, but the angle of the light is also important if you want to show all the glorious details. Flat light does not show them off at their best - but this is when being underwater is an advantage. The strobes are mounted on two articulated arms, giving a reach of almost 1m from the camera per strobe. It's easy to position them, and indeed yourself, to get the best lighting effect, because you can move effortlessly in all three dimensions. On land we would have to alter tripods & off camera flash stands, but underwater it can be achieved quickly without difficulty. My workflow is to decide camera settings, manually alter the strobes for the required light intensity and then think about the direction I want the light to hit the subject. With practice it becomes second nature to be honest.

It wasn't too difficult to adapt my diving style to photography, but I soon discovered that underwater currents are your main enemy. It's difficult to free up the mental capacity to select the correct camera settings and composition when you are holding on for dear life to stop yourself being swept away! But, as composition is everything in photography, you must find a way to remain stable so you can frame your picture. This usually involves jamming yourself into some crevice or holding the camera close into your body so you can stabilise it.

I try to tell stories with my images, so I look for situations and angles that help convey the character of my subject, and hopefully allow you to make a connection with the creature.

Here's the stories behind four of my favourite underwater images...

HAMMERHEAD SHARKS, NORTHERN BAHAMAS

The two weeks I spent photographing sharks in the Bahamas was without doubt one of the best trips of my life. For sheer adrenalin-pumping excitement, it cannot be beaten. I deliver a talk on underwater photography to local camera clubs and nature groups and it is always the shark section that makes people sit up the most. I use the opportunity to present sharks in a positive light as I actually find them graceful and gentle. The thriller movie "Jaws" has a lot to answer for - sharks are not man-eating killing machines as they are often portrayed. Having already photographed tiger sharks in this region, this time I was after shots of the Great Hammerheads. The unusual shape of their heads puts their eyes further apart and this makes them great hunters, particularly in low light. I found them difficult to photograph because to show the head in all its glory the body often ends up at an awkward angle. I got lucky with the pictured shot and I feel it shows the power and beauty of this remarkable fish.



Hammerhead Shark, Bahamas

THE GREEN TURTLES OF BUNAKEN

I went to the Indonesian island of Bunaken specifically to photograph green turtles because they are abundant there. Whenever I come across turtles on dives I am always struck by their calm demeanour - they really do not do anything in a hurry. A large turtle has an eye which is roughly the same size as ours and as you approach you can clearly see that you are being observed. I think we associate best with creatures on which we can imbue human characteristics, and to me a turtle seems like a wise old sage, quietly observing you before passing judgement on your worth. I particularly wanted to get a head-on shot so I could see the eye - and that was the real challenge. Turtles breathe air, surfacing roughly every 20 minutes, so as they headed off for the surface, I would swim alongside trying to get that head-on shot. I had lots of failed attempts - it's par for the course with underwater photography - but eventually I got this pictured shot and am so happy with it because, of course, you can see that beautiful eye!



Green Turtle, Bunaken, Indonesia

THE DIVING GANNETS OF SHETLAND

My interest in gannets was piqued when I visited RSPB Bempton near Bridlington in the UK. The chalk cliffs at this nature reserve are home to the UK's largest mainland breeding gannet colony. I discovered that the gannet is a beautiful bird which is extremely agile on the wing, if a little boisterous in nature. Gannets sight fish from the air then dive down at literally breakneck speeds of up to 60mph (97km/hr), folding their wings back and hitting the water like a dart. Forward momentum takes them around three metres down and then they then use their wings to fly underwater up to 15 metres deep. After observing them from the cliff tops, I decided that to photograph them underwater, as they made their headlong dive to capture fish, would be a real challenge - but one worth pursuing.



Diving Gannets, Shetland, UK

I went to Shetland to try this because the water is much clearer there. However, it is also very cold - around 10 Celsius - so I had to wear a thermal diving suit. I used a local tour boat to take me to the gannet colony at Noss Point. When I first went under, I was concerned about getting hit by one of the gannets, but I quickly saw that they are far too agile for that. After all, they always avoid hitting each other - and I am a much bigger target to avoid. The sound of the birds hitting the water all around me was like bombs going off. It's a sensation I will never forget and, overall, this shoot was an experience I will remember for the rest of my days. I was thrilled with the shots and this pictured one stood out as everything came together perfectly. I vow to return.

CROCODILES IN CUBA

I have always had a bizarre fascination with crocodiles ever since I was a child watching Tarzan wrestle them weekly on TV. I spend ages watching crocs in wildlife parks - are they asleep or just waiting for an opportunity to pounce? I found a dive operator in Cuba offering afternoon excursions where you could observe crocodiles. When I asked if I could photograph them, I think they saw me as a bit mad. However, they assured me that my shoot could be done 'relatively safely'. I was taken to a labyrinth of mangrove islands within a marine sanctuary. It took us two days to find a crocodile the right size: too big and it would be too dangerous; too small and the images would have no impact. When we did find a suitably sized male, my guide slipped into the water first and, after sensing the mood of our new friend, he invited me to join him. Was I nervous? You bet I was! As soon as I entered the water the crocodile swam straight over to me to investigate. After a few seconds he decided I was of no interest and proceeded to find a spot to settle on the sea floor. He may have settled, but over the two hours I spent in the water, I never settled once. It was another great experience ticked off and I am delighted with the shots I got. But would I do it again?



Cuban Crocodile, Mangroves of Cuba

Definitely not!

Further underwater images, taken on dives around the world, are shown below. If you would like to see more of my work, or book me for a 90-minute talk on underwater photography, either in person or via Zoom, you can find details on my website: www.davidkeepphotography.co.uk



A Western clownfish dances above a colourful anemone (Indonesia)



Banggai cardinalfish - one of my favourite fish to photograph (Indonesia)



Cormorants hunting in huge Sardine shoals #2 (Mexico)



Green Turtle with attending Remora sucker fish (Indonesia)



Grey seal - it is nice to be able to photograph in waters closer to home occasionally(England)



Hairy Frogfish - the angle of lighting was important to highlight just why he get's his name (Indonesia)





Homage to Nature. Huge shoals of Horse-eye jacks make for an impressive spectacle (Mexico)



Sea lions and Sardine shoals (Mexico)



Sharks at Sunset - one of the most difficult images I've ever tried to capture (Cuba)



Harlequin shrimps on soft sponge (Indonesia)



How cute am I - Sea lion pup (Mexico)



The beautifully marked Whale shark - the largest species of fish in the world (Mexico)



The regal Caribbean reef shark is ushered into view by a shoal of Silversides (Cuba)



This Sea lion has a particularly proud pose I feel (Mexico)



A Caribbean reef shark patrols the surface layers (Cuba)



A Manatee in the Crystal River estuary (Florida, USA)



The Pygmy seahorse is a difficult subject to photograph because they normally live at depths in excess of 30m and are extremely well camouflaged (Indonesia)



A Cormorant hunts in huge Sardine shoals (Mexico)



A Porcelain crab feeds safely, protected by the tentacles of his host anemone (Indonesia)



“ECCE HOMO” - An Exhibition of photos by Krystyna Łyczywek, AFIAP, HonEFIAP, HonFRP, Hon ZPAF

on the occasion of the artist's 100th birthday, Mieczysław Karłowicz Philharmonic in Szczecin, Poland - August 2020

By Ewa Łyczywek-Pałka
Exhibition Curator

It was in August 1939 that Krystyna Wiza, at a scout camp for Scoutmaster, was commissioned to interview the wife of the legendary Michał Drzymała. She picks up her little Kodak Baby Box camera, which she won at Ursuline school, and takes her first serious photo. The camera has survived to this day, and a small photo in the album too, but the negatives did not survive the war.

During the war Poland was partitioned by the Germans. She participated in the activities of the underground scout organization and in secret teaching. Wanted by the Gestapo, she escaped from Poznań, that was in the area absorbed into Germany, to Warsaw in the “Generalgouvernement” (Administrative District of Poland under the rule of the German Government). She did not have time to take her camera with her from home. In Warsaw she received a false identity card as Władysława Ciesielska and became a liaison officer for the Home Army counterintelligence and later the secretary of the Western Chamber of the Information Department of the Polish government-in-exile Delegation. At the same time, she was active in Szare Szeregi (the underground paramilitary Polish Scouting Association). During the Warsaw Insurrection of 1944, she was a liaison officer for the “Łukasiński”



Szczecin, Poland after war

battalion and reporter for “W Walce” magazine and, after going through the sewerage tunnels from the Old Town of Warsaw to Śródmieście (Centre of Warsaw), she was liaison officer at the Information Department of the London Government Delegation.

Krystyna got married during the Warsaw Uprising. She, her husband and their 3-month-old son moved to Szczecin, Poland in 1945. It was the photos of her son, taken in a photo studio and not matching her expectations about photography, that made her buy a camera and start taking pictures again.



Szczecin, Poland after war



Szczecin, Poland after war



Kielce, Poland, 1950



Kielce, Poland, 1950



Szczecin, Poland after war



Child in Szczecin, Poland, 1962



The Soviet Union 1964





Bulgaria 1965



Dresden, Germany, 1965



Child in Kamien Pomorski, Poland, 1965



Eforie Nord, spa town in Romania, 1965



Yugoslavia 1978



Podhale, Poland, 1969

Her first photographs from the "Study of a Child" series were featured at the first Polish Photo Exhibition in Szczecin, organized at the turn of 1948 and 1949, on the occasion of the 25th anniversary of the Photographic Circle of the Polish YMCA Centre. Since then, she has been constantly documenting the changes taking place in Szczecin.

In the 1950s and 1960s, she photographed Western Pomerania for numerous travel guides written by Czesław Piskorski. These are already historic documents. In addition to the important role the artist played in the field of Polish documentary photography, depicting the human being quickly became the main subject of her work. The heroes of her photos are "ordinary" people met



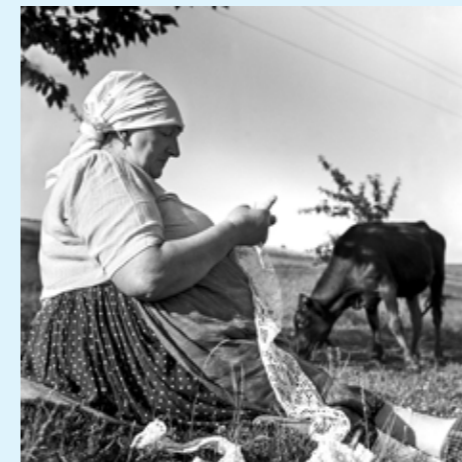
Działisz, Poland, 1970



Walach, a sculptor from Istebna, Poland, 1964



Kaszuby, Poland, 1979



Istebna, Poland, 1964



Kaszuby, Poland, 1979

in small towns, in the countryside, but also in large metropolises. Using a lens, the photographer follows ordinary, everyday life, is enchanted by it, and discovers human sorrows and joys, which she immortalizes in a very artistically thoughtful way.

Undoubtedly, her contacts with the authors of French humanistic reportage had a great influence on the development of her artistic sensitivity. Krystyna Łyczywek interviewed many of them, including Cartier-Bresson, Robert Doisneau, Edouard Boubat, Yvette Troispoux and many others.

Barbara Kosińska, an art historian, wrote about Krystyna Łyczywek's photography:

"The photography that Krystyna Łyczywek does is close to what the French call humanistic reportage ... To link this fact with her studies of Roman studies would be too simplistic. This ideological and artistic closeness has deeper reasons ... The humanistic reportage was born in France in the late 1940s to early 1950s, during the years of overcoming the material and spiritual consequences of a cruel war. Hence the great need, which underlies this movement, to rebuild faith in elementary values, in humanism. Hence the admiration for the phenomenon of ordinary, universal existence. This attitude, common to all the creators of the humanistic reportage trend, people who had experiences of war with them, must also have been close to Krystyna Łyczywek ... She observes man in his natural surroundings, whether it is a rural environment, as in the series "People from Istebna", or the streets and alleys of great cities - Paris, Rome or New York. She looks at him kindly, carefully, but at the same time with tact and discretion, she observes him, but does not peek at him."

The exhibition "Ecce Homo", which presented a little over 40 photos by Krystyna Łyczywek, did not pretend to be a review of her artistic work, even on the subject of "Man". Man was also not the only subject that interested her. In the year of the centenary of the birth of the author, who has been photographing for over 80 years, I had to choose from thousands of negatives.





Istebna, Poland, 1964



Istebna, Poland, 1964



Istebna, Poland, 1964



Hands, Chocholow, Poland, 1969



Hands, Chocholow, Poland, 1969



Hands, Kaszuby, Poland, 1979

I was aware of the great responsibility when making this choice and in the preparation of the exhibition. Krystyna Łyczywek is my mother, and I consulted with her regarding my decisions. I hope that the viewers liked my choice. The works presented at the exhibition were only black and white photos, mostly taken in Poland in the 1950s-1970s.

Maybe someday we will supplement the exhibition with photos from the following years...

Krystyna Łyczywek's Involvement with FIAP and Other activities

Written from information provided by Ewa Łyczywek-Pałka and with assistance from Dorota Kycia EFIAP ESFIAP, FIAP Liaison Officer, Poland.

From 1953-1963 Krystyna Łyczywek was founder, vice-president and president of the Szczecin Photographic Society. She was Vice-President of the Federation of Amateur Photographic Associations in Poland from 1963-1975 and from 1977-2002 she was President of the Association of Polish Art Photographers, Szczecin District (ZPAF).

Her history of involvement with FIAP is extensive. She was a Polish delegate at the congresses of the International Federation of Photographic Art (FIAP) for 38 years from 1970 until 2008. For 25 years she was a press officer of the World Youth Affairs Commission and was involved in the Youth Commission Seminar in 1972, 73 and 74. She represented Poland on the Diaporama Committee. She was a member of the FIAP World Statutory Commission in 1974 and member of the FIAP Jubilee Committee (25 years) in 1975. In 1979 she was a lecturer at the World Youth Affairs Committee. For 25 years she was the press clerk of the Commission for Youth and many of her activities across many years were a reflection of her keen interest in the education of young people. She gained her AFIAP in 1965, has the title of FIAP lecturer and was awarded the highest FIAP service distinction HonEFIAP in 1980.

Krystyna Łyczywek received the Award of the President of the City of Szczecin for a lifetime of artistic activity. She was also awarded the Gold Medal of Merit for Polish Photography (awarded by the Chapter of the Photo Club of the Republic of Poland) and was awarded the Officer's Cross of the Order of the Legion of Honor by the President of the French Republic in recognition of her contribution to promoting the French language and culture.

Krystyna Łyczywek was a member or chairman of the jury for 132 photo competitions and exhibitions in Poland and abroad. A Romanist, translator of French literature, artist photographer and journalist, photography became her great passion. Many of her photographs have been awarded in prestigious competitions.



Krystyna Łyczywek

She was also awarded the title of Honorary Citizen of Szczecin. Quoting the written justification for this award: "If the discipline "life activity" appeared on the list of Olympic competitions, Krystyna Łyczywek would break all records and win the gold medal".

About of 1700 of Krystyna Łyczywek's photos have been published in various publishing houses. They have been in tourist brochures, magazines, albums as well as in original books. Krystyna Łyczywek's photographic works are in collections in New York and Tokyo, in a collection of the National Library in Paris, the Ludwig Museum in Cologne, the National Museum in Wrocław, the Museum of the History of Photography in Kraków, in Bièvres (France), the Pomeranian Library in Szczecin and in private collections in Poland and abroad. She has had over 170 personal exhibitions.



Krystyna Łyczywek 100th Birthday

Krystyna Łyczywek is the author of many catalogues and thematic studies devoted, amongst other things, to artistic and historic photography and to photography in the world. She has also published several books. She has written over 1400 articles in Polish and foreign press (Czech, French, Dutch, Spanish, German, Romanian, Swiss, Hungarian and Italian). The greatest part of her literary output are works devoted to photography, Krystyna Łyczywek's great passion.

She gave lectures on photography in many cities in Poland and France, as well as in Bulgaria, Czechoslovakia, the Netherlands, Spain, Yugoslavia, Germany, Morocco, Switzerland, Hungary, Italy and the United States. In Szczecin, she organized 5 Symposiums devoted to the history of Polish photography, 17 Interdisciplinary Dialogues (for example: "Photography and poetry", "Photography and life", "Photography - the art of myth"...) and, in 1989, Photomonth with the participation of photographers from several countries. She organized the exhibition "Polish Photography in the World" twice in Szczecin (1991 and 1999) with the participation of Polish photographers from 5 continents, which was exhibited in several cities in Poland, as well as in Berlin, Hamburg and Morocco. For outstanding achievements in the field of photography, she was awarded the 1st degree award of the Minister of Culture and Art and the Jan Bułhak Medal. In 2010, she received the Gold Medal for Merit to Culture - Gloria Artis. Two master theses have been written and defended on the subject of Krystyna Łyczywek w r. 1994 in Czestochowa and in 2004 in Łódź in Poland.

On August 24 this year, Krystyna Łyczywek celebrated her 100th birthday.

A photographer for 80 years, the exhibition "Ecce Homo", meaning "Behold the man" marked this occasion.

Mathematical Photography: A Creative Pursuit

By Prof. Biswatosh Sengupta
Photographic Association of Dum Dum
Kolkata, India

**“Jatha Shikha Mmayuranang Naganang Manayo Jatha
Tad Bat Vedanga Sastranang Ganitang Murdhani Sthitam”**
- Vedanga Jyotisha

(Like the crest of the peacock, like the gem of the snake so is Mathematics at the head of all knowledge)

Introduction

Since the dawn of civilization man has been interested in the mystery of creativity. His pleasure in aesthetics has inspired him to recreate the beauty of this wonderful world through intuition and imagination. Man has used various tools in a bid to create objects of art; be it the pen of the writer, the brush of the painter, the chisel of the sculptor or more recently including the camera of the photographer. In my opinion photography, in spite of being the youngest of all visual arts, has emerged as the most powerful medium of creative satisfaction. Technological innovations in recent years have further revolutionised the process. Pictorialists in their creative pursuits are often at the forefront of using different modern tools and techniques.

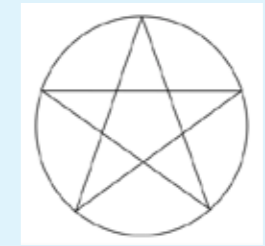
Mathematical Photography

Mathematical photography is the term I have given to a creative process combining both mathematics and photography, where one creates artistic photography with the aid of Mathematics. Here both the journey and the destination are fascinating. Photography is a scientific process of sketching with the help of light. Photography, which was earlier a combination of Physics and Chemistry is at present an amalgamation of Physics and Digital Technology. Interestingly, the Physical, Chemical and presently the Digital principles of photography are all dependent on Mathematics. Particularly, digital photography which rests on binary digits 0 and 1 and is based on intricate mathematics; starting from Pixel matrix forming the image of the subject to complicated mathematical functions used in Digital editing. Moreover, at every stage of photography, whether analogue or digital, calculation of exposure, guide number (flash photography), intensity of illumination, adjustment of focus, image size (magnification), DOF, angle of view, perspective, f/number, shutter speed, preparation of developer maintaining the ratio of chemicals etc., need to use mathematical formulae for efficient performance. Thus the mechanics of photography cannot be devoid of mathematics. The canons of artistic composition, like the rule of thirds and the golden points, the Golden spiral, the Fibonacci Spiral or the divine proportion 1:1.618 (“PHI”) or Pi are all based on geometry. Artists across ages have used geometrical shapes to make their creations aesthetically pleasing. Photographers also deliberately make use of such shapes either physically (actually visible in the picture) or virtually (conceived with imaginary lines) to make their works stand out.

Some Other Comments

Mathematics is everywhere in nature. For example, the path traced by the planet Venus every eight years, is a perfect pentacle. In my opinion, probably the best creation in nature is the human being. The anatomical structure of a human is an illustration of mathematics in form and function. Great artists like Leonardo da Vinci, who was also a polymath, have often been inspired to create the perfect human form in their works. His famous sketch the ‘Vitruvian Man’ set out very specific mathematical proportions. This principle was also followed by another master – Michelangelo - in his creations,

particularly in the statues of David and Moses. In music, Beethoven also applied mathematical rules while composing his fifth symphony. The intellectual relationship between mathematics, music and art can be deduced in the works of many a great artist. The names of Iannis Xenakis, Wassily Kandinsky and Arnold Schoenberg are worth mentioning in this respect. The correlation between art and mathematics can be drawn, firstly, from the works of Iannis Xenakis, the Greek composer, architect and mathematician, who used computer programmes to compose music based on mathematical probability systems, and secondly from the paintings of Wassily Kandinsky, the famous Russian abstract painter. In fact, Xenakis corresponded mathematical models to music and Kandinsky to frequencies of colours; something logical since both music tones and colours can be analysed by or transcribed to mathematical formulae. Kandinsky found parallel lines between Austrian composer and painter Arnold Schoenberg’s serial and atonal music and his own paintings. After having attended a Schoenberg concert he tried to sketch the performance. His final painting “Impression III (Concert)” fused colour and sound in a synaesthetic experience that marked their collaboration in the field.



The pyramids of Egypt are a perfect example of geometry, mathematics again! The keystone of an archway of a church or other old architectures carry the weight of the whole thing, which is polyhedron in shape.

Towards My Creations

The body of work created by the author makes wide use of various mathematical formulae viz. Algebraic and Trigonometric functions, rippling, normal distribution, complex numbers, fractals, Voronoi diagram, TSP (Travelling Salesman Problems) etc. with different algorithms using various computer languages and software like C++, Matlab, Apophysis, Python, Daz3D, Stippling Gen, etc. Such programs were used for generating various shapes and patterns. The human figures were mostly generated using Daz3D. Finally, Photoshop was used to combine the images taken with the camera and the shapes generated digitally to produce what I call “mathematical photography” so that it becomes thematically and aesthetically pleasing. Some candid shots from Greece, France and Italy and few others from the old stock chiefly constitute the photographic elements. In some cases the fascinating Photoshop filter for polar to Cartesian transformation or vice versa have been used for creating odd and humoristic visuals.

Methodology and Classification of My Works

Earlier, in my two solo exhibitions on Graphic Art and Digital art, held in 2010 and 2013 respectively, extensive use of C++ language was made to create most of the pictures. Matlab and Daz3D were also applied in some cases. The present creations use the same software, mostly Matlab. In spite of pre-visualisation of the final image a lot of trial and error was involved, as it is impossible to conceive the end result that the software produces. Various mathematical shapes and patterns, viz. multiple circles, rectangles, triangles, diamonds, spheres, ellipsoid, etc, have been generated either by writing new programs or by changing parameters and number of iterations of the inbuilt programme for Voronoi diagram and other available programs. Apart from programs mentioned earlier, Apophysis has been used to generate enormous random fractals, which were then changed as per the aesthetic demands of the pictures. A TSP (Travelling Salesman Problem) programme developed by my students Dr. Ammlan Ghosh, Mrs. Adrija Bhattacharyya and Mr Bidyut Gupta under my guidance has also been widely used. Another freely available software calculating Voronoi diagram, viz. Stipple gen2, has been used to create dots and circles for an interesting representation of the picture, enhancing the aesthetic value.

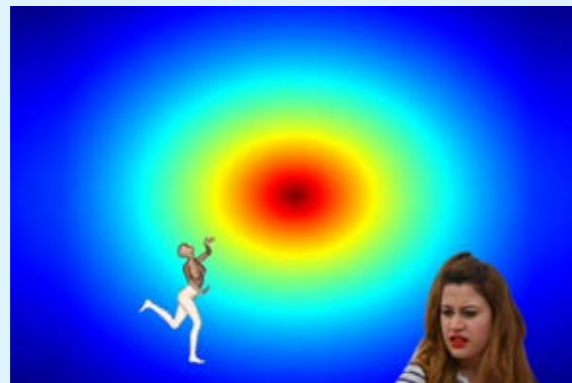


1. Guard (Voronoi)

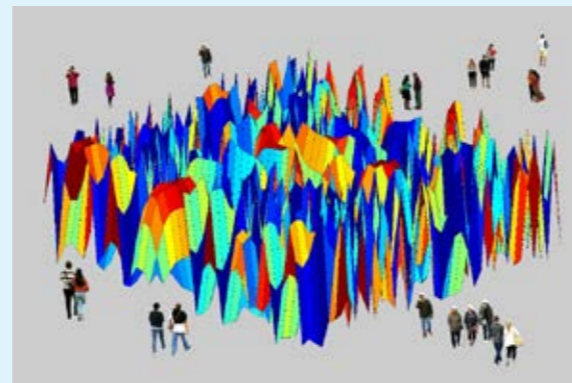
Various types of backgrounds using a lot of mathematical calculations have been created for the exhibited pictures.

The work can be classified into four categories as follows:

1. Initially, various mathematical patterns, shapes and forms were randomly generated using various techniques as mentioned earlier. From these patterns, forms and shapes, those resembling the known elements of this mundane world were selected and then combined with the camera images to create images that are thematically meaningful and aesthetically pleasing. This was followed by Digital editing with computer manipulations following SEA (Selection, Elimination & Addition) rule of ART for the final image. P1 is an example of Voronoi; P2 is an example of Fractals and P3 is an example of Rippling.



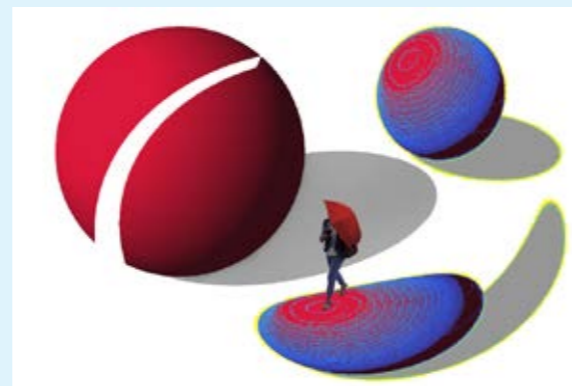
2. Ultimate Desire (Fractals)



3. Rippling Mass (Rippling)



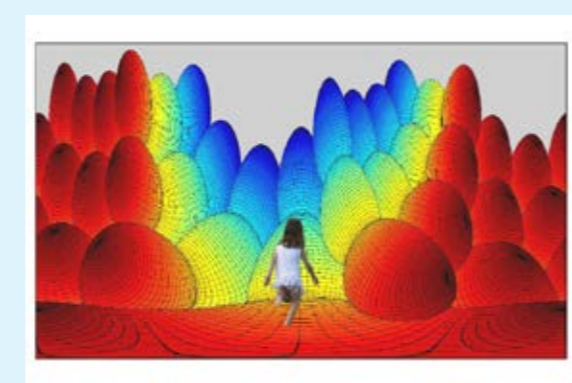
4. Heavenly (Mathematical Curves)



5. 3D-Sphere (Mathematical Curves)



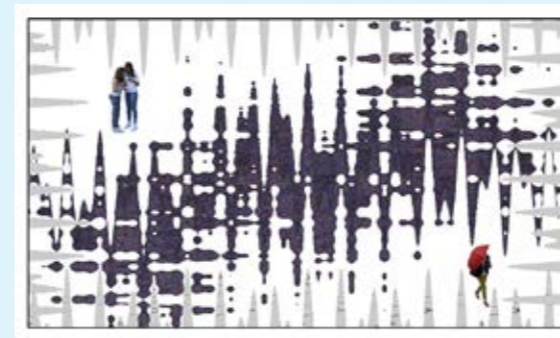
6. Life Is Beautiful (Mathematical Curves)



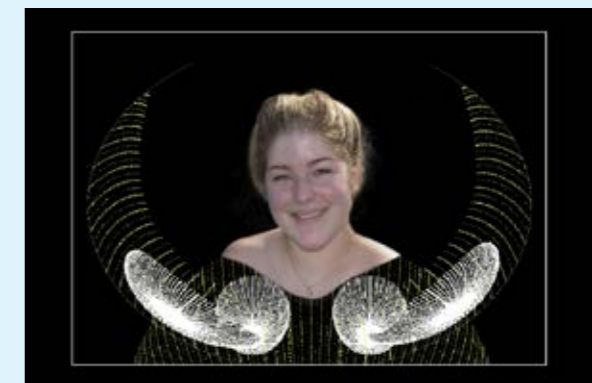
7. Towards The Eternity (Mathematical Curves)



2. At the next stage, a few regular geometric shapes were drawn, which were combined with camera shots to enhance the overall composition and beauty of the pictures. Some trials were needed to determine the thickness, dimension and number of lines of the curves according to the feature of the subject depending on the available space. Then such forms were combined with the previsualised images with a suitable background to convey the meaningful thoughts. P4, 5,6,7,8,9,10 are a few examples of this category termed as Mathematical Curves.
3. The third category, TSP (Travelling Salesman Problem) and Stippling, are totally different but interesting. The application of TSP in the field of photography has been available for quite some time. Different continuous lines used in my mathematical photography were generated using a program developed by myself and my students, as stated earlier. Variances can be made in the number of "City Centres" (see TSP explanation in Appendix), line-width, line-style and colours. This too involved a number of trials by varying parameters to find out the best visual effect. A few fantastic continuous outlines were generated and then edited and combined with a suitable background and the original image, or part thereof, with Photoshop. P11,12,13 are a few examples of Mathematical Photography using TSP. For creating dots and circles, Stippling Gen2 was used. Using the software one can produce a TSP path and Stipples but here one's flexibility is limited as there are very few options to manipulate. However, pictures like Shanti (P14) and Happy moments (P15) were created using the tool.



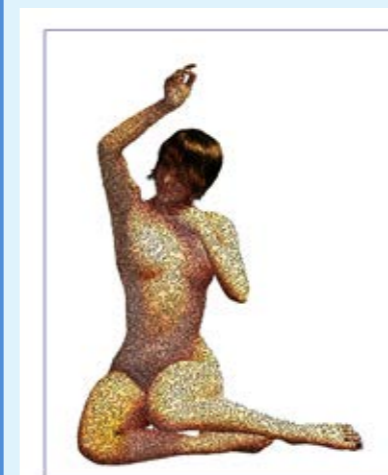
8. Reflection (Mathematical Curves)



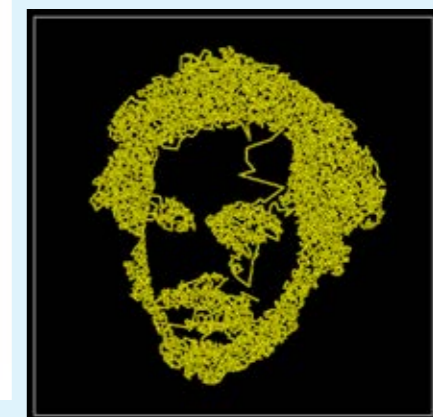
9. Smile Please (Mathematical Curves)



10. Face (Mathematical Curves)



11. Figure Study-002 (TSP)

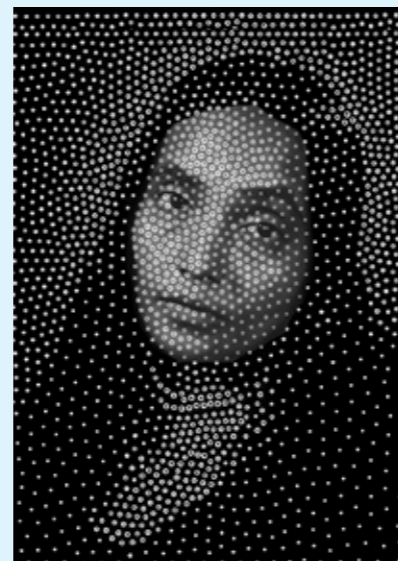


12 Sketch Avik (TSP)





13. Ansester1 (TSP)



14. Shanti (Stipple)

4. The fourth category includes those images which themselves contain mathematical shapes in the pictures and/or those which could not be included into the above categories but have potential to get converted to mathematical photography by marginal digital manipulation and utilisation of appropriate background already generated. P 16-20 are a few examples.



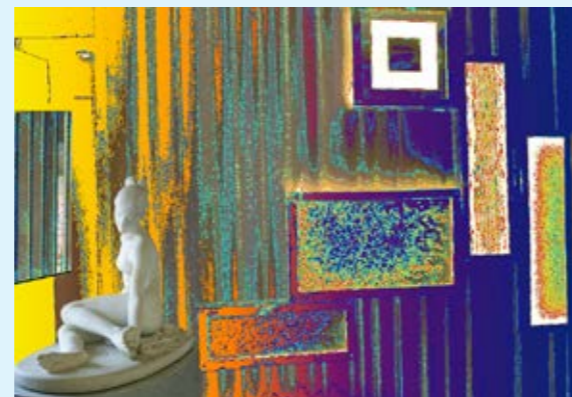
16. ET



15. Happy Moment (Stipple)



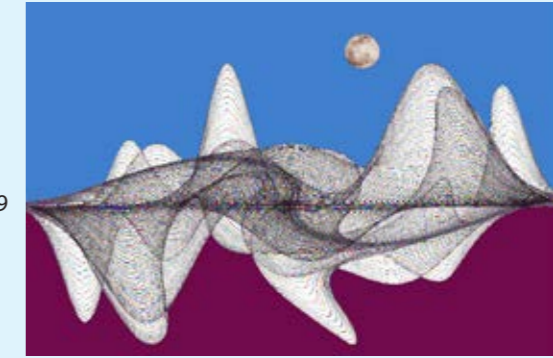
17. Geometry



18. Window



19. Dance SFinal



20. Moonlit-019

Conclusion

Mathematics plays a very vital role in every sphere of our life and so does art, of which photography is one of the media. The profound relationship between the two can be found in the works of two giants of the fields, namely Albert Einstein and Pablo Picasso. Picasso never met Einstein, but he created 'Les Demoiselles d' Anignon, which contained the seed of cubism, which was Einstein's concept of geometrical symmetry in the General Theory of Relativity. It is said that if God and Truth are synonymous, there may be a number of ways through which the destination can be arrived at. Photography as a medium can play a pivotal role in bridging the gap between Mathematics and Art to create masterpieces.

Mathematical Photography as a creative pursuit has a vast potential in creating fantastically wonderful pictorial photography. Let Mathematical Photography flourish with the intuitive and imaginative mind of the artists utilising the various mathematical tools to produce aesthetically pleasing creative images.

Acknowledgements

I express my sincere gratitude to those who directly or indirectly helped me in preparing this article.

Appendix

Terminology used:

Voronoi- a diagram, in mathematics that is a partition of a plane into regions close to each of a given set of objects. In the simplest case, these objects are just finitely many points in the plane (called seeds, sites, or generators).

Fractals- a curve or geometrical figure, each part of which has the same statistical character as the whole. They are useful in modelling structures (such as snowflakes) in which similar patterns recur at progressively smaller scales, and in describing partly random or chaotic phenomena such as crystal growth and galaxy formation.

MATLAB is a multi-paradigm numerical computing environment and proprietary programming language developed by MathWorks. MATLAB allows matrix manipulations, plotting of functions and data, implementation of algorithms, creation of user interfaces, and interfacing with programs written in other languages.

Apophysis has many features for creating and editing fractal flames, including an editor which allows one to directly edit the transforms by manipulating triangles, a mutations window, which applies random edits to the triangles, an adjust window, which allows the adjustment of colouring and location of the image

Travelling salesman problem (TSP) asks the following question: "Given a list of cities and the distances between each pair of cities, what is the shortest possible route that visits each city exactly once and returns to the origin city?"

Stipling is the creation of a pattern simulating varying degrees of solidity or shading by using small dots. Such a pattern may occur in nature and these effects are frequently emulated by artists.

Aomori Nebuta Festival – Japan

By Koichi Sato - FIAP Liaison Officer Japan

The “Nebuta Festival” is a very gorgeous summer festival involving a parade of many floats. Upon each float is a huge lantern (Nebuta) with lights. This festival is mainly held in various parts of the Aomori Prefecture.

In particular, the Aomori Nebuta Festival, that is held in the city of Aomori, is a parade of fire festivals that is held once a year. More than 2 million tourists from Japan and abroad visit Aomori for this event.

The festival originates from the “Tanabata Festival”, derived from China in the 7th century, and events such as customs and spirit sending that have existed in the Tohoku region since ancient times. It is listed as an “Important Intangible Folk Cultural Property” of the country.



Parade of Nebuta Lantern at dusk

The event is held day and night from the 2nd to 7th August every year in central Aomori City, which is located in the north eastern part of Japan. The Nebuta Festival Parade involves many Nebuta Lantern groups along the road. A Nebuta Lantern group consists of a towing group, a musical instrument group (drums, flutes and hand cymbals), and a dancer group (called HANETO)

The Aomori Nebuta Festival is characterized by the shape of the lantern and the bouncing dance of HANETO. HANETO dance and bounce to the musical group known as HAYASHI while chanting to onlookers to watch or join in. The magnificent Nebuta Lantern floats, that burn the night sky in summer, are made with themes such as warriors, myths and Kabuki (performers in glamorous costumes). The structure of the Nebuta Lantern is made by pasting paper on a frame of wood, wire, etc. and colouring it, and making a lantern that lights up from the inside. The size of the Nebuta Lantern is currently limited to about 9m wide, 5m high, and 7m deep.



Nebuta Lantern and HANETO Dancer

Anyone can participate in a HANETO at this Nebuta Festival if they follow the HANETO participation method and rules. (Wear full-dress HANETO costumes, join the Nebuta group waiting before the start of the parade).

Recently, the Aomori Nebuta has also participated in major overseas festivals and carnivals in France, Italy and Brazil.

Transportation with Airplane: Arrive at Narita International Airport or Tokyo International Airport (Haneda Airport), then flight from Haneda Airport - Aomori Airport (about 1 hour); or Train: Tohoku Shinkansen (JR) from Tokyo - Aomori (about 4 hours).

Canning India – A Paradise for Landscape Photography

By Partha Sarathi Sarkar, EFIAP, ARPS, India

Canning, the gateway of the Sundarbans, in South 24-Parganas, in the State of West Bengal, India, is situated on the western banks of the Matla River around 42km by train from Sealdah Station (suburban railway station of Kolkata about 2 km from Esplanade the city centre of Kolkata) and about 55km by road from Kolkata. This city is named after Lord Canning, the former Governor General of India.

As a landscape photographer I have visited the place a number of times. Many people also visit Canning for picnics. The beauty of the river side of Matla at Canning is a Paradise for landscape photographers. The plains of gangetic Canning are abundant in rivers and rivulets which can be great backgrounds for some stunning landscapes. With the periodic change in the levels of water due to high and low tides, the water creates beautiful forms especially during low tides when the water recedes. It is important to state that these forms are unique and never repeated and hence can be a photographer’s dream. Additional attractions are the various activities around this location such as fishermen, rural people and children. The river beds have become an important inspiration for photographers as they provide ample opportunity to capture candid moments reflecting the land and the life of people, apart from the scenic beauty.



Lone Fisherman -149



Long Way

For “wide open spaces” a wide-angle lens is generally the preferred lens, allowing a broad angle of view. However, a short zoom lens can achieve satisfying imagery, as well, and can enable the capture of detailed scenery of smaller areas at greater distances.

The best time to visit Canning is between September and April but other times may also be tried. The time of year to avoid is during the monsoon (June-August) when local people often face the devastation of flood every year. Early morning between 7 and

10am and afternoon from 3 to 5pm is the best time for capturing different layers of the beach with ripples, a unique display of light and shadow and the natural beauty of the river side. Photographers have produced award winning landscape photographs from Canning.

Christmas in Georgia

By Magda Mushkudiani

Georgia is already very popular with international tourists due to its mountains, historic sights and wine culture, but relatively few of these visitors know about the traditional celebrations in Georgia. These events are really spectacular.



Christmas

In this article I will describe one such celebration. It is Christmas, which is celebrated on the 7th January in orthodox Christian countries. On that day, people gather on Republic Square in Tbilisi, the capitol city of Georgia, at 1 pm in the afternoon for the start of a procession involving an improvised theatrical show. The show is performed by locals as they walk. The aim of the performance during the procession is to describe that night when Jesus was born. Children and adults are dressed like angels, shepherds and magi. Along the way they sing Christmas carols. You can also see animals like bulls and donkeys adorned with Christmas and New Year garlands symbolizing that Jesus was born in an animal barn.

From Republic Square, this Christmas March starts going to Sameba Cathedral which is the last destination of the performers. Along the way people will pass by Rustaveli Avenue and Freedom Square. These landmarks are major tourist trails in Tbilisi so, other than the performers in the Christmas March, lots of civilians and foreign guests attend this event. Everybody is welcome to watch the march.

Along the way to Sameba Cathedral, performers are endowed with gifts, sweets and donations. They carry these donations to the cathedral and these gifts are then delivered to poor people.

The Christmas March is a favorite event for local and visiting photographers for photographic opportunities. And not only...Every photographer is allowed to take photos on that day. Local Georgians are always pleased and polite to strangers and happy to be photographed. In Georgia there are many churches where photography is not allowed, but Sameba Cathedral is not on that list, so you can follow performers during the whole march to the cathedral.

Right now, it is not clear if the Christmas March will be performed in January 2021, because this year many celebrations were cancelled. But even the pandemic wouldn't stop many Georgians attending religious ceremonies, so let's hope for the best.



Shepherds



Conguillio National Park, Chile

By Martina Vasselin, AFIAP, ESFIAP

Conguillio National Park, created in 1950, is situated in the heart of the Andean Araucania. The name of this region comes from the name the Spaniards gave to the native people, the Mapuches (meaning the Earth's people) from Southern Chile, that the Spaniards called Araucans. These people were never conquered by the Spanish Crown, however they were by the Chilean Republic in the middle of the XIXth century.

In Conguillio National Park the typical Andean araucarias dominate; their fruit, the pehuen, has for many years provided a basic food-stuff for the Indians who live in this mountainous area of Chile. There, other trees grow such as coihues, nirres, raulies, lengas and robles. Walking through the numerous paths which go across the National Park, it is possible to hear the singing of different birds such as chucaos, woodpeckers and different kinds of ducks, and to see mammals like foxes or cougars.



Landscape over Sierra Nevada, Conguillio Lake and forest

In the middle of the park is the imposing Llaima Volcano which rises to a height of 3,125 meters. Its numerous eruptions with their dark extensions of lava have drawn part of the landscape in the park destroying significant portions of the native forest. There is also a mountain range inside the park called the Sierra Nevada.

The unusual beauty of Conguillio National Park includes its coloured lakes; Captren Lake, Rainbow Lake, Green Lake and the biggest one, Conguillio Lake, in which the majestic native forest reflects.



Araucarias in Conguillio National Park

It is possible to visit Conguillio National Park in any season of the year since in wintertime it is possible to practise skiing on the slopes of Llaima Volcano where lifts have been set up. But definitely the season when its especial beauty shines with more intensity, and when there are not too many people, is Autumn (April - May).

It is ideal to use a wide angle lens for the park's imposing landscapes and a 300-500mm zoom for fauna.



Grubug Cave: An Ancient Forest and Heavenly Light, Indonesia

By Harjanto Sumawan, EFIAP

When visiting Yogyakarta, Indonesia, there are many photo spots to explore, besides the mainstream ones like Borobudur or Prambanan temple. Grubug cave, in the rural area called Sewu Karst Region, spread over a vast land of about 1,400 sq km, is one of the best spots to take pictures. There are so many extreme sensations you can experience by visiting this cave. You may enjoy



the magnificent sights of an ancient forest panorama, as plants and trees differ from the surface. Another interesting thing you will also be provided with is an unusual sight of heavenly light. The sunlight infiltrates the cave's mouth from 90m above, forms a pillar of light, and illuminates the beautiful flowstone and the depths of the cave.

The entry point is a doline type vertical cave resulting from the geological process of the land subsiding, along with the vegetation on it, to the bottom thousands of years ago. It forms a sinkhole 50 metres wide and 60 metres deep.

A huge 100m long horizontal shaft will take you to the central cave, the deepest vertical cave on Java island. The breathtaking scene of the limestone, which was uplifted from the seabed 1.8 million years ago, and a profusely flowing underground river, are waiting to be explored.

The cave is located near Pacarrejo village, in the Semanu region, 35km southeast of Yogyakarta and 40 minutes by car. You have to get there by 9.00am in the morning. Upon arrival, a professional crew will welcome and prepare to lower you down 60m into the ancient forest with rappelling equipment. Depending on the weather, the divine light is there between 10.00am and 1.00pm. The entire caving experience might take up to 5 hours.



The dry summer season from May to September is the best time to marvel at the mystical light inside the cave. There is no requirement to make a booking. You should check the weather forecast beforehand. If it's raining or cloudy, it is advised that you don't go there.

Bring your wide angle lens, and a tripod as you may want to take bracketed exposures since the dynamic range inside is around 14.

Kumartuli, India - A virtual institution

By Dr. Abhoy Nath Ganguly, ARPS, EFIAP, FFIP

Kumartuli ("Kumar" means potter, "Tuli" means place) is a small place in north Kolkata, West Bengal, India, situated between Rabindra Sarani and Hooghly river. The nearest landmark is Sovabazar market. Covering an area little less than 1 sq km, Kumartuli is inhabited by approx 300 potters.

The potters settled here under the patronage of a local landlord who intended to buy the image of goddess Durga locally for his house. Since then the place has become famous for clay moldings, mainly of gods and goddesses and thereby potters earn their livelihood. They do not have any institutional training, but the creativity acquired traditionally is so unique that any art lover will be delighted to witness the artifacts and the process.

Iconographic details are taken from Hindu scriptures. According to their perception an image without divinity is a doll. The processes include preparation of clay, building structural support, making basic figurative form with straws bound with threads, putting on layers of clay and molds, making fine details with fingers and wooden scalpel, drying and adding layers of colours. Finally, symbolic ornaments and weapons are put in the hands to make a gorgeous figure full of action and divine beauty. The process is unique and provides opportunities for a photographer to explore the intrinsic beauty of the subject at its different stages. July to October is the peak season when potters remain busy. The pottery images are purchased by residents and by the organisers of Durga Puja, the greatest festival in West Bengal, India which is celebrated through the state in October.



Leisure



Durga with her family

Of all gods and goddesses, Durga is most important artistically and commercially. Standing on a roaring lion goddess Durga fights with the Asura, symbol of evil, while other gods and goddesses, believed to be her sons and daughters, accompany her. Another model, Kali is also very interesting where mother goddess, symbol of power, is standing on Lord Shiva, her husband, and along with that are models of some mythological ghosts. Altogether about 20,000 pottery images are made at Kumartuli every year.

Daily or seasonal passes are available locally allowing photographers to shoot without any objection from the workers. Every year many enthusiastic foreign photographers visit Kumartuli and find it worthwhile and rewarding.

Transport from the city of Kolkata: from Howrah Railway Station – Take steamer to Hatkhola Steamer Station (ghat); or from the Esplanade Metro Station (in central hub of the city) – Take metro (underground train service) to Sovabazar Metro Station.

Kumartuli is a 5-7 minute walk from either the steamer station or the metro station.

A trip to Puerto Williams and its area, Chile

By Aref Cosma Lues, EFIAP

Puerto Williams is situated on the Northern coast of Navarino Island, to the South of the Land of Fire. It is the southernmost town in the world. In order to get there, it is possible to take a boat from Punta Arenas city at the end of the South American continent. After crossing the Magellan Strait, the shipping goes through channels, the Beagle Channel being the most important. It is also possible to travel more quickly by plane.



A spot in Puerto Williams with Navarino Teeth Range

Puerto Williams, founded in 1953, was named after the naval commander Juan Williams. He took possession the Magellan Strait for Chile in 1843. There, at the southern shore of the Beagle Channel, the Chilean Navy is based. Now it is a town which has nearly 3,000 inhabitants and is growing.

The area has been inhabited for more than 6,000 years by several native people: the Onas hunters, the Yagans and Alacalufes fishermen and sailors. The interesting anthropological Martin Gusinde Museum in Puerto Williams preserves these people's cultural patrimony. Near the town, it is possible to visit the moving

Yagan Cemetery where most of the last representatives of the Yagans lie. In a ward of the town, a small part of this ethnic group has survived the European colonization.

The location of Puerto Williams makes it very attractive for tourism and nature photographers. Climbing up to the Flag Mountain, through a path which begins in the town, it is possible to appreciate the Beagle Channel in its magnitude and some of its islands, to admire the Andes and even to see the big Argentinian city of Ushuaia. One can also contemplate the majestic range called Navarino Teeth for its pointed shapes.

Here you can see the tundra-like vegetation and visit the Ethno-botanical Omora Park with its abundant woods of Magellanic coihes and lengas. The fauna in the area includes a large diversity of marine birds: albatross, seagulls and petrels. In the sea it includes various species of whales, hakes and spider crabs, among others. On land, there are areas inhabited by beavers, minks, muskrats and cougars, and a large variety of wild birds like condors and Patagonian geese.



Patagonian geese near Puerto Williams in Navarino Island

Because of the harsh climate, it is better to visit Puerto Williams during the southern summer (January – March), always wearing clothes which shelter from the cold, the wind and the rain.

I recommend you bring a wide angle lens to capture landscapes and a 300-500mm zoom for the fauna, or a 18-200mm zoom.

FIAP's 20th - 25th Years

This year is FIAP's 70th Anniversary. For the Memories section of this edition of FIAP News let's look back at some images from FIAP's 20th - 25th Years, 1970-1975.

These images were found in the archives and albums of Krystyna Łyczywek who turned 100 years old this year. FIAP News thanks her daughter Ewa Łyczywek-Pałka for copying and sending these images.



FIAP Congress in Padova, Italy 1975 – FIAP's 25 Year



FIAP Congress in Padova, Italy 1975, Mrs. Odette Bretscher on left, Mme Bougajeva in centre, Krystyna Łyczywek on right



Black and White Biennial at FIAP Congress in Turin, Italy 1970. Mme Bougajeva fourth from left, Krystyna Łyczywek second from right



From left to right: Mrs. Odette Bretscher, Mr. Maurice Van der Vijer (FIAP President), Roland Bourigeaud at the FIAP Congress in Turin, Italy 1970



Photo taken at FIAP Congress in Turin, Italy, May 1970. Krystyna Łyczywek on left, Mme Bougajeva on right



M. Kennedy (USA) and Mme Bougajeva (Soviet Union) XII FIAP Congress 1972, Eindhoven, The Netherlands. Photo by Fourot



FIAP World Commission for Youth Photography Seminar 1972



Maurice Van de Wijer – FIAP President from 1950-1976



FIAP Youth Commission, Poland 1974



FIAP Youth Commission, Poland 1974



FIAP Youth Commission, Poland 1974



FIAP Congress in Heidenheim Germany 1974



FIAP Congress in Heidenheim Germany 1974



Mrs. Krystyna Lyczywek (Poland), President of Austrian Federation "VÖAV" and Mr. Alexander Herdt at the FIAP Congress in Heidenheim, Germany 1974





From left to right: Krystyna Łyczywek, Mrs. Ghigo, Mr. Sylviu Comanescu, Mr. Michele Ghigo President of Italian Federation (FIAF), Mr. Luigi Martinengo, Mrs. Renéc and Mr. Z. Lagorhi at the FIAP Congress in Heidenheim, Germany 1974



FIAP Congress in Heidenheim, Germany 1974



FIAP Congress in Heidenheim, Germany 1974. Mme Bougajeva second from right, Krystyna Łyczywek on right



FIAP Congress in Heidenheim, Germany 1974



FIAP Congress in Heidenheim, Germany 1974



Message from the Director of FIAP News

Dear Friends in Photography,

This is the final edition of FIAP News for 2020. The next Edition is in 2021. As I reflect back on this year, and my first year as the Director of FIAP News, there is no doubt it has been a difficult, exhausting and highly stressful year. Amongst our photographic community, our photographic activities have had to find ways to adapt and for many people there has been heartbreak at a personal level. I would pause here to think of people who we have lost due to this virus and those who have suffered dreadfully due to the pandemic.

FIAP has had to change much of what it does this year, in order to maintain its core functions and to support the photographic activities of the roughly 2 million photographers worldwide who have involvement with FIAP connected activities. This is ongoing and has not been a small undertaking, especially when one remembers that all FIAP officials perform these tasks on a voluntary basis around their own work and personal commitments. Likewise, those running events under FIAP Patronage and Auspices have faced the most challenging of years. Please be considerate of all these people when communicating with them.

My daughters did their school years at a school that had a motto in latin "non nobis sed omnibus" which broadly means "not for our own good but for the good of others". We have seen many parts of society live by that motto this year, including FIAP.

Looking back on the changes made to FIAP News this year, one of the most important has been the FIAP Directors notices section. This was introduced at the start of the year as a way to help educate and inform everyone about FIAP processes and activities. Since Covid hit, this section has helped disseminate information and updates. The Recommendations section has been there to share our special locations and to help people to look to a brighter future. The Articles section has included some wonderful educational material, ideas and broadly interesting stories. Our Exhibition Centres and Affiliates, who have all had their activities severely restricted, have shared the ways in which they have adapted and even developed new projects. They are an inspiration.

In this year, FIAP's 70th, FIAP also undertook an activity for photographers and for the wider good of all, that being the "We Stay Home" competition and the associated donation to the Jenner Institute. This institute is a non-profit research centre that work on new vaccines. They developed what is often referred to as the "Oxford vaccine" for Covid-19. Their work on a Malaria vaccine is also exciting. Knowing that there may be those among you who may wish to personally contribute to their work, we requested a link for this purpose. This can be found in our FIAP President's article about the "We Stay Home" Photography Competition. The link goes direct to the Jenner Institute. They will let us know about the total raised via that link (no names or individual data). The FIAP family is very large. Even a little from many of us will add up! An article written by Professor Adrian Hill from the Jenner Institute is in the FIAP Events section. We also asked the Jenner Institute for some photos of work on vaccines in their laboratories. Among these interesting images is my personal favourite... a photo of a vial of the trial Covid vaccine with a box of their first batch!! When we look at how a photograph affects us, that photo is one that inspires hope in the difficult months ahead as we go into 2021.

Thank you to those who have contributed to FIAP News in a positive and helpful way, especially the Editor, Piero Alessandra. My best wishes for the Christmas season. May you find ways to connect and celebrate what is important to you with those you love most.

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

Bronwen Casey EFIAP/s
FIAP Liaison Officer, Australia
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

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

Photos for Inclusion With Your Article

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

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

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

Submission of Articles

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

Permissions

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

Regulations

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

FIAP Board of Directors



Photo of the FIAP Board of Directors holding their Board meeting via video conference on 2nd May 2020

Top of Computer Screen (L-R):

- Kurt Batschinski (Austria)
- Ioannis Lykouris – General Secretary (Greece)
- Luis Alberto Franke (Argentina)

Centre of Computer Screen (L-R):

- Herbert Gmeiner – Treasurer (Austria)
- Riccardo Busi – President (Italy)
- David Tay Poey Cher (Singapore)

Bottom of Computer Screen (L-R):

- Joan Burgues Martisella – Vice President (Andorra)
- Freddy Van Gilbergen - Vice President (Belgium)
- Romain Nero (Luxembourg)

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