

FIAP NEWS

Number Twenty

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FEATURED

FIAP PhotoMeeting in Oman
Black and White Biennial Results
Presentations for “Sense of Humanity” Contest

REMINDER

World Cup for Clubs - Closing Soon!



“Hound Master” by John Sheridan, Ireland
FIAP Gold Medal Winner in the Black and White Biennial 2022



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear friends,

It is difficult to find the words to thank the Photographic Society of Oman for the excellent organisation of the wonderful PhotoMeeting that has just concluded in Muscat, Sultanate of Oman.

Special thanks certainly go to His Highness Sayyid Dhi Yazan bin Haitham Al Said, Minister of Culture, Sports and Youth of the Sultanate of Oman, for making the whole event possible, and also to His Highness Sayyid Dr. Fahd bin Al-Julandi Al Said, Chairman of Sultan Qaboos University, for hosting the opening ceremony of the PhotoMeeting. Last but not least, thanks also go to our lifelong friends His Excellency Ibrahim Albusaidi, Minister of State of the Sultanate of Oman, Dr. Abdulmonam Al-Hassani, founder of the Sultan Qaboos University Photographic Society, our Liaison Officer and Director of the Muscat Exhibition Centre Ahmed Albusaidi, as well as all those who worked day and night behind the scenes to make sure everything was absolutely perfect!

The PhotoMeeting was attended by 180 photographers who, thanks to our Omani friends, were able to discover the beauty of this magnificent country during their 7-day stay, ranging from the desert landscape of Sharqiya Sands to the beautiful forts of Nizwa and Bahla, and the beach of Qurayat. Everywhere we went, we had great opportunities to photograph landscapes, customs and cultural activities in many different locations.

This PhotoMeeting also enabled us to attend beautiful exhibitions such as the Black & White Biennial and unique screenings during the "FIAP Evening" masterfully opened by our great friend Tino Soriano, National Geographic photographer and representative of the Confederacion Española De Fotografía. The FIAP Evening included screenings of images from the various winners of the FIAP competitions from the last two years: "We Stay Home" - Mrs. Jo Knight, "The World in 2020" - Mr. Ergün Karadağ and the winner of the recent "Wildlife Only" competition Kieran O Mahony.

We were also able to admire the images of the photographers who were awarded the Best of the Best Award in 2018 & 2019, Abdulla AL-Mushaifri, and Best of the Best in 2020 & 2021, Mrs. Ching Ching Chan.

The gala evening then duly concluded an unforgettable week, with the presentation of the ESFIAP and HonEFIAP distinctions to the authors present, who have been particularly dedicated to FIAP in recent years.

Next year we will gather again for the 8th PhotoMeeting, either in Spain or Armenia. The General Assembly will decide at the next FIAP Congress... everyone's expectations are very high indeed. However, we will not have to wait long to find out where the next PhotoMeeting will be held, since as you already know the 35th FIAP Congress is just around the corner. We are still thanking the Omani organisers, but at the same time we are preparing to leave for Overo, in the Asturias region of Spain, where the General Assembly of our Congress, which was postponed from 2020 to this year due to the pandemic, will be held on the 2nd and 3rd of December.

This congress will be an opportunity to discuss everything we have done so far, but also to take stock of important decisions to be made for our near future.

For this Congress to be able to happen, we owe it to the Confederación Española de Fotografía, and in particular to our friend Luis José Vigil-Escalera Quintanal, Director of our Exhibition Centre in Langreo, Asturias, who has been working hard since last May to organise this important event.

It seems that FIAP is more alive and active than ever, and that our activities are proceeding at a brisk pace. This is the most beautiful signal that our big family is able to send to all the photographers of the world.

Good light, dear friends.

Riccardo Busi, FIAP President

The FIAP's 2022 General Assembly

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



Ioannis Lykouris

The General Assembly is convened by the Board of Directors once a year between the months of August and December and can take place either in Luxembourg or abroad. Every second year the General Assembly takes place at the FIAP Congress.

Our last Congress took place in Durban, South Africa in 2018. Due to the pandemic, during the last two years we only had online General Assemblies. As the FIAP PhotoMeeting was planned for October 2022 in Oman and many countries are still facing restrictions on travel, it was decided that for 2022 the General Assembly would not meet in a normal Congress but would be limited to just the administrative meetings. These will take place in Asturias, Spain from 1-4 December 2022. As the 1st of December is the day of arrival and the 4th of December is the day of departure, the administrative meetings will be limited to just the second and third days (2-3 December).

Among other points on the agenda, the objective of the General Assembly is to approve the balance sheet and accounts, the activity of the Board of Directors and the activity of FIAP services. It is composed solely of Operational Members who have fulfilled their obligations under the FIAP Statutes. Every Operational Member is entitled to a single vote. In case of impediment, an Operational Member may be represented by another Operational Member or by a member of the Board of Directors by proxy. Apart from the vote of origin, an Operational Member or a member of the Board of Directors may have as many as two proxies at most. Operational Members not being able to be present, can still be represented by sending their proxy with another delegate or member of the Board of Directors, by the 20th Nov.2022. Voting by correspondence or by e-mail is not permitted.

Each photographic federation that is an Operational Member of FIAP is free to choose any number of delegates to represent them, but the number of delegates taking an active part in the administrative sessions cannot be larger than three. Each delegation can have only one spokesperson who must be in possession of the official voting card.

It is required that the delegates of the federations be either nationals of, or persons residing in, the member-country. Each delegate must also be a member of that federation.

FIAP World Cup for Clubs Service

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

17th FIAP World Cup for Clubs 2022 – Entries Close Soon!

FIAP invite all photo clubs to participate in the 17th FIAP World Cup for Clubs 2022. Any photo club can compete in this great photographic competition between photo clubs all over the world which last year involved 4308 photos from 218 clubs from 47 countries. We hope to see representation from an even larger number of countries this year.

There is no requirement for participating clubs to be FIAP members and no limit on the number of clubs that can participate from one nation.

The online entry platform opened 1st of October and the closing date is now only days away.

Closing date: 2nd December 2022

For full entry details, and to lodge your club's entry, please visit:

<https://fiapworldcup.fotogenius.es/fiapworldcup/2022/>

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

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

FIAP Biennials Service

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

Upcoming Biennials Dates

2022:

21st Nature Biennial - Türkiye
Registration is now closed. The judging will be done on the 26th November in Adana.

2023:

41st Youth Biennial – Will be hosted by Norway
30th Colour Biennial – Will be hosted by Greece
Entry Information and the calendar for these Biennials will be announced soon.

FIAP Photo Academy Online Events Service

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

Hello. We hope that those in the Northern Hemisphere have had a good summer and that our friends in the Southern Hemisphere are looking forward to their summer.

On Friday 7th October at 7pm London time, the FIAP Photo Academy Online Events Service, hosted the awards presentation ceremony for the FIAP "Sense of Humanity" competition. An article about this event has been prepared by the chairman of the salon and this is located in the FIAP Events section of this edition of FIAP News.

The FIAP Photo Academy Online Events Service have the following event coming up with more in the planning stages.

- Friday 18th November at 7pm we will have a presentation by Chris Fallows. Chris is a very well known photographer from South Africa. He was the photographer who documented the Great White Shark colony off the coast of Cape Town.

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

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

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

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

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

FIAP News Service

By Bronwen Casey EFIAP/g ESFIAP
Director of the FIAP News Service

Addendum to the May 2022 Edition of FIAP News

Following contact from Alperen Akharman, the FIAP Liaison Officer for Türkiye, an addendum has been added to the rear of the May 2022 edition of FIAP News. This is to provide three photos that should have been published on pages 56 and 57 of the May 2022 Edition, in the section of the article headed "My First Exhibition". The five photos originally published passed the qualifying round for the exhibition but were not the final ones selected. Due to an unintended error in the web system logs for this event in Türkiye, these five photos were incorrectly sent to FIAP News instead of the three photos that were ultimately chosen for the exhibition. The three photos shown in the addendum are the ones that should have been published in this section of the article.

The magazine as published in May cannot be altered, but an addendum page with the correct photos has been added to the rear of the magazine. It is recommended that individuals and organisations who have this past edition of FIAP News available on their websites or archived, go to the FIAP News webpage to download the replacement pdf of this edition which now includes this addendum. Past editions, including the May 2022 Edition can be found at: <https://www.fiap.net/en/fiap-news>

7th FIAP PhotoMeeting, Oman 24th - 31st October 2022

After much planning and anticipation, the 7th FIAP PhotoMeeting was held in the Sultanate of Oman at the end of October. The following pages provide a glimpse of the activities and events that took place



Welcoming PhotoMeeting participants



Group Photo at Rozna Restaurant



During the opening of the PhotoMeeting, the FIAP President, Riccardo Busi, hands the FIAP PhotoMeeting Plaque to Ahmed Albusaidi, FIAP Liaison Officer for Oman. This has small, engraved bronze plaques attached from each of the past PhotoMeetings. Oman add a small bronze plaque to this with the 7th PhotoMeeting details engraved on it before it is handed back to FIAP at the close of the PhotoMeeting



Photography session at Sultan Qaboos Grand Mosque



Sultan Qaboos Grand Mosque



Official opening of the PhotoMeeting



Sharqiya Sands Desert



Romain Nero (Luxembourg), Sayide Yilmaz Bilir and Reha Bilir (Turkiye) at Sultan Qaboos Grand Mosque



Royal Opera House Muscat



Photography of camel racing in Sharqiya Sands Desert



PhotoMeeting participant, Stefi Borko (Slovenia), riding a camel in Sharqiya Sands Desert



Royal Opera House Muscat



Official opening of the PhotoMeeting



Photo shoot in Sharqiya Sands Desert



Photo shoot in Sharqiya Sands Desert





Sultan Qaboos University. Group photo of participants in front of SQU Tower



Photo Exhibition in Curial



At Nizwa Fort



At Nizwa Fort



At Bahla Fort



Photography at Wadi Dhayqah dam



Photography at Wadi Dhayqah dam



At Bahla Fort



Tino Soriano, National Geographic Photographer, with Riccardo Busi



Photography at Wadi Dhayqah dam



Photography at Wadi Dhayqah dam



At Bahla Fort



Photography at Wadi Dhayqah dam



Participants at photo shoot at Qurayat Beach



Qurayat Beach photo shoot

Fiap Events

Fiap Events

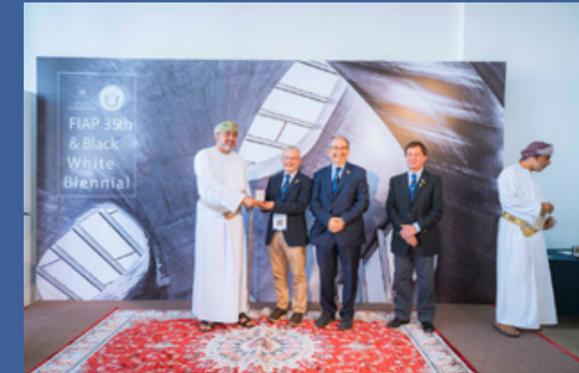


7th FIAP PhotoMeeting, Oman
24th - 31st October 2022

This page features photos from the opening of the new FIAP Exhibition Centre in Muscat, and the opening and presentations for the 35th FIAP Black and White Biennial, in the presence of H.E. Saeed bin Sultan Al-Busaidi Vice Minister of Culture, Sport and Youth. Photos from the "FIAP Evening" are also shown



Official Group Photo in front of Al Alam Palace



The FIAP Gold Medal, won by John Sheridan from Ireland, in the Black and White Biennial, is collected by the FIAP Liaison Officer for Ireland, Paul Stanley



FIAP President, Riccardo Busi, presents the FIAP Friendship Medal to H.E. Saeed bin Sultan Al-Busaidi Vice Minister of Culture, Sport and Youth. Ahmed Albusaidi, FIAP Liaison Officer for Oman, is on the right in the photo



Ioannis Lykouris, FIAP Secretary General and FIAP Liaison Officer for Greece accepts the World Cup Trophy for Greece from H.E. Saeed bin Sultan Al-Busaidi Vice Minister of Culture, Sport and Youth. Greece won the Black and White Biennial. To the right are Riccardo Busi – FIAP President, Luis Franke – Biennials Director and Ahmed Albusaidi, FIAP Liaison Officer for Oman



The FIAP Evening



Eugenio Fieni from Italy, winner of a FIAP Bronze Medal in the Black and White Biennial, is presented with his medal



FIAP President, Riccardo Busi, presents the Best of the Best trophy for 2018 and 2019 to Abdulla AL-Mushaifri, accompanied by Romain Nero, FIAP Patronage Director on the left and Ahmed Albusaidi, FIAP Liaison Officer for Oman, on the right



Tino Soriano from Spain, National Geographic Photographer, opens the "FIAP Evening".



From left: Sefa Ulukan, Ahmed Albusaidi, Luis Franke, H.E. Saeed bin Sultan Al-Busaidi and Riccardo Busi viewing the Turkish collection of photos entered in the Black and White Biennial



Viewing the exhibition of the FIAP Black and White Biennial



L-R: Romain Nero, Riccardo Busi, Ergün Karadağ - Winner of "The World in 2020" Contest and Ahmed Albusaidi



L-R: Romain Nero, Kieran O Mahony - Winner of the "Wildlife Only" Contest, Riccardo Busi and Ahmed Albusaidi

Fiap Events

Fiap Events



7th FIAP PhotoMeeting, Oman 24th - 31st October 2022

The PhotoMeeting concluded with the Farewell Dinner and Awards Ceremony for the Dr M. Van de Wijer Trophy and the Odette Bretscher Trophy. Some of this year's ESFIAP and HonFIAP Distinctions were also presented to the recipients who were present. As there are some others being presented with these at the FIAP Congress in December, the photos from both presentation events, along with the complete list of recipients will be presented all together in the February Edition of FIAP News



Closing ceremony



PhotoMeeting participants at the Closing Ceremony



Ahmed Albusaidi speaking at the Closing Ceremony for the 7th FIAP PhotoMeeting



Photo shoot in front of Al Alam Palace



Photo shoot in front of Al Alam Palace



PhotoMeeting participants, Gil Rossell and Irmeli Kauppinen (Andorra), at Muttrah Souq



Photo shoot in front of Al Alam Palace



Visit to the National Museum



Taking photos at Muttrah Souq



Taking photos at Muttrah Souq

Many more photos from the PhotoMeeting can be found on the FIAP Facebook page:
<https://www.facebook.com/FIAPofficial>



H.E. Sayyed Ibrahim bin Said bin Ibrahim Al Busaidi, Governor of Musandam Governorate, speaks at the Closing Ceremony



Simone Sabatini, FIAP Liaison Officer for Italy, accepts the Odette Bretcher trophy. This trophy is awarded to the federation which obtains the best overall result in the combination of the two sections (prints and digital) of the Nature Biennial



Tino Soriano, on the left, accepts the Grand Prize Dr M. Van de Wijer Trophy for Spain from FIAP Vice President, Joan Burgues Martisella, and FIAP President, Riccardo Busi. This trophy is awarded to the federation which obtained the best overall result in the combination of the Black & White Biennial and the two sections (prints and digital) of the Colour Biennial



Riccardo Busi presents the FIAP Golden Plaque to the FIAP Liaison Officer for Oman, Ahmed Albusaidi. This plaque was given to the Omanis for the organisation of the PhotoMeeting



At the close of the PhotoMeeting, during the Farewell Dinner, the FIAP PhotoMeeting Plaque was given back to the FIAP President, Riccardo Busi

Fiap Events

Fiap Events



35th FIAP Black and White Biennial, Oman 2022



Luis Franke

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

In 2022 the 35th FIAP Black and White Biennial was conducted in Oman.

We are very grateful to all the participants of this Biennial. We have had a great participation; 46 countries have participated, and we have received 458 prints in the only section of this Biennial.

The judging was completed on 20 July. The judges were: Ioannis Lykouris (Greece), Fadhel Al Mutaghawi (Bahrain) and Reha Bilir (Türkiye).

The judging of the collections was done in two steps:

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

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

A webcam and a zoom connection were available so that the Director of the Biennial Service could follow the whole process.

The winner of the World Cup was Greece. The medal winning countries were Singapore, Great Britain and Spain. The HM's were obtained by Bahrain, Australia, Ireland, Bosnia and Herzegovina, Germany, Netherlands and the Russian Federation.

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

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

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

Spain was awarded the Grand Prize "Dr. M. Van de Wijer" 2022.

This award has been given every two years since 1980 to the best placed country in the combination of the two sections of the Colour Biennial and the Black & White Biennial.

Spain has won it for the first time. They won the World Cup in the print section and the Gold Medal in the digital section in the Colour Biennial 2019 and won the Bronze Medal in the Black and White Biennial 2022.

Congratulations!

The award ceremony took place during the PhotoMeeting in Oman. Some photos from this event, and the exhibition, are shown among the photos from the PhotoMeeting in this edition of FIAP News.



The judges and part of the organising team.

Judging individual prints are judges:
Fadhel Al Mutaghawi (Bahrain), Ioannis Lykouris (Greece) and Reha Bilir (Türkiye).
Photo by Mr Yahya Al Braiki



Judging - Allocation of individual awards.
Photo by Mr Yahya Al Braiki



Judging collections. Ahmed Al Busaidi explaining the layout of the prints.
Photo by Mr Yahya Al Braiki



Judging collections.
Photo by Mr Yahya Al Braiki



The Stole by Rania Balachouti



Dance Ecstasy by Kyriaki Frenza



Black and White Passion by Ada Kazagli



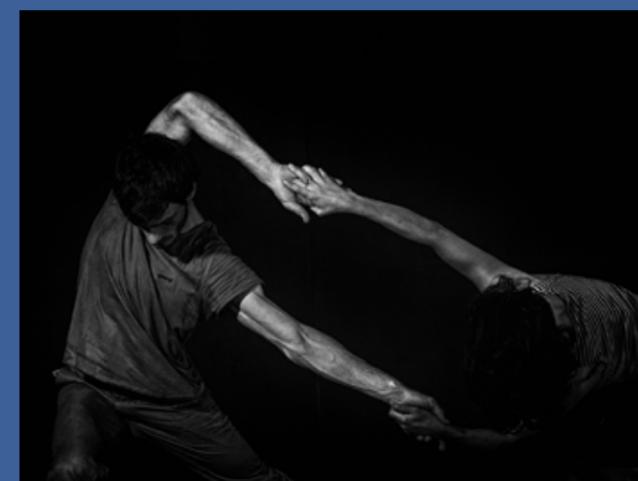
Take Off by Kyriakos Kokkos



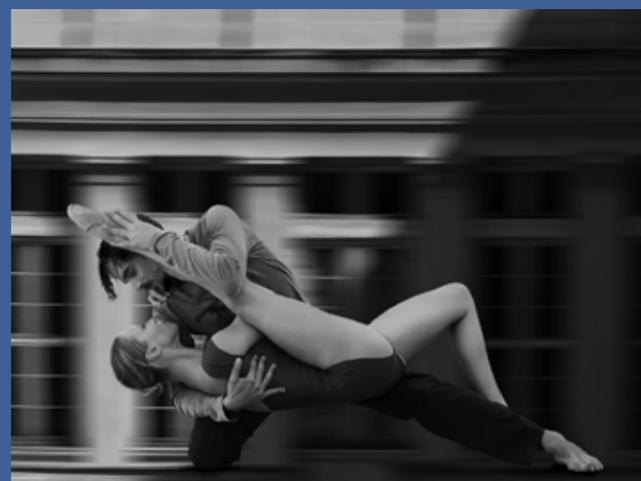
Don't Go by Maria Kazepidou



An Angel on Earth by Penny Oikonomaki



Traction by Anastasios Kolanis



Passion by Nikos Leontopoulos

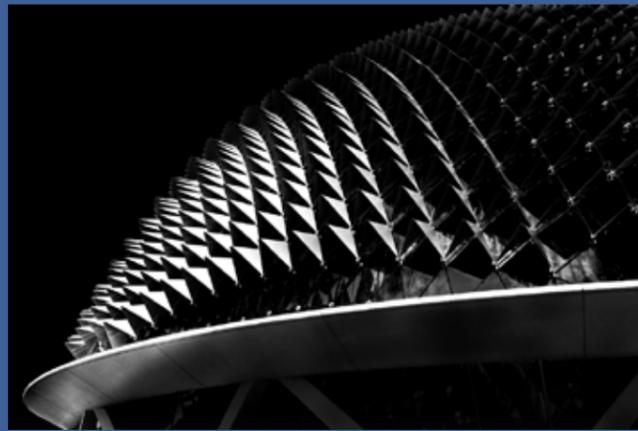


Ecstasy by Panos Zoulakis



Dancing Show by Dimitris Zarafonitis





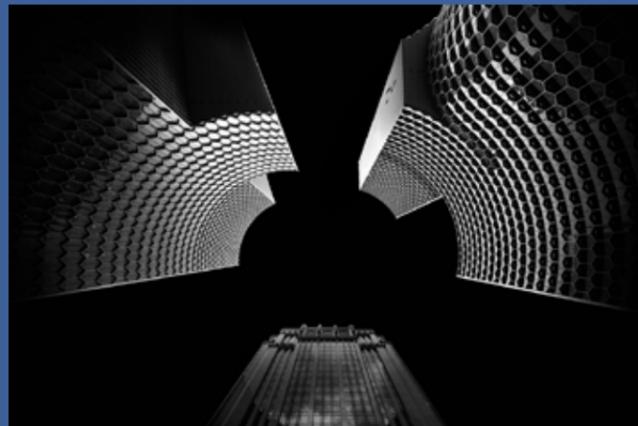
Spiky Esplanade by Roger Khoo



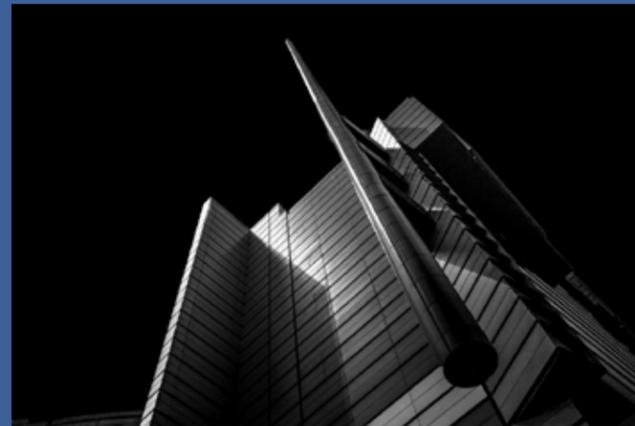
Carlton by Justin Tan



Fusionopolis One by Joohn Tan



Unity by Derek Chiang



T12 by Sock Mui



IXIXI by David Tan



Space Ship by Twee Liang



Arrow by Gin Tay



Windows by Jeffrey Wong



Railyway to Heaven by Joseph Ng





Jacob by Peter Gennard



Jon by Peter Elliston



Harry with Piano by Robin Price



Toxic Tea by Matthew Canning



Lubrication by Adrian Lines



Guitar Man by William Allen



Living with Dilapidation by David Wheeler



Homecoming by Mike Sharples



Clock Maker by Barry Dickinson



Time to move on by Rob Howarth





Danza de la luz by Alfredo Sotelo Matos



Dos cruces by Francisco Tejada Dominguez



Expectacion by Francisco Javier Coca Avila



Ensoñación by José Galvez Pujol

Colocandome el capirucho by Juan Higuera Garcia



Dame fuego by Andreu Noguero Cazorla



Capirotes by Manuel Lopez-Cepero Mateos



Gran Maestro by Manuel Romero Calatayud

El cielo by Angel Benito Zapata



Humildad by Jose Ramon San Jose Ruigomez



**Black and White Biennial
Individual Awards**



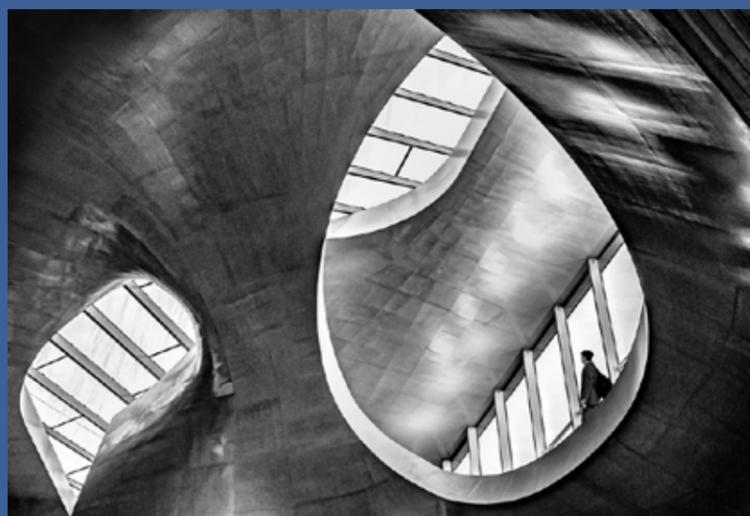
FIAP Gold Medal
"Hound Master"
by John Sheridan
Ireland



FIAP Silver Medal
"Hard life 2"
by Milena Erceg
Bosnia and Herzegovina



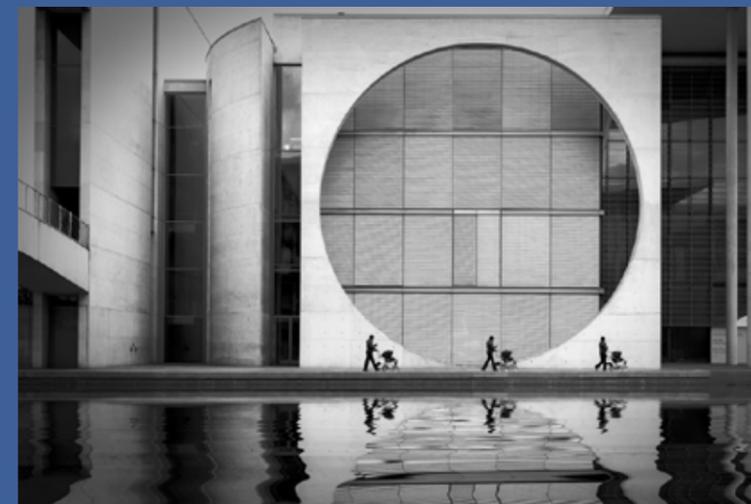
FIAP Silver Medal
"Indoor Arnhem Centraal"
by Heinz Beckers
Germany



**Black and White Biennial
Individual Awards**



FIAP Bronze Medal
"Regierungsviertel"
by Harald Biebel
Germany



FIAP Bronze Medal
"Nenet Life 21.13"
by Eugenio Fieni
Italy



FIAP Bronze Medal
"Eyeshape"
by Marcel van Balken
Netherlands



Black and White Biennial
Individual Awards

PSO Gold Medal
"Ecstasy"
by Panos Zoulakis
Greece



PSO Silver Medal
"The Pulpit"
by Trace O'Rourke
Australia



PSO Bronze Medal
"Sparks Will Fly"
by Turlough O'Reilly
Ireland



PSO HM "Mi corderito y yo" by Jose Luis Urbaitel, Argentina



PSO HM "Col Blanc" by Guy Gilson, Belgium



Sense of Humanity Contest Awards Presentation Event

By Romain Nero EFIAP/p HonEFIAP
Salon Chairman of the Sense of Humanity Contest

As you all know, FIAP is an international non-profit organisation that presently has over 150 countries in affiliated and non-affiliated memberships of national federations and individual associations. FIAP has always contributed to the achievement of world-wide and intercultural projects of photography regardless of religious, social or political differences.

Therefore, regarding the current situation of what is going on in the world, the FIAP Executive Board decided to support one of the most important international agencies, the United Nations High Commissioner for Refugees (UNHCR) with an important donation. It was specifically given to support the UNHCR work with all refugees throughout the world in many locations. In addition to this, FIAP organized the Sense of Humanity Contest and called on its participants' commitment to make a monetary contribution to the UNHCR to further help with the aid they provide.

There were 313 acceptances chosen from 1,274 pictures in the "Open" section, and 215 acceptances from 1,012 pictures for the second section "What is sense of humanity?". The judging process started in the beginning of June and was finalised by the award designating session on the 11th June 2022.

All in all, 36 awards were given across both sections. This salon was not only run by FIAP but was conducted under FIAP Patronage rules and thus the acceptances and awards can be counted for FIAP Distinctions applications under Patronage number 2022/335. Patronage from Luxembourg where the legal seat of FIAP is located, was granted by its national federation FLPA.

At 7pm London time on the 7th October, an event was held on Zoom to present the awards of the Sense of Humanity Contest. This was attended by many people from around the world including several of the award recipients. Mr Ruben Fierens, associate PSP officer from UNHCR, was also present.

The awarded images from this event were shown in the August Edition of FIAP News but can also be viewed on this page of the FIAP website:

<https://fiap-humanity.fotogenius.es/rewarded-gallery/fiaphumanity/248>

Fiap Events

Fiap Events



In this November edition we are showing images from our presentations and are also featuring the winner of the Best Author award in this contest, Mr Mohammed Arfan Asif from the United Arab Emirates and the images with which he achieved this award. Of the eight images each person could enter in this competition, he had seven accepted, including one which received an award.

At this point I want to send my deepest acknowledgment to Mr Ruben Fierens, from the UNHCR for his obligingness and cooperation. Further I would like to thank our judging team that consisted of three very well-known photographers, Ann Bastion from New Zealand, Ana Maria Robles from Argentina, and Jill Sneesby from South Africa, for their proficient work in choosing the best pictures from the 2,286 photographs that were entered by 333 participants from 53 different countries.



Judges- Ann Bastian (New Zealand), Ana Maria Robles (Argentina) and Jill Sneesby (South Africa)

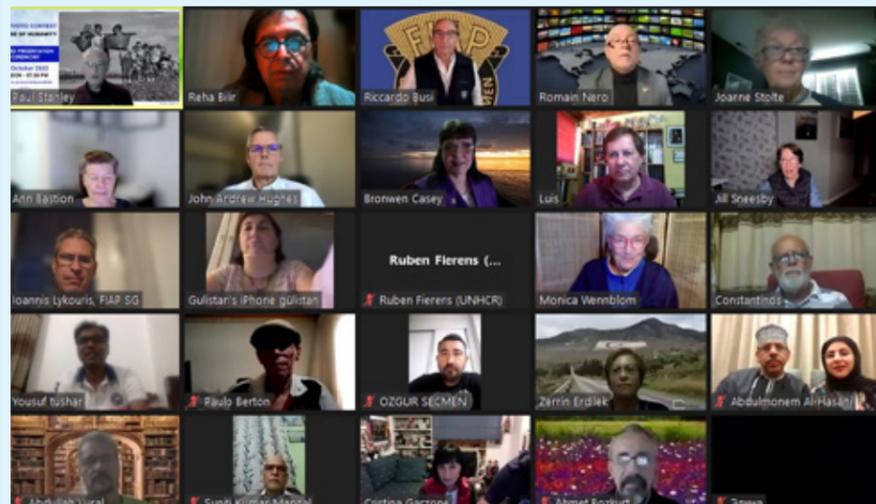
I also join my colleagues from the FIAP Executive Board in expressing our gratitude to all the participants and contributors, and in congratulating the award winners on their excellent photographs.



FIAP President, Riccardo Busi, speaking at the Awards Ceremony



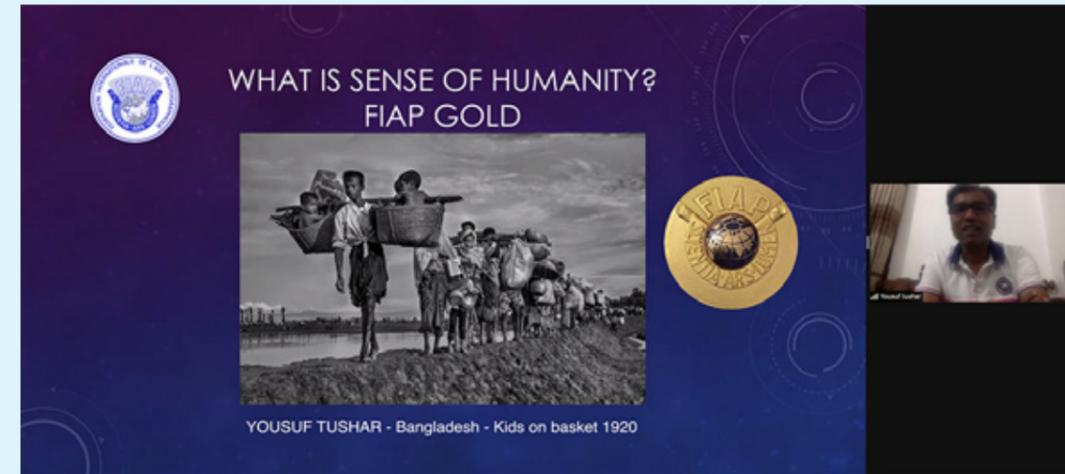
Romain Nero, Chairman of the Salon, presenting the awards



Some of the people attending the Awards Presentations



Presentation of the Best Author award to Mohammed Arfan Asif



Presentation of the FIAP Gold Medal in the section "What is Sense of Humanity?" to Yousuf Tushar



Presentation of the FIAP Gold medal in the Open section to Ivan Kovalev

Mohammed Arfan Asif

EFIAP/d1, MPSA, GWP.ICS, FRPS, MICS, MIUP, M.APS, FICS, c*MoL
United Arab Emirates

I am pleased that my photo works have been awarded in the prestigious competition "Sense of Humanity" organized by FIAP in 2022.

My association with FIAP began when I gained my Artist Distinction, AFIAP, in 1994. Much before that, I got to know about FIAP history and activities through the late Dr. G. Thomas, Hon. EFIAP, Secretary General of Federation of Indian Photography, who had constant communication with FIAP since its formative years in the 1950s, and also later through the late C. Rajagopal, MFIAP, Hon. EFIAP. They were my inspiration in photography. I continue to encourage my club members in Shutter Bugs Creative Forum, which is an ILFIAP member, to participate in FIAP activities and in particular photographic distinctions.



Mohammed Arfan Asif, UAE

My submission for the "Sense of Humanity" photo contest was centred around the theme of "Humanity" during the holy month of Ramadan. The objective of my images is to reflect the essence of "generosity" and "service" as integral to the concept of "Humanity" portrayed at these times. These photos were taken in the industrial suburbs of Dubai. Most of the people in these photos are construction labourers. They are away from their families for years. Every evening at dusk, for the entire month of Ramadan, these poor labourers were provided with a nutritious meal to break their fast. It was an emotional sight to see the less privileged gathered to partake of a meal. It was the generosity of kind individuals and groups who pooled funds from their own resources to help contribute to these community meals. These acts reiterate the essence of humanity.

Photography has been a vital part of my life ever since the mid-80s when I started participating in photo contests. By profession, I am a Hospital Pharmacist. My photography subjects are primarily people and landscapes, though I do dabble with other genres. Photography gives me an opportunity to bond with people, reflect, and introspect life at close quarters. It is a passion I can't live without and strongly believe that it brings people together and makes them human.

My involvement in photography related activities includes online presentations, conducting and directing competitions and programs for various photo organizations, judging international salons and curating exhibitions, in addition to writing on photography subjects. But the most important activity of all is my Mentorship role for Shutter Bugs Creative Forum for the past 13 years. It has not only helped create photo artists of international merit but has spread happiness making it an extremely satisfying process. Indeed, it helps me sustain and continue my photography.

I would like to thank the FIAP Board and the Contest officials for all their efforts in organising this event as well as the opportunities to showcase my photography through salons with FIAP patronage. It was a privilege to meet most of the FIAP Board members when they came to Dubai in 2017.

It is a great honour for me to be awarded the "Best Author" in this FIAP Photo Contest with the theme "Sense of Humanity". A big congratulations to all the winning authors for their beautiful work, and commendations to all who participated in this event. I consider this an important milestone in my 37 years of passionate photography. I look forward to continuing to be part of this artistic fraternity and will continue to be involved in future activities that foster and propagate the art of photography.

"Sense of Humanity" International Photo Competition FIAP Best Author: Mohammed Arfan Asif – United Arab Emirates Winner of the Major Prize and Recipient of the FIAP Blue Pin Section: Open



Autumnal Hue 11 - Awarded an individual FIAP HM



Architectural Landscapes 6



Truckman3

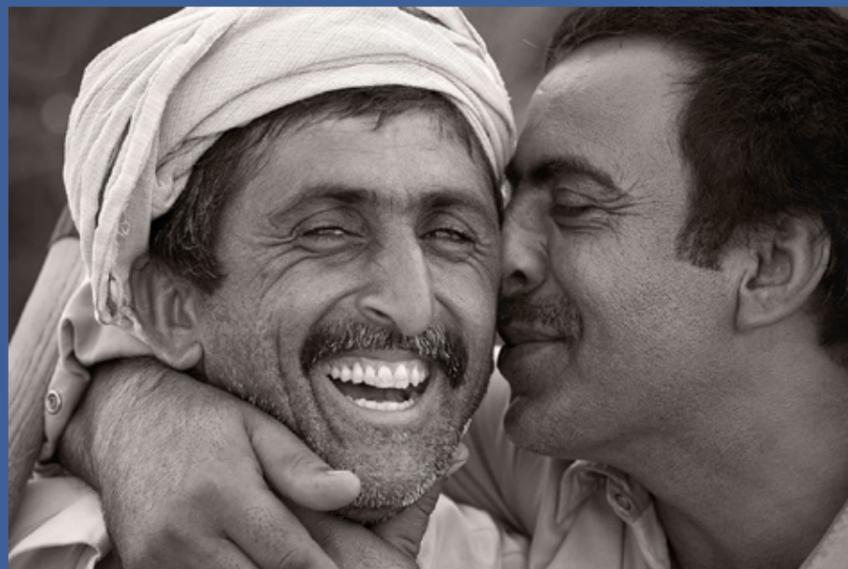
**“Sense of Humanity”
International Photo Competition
FIAP Best Author: Mohammed Arfan Asif – United Arab Emirates
Winner of the Major Prize and Recipient of the FIAP Blue Pin
Section: “What is Sense of Humanity?”**



Essence of Humanity



Generosity is Humanity



Joy of Reunion



Service is Humanity



A Tribute to Enzo Righeschi EFIAP/p ESFIAP EFIAP AFI

By Paul Stanley FIPF EFIAP/p ESFIAP
Director of the FIAP Exhibition Centre, Dublin, Ireland

A few years ago I received an email out of the blue asking that I be a jury member of the Circuito Internazionale "8 Marzo Fotografia" Montevarchi. This email was from Enzo Righeschi and it started a friendship which transcended the language differences and was formed out of our shared passion for photography. Enzo's English was just as good as my Italian, which is not very good, but this did not stop our communication and our sharing of the beautiful art which we both enjoyed.

I knew Enzo when he was President of the photo club "Associazione Fotoamatori Francesco Mochi" which is based in Montevarchi, Italy. He was also the Director of the FIAP Exhibition Centre which is also based in Montevarchi, in the Ginestra - Fabbrica della Conoscenza.

This Exhibition Centre in Montevarchi was the first FIAP Exhibition Centre in the world having been established by Enzo in 2014. All the FIAP Board attended the opening ceremony. Since then, the network of FIAP Exhibition Centres has grown and by the end of 2022 we will have 25 centres throughout the world.



Enzo Righeschi
Photo by Cristina Garzone

This growth was helped by Enzo's commitment to FIAP and to photography. The FIAP Exhibition Centres help contribute to the friendship and exchange which takes place between the whole FIAP family of which Enzo was so proud.

It was in Montevarchi that the first meeting of all the Directors of the FIAP Exhibition Centres was held in 2019, which gave me another opportunity to meet Enzo again. It was then that Enzo told me he was ill but that he was receiving treatment and was hopeful that this would be successful.

Enzo then went on to also be one of the founders of the photo club "Gruppo Fotografico Carpe Diem", which is based in Cavriglia, Italy. He was the first President of this club and was still



Enzo Righeschi and Riccardo Busi at opening of the FIAP Exhibition Centre in Dublin

serving in this role up to his recent untimely death at the very early age of 62.

During his time as President of both "Associazione Fotoamatori Francesco Mochi" and "Gruppo Fotografico Carpe Diem", Enzo was the chairman of many international photo contests organized under FIAP Patronage which both groups organized for many years.

In April 2017 we saw the inauguration of the FIAP Exhibition Centre in Dublin. The first exhibition was a set of images from the members of "Associazione Fotoamatori Francesco Mochi". Enzo and a group of the members travelled to Dublin for a very enjoyable weekend of photography and fun. The members of the Dublin Camera Club still talk about his visit. This weekend witnessed the official "twinning" of the two Exhibition Centres with an exchange of plaques. This formalised the close bond of friendship and partnership on projects between our two Exhibition Centres. This relationship saw a reciprocal exhibition of images by the Dublin Camera Club members in Montevarchi in 2018 with club members travelling to the Exhibition Centre in Montevarchi for the inauguration of this exhibition.



Giochi di bambini - Photo by Enzo Righeschi

which shows children playing in Via Cennano in Montevarchi.

Enzo also received many photographic distinctions including:

- AFI (Italian Photography Artist)
- EFIAP (Excellence of Italian Photography)
- ESFIAP (Excellence FIAP for Services Rendered)
- EFIAP/p (Excellence of the International Federation of Photographic Arts - "Platinum")

Photography was always Enzo's passion. He had a special love for street photography and images in black and white. He enjoyed sharing this passion with his daughter Virginia, and recently he became interested in Nature photography.

As a member of photo clubs, he always managed to stimulate the passion of those who approach a camera, even for the first time. He was very generous in giving his advice and appropriate suggestions to all photographers and encouraged them to cultivate their passion for photography.

Enzo's considerable voluntary service and dedication to FIAP and photography, both in Italy and abroad, was for many years managed whilst he also worked in the Municipality of Montevarchi in the technical office as a surveyor.

Enzo was one of life's gentlemen. He will be greatly missed by all of us in the FIAP family. I know I was really looking forward to meeting him again at the FIAP PhotoMeeting in Oman and at the upcoming Congress in Asturias.



Il nido dello storno n.3 - Photo by Enzo Righeschi

We have a saying in Ireland in our own Irish language - "Ar dheis Dé go raibh a h'anam dílis" which means "May his holy soul be on the right side of God".

The final words go to our FIAP President, Riccardo Busi:

"Those who were lucky enough to meet him at various FIAP Congresses or PhotoMeetings will cherish the memory of a great man; sincere, selfless and a deep lover of this wonderful world of ours.

We will always carry you in our hearts, dear Enzo."



Paul Stanley and Enzo Righeschi - Plaque for Twinning - Opening of FIAP Exhibition Centre in Dublin

Additional Exhibitions for 2022 at FEC Fotograd Negova



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

The continuation of exhibitions in the ninth year of the existence of FEC Fotograd Negova...

In the spring and summer season 2022 we have managed to hold six exhibitions, of which images from three were shown in our previous article. Three more exhibitions are still in progress. The exhibitions have been placed in three different galleries, Gallery "Negovske čelade", Gallery "Kamnita dvorana" and Gallery "Pranger", which are housed inside the restored castle Negova in the northeast of Slovenia.

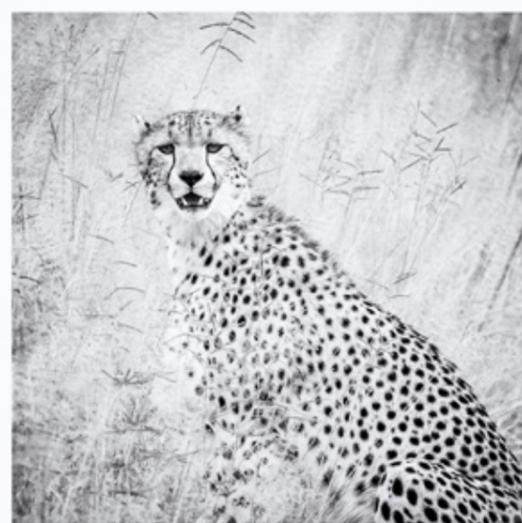
In June we prepared three exhibitions: English photographer Barbara Jenkin, whose exhibition was shown in our previous article, Slovakian photographer Milan Veliky, whose exhibition was titled "The transience of the moment", and Bulgarian photographer Svetlin Yosifov with the exhibition titled "People of Omo valley". Due to the great interest of visitors, Yosifov's exhibition was extended until the beginning of November.



In September we prepared two additional exhibitions, both of Slovenian authors: Barbara Gregurič Silič "Eyes, light and dreams" (8/9/22 - 2/11/22) and Gorazd Golob "Black and white wilderness" (16/9/22 - 2/11/22).



Photo by Goranz Golob
Photo by Goranz Golob



Ania by B. Gregurič Silič



Blue eyes by B. Gregurič Silič

We are most proud of the fact that we managed to set up a permanent exhibition "People", an exhibition of photographs by Stojan Kerbler, holder of numerous awards and recognitions, the most awarded photographer in the former Yugoslavia (until 1991, Slovenia was part of the former Yugoslavia) and the winner of the highest award in the field of culture in the Republic of Slovenia (Prešeren Award). He achieved the greatest public response and international reputation with the series Portraits from the Streets of Ptuj (1971), Haložani (1974), Koline (1982), Dvorišča (2008), and Tovarniška fotografija (1965-2007, 2012). Kerbler's photographs are kept in 34 prestigious public collections in Slovenia and abroad. We are the second gallery to have a permanent exhibition of his photographs on display, the first being set up in 2007, in Ptujška Gora, the village where Stojan Kerbler resides. Between 1974 and 2022, seven documentaries were made about Stojan Kerbler and numerous monographs have been published. We have previously held an exhibition of Kerbler's works in 2020 and some of his photos can be seen in the article I wrote for the November 2020 Edition of FIAP News.



Stojan Kerbler on the left with Ivo Borko, Director of the FIAP Exhibition Centre, on the right in the Turška glava Gallery where the permanent exhibition of S. Kerbler's photos are on display.



Kerbler_MG12424



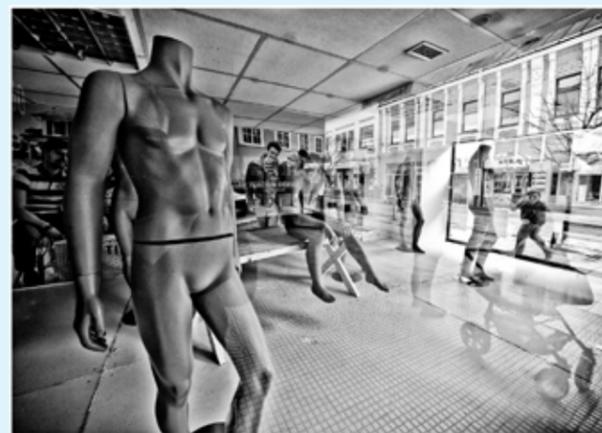
Kerbler_MG12432

Milan Veliky and his exhibition "The Transience of the Moment"

Milan Veliky is a founding member of the Slovak Federation of Photographers, a member of FIAP (Fédération Internationale de l'Art Photographique), the FIAP Liaison Officer for Slovakia, and an honorary member of the photo club Fcztery from Piotrkow Trybunalski- Poland and the vice-president of the Photo club OBZOR Žilina.

Prof. Jan Križik, Art. D., curator wrote:

"The photos are dynamic and playful. Milan Veliky has a natural sense of brilliant composition and a "key moment". However, he does not always wait passively for that moment, but often finds it himself. He constantly helps himself with communication, and many times the meetings with the people he photographed are random; from all his photographs, however, one can feel a strong affection and empathy for these people, which is quite a rare case today"



But Milan Veliky's comment was:

"I love watching life on the streets, constantly bringing new situations that will never happen again. It's a fleeting moment, an irreversible story that I'm trying to capture and literally 'freeze' with my camera. The moment I press the shutter button, the clip becomes 'eternal'; at least for me or the viewers..."

Milan Veliky's exhibition was on display at Fotograd Negova from 17/6/22 to 31/8/22.

Svetlin Yosifov and his exhibition "People of Omo Valley"

Svetlin Yosifov was born in Bulgaria and defines himself as a travel-documentary-art photographer for whom photography has been a part of life for almost 22 years. He loves traveling and does this once a year for two months. He always associates these trips with diving into the unknown, meeting new people, and experiencing something new. His adventurous spirit is his main drive, the inner flame, that keeps him going!



Yosifov Exhibition in the Kamnita dvorana Gallery



Banana Child



Caro soldier



He wrote the following about his exhibition:

"In 2018 I visited Ethiopia for the first time. After the great success of my first album "Ethiopian tribes expedition", I returned there again in 2019 and visited the Surma, Mursi, Caro, Dassanech, Nyangatom, and Hamar tribes living in the remote and hard-to-reach Omo River Valley.

Despite the difficult life, people are hospitable and always smiling and ready to cooperate, and they will be preserved in my photos forever.

During the three weeks of socializing with them, I met not only the people but also their traditions, which they keep alive through rituals and long-forgotten customs. Some of these are cruel to our notions, such as trimming the lower lips and ears, removing front teeth (so they can insert, up to 40 cm, plates as a symbol of honor), trimming boys and girls, scarification of girls as part of beautification, scars in men, which are the result of the fighting, are a sign of masculinity and strength.

I was especially impressed by the fights with Dong's sticks, which often end in death. In this way, men resolve their disputes. Otherwise, men are perfected in the art of fighting with sticks, protecting livestock, and protecting the tribe from attacks by others, unlike women and children who work in cornfields."

Svetlin Yosifov's exhibition will be on display at Fotograd Negova from 17/6/22 until the 2/11/22.



Child Suri-fantasy



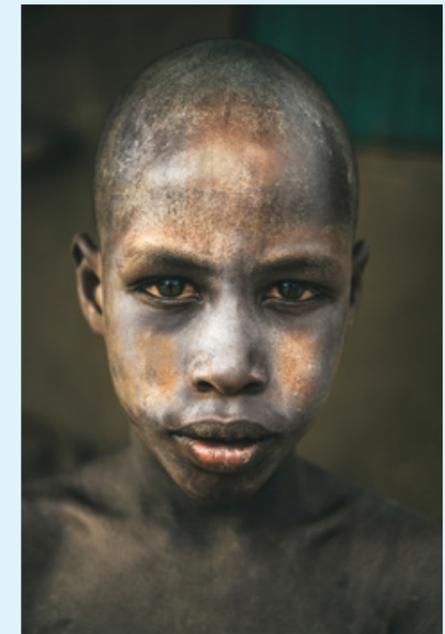
Color Suri



Dinka child



Karo



Arbore tribe boy



Suri boy



The Life of the Mother



The Birthday of the F.E.C. "Lumière" of Albenga, ITALY

By Paolo Tavaroli EFIAP ESFIAP AFI
Director of the FEC Lumière, Albenga, Italy

The FIAP Exhibition Centre of Albenga was born as a Photo Gallery in 2014. The occasion was the first week of an international photography event held under FIAP Auspices, "Sangiorgiofotografia & Albenga International Photography". This intensive weeklong event involved multiple FIAP exhibitions, photographer's meetings, workshops, conferences and more. When this biennial weeklong event was held for the second time in 2016, the gallery was officially inaugurated as a FIAP Exhibition Centre (FEC) in the presence of the FIAP President, Riccardo Busi, and most of the FIAP governance.

The "Lumière" Centre, located on the 3rd floor of the Palazzo della Cultura in Albenga, an ancient city of Roman origin, is managed by the San Giorgio Photographic Circle BFI-ILFIAP, organizer of all FIAP events in the Ligurian Riviera. As an exhibition activity, the Centre immediately made use of a close collaboration with the FEC of Montevarchi, Italy, and with the Sille Sanat Sarayi Gallery in Konya, Turkey.

The friendship with Reha Bilir, president and director of the FEC in Turkey, began in 2014 when he was the main international exhibitor present at the Albenga event. Since then, this relationship has never failed, consolidating itself in frequent exchanges of exhibitions and other photography related events and activities. The president of San Giorgio, Paolo Tavaroli, is always pleased to see Reha in Albenga for some of the other five FIAP events that the club organizes every year.

Several exhibitions have come to the "Lumière" from Latin America and Central America, thanks to the support of my friend Joan Burgues Martisella and from Europe. Exhibitions have also come from Ireland, as a result of the generous participation of Paul Stanley and his Dublin Camera Club. Many of our exhibitors are "at home" in Albenga having visited and participated in exhibitions here. In some cases, there are familiar faces amongst our exhibitors, such as Branislav Brkic, KT Allen, Sadiye Yilmaz, Fatima Abbadi, Mamdooh Alsaleh, Kristine Kuppelwieser, Isa Ebrahim, Elefteria Konsolaki, Manolis Metsakis, Hilary Roberts, Csaba Balasi, Carlo Diana, Angelo Di Tommaso, and winning photographers of the FIAP Biennials.

Since 2021, in addition to the Palazzo della Culture in Albenga, the FEC now has its headquarters at the Casa Girardenghi in Peagna di Ceriale, with an additional gallery. There is a 100-seat hall and an outdoor amphitheatre there so the FIAP audiovisual projections organised by the FEC are now shown in Peagna.

On July 2nd and 3rd, the FIAP Exhibition Centre's "birthday" was celebrated with FIAP President Busi, with a beautiful party. This celebration was on the sidelines of an evening in which an AV titled "Visual Stories of Planet Earth" was screened. This AV was organized by FIAP AV Director Lorenzo De Francesco. The inauguration of a printed exhibition to celebrate the many World Cups of nature photos won by "Team Italy", entitled "50 shades of nature", curated by Italy's FIAP Liaison Officer and Director of the FEC "La Ginestra" di Montevarchi, Enzo Righeschi, was also part of this event.

The setting chosen for the party and events was suggestive: it was Casa Girardenghi, a complex of ancient houses of the 600 restored in Peagna di Ceriale (Italy) where, as mentioned above, the FEC now has its headquarters. Peagna di Ceriale is a delightful small town on the hills between Albenga and Ceriale and in view of the sea, where the FEC and the Club dream of creating the "Borgo della Fotografia" (Village of Photography).

For those interested in visiting the Lumière FIAP Exhibition Centre in Albenga, you can find information on our website:

www.cfsangiorgio.it



Lorenzo De Francesco presents the FIAP audio-visual 'Visual Stories of Planet Earth'



L-R Lorenzo De Francesco, Riccardo Busi, Enzo Righeschi, Valter Bernardeschi and Paolo Tavaroli



Riccardo Busi and Paolo Tavaroli



Paolo Tavaroli with Riccardo Busi and the FEC's birthday cake

Exhibition Centres



Exhibition Centres



Activities of The Eddie Chandler Gallery, Dublin, Ireland

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

The FIAP Exhibition Centre in Dublin continued to host Zoom presentations for much of 2022 due to the Covid restrictions. However, we have now reopened our Eddie Chandler Gallery and we are planning a series of exhibitions and events for our members and for the wider FIAP family in Ireland and overseas.

Here are some of the events we have hosted so far in 2022.

Chris Palmer Presentation on the 1st February

We started 2022 with a presentation by the English photographer Chris Palmer FRPS EFIAP.

The title of his presentation was "Talking Pictures". This alluded to the fact that Chris certainly spoke about his pictures but in addition he likes to think that the images "talk" or communicate with the viewer.

Emphasising his own philosophy of getting an image right when it is shot, he discussed basic camera skills, camera craft and the way he photographs when on location. He related the experiences of shooting the photos and covered landscape, urban, monochrome and beach photography.

His website is www.chrispalmerphotographer.co.uk

We were joined by nearly 100 people, members of the Dublin Camera Club and guests, who were enthralled by Chris' presentation of his images.



Photo by Chris Palmer

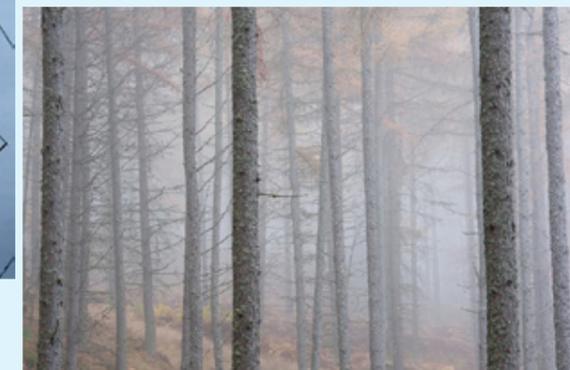


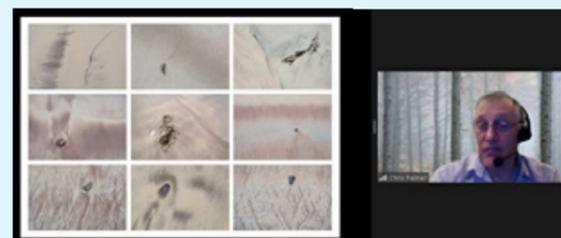
Photo by Chris Palmer



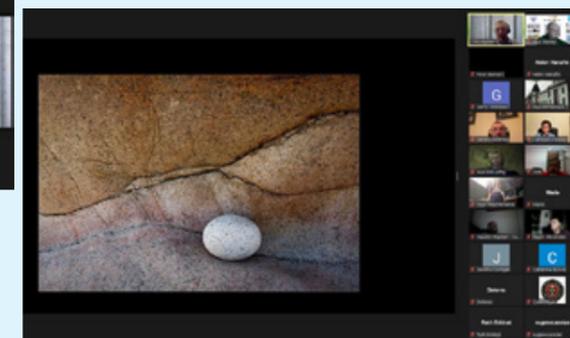
Photo by Chris Palmer



Photo by Chris Palmer



Screen photos from Chris Palmer's presentation



Screen photos from Chris Palmer's presentation

Iñaki Hernández-Lasa Presentation on the 26th April

Our next presentation was Architectural Photography – in search of the 'genius loci' with Iñaki Hernández-Lasa AFIAP FIPF FRPS.

Iñaki hails from Bilbao in Northern Spain but has lived for many years in Ireland. He is a master of Architectural Photography and has gained all of his photographic distinctions solely in this genre.

Iñaki's presentation brought our members through his approach to Architectural Photography and was richly illustrated with some of his wonderful images.

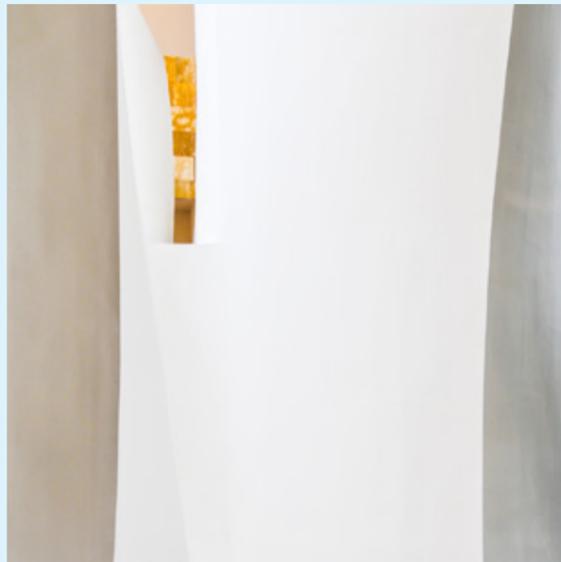


Photo from FRPS panel of images



City of Arts and Sciences Valencia

The photos on this page are by Iñaki Hernández-Lasa

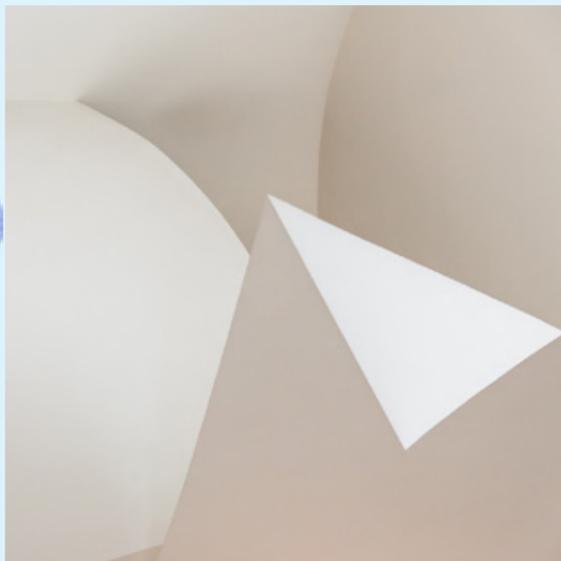


Photo from FRPS panel of images



Photo from FRPS panel of images



Walt Disney Concert Hall



Walt Disney Concert Hall



City of Arts and Sciences Valencia by Iñaki Hernández-Lasa

Polina Plotnikova Presentation on the 5th April

The poster features the Dublin Camera Club logo and the FIAP logo. It includes the text: "Under the Auspices of FIAP Presents 'Starting from a Blank Canvas'", "With Polina Plotnikova FRPS EFIAP", "Tuesday 5th April 2022 @ 8pm", "via zoom", "Guest spaces (€5) at www.dublincameraclub.ie -> learn with us -> Guest Presenters". Three small images of still life and flower photography are shown.

Our final presentation before our summer recess was from Polina Plotnikova FRPS EFIAP and was titled "Starting from a Blank Canvas".

Polina spoke about her love of flower photography. During her presentation she showed many examples of these images and spoke about how she arranges the subjects, how she lights them and how she finishes the images in post-processing.

We were joined by over 100 people who were thrilled and excited by this wonderful presentation.





The photos on this page are by Polina Plotnikova



Screenshot from Polina Plotnikova's presentation

Photo '22

The final event for this part of 2022 was Photo'22, the exhibition of the members of the Dublin Camera Club.

Each year the Club organises an Annual Exhibition which has always been a print exhibition with a section for digital images. This year, due to the Covid pandemic, we have not been able to organise a print exhibition. Instead we have an exhibition of digital images. This is currently on show on our website: <https://www.dublincameraclub.ie/>

Panels Exhibition

The first event for our new season in 2022 is an exhibition by 6 of our members. Each member is showing 5 images on a theme of their own choice.

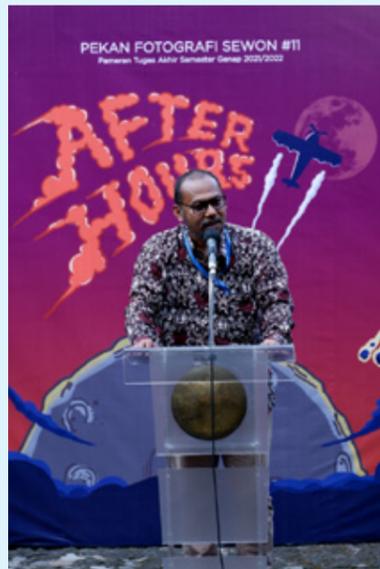
- The members are
- Gerry Andrews FIFP ARPS EFIAP
 - Gerard Kelleher FIFP EFIAP
 - Maria McCormick
 - Paul Timon
 - Noel Dunne LIPF
 - Isabel Duggan Rofé

Pekan Fotografi Sewon #11 "After Hours"

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

In celebrating the 38th Anniversary of the Indonesia Institute of the Arts Yogyakarta in 2022, the Faculty of Recorded Media Arts (FSMR) organized several events including the Pekan Fotografi Sewon – PFS (Sewon Photography Week). Pekan Fotografi Sewon has become a regular event since 2016 and it has now been held for the 11th time, hence the event was named Pekan Fotografi Sewon #11 (PFS#11). This time, "After Hours" was the theme. Pekan Fotografi Sewon is a ceremonial event to showcase the students' photographic artworks from their final project for the undergraduate thesis at the Department of Photography, Faculty of Recorded Media Arts, Indonesia Institute of the Arts Yogyakarta.

The name 'After Hours' means "after many hours". It refers to the photography students who have studied and struggled so hard for several years to finally embrace their graduation with success



Opening Speech from the Dean of Faculty of Recorded Media Arts Prof. Dr Irwandi



Opening Speech from the Exhibition Chair Prof. Soedjono Soeprapto, M.F.A, Ph.D.



Opening Speech from the head of Photography Major



Opening Ceremony – Exhibition was officially opened by the chair

and become an expert by a lot of trial and error experiences. The implementation of PFS#11 was a benchmark for the students to start their respective stages of life after graduating from college. There were 34 students who participated in this PFS #11 from the college years of 2015, 2016, 2017, and 2018.

It is such a blessing for them that at this moment the pandemic situation has been slowly looking up, especially in Yogyakarta, where the government had already announced the downgrading of mobility restrictions to mild level (level 1). This meant that PFS #11 – After Hours exhibition could be held. However, a strict health protocol is still enacted for a good cause.



Traditional Java dance performance before the exhibition opening



Attending audience during exhibition's opening procession



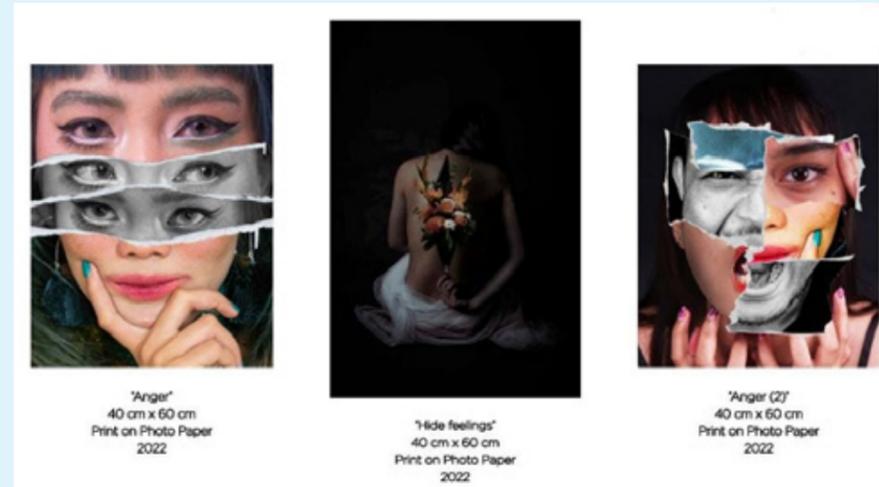
Artist Talk "Journalism Creation" by Arnold Simanjuntak



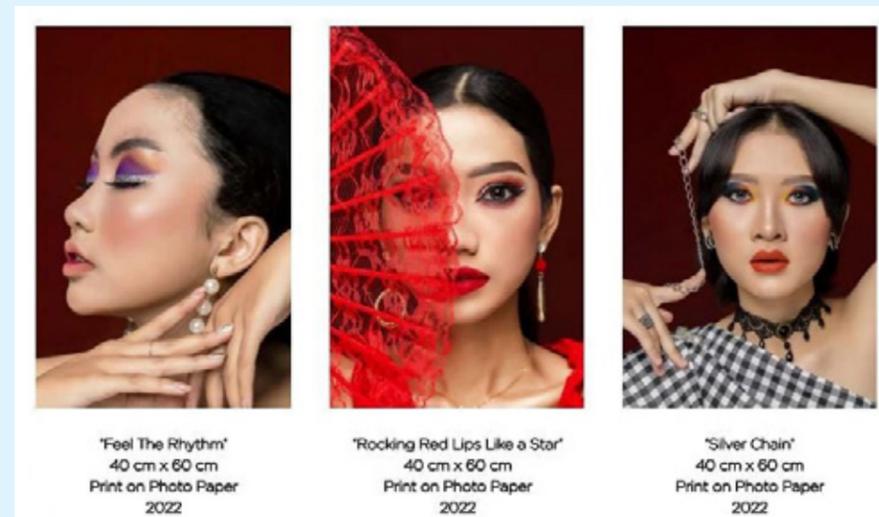
Artist Talk "Commercial Creation" by Kiky Anharizal

PFS #11 exhibited photo creations and photo studies. The creations of photography were made by the students themselves and the photographs were displayed in the exhibition, while the photo studies emphasis was on analytical studies of photography presenting the mind map of the research.

Overall, the exhibition promoted creativity products in the field of photography which are keeping up with the spirit to rise and stand tall against this pandemic situation. Most of the students participating in the exhibition of PFS #11 are those who have already experienced hard times of the learning process during the Covid-19 pandemic. However, they acknowledged that the pandemic should not have become a barrier to them spreading their wings and keeping creativity alive by creating high quality photographs. They could also present their achievement in photographic skill as part of preserving "arts for life recovery" which will keep us all moving forward and making more innovations.



Three photos from the set of images exhibited by Webby Sketsari



Three photos from the set of photos exhibited by Day Ozy

Pekan Fotografi Sewon #11- After Hours did not only display the photographic artworks. An audience was invited to understand photographs through several side events, such as artist talks and discussions presenting professional photographers and artists as well as practitioners. By doing so, it could be considered as realizing the vision and mission of the exhibition to become the medium for communicative dialog amongst artists, academicians, and the public in general. It was hoped that the diverse theme for the photographic works would open a broader dissemination of art discussion and dialectics to formulate a fresh idea of photography in the scheme of the creative industry. Such togetherness will surely highlight the existence of photography discourse in the society, either in terms of education or appreciation in a much broader spectrum.

The Artist Talks were casual discussions about photography with the exhibitors. All exhibitors had their own schedule to deliver a talk about their creative process along with the methods employed in working on their works. The "Sharing Sessions" involved some guest speakers, artists and professional photographers, who were invited to share their experiences in the art and photography world. They were Kiky Anharizal from Baby Skratta (commercial photography), Arnold Simanjuntak from PFI (photojournalism), and Alex Luthfi (fine art photography). The Sharing Sessions were open to the public.

PFS #11 exhibition ran from 1st July until 7th July 2022 at the Department of Photography Building and Galeri Pandeng of the Faculty of Recorded Media Arts, Indonesia Institute of the Arts Yogyakarta, the gallery of which serves as a FIAP Exhibition Centre. The exhibition was also online through the website of Galeri Pandeng <https://galeripandeng.isi.ac.id>

The Masters of Photomeeting

By Conrad Mularoni AFIAP, HonEFIAP & Albano Sgarbi EFIAP, HonEFIAP
San Marino Photo Amateurs Association (ASFA)



Exhibition Poster. The photo in the poster is Phoenix 1977 by Franco Fontana, Italy

From 1991-1999, the International Photomeeting of the Republic of San Marino, organized annually by the San Marino Photo Amateurs Association (ASFA), in collaboration with the State Office for Tourism, undoubtedly represented the most important event of its kind in the Italian peninsula in the period. All this was thanks to the ability and international prestige of the Art Director, Franco Fontana, who was able to bring world-class photographers to San Marino, and to the passion of the ASFA amateurs who acted as assistants to the various Masters and collaborated with commitment to the success of this event. As part of the Photomeeting, courses were held on various topics such as reportage, creativity, portraits, fashion, nudes and digital processing, with the participation of many photo amateurs. There was also no shortage of collateral events such as round table discussions, photographic exhibitions, projection of audiovisuals, sessions where the Masters gave critiques of the students' photographic works and the presentation

of the "Romeo Martinez Prize" for the best portfolio.

Each course was taught by a professional photographer, a Master of photography, and had 25 students. Five themed courses were run each year. The Masters accepted a contract that, in addition to their remuneration, provided for the donation of some of their photographic prints to the Cultural Institutes of the Republic of San Marino. These prints were intended to constitute a museum of photography. This museum was never created but instead this heritage of photographic prints is now owned by the Cultural Institutes of the State of the Republic of San Marino and is carefully preserved in their archives.

Last March, from the 5th to 26th, the photographic exhibition "The Masters of Photomeeting"

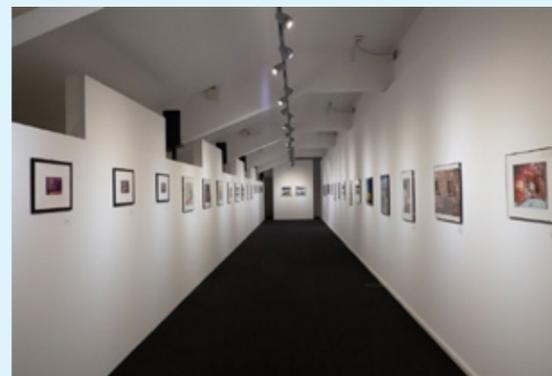


The curators Conrad Mularoni and Albano Sgarbi



The exhibition The Masters of Photomeeting (Photo by Albano Sgarbi)

was held in San Marino. The exhibition, which had the Patronage of the Secretariat of State for Culture and the Secretariat of State for Tourism, was created by the curators Conrad Mularoni, FIAP Liaison Officer of the Republic of San Marino and Albano Sgarbi, Honorary Member of the Board of Directors of the FIAP, with the collaboration of the San Marino Photo Amateurs Association and Cultural Institutes.



The exhibition (Photo by Albano Sgarbi)



The exhibition (Photo by Albano Sgarbi)



Exhibition Opening (Photo by Conrad Mularoni)



Exhibition Opening (Photo by Conrad Mularoni)



The exhibition (Photo by Albano Sgarbi)



Exhibition Opening (Photo by Conrad Mularoni)





Exhibition Opening (Photo by Conrad Mularoni)



Exhibition Opening (Photo by Conrad Mularoni)

The exhibition comprised of seventy-seven black-and-white and color images by famous photographers, "Masters of Photomeeting", made in the second half of the last century. The prints presented were part of the photographs donated to the Cultural Institutes of the Republic of San Marino by the Masters of Photomeeting and famous authors who exhibited their solo or group exhibitions as part of the event.

You may not be an expert in photography, but surely many will have had the opportunity to see, at least once, some of these works which, over time, have become true cult images elevated to icons of time and costume and, if this happened, it is due to these authors who are true masters of photography. The subjects represented obviously reflect the themes most congenial to the photographers, and range on different fronts and photographic typologies, therefore the path was not guided by a single "thread" but ranged between different subjects and themes. There was no temporal or chronological order. The only separation made, for purely aesthetic reasons, was a division between color and black-and-white photographic prints. The "reading of the images" was left and entrusted to the free interpretation of the user, without any kind of critical constraint of presentation of the works. This is the list of the photographers whose photographic works were on display, real "icons" and excellence in the world of photography: Paola Agosti, Gianni Berengo Gardin, David Burnett, Larry Burrows, Elisabetta Catalano, Bruce Davidson, Mario De Biasi, Michals Duane, Jeff Dunas, Fabrizio Ferri, Larry Fink, Franco Fontana, Joan Fontcuberta, Mauro Galligani, Ralph Gibson, Antonio Guccione, Frank Horvat, Eikoh Hosoe, Art Kane, Giorgio Lotti, Mary Ellen Mark, Rafael Navarro, Uwe Ommer, John Phillips, Giuseppe Pino, Alberto Schommer, Angelo Schwarz, Ferdinando Scianna, Pino Settanni, Tom Stoddart, Massimo Tosello, Pete Turner, Franco Vaccari and Christian Vogt.

Included here are some of the photographs displayed in this Masters of Photomeeting exhibition.



Quadrant 1974 by Ralph Gibson



The day of, 4 - 1987 by Art Kane



Black Lilies 2 1992 by Eikoh Hosoe



Praga 1967 by Franco Fontana



Andy Warhol 1981 by Albert Schommer



Italian Landscape by Franco Fontana





Dublin 1938 by John Phillips



USA 1940 by John Phillips



Morandi's Studio 2 by Michals Duane



Alexandra 1993 by Christian Vogt



Landscape USA by Franco Fontana



Budapest Spa - 1992 by Frank Horvat



Hot lips by Pete Turner



Photographic Alliance of America (PAA) Holds 2022 Annual General Meeting

*By Joanne Stolte, EFIAP, ESFIAP, HonFPSA, MPSA,
President, Photographic Alliance of America
FIAP Liaison Officer for the United States of America*

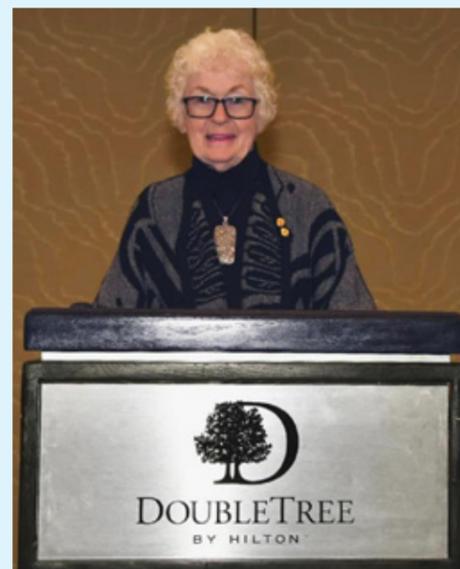
The 2022 Annual General Meeting (AGM) of the Photographic Alliance of America (PAA) was held on Saturday, September 24, 2022, at 8:00 am, at the DoubleTree Hilton, in Colorado Springs, Colorado, during the annual Photo Festival of the Photographic Society of America Worldwide (PSA). The meeting was called to order by PAA President, Joanne Stolte, EFIAP, ESFIAP, HonFPSA, MPSA, who welcomed everyone to PAA's fifth AGM!



PAA Executive Committee (c) Andrew Lewis

Joanne presented a PowerPoint program describing the PAA and the PAA services available for PSA-member clubs and the members of those clubs who are individual PSA members in the United States of America. The PAA Executive Committee members and the PAA Board of Directors were introduced.

The activities of the PAA during 2021-2022 were reviewed. This review featured a description of the "Wildlife Only" free FIAP Contest that was held in 2022 and a showing of the images by the USA photographers who received acceptances and the one who received an award. The review also covered the publication in the FIAP News of Mini-Recommendations of photo opportunities in the USA written by PAA members, with the articles shown, and a report regarding the USA photographers' participation in the FIAP Photo Academy development and programs. The new PAA Honors, Distinctions, and Patronage programs were introduced and briefly described.



Joanne at Podium (c) Andrew Lewis

The presentation of the 2022 PAA FIAP Distinctions was next. Before each Distinction, e.g., AFIAP, EFIAP, EFIAP Levels, the requirements for applying for that Distinction were delineated. Following the requirements, each recipient was introduced with their name, city and state, and headshot; followed by each of the images they included with their application; and ending with their introductory slide that now included



PAA President Joanne Stolte Opening 2022 Meeting
(c) Lewis Choi FPSA GMPSA/S



their FIAP Distinction certificate. Those attending the meeting were formally presented their certificate by Ioannis Lykouris, MFIAP, EFIAP/s, HonEFIAP, FIAP Secretary General, and their photo was taken. Larry Cowles, EFIAP/d3, HonPSA, GMPSA/P, was presented with the EFIAP/d3 certificate and is the first person in the USA to reach this highest FIAP Distinction for salon achievements. A total of 42 PAA members were awarded their first or a higher FIAP Distinction in 2022, not all of whom could be at the meeting in Colorado Springs. All the photos submitted to FIAP by the USA photographers who received Distinctions in 2022 can be viewed in a gallery at: <https://psa-photo.org/page/paa-distinctions-galleries-2022>

Next on the agenda was a review of the 2023 FIAP Distinction registration and application process, including the introduction of a required new Word document with thumbnails and titles for all images included with FIAP Distinction applications submitted by that person. This Word document is required even for an AFIAP application.



Overview PAA 2022 AGM (c) Andrew Lewis

The next PAA AGM will be held in Williamsburg, Virginia, on Saturday, September 30, 2023.



Larry Cowles EFIAP/d3 (c) Tammy Hammond



Nan Carder Receiving EFIAP/b from Ioannis Lykouris (c) Lewis Choi FPSA GMPSA/S



Schedule for 2023 Reviewed (c) Andrew Lewis

Yellowstone National Park A National Treasure and one of the Most Photogenic Locations in the USA

Part 1 of a 2 Part Series

INTRODUCTION

By Joanne Stolte, EFIAP, ESFIAP, HonFPSA, MPSA

Yellowstone National Park became the world's first national park in 1872 and is the jewel of the USA National Park Service. Yellowstone is a UNESCO World Heritage Site. It is a 3,471 square-mile (2,221,766 acres) wilderness area on top of a volcanic hot spot. Located mainly in the state of Wyoming, the park spreads into parts of Montana and Idaho. Yellowstone NP features spectacular canyons, alpine rivers, lush forests, a petrified forest, hot springs, and spraying geysers, including its most famous, Old Faithful. It has over 290 waterfalls with the 308 foot (93.88 meters) Lower Falls of the Yellowstone River as its centerpiece. It is also home to hundreds of animal species, including bears, wolves, bison, moose, elk, and antelope.

There are five entrances to the park as can be seen on the map on this webpage:

<https://www.yellowstonepark.com/park/faqs/where-is-yellowstone-national-park/>

The west entrance (West Yellowstone, Montana) has the most motels, restaurants, and tour offices. By driving the Grand Loop Road where the main attractions are all located, visitors can view the park from the comfort of their vehicle and also take a rest at one of the many roadside picnic areas.

Countless photographs have been taken in Yellowstone and numerous books/reports have been written about various aspects of the park. To attempt to cover every location, animal, plant, thermal activity, and time of year to visit Yellowstone NP in one article would be impossible. Therefore, five Photographic Alliance of America (PAA) members will address two locations with different thermal features: **Mammoth Hot Springs and Grand Prismatic**; one group of animals: **Elk and Antelope**; one thermal feature that is located throughout the park: **Geysers** (including Old Faithful); and one time of year to visit: **Winter**.

These multiple sections are being divided into a two-part series with the second part being published in the next edition of FIAP News.

Mammoth Hot Springs

Text and photos by O. Truman Holtzclaw, APSA

Mammoth Hot Springs is just south of the North Entrance to Yellowstone (near Gardiner Montana). The area is accessible by car all year. Mammoth Hot Springs has two terraced boardwalks, the upper and lower. Approximately 50 hot springs lie within the area. The boardwalks cover about 1.75 miles (2.82 kilometers) around the Upper and Lower Terraces. Expect an easy hike that should take about an hour as there is only about 300 feet (91.4 meters) of elevation gain.

Times to go: Mammoth Hot Springs is open year around, but Spring, Summer, and Fall are the best times for photography. The winters can be brutally cold, minus 30 degrees F (-34C). Snow, wind, and ice are not the best of conditions for photographing Mammoth Hot Springs. I believe



that early Spring (March) or late Fall (November) are the best times to go because there are fewer people. The summers are packed with tourists, although there are many walkways that help alleviate crowds.

Time of day: You want to be at Mammoth Hot Springs in position ready to shoot at sunrise. That special, magical "Golden light" makes for outstanding images. Of course, the weather can make a big difference, making a rewarding, successful shoot or a sad and depressing experience. You can get some strong images at all times of the day, but the sunrise is, hands down, a winner! Many times, the storm clouds can give



Mammoth Hot Springs 1 (c) O. Truman Holtzclaw

you award winning images, so be ready with your camera when those big threatening storm clouds move in. Night shooting during a full moon and/or some light painting can also give you some one-of-a-kind special images.

Where to go in the hot springs area: My favorite area to shoot is the very south end of the hot springs. You can get easy access up on the Canary Terrace by way of the board walks. The north end also



Mammoth Hot Springs 2 (c) O. Truman Holtzclaw

has a strong set of formations which is easily accessed by more board walks. As the afternoon approaches, you will find that shadows will start covering up most of the formations. Sometimes, if you work the reflections in the shadows, you will find some surprising rewards.

What equipment to use: I recommend a zoom lens in the range of 24mm to 105mm. If you don't mind getting down on your hands & knees, an extreme wide angle, 12mm, will give you some



Mammoth Hot Springs 3 (c) O. Truman Holtzclaw

dramatic and different images. On your zoom, I would definitely recommend a polarizing filter as it removes the glaring shine and greatly enhances the color. Also, I would recommend setting your camera one stop under as this will also help enhance the color.

Special tips and tricks: Pay attention to your foregrounds, backgrounds, and skies. These can enhance or ruin your images. Use a telephoto lens to key in on special features of the travertine terraces. Try zooming in on different formations with a slow (2-second) shutter speed. In addition, again with a slow shutter speed, rotate your camera while making an exposure. Also try moving your camera vertically and/or horizontally with a 2-second exposure. Have fun and make some new and interesting images.



Mammoth Hot Springs 6 (c) O. Truman Holtzclaw



Mammoth Hot Springs 5 (c) O. Truman Holtzclaw



Mammoth Hot Springs 4 (c) O. Truman Holtzclaw





Mammoth Hot Springs 8 (c) O. Truman Holtzclaw



Mammoth Hot Springs 9 (c) O. Truman Holtzclaw



Mammoth Hot Springs 10 (c) O. Truman Holtzclaw



Mammoth Hot Springs 11 (c) O. Truman Holtzclaw



Mammoth Hot Springs 12 (c) O. Truman Holtzclaw



Mammoth Hot Springs 13 (c) O. Truman Holtzclaw



Grand Prismatic

Text and photos by Angela Poggioni, EFIAP/b, MPSA

It is not hard to find natural wonders in Yellowstone National Park, but Grand Prismatic, the park's largest hot spring and the third largest in the world, is other-worldly. Located near "Old Faithful" in the Midway Geyser Basin, the smallest basin between the main features of Lower and Upper Geyser Basins, it is a visual splendor, and an extraordinary place for photography.

Fur trapper and explorer Osborne Russell first reported Grand Prismatic in 1839, making it the earliest described thermal feature in Yellowstone. Later, in 1871 it was officially described and named the "Grand Prismatic" by the Hyden Expedition, for its striking colors.

Hot springs form when heated water emerges through cracks in the Earth's surface, flowing unobstructed, creating a cycle of hot water rising, cooling, and falling. In the Grand Prismatic, which is 121 feet (37 meters) deep, this constant cycle creates rings of distinct temperatures around the center. The bubbling water from the middle steams at 189° Fahrenheit (87° Celsius) and gradually cools as it spreads across the spring's massive surface, of some 370 feet (113 meters) in diameter. The ground Grand Prismatic sits on is fairly level, that's how the spring has formed its orange octopus-like tendrils, with silica-rich water flowing away in all directions, and the small stair-like terraces at the edges of the spring.

The Grand Prismatic is a geological phenomenon where pigmented microorganisms thrive in the hot water. The multicolored layers of green, yellow, and orange bands get their hues from different species of thermophile bacteria living in the progressively cooler water around the spring. The center is too hot to sustain most life. As a result, the water looks extremely clear, a deep blue color, thanks to the scattering of blue wavelengths. Grand Prismatic's colors change with the seasons. Chlorophyll and carotenoids are what makes the bacteria colored, and different temperatures cause the color to change. Thermophiles are so dependent on sunlight that in the winter, when the sun is less harsh, the bacteria produce fewer carotenoids and therefore look less yellow and more blue-green.

The best time to see the Grand Prismatic is midday on a sunny summer day. Don't be tempted to go early in the morning to avoid the crowds. When the temperature is cooler, when there is a big difference between the water temperature of the spring and the air temperature, clouds of steam tend to form over Grand Prismatic. While the steam can have undoubtedly a beauty of its own, you won't get to see the brilliant rainbow colors that define this natural wonder.

There are two ways to experience Grand Prismatic. You can get up close by walking the boardwalk trails through the Midway Geyser Basin or you can get a bird's eye view from the Grand Prismatic Overlook.

A 0.8 mile (1.3 Kilometer) boardwalk weaves its way around through the heart of the Midway Geyser Basin where the Grand Prismatic is surrounded by a small but impressive collection of other features. The Excelsior Geyser is a steaming crater containing a vibrant blue pool, that once was one of the most impressive geysers in the park until it went dormant, and the Opal and Turquoise Pools, a pair of surreal blue hot springs. In addition, don't bypass the colorful streams of overflowing hot water from the Midway Geyser Basin into the Firehole River, where the boardwalk begins. Walk slowly and stop often. Bring both a wide-angle lens and a good zoom that will help you capture some of the details that make this such a fascinating place. The opportunities and oddities caused by the combination of heated water, geology and micro-organisms are endless.

For a Jaw-dropping view of Grand Prismatic, don't miss the view from the Overlook. You won't see a sign for the Grand Prismatic Overlook Trail as you're driving along the road, instead just follow the sign for the Fairy Fall Trailhead. Once you have reached the parking lot it, is a 0.8 mile



Basin Lifeless Tree. Photo by Angela Poggioni

(1.3 Kilometer) hike to get to the Overlook which ascends 105 feet (32 meters). It takes about an hour round trip, and at the end of the trail, the trees give way to a viewing platform. It is from here that you will have one of the best views of Grand Prismatic in Yellowstone. With large sweeping views of the entire spring, the overlook is the ideal place to photograph the entire scene. Medium and long telephoto lenses are great for isolating portions of the

spring, the bacterial mats for abstract compositions and to emphasize the colors.

It doesn't matter how many pictures or videos you have seen or how much you read about it, nothing can prepare for what you will experience in person at the sight of Grand Prismatic, by far the most majestic and awe-inspiring sight in Yellowstone National Park.



Boardwalk through the Rainbow. Photo by Angela Poggioni



Color of The Grand Prismatic. Photo by Angela Poggioni



Kaleidoscopic Palette. Photo by Angela Poggioni



Midway Geyser Basin. Photo by Angela Poggioni



Nature Hues. Photo by Angela Poggioni



Octopus like Tendril. Photo by Angela Poggioni



Opal Pool. Photo by Angela Poggioni



Rainbow of Colors in Yellowstone. Photo by Angela Poggioni





Runoff into the Firehole River.
Photo by Angela Poggioni



Reflections at The Grand Prismatic Spring.
Photo by Angela Poggioni



Steam and Clouds.
Photo by Angela Poggioni

Heart of Steel

By Dr. Ahmed Thabet
Egypt

I have travelled to Malaysia three times over the last six years. The first trip was a regular family visit during the summer holidays. The next two visits I felt literally forced to take after I saw and fell in love with one piece of architecture while I was heading to photograph the Putra Mosque. That piece of architecture is the Seri Wawasan Bridge, which is one of the principal bridges in Putrajaya, a planned city that is the administrative capital of Malaysia and located south of Kuala Lumpur. Putrajaya is well known for its late 20th-century architecture.

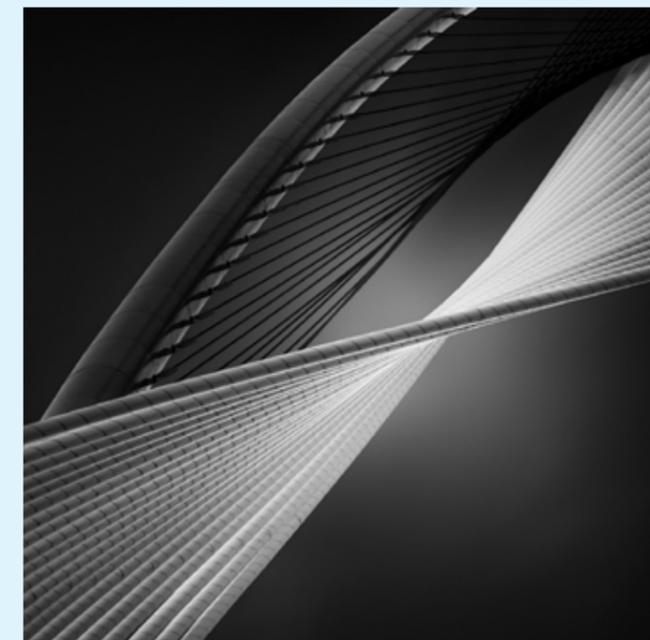


Seri Wawasan branch 3

The Seri Wawasan Bridge is a futuristic asymmetric cable-stayed bridge with a forward-inclined pylon that has a sailing ship appearance. The bridge is accented at night with varying coloured lights and contains a mixture of concrete and steel in the body that is amazing to see. I have always believed that lines and shapes, like those that form part of the Seri Wawasan Bridge, translate the beauty of lifeless objects, and that with an artistic vision, those lifeless objects can be transformed into life objects that can convey a message. This belief has kept me looking for stunning geometric shapes that contain repetitions, symmetry, and balance. The Seri Wawasan Bridge contains all these elements in proportions that were beyond all my expectations.

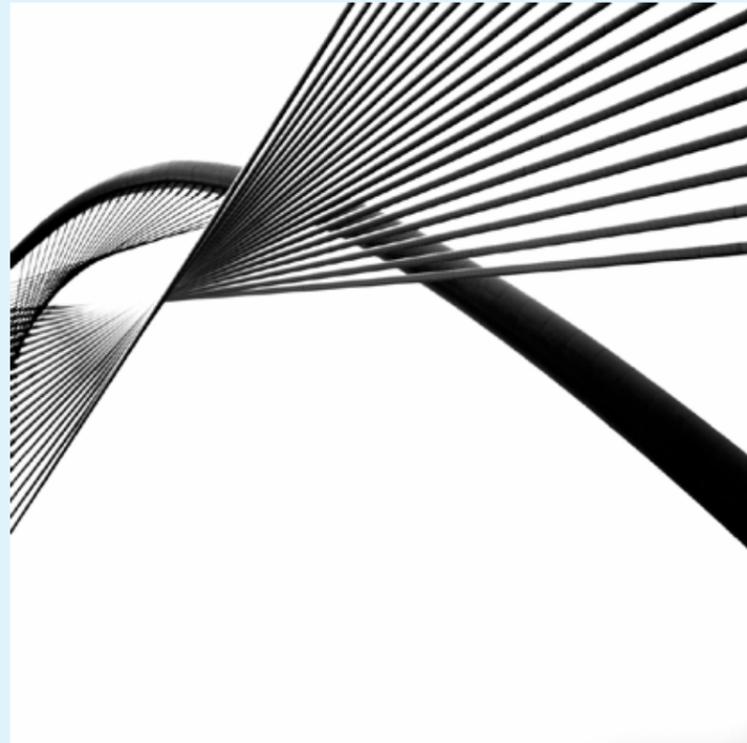
As an architecture photographer I was stunned by every corner of the bridge. To look through the viewfinder toward the heart of the bridge gave me a very spiritual feeling and a deep sense of freedom. Overall, the bridge looks like a giant mythical creature that is expanding its wings into the sky to lift off. Other parts of the bridge remind me of images that I have seen in my old books of human anatomy.

On my first visit to the bridge, I was very excited, and I lost focus and I missed a lot of possible shots, especially shots of the heart of the bridge, which is the point where all lines meet. This is one of the reasons that I had to come back, fully

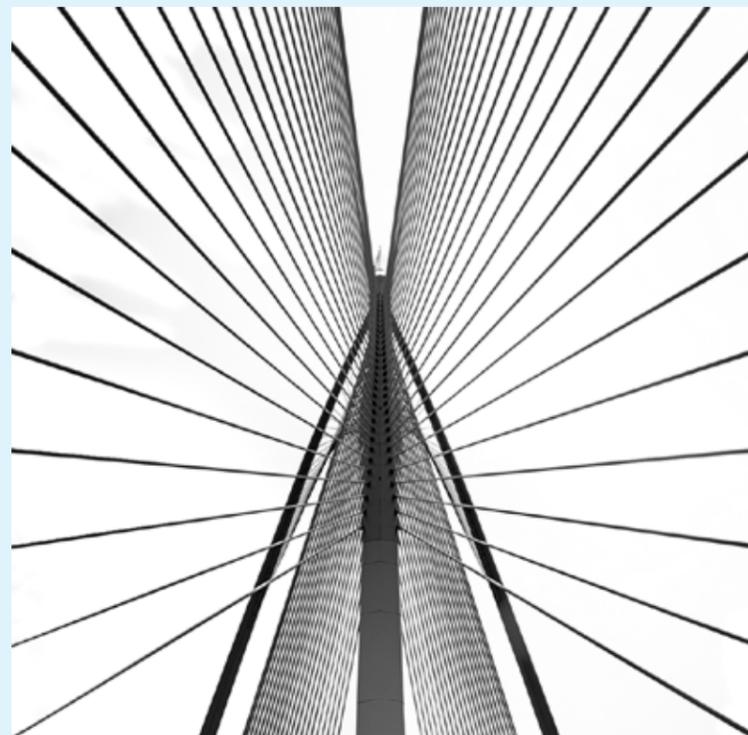


Twisted

geared, and ready to get the job done. During each trip I took a variety of shots that included long exposures, very long exposures, and snapshots. Each of the shots that I took were then processed in a black and white fine art style for a more dramatic looking image. The collection of my images was one of my most successful photography series, of which I am very proud, and has earned me many world-class awards.



Seri Wawasan branch

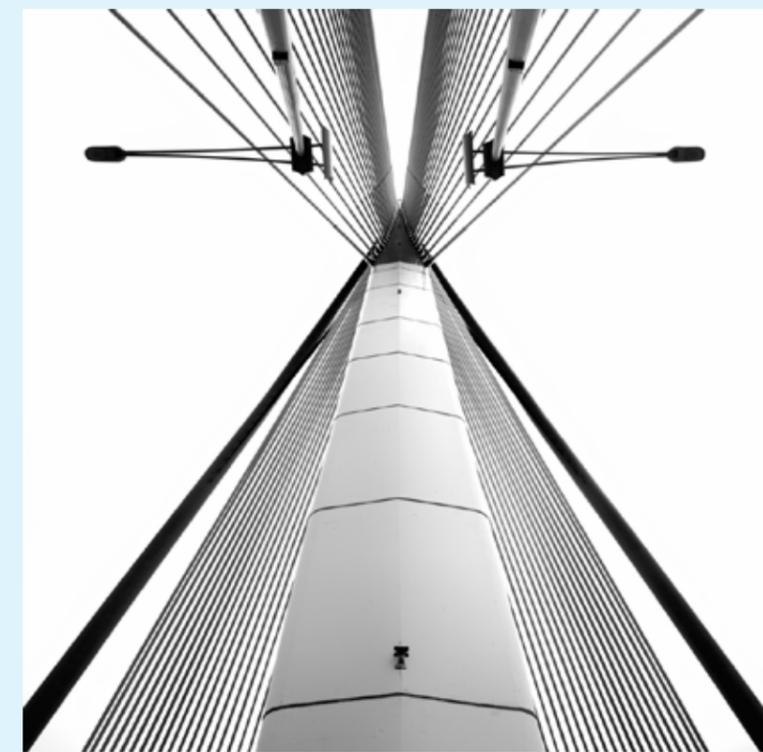


Orchestra 1

I apply the concept of fine art black and white photography in most of my architectural work. Fine art photography is a genre on its own and it is very different from classical photography. It is a genre that gives the photographer more freedom of expression, but it is also more demanding since the resulting photograph must also be a work of art. What does this mean? It means that the image must have the power to move the viewer, to make him think and feel, to make him see in the image something that might not be seen in reality, and to convey in the final image the spirit of the subject and its hidden beauty. The goal of fine art architecture photography is to capture the essence of the soul of the structure.



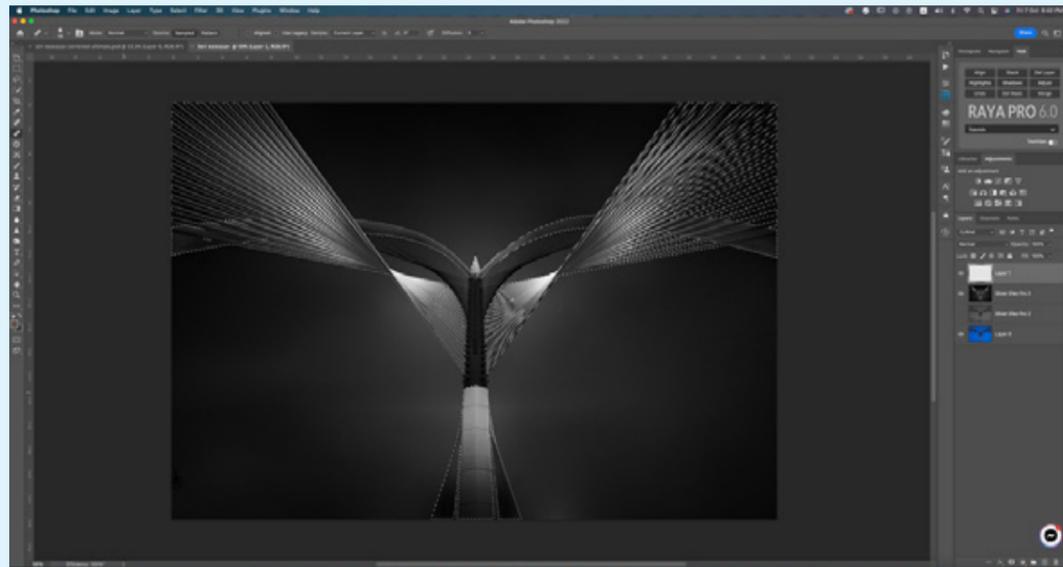
Chest



Seri Wawasan branch 2



Original Capture



Processing an image



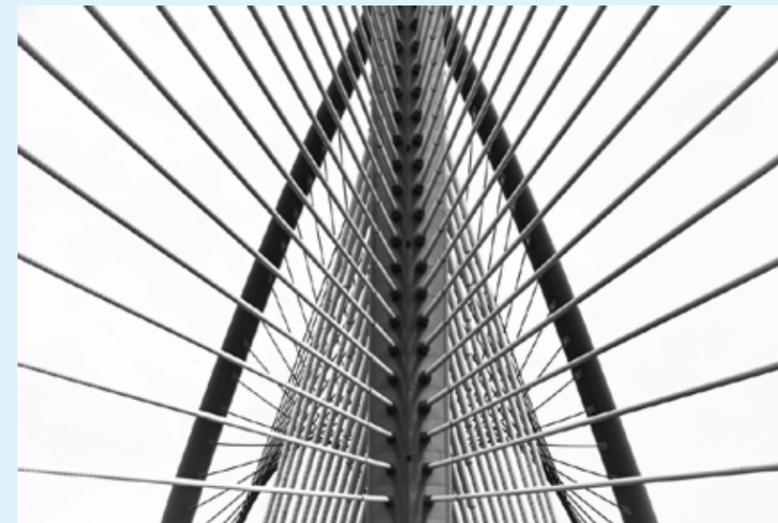
Seri Wawasan

The process that I follow is to first capture my images with either my Nikon 610, 7100, or 3200 cameras in RAW format for greater dynamic range and an easier recoverability of the details from the shadows and highlights. These kind of images should be taken in RAW whenever possible. I do not convert the image to black and white until I have obtained the best quality colour image that I can obtain. My process is to:

1) Open the file in ACR (Adobe Camera Raw). The Camera Raw workflow is straightforward, just requiring simple tweaks. My process involves recovering the data by tweaking the highlight and shadow slides and then increasing the contrast by 20%, followed by correcting the colour temperature.

2) Open the image in photoshop, creating 2 layers of the image.

3) I then correct the perspective of the image, which is one of the most important steps in creating these images and must be considered before the selection phase. It is important to ensure that all the lines contained in the image are straight either vertically or horizontally by using the skew tool and perspective warp tool that is part of Photoshop.



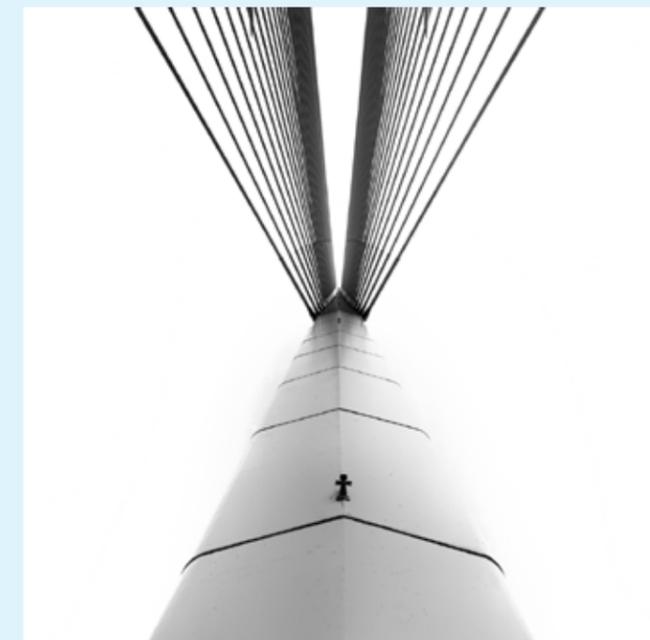
Symphony

4) I then move to the selection phase, which is the most important phase. This part of the process will give the photographer full control over the image. The selection must be very accurate to isolate the subject matter from the background and to apply the light drawing process on the object to make it stand out and remove the background noise that will be contained in the background, and in particular the shadows.

5) After applying the selection and saving it, I convert the image to black and white, usually using the silver Efx pro2 application from Nik's google collection. This application usually gives me a very high-quality monochromatic photograph.

6) The last step is to complete the final touches, which includes correcting the halos lines on the edges, cloning out any blemishes, and adding noise on the background.

Usually, all these six steps are applied to all kinds of images. I find that it can be a long process that may take days to complete but the results are always stunning.



Seri Wawasan branches



Heart of steel



Orchestra square



On Bunuba Country in Western Australia: Dimalurru, Bandilngan, Danggu

By Rob Cox AAPS
Australia

To the First Nations people of Australia the word “country” means more than just the soil, the rocks, the vegetation, the waterways, the skies. To be “on country” is to be connected to the cultural and spiritual heritage of the land going back tens of thousands of years. So, when we say that Dimalurru (Tunnel Creek) is on Bunuba country, we acknowledge the indigenous Bunuba people as the traditional owners and custodians of the land.

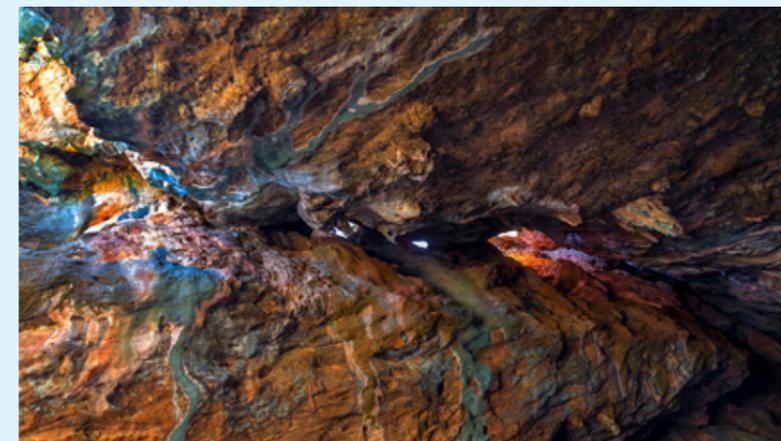


Boab Trees common in the Kimberley region



Boab Tree common in the Kimberley region

Dimalurru is a cave system in the Napier Range in Western Australia’s remote north-west Kimberley Region. Together with nearby Bandilngan (Winjana Gorge) and Danggu (Geike Gorge), which are also on Bunuba country, it forms part of a vast coral reef originally laid down in the Devonian period 360 million years ago. The area features some of the most ancient



Inside Dimalurru (Tunnel Creek)



Inside Dimalurru (Tunnel Creek)



Articles

Inside Dimalurru (Tunnel Creek)



Articles



Inside Dimalurru (Tunnel Creek)

and unusual rock formations on Earth, created by millennia of geological activity, weathering and mineral deposition. The extraordinary colours, textures and patterns of Dimalurru offer unique opportunities for the adventurous photographer.

The Kimberley is a fragile tropical environment in which massive wet season storms can render some of the more precarious formations unstable, so it's important to ensure Dimalurru is open to the public before undertaking the challenging 488km trip inland from the coastal town of Broome, in the Kimberley region of northern Western Australia, to get there. The best time to visit the region is in the dry season between late May and early September when the temperatures are relatively mild (high 20s to mid 30s C) and the humidity is low. The nearest international airport is in Broome, where you can either join a tour or hire a car. The highway to the Dimalurru turnoff is sealed and although a four-wheel drive vehicle is recommended for unsealed access roads, I've always found these well maintained and suitable for two-wheel drives. If in doubt, check prevailing conditions at the Broome Tourist Office, where you'll also find information regarding tours and accommodation. You will also be able to purchase a Parks Pass which covers entry to all Western Australian national parks. If you're making your own way around there's a campground at Winjana (38kms from Dimalurru) and a range of accommodation options in Fitzroy Crossing (112kms) and Derby (184kms).

If you don't already have a Parks Pass there's a modest entry fee to Dimalurru which goes towards the upkeep of the site. Once there you do not need a guide to enter the cave. For the record, you might hear there are bats and harmless freshwater crocodiles (freshies) in the tunnel, but I've never seen any. Gear-wise, it's worth travelling light. The actual tunnel extends for about 750 metres. You will occasionally have to walk through water which may be thigh deep if it's recently rained. Enclosed footwear with a good grip is essential. A small day pack and head torch will leave your hands free to negotiate some of the trickier passages, like clambering over the technicolour rocks at the entrance. The footing is generally on coarse sand and flat rock and very stable. The average height of the cave is about twelve meters so you won't have to crawl through any narrow passages, but you may want to stow your gear in waterproof bags for peace of mind. You'll be shooting mostly in low light so a bright torch might come in handy, and a versatile lens is best. I left the tripod in the car and used a Pentax K30 with a Sigma 18-200mm f3.5-6.3 to capture these hand-held images.



Bandilngan (Winjana Gorge)



Bandilngan (Winjana Gorge)

and your head torch will be helpful when navigating the generally shallow water and sandy banks. There are a couple of points where the tunnel is open to the sky, making the colours sing in the natural light. Make sure you go right through to the far end where a dramatic display of stalactites hang like chandeliers from the high ceiling. Here, too, you'll see a kaleidoscope of colourful mineral deposits created by seepage through clefts in the rocks overhead. Allow at least an hour including photography time for the full cave walk.

An easy 40km drive north east brings you to Winjana Gorge (Bandilngan to the Bunuba people). At 3.5kms long and billed as "The Land That Time Forgot", Winjana features dramatic cliff faces and exotic birdlife and is renowned for the many "freshies" which call the gorge home. While extremely dangerous saltwater crocodiles (salties) are common throughout the Kimberleys, and you must take the many signs warning of their possible presence very seriously, freshies are placid and will tolerate human proximity, although I wouldn't recommend trying to touch one. Again, Bandilngan is a gazetted national park so there is a small entrance fee (unless you have bought the Parks Pass). There is a campground here with excellent facilities. A park ranger will collect your overnight fees. Day tours are also available from both Derby and Fitzroy Crossing where alternate accommodation can be found.



Bandilngan (Winjana Gorge)



Freshwater crocodile at Winjana Gorge



Home to the powerful creation spirits of indigenous lore, Bandilngan should be respected as an extremely important site to the Bunuba people. Keep to the paths and obey any signage. Enclosed footwear is recommended and be sure to wear a broad-brimmed hat and take plenty of drinking water with you. There are no time constraints here, you can take as long as you like.

Entry to the gorge is via a track through a narrow passage. As you emerge, the imposing limestone walls of Bandilngan rise before you and extend down to your left on either side of a large billabong left by the Lennard River after the wet season. It's difficult to imagine the sheer volume of water that roars through here in the storm season, making it dangerous and inaccessible. Follow the track around to the right and you come across Jula Bandilngnan Rarrgi, a large rock streaked with red which forms the spiritual centre of the gorge. Embedded in the cliff faces you will find the fossilised remains of ancient marine life. For photographers with an interest in birds, the gorge resonates with the cries of white Corellas, a species of cockatoo, and is a refuge for fruit bats. Kites, Honeyeaters and Finches are among other species which enjoy the food and water available in this otherwise harsh landscape.

No visit to Bunuba country is complete without a trip to Danggu, (otherwise known as Geike Gorge). Just 20 kms north of Fitzroy Crossing on a sealed road, it is easily accessible to all vehicles and entry is free. Geike has been carved out of the Devonian reef over millennia by the Fitzroy River (Bandaralngarri), which is Western Australia's largest river system. Although it is nearly 15kms long, Danggu refers only to a specific part of the gorge where permanent pools of fresh water remain after the mighty wet season floods recede. They lie in the shadow of sheer limestone walls stained by mineral deposits and algal remnants in the ancient reef structure. The river has also sculpted unusual shapes in the limestone along the water lines. By far the best way to experience the wonders of Geike is to take a guided boat tour run by the traditional owners in the high season from May to September. Apart from getting up close and personal to the walls of Danggu, you will learn the indigenous stories of the gorge and hear about the ebb and flow of the seasons. As with Bandilngan, Danggu/ Geike attracts a wide range of bird life including wedge-tailed eagles and striking red-tailed black cockatoos. Although they are shy and elusive, you may be lucky enough to spot wallabies as well. There are also walking trails of varying degrees of difficulty and kayaking is an option for experienced photographers.



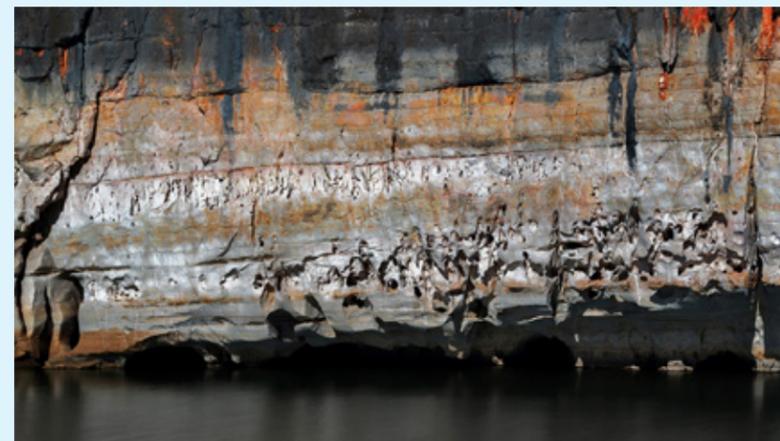
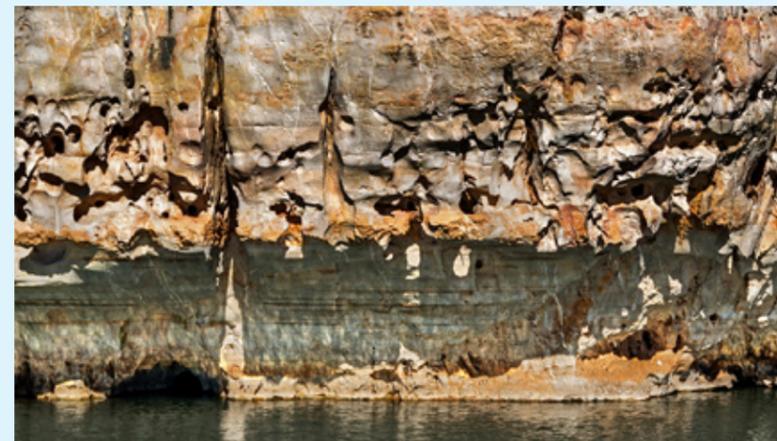
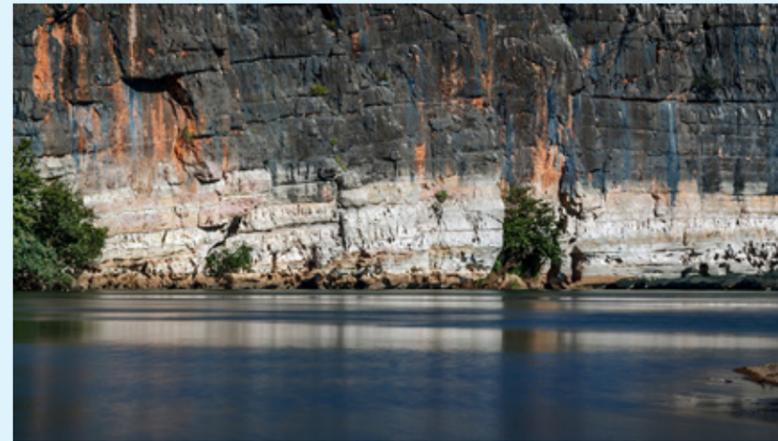
Whistling Kite



The Walls of Danggu (Geike Gorge)



The Walls of Danggu (Geike Gorge)





The Walls of Danggu (Geikie Gorge)



The Walls of Danggu (Geikie Gorge)

Bunuba country is a quintessential Kimberley landscape rich in ancient geology, unique wildlife and vegetation and indigenous rock art tens of thousands of years old. It is a distinctive sub-region within an area ultimately covering more than 420,000 sq kms, more than three times the size of England. From the dramatic coastline around Broome and Derby in the west to the haunting beehive formations of Purnululu National Park and the vast Lake Argyle at Kununurra in the east, the Kimberley offers rare opportunities for every photographer.

Useful websites:

<https://shop.dbca.wa.gov.au/collections/park-passes>

<https://bunuba.com/locations>

Bhutan the Land of Monasteries, Mountains and Valleys

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

Bhutan is situated between India and Tibet. The word Bhutan means Thunder Dragon because of the fierce storms that often roll in from the Himalayas. It is a very clean and peaceful country that is surrounded by the lush green Himalayan Mountain range. The pristine beauty of the landscape contains valleys, rivers and monasteries that make the entire land very picturesque. Any nature loving photographer would love to take hundreds of photos while moving across the land in this country. Bhutan is a small country with a total area of about 38,394 km², having a population of nearly 754,000. Hydropower, agriculture, tourism, small cottage industry and mining are the five jewels of Bhutan's economy.

The major rivers in Bhutan are the Drangme Chhu, the Mo Chhu, the Wang Chhu, and the Torsa Chhu. The Wang Chhu River covers a major part of the valleys and accesses both the cities of Paro and the capital, Thimphu. In Paro, the Wang Chhu River is known as Paro Chhu, and in Thimphu the river is known as Thimphu Chhu.

The people of Bhutan mainly follow the Vajrayana Buddhism tradition as it is the state religion. The major cities in Bhutan are Thimphu, Paro, Punakha, Jakar, Samste, and Gotepu. Each of these cities has their own characteristic geographic features, very well maintained and neatly decorated downtown areas, shopping centres, office buildings and monuments. Bhutan is famous for its colourful vibrant

festivals, known as Tsechu. Traditional festivals attract locals and tourists from all over the world. They are very interesting to witness and are enjoyable as well. At a festival one can get the flavour of the rich cultural heritage and tradition of Bhutan. Bhutan is also a carbon negative country where the term 'protect the environment' is a constitutional obligation. Smoking and the usage of tobacco are prohibited in public places. Thanks



Paro Valley



Wang Chhu River

to ever green Himalayan forests and valleys that act as a sink to absorb CO2 the air quality in Bhutan is excellent. In addition, the cleanliness of the land and the efforts to maintain it that way are apparent everywhere one travels, which makes visiting very comfortable and enjoyable.

The only international airport in Bhutan is situated in the city of Paro. This airport is surrounded by mountains, which prevents



Double Vajra - Vajra means thunder, a divine weapon.
Double Vajra is artist's imagination of a form

large aircraft from landing there. An alternative route to Bhutan is by road through the town of Phuentsholing. Previously only an entry permit was required to travel to Bhutan, but recently a Visa requirement has been introduced.

Indian currency and credit cards are freely acceptable within Bhutan. The name of the Bhutanese currency is Ngultrum (Nu). Gho and Kira are the national dress for men and women respectively, and archery is their national sport.



Down Town of the city of Paro

Bhutan is a land of monasteries. They are splendid buildings, often having beautiful paintings and characteristic architectural features that are typical of Buddhist tradition. An architectural photographer will be interested in the opportunity to record the special features of the construction found in monasteries.

Shopping Centre of the city of Paro



Gho & Kira national dress

The most famous monastery in Bhutan is the Taksang Monastery in the Paro valley with its golden plates. This monastery has a prayer hall and places for accommodating Lamas as well as a large courtyard. The inner side of the monastery is beautifully decorated. The Rinping Dzong Monastery, which is also located in the Paro valley, is also known as "fortune on heaped jewels". The magnificent view of this monastery by the side of the river is worth seeing. There is also the Ta Dzong

fortress in Paro valley with its high walls and the national museum of Bhutan. To visit the fortress, one has to cross a wooden bridge to approach the fortress with its high walls.

The monastery called Tiger's Nest is another important sightseeing place where tourists love to go. The Monastery is situated at the top of a cliff where people venture to climb on foot. Horses are also available at the foothills for those who have difficulty climbing. It is believed that Guru Rinpoche flew to this location from Singye Dzong on the back of a tigress. It is also believed that Guru Rinpoche subdued and vanquished many demons and evil spirits that were troubling the people of Bhutan. This is the place for taming tiger demons. There is also a small foot hill market nearby where Bhutanese women sell their sacred jewels and local souvenirs, which attract foreigners. Tourists find this market a good spot for candid and portrait photography with ambient light.

The most popular festival in Bhutan is Tsechu, which takes place in September to October each year in Thimphu. This festival, which takes place at Tashichho Dzong fortress, brings thousands of locals and tourists to the area. This iconic festival includes mask dancing and other fun activities where participants are dressed in vibrant attire. Student volunteers are engaged to keep the festival area clean. Masks are the most integral part of Bhutanese festivals. There are many other monasteries in Thimphu, which are unique for their architectural, colourful decoration and religious importance. One could find many beautiful, picturesque valleys throughout the land like the one near the city of Punakha.



Inside Taksang Monastery



Taktsang Monastery courtyard



Rimping Dzong Monastery



Monastery at Paro



Courtyard of Monastery at Paro



Tiger's Nest Monastery



Tsechu festival at Tashichho Dzong fortress in Thimphu



The largest statue of Buddha painted in gold is popularly known as Buddha Dordenma. This statue is located at the top of a hill in the mountains of Bhutan. In front of the statue is a big square where there are many figurines of goddesses, which are also painted gold. This is a wonderful place where tourists love to take photographs. Creative photographers will also enjoy experimenting with different types of photography in this area like mountain scapes, candid portraits, and travel photography to name just a few, all using the mountains as a backdrop. On the way to Buddha Square, one finds rows of small white chortens that look like buildings located on a hilltop, which can look very mystical on a foggy morning. One may also visit the Taktsang Phishing Monastery and the Punakha Dzong Monastery, which is situated between two rivers, the Pho Chhu and the Mo Chhu.



Valley at Punakha



Punakha Valley

Do Chula Pass and Chelela Pass are other wonderful places to visit in Bhutan. From here one can get beautiful panoramic views of the snowcapped mountains. Gangkhar Puensum (7570 meters,) is the highest mountain in Bhutan. It is also a good place to trek from. In this location one finds hundreds of bamboo posts that have colourful prayer flags attached to them, giving a vibrant look. The colours of the flags are white, blue, red, green and yellow,

symbolizing Earth, Water, Fire, Wind and Sky, the five basic elements of nature. The flags can also represent five basic emotions: like joy, fear, sadness, disgust and anger according to the beliefs of the Bhutanese. These colourful flags are also found at different monasteries and at different places on the roads. Evidence of Indian culture, like the face of Ganesha with the trunk of an elephant, can be found at one place on the mountain rock. It relates Buddhist values to the elephant's physical attributes as 'Dhamma' is in his belly, with the tusk representing 'equanimity', the large head representing 'careful consideration', and the tail representing 'Solitude'.

Hotels that range from moderate in price to luxurious five-star hotels like Le Meridian, which is located on the bank of the river Paro Chhu, are available for a cozy and a very comfortable stay. One can also enjoy boat rafting in the rivers with friends and family members using boats that are available for hire.



Buddha Dordenma



Decorated front of a monastery at Thimphu



Victory Banner at Thimphu

A visit to heritage cultural centre at Thimphu is worthwhile for witnessing some typical Bhutanese cultural heritage activities, as well as traditional gadgets, utensils, dress, and bows and arrows. People are very courteous and hospitable, and they will often entertain guests in their own cultural manner in restaurants inside the centre and even offer local home-made wine to taste. Nearby, there is a small factory for manufacturing hand-made art papers. By the side of the factory there is an art gallery where some beautiful paintings made by the local artists are displayed for sale.

Throughout the country of Bhutan there is a network of motorable roads that are very clean and beautifully maintained for a smooth and comfortable drive. Quite often on the road one comes across Victory Banners that are beautifully decorated with coloured prayer flags and prayer drums. Bhutan, with its abundance of natural beauty and rich traditional Buddhist culture, is worth visiting.



Chortens on the way to Buddha Square



Square in front of Buddha Dordenma



Gangkhar Puensum, the highest mountain in Bhutan

The Hasselblad Camera - my analogue companion for several years

By Monica Wennblom EFIAP/s
FIAP Liaison Officer, Sweden

As a resident in Gothenburg (Göteborg) on the west coast of Sweden, I became aware early of the presence of the Hasselblad camera factory situated right in the middle of the city. When the Hasselblad camera became the first camera on the moon in 1969, there began my dream to be able to own one in the future. What fascinated me was the fact that the creator of the Hasselblad camera primarily was interested in photographing birds but also created a camera suitable for use in defence aircraft. He had not planned to make a camera in general for space but, prior to 1969, he was asked by NASA to participate in the space program with the goal to adjust a camera so it could go to the moon. Victor Hasselblad's factory had a special department just to adjust and create the camera suitable for the moon visit that was specially adjusted to that type of environment.

Around that time, in the 1970s, I became more and more interested in photography and the quarterly photographic magazine "FORUM" produced by the Victor Hasselblad factory, which I started to read and collect. These magazines were a great source of inspiration and photographic knowledge. These publications presented well known photographers using the Hasselblad Camera system together with their photographs, and technical information about different Hasselblad camera models and their accessories.

A further focus on the Hasselblad Camera for me, and all other enthusiast photographers in Gothenburg and Sweden, was the fact that the Hasselblad Foundation (founded in 1979 after the death of Victor Hasselblad in 1978) was established and the first "Hasselblad Prize" was given in 1980 to the Swedish photographer Lennart Nilsson. He was a well-known photographer, not just among the professional establishment but also among the general population, due to his book "A Child Is Born".

In 1978, I joined a photo club and the national amateur photographic association in Sweden; The National Association of Swedish Photography (RSF). At that time, I already realized that the Victor Hasselblad factory supported our RSF organization with the costs of some printed material which was sent to member clubs. There was no digital correspondence option back then. Later on, in 1984, the Victor Hasselblad factory presented RSF with a Hasselblad Camera of glass. This art sculpture (made at Lindshammar Glassworks) was to show their support to our organisation when we moved to our new office in Gothenburg. I was present when we proudly received the gift which was placed in our display cabinet for all our visiting members to see.



Hasselblad Glass Camera

The Hasselblad Foundation formed the Hasselblad Centre. This has galleries for exhibitions and in another adjacent building they have built up the library for research in Photography. Since 1995, the Hasselblad Centre has been physically connected to the Art Museum in Gothenburg.

The association, Friends of Hasselblad Centre HCV, is a support group for the Hasselblad Foundation and Hasselblad Centre. Due to my deep interest in the Hasselblad Camera, I joined the association primarily as a member and then later also became a member of the board for several years. In that role I was fortunate to personally meet and talk to several Hasselblad Prize Recipient photographers.

My dream to own a Hasselblad came true in 1986 when I was at last able to buy my first analogue Hasselblad Camera 500 C/M. The camera primarily went with me out into nature and yearly I took it up in the high mountains in the northern parts of Sweden. The handling, the photographic results and the sound of the exposure release sequence are so special for analogue Hasselblad Cameras. It gave me so much joy and also contributed to my development as a photographer within the medium format. These were years with fascinating image work in the darkroom.

Two years after I bought my Hasselblad Camera 500 C/M I also managed to buy the analogue Hasselblad panorama model the Hasselblad XPan.

I have kept my analogue Hasselblad Cameras. Although I am now using digital cameras of another more affordable brand, I will never forget my fascination during the time I used the analogue process with my Hasselblad camera. The V system of Hasselblad cameras to which my 500 C/M belongs to, ceased to be produced in 2013.

My dear friend and excellent writer, Sören Gunnarsson (who passed away in 2020), made a biography about Victor Hasselblad; "The Man Behind the Camera" (first published in 2006). The book was to commemorate the 100 year anniversary of Victor Hasselblad's birth. This biography is a must for those who are interested both in the personal and professional life of the man Victor Hasselblad and the details in the Victor Hasselblad factory story and its different ownership. The book also has a full description of the camera models up to 2006.



My camera Hasselblad 500 C/M



Me photographing at Svalbard with my Hasselblad 500 C/ M with an attached optical viewfinder. Photo by Rune O Larsson

Victor Hasselblad did not hold a direct role with FIAP but over the course of several years he held a strong interest in The National Association of Swedish Photography (RSF) and provided them with invaluable support in many ways. For example, he did much of the printing and distribution of material for the RSF. The National Association of Swedish Photography was one of the first member countries in FIAP. They made an application for Victor Hasselblad to receive the honourable Distinction HonEFIAP, which was conferred in 1964.

Resources for further reading and a video interview with Victor Hasselblad

Biography of Victor Hasselblad:

Victor Hasselblad - The Man behind the Camera written by Sören Gunnarsson
ISBN 9789187939006

Interview with Victor Hasselblad:

Victor Hasselblad TV Interview From 1967 on YouTube. The interview is conducted in Swedish but has English subtitles.

<https://www.youtube.com/watch?v=s3BloulJ1iU>

Hasselblad on the moon:

<https://www.hasselblad.com/about/history/hasselblad-in-space/>

https://www.hasselbladfoundation.org/wp/portfolio_page/hasselblad-and-the-moon-3/

<https://www.i-micronews.com/hasselblad-celebrates-50-years-on-the-moon-as-the-camera-that-documented-the-historic-moon-landing/?cn-reloaded=1>

At the Hasselblad factory:

<https://m.dpreview.com/articles/6181990374/take-a-look-inside-hasselblad-s-camera-factory-in-sweden>

About Hasselblad Foundation:

<https://www.hasselbladfoundation.org/wp/about-us/>

Hasselblad Prize recipients:

<https://www.hasselbladfoundation.org/wp/hasselblad-priset-2/award-winners/>

History and News from Hasselblad:

<https://www.hasselblad.com/about/history/how-it-all-started/>

<https://www.hasselblad.com/about/history/victor-hasselblad/>

Signing up for a Hasselblad Newsletter:

Internet link: <https://www.hasselblad.com/my-hasselblad/>

Mu Cang Chai, A Place To Visit Once In Your Lifetime

By Nguyễn Vũ Phước EFIAP AVAPA
Vietnam

Northern Vietnam is a mountainous region with many ethnic minorities who mostly rely on agriculture for their livelihood. Located in Yen Bai province, which is 316 km from the capital Hanoi, Mu Cang Chai is a rural area with a population of about 63,000 people, covering an area of 1199 square kilometres. About 91% of the population of Mu Cang Chai are Hmong, the rest are Thai and Kinh. Each ethnic group has its own traditional clothing, and thus dress differently to one another when they work in the fields or do their daily activities.



With the population of about 63,000, in which most are H'mong, agriculture is the main occupation, with rice as the main food source. They also grow maize, soybeans, vegetables and raise poultry and cattle. Most people still wear traditional clothing. This is rarely seen in other ethnic communities



Unlike in central and southern Vietnam, rice fields on the mountains of Mu Cang Chai are terraced fields with gorgeous patterns stretching like stairs leading to the sky. The terraced fields in Mu Cang Chai have been formed for many years, lying on the mountain slopes, layer after layer, in countless curves winding along the mountainous terrain. In Mu Cang Chai, one can experience the grandeur of terraced fields, beautiful passes, poetic waterfalls, and the cultural atmosphere.



Rice terraced fields in countless curves, shaped like waves when the rice is ripe. Each angle of view produces a different artwork





Rice terraced fields in countless curves, shaped like waves when the rice is ripe. Each angle of view produces a different artwork



When are the best times to visit Mu Cang Chai?

1. May and June
This is when the rainy season comes. Water from the mountains falls to the terraced fields. The ethnic minorities here use buffaloes for ploughing. Photos at sunrise and sunset will be more than stunning with a natural mirror of water on the terraces. You just need to find a good angle for your cameras.
2. September and October
This is the harvest season. The entire terraced fields ripen in turn. People often call this time "Mu Cang Chai Golden Season". Mu Cang Chai attracts many photographers who visit during this time to capture their "golden photos". The golden colour blends with the sun and is brilliant at dawn and mysterious at dusk. In addition to the beautiful landscape, the image of ethnic minorities in their colourful costumes, busy harvesting, is also one of the hot topics that people want to admire and photograph when coming to this place.



Dubbed "Horseshoe", this rice terrace is "hot" in the area, attracting many people to come and take pictures during the May to June wet season



Ploughing the fields is still done using buffalo



Ploughing the fields is still done using buffalo



"Mam Xoi" rice terraces in the yellow season when the rice is ripe

Getting to Mu Cang Chai From Hanoi

Following the main hilly and winding national road 32, it will take you at least 7 hours to reach this district from Hanoi. There is a minibus that takes this route. There is also a bus that takes a different route which takes 8 hours. From Sapa, there is a daily bus which takes 4-5 hours depending on the traffic.

There are many great stops on the way to the Mu Cang Chai area with many great locations for beautiful landscape photos between the towns of Nghia Lo and Mu Cang Chai. Both these towns are in the Yen Bai province.

The following locations are arranged in order on the way from Nghia Lo to Mu Cang Chai:

1. Nghia Lo Town - Nghia Lo is located in the second-largest area of terraced rice fields in the Northwest region, which is Muong Lo rice terraces.
2. Tu Le – This is a valley in Van Chan district which has fields of rice terraces.
3. Cao Pha commune and Lim Mong village - Cao Pha is a commune of several villages. Lim Mong is one of the villages in this commune. This place is usually hidden in clouds.
4. Khau Pha Pass – This pass is one of the most winding and steep mountain passes in the North. It's one of the Four Great Peaks in North Vietnam. The pass is a starting point for paragliding in Mu Cang Chai.
5. Muong Chien Village – This village is in the Ngoc Chien commune. Here you can take a hot spring bath.
6. La Pan Tan village - Famous for its beautiful, terraced rice fields.
7. "The Horseshoe" Rice Terrace of Mu Cang Chai is so named because these terraces are shaped like a Horseshoe. Horseshoe Hill in Sang Nhu village is one of the top "must photograph" views in Mu Cang Chai, Yen Bai province.
8. "Mam Xoi" terraced rice field - This is one of the best rice terrace views.
9. Pu Nhu waterfall – This waterfall is located in Pu Nhu village in the La Pan Tan commune.
10. Pung Luong bamboo forest – This attracts visitors due to its pristine beauty. It is over one hectare in size.

11. A seven-storey high waterfall- This waterfall is untouched and beautiful.
12. De Xu Phinh village – This place has beautiful rice terraces.
13. Mui Giay rice terraces - From a distance, these appear shoe-shaped.
14. Che Cu Nha village – This village is worth visiting, but the road is steep and difficult to negotiate.
15. Mu Cang Chai fair market - Active every Saturday and Sunday.
16. Lim Thai village - A small peaceful village lying in the valley.



Lim Mong is one of the villages in this commune which is usually hidden in clouds



On the way to "Horseshoe" rice terraces is a small winding road. You can only go by motorbike as a pillion passenger ridden by locals



"Mam Xoi" rice terrace seen from above taken by drone in June. Water is directed into the field, preparing it for the new rice planting season



Winding terraced fields located in the Tu Le valley

There is good accommodation in the area with multiple homestays that are provided by the ethnic minority people. They are clean and comfortable. Many have private rooms and private toilets. Others offer shared rooms. Some have beautiful views, but these places fill quickly during the harvest when the rice is ripe. There are some basic hotels, an Ecolodge and a 6 star hotel is currently being built. There are plenty of restaurants.

Let's get ready for your trip next year. Waking up early and shooting before the other tourists wake up, visiting and bringing back home nice and beautiful experiences from Mu Cang Chai.

Alligator Farm Zoological Park, St. Augustine, Florida, USA

By Barbara Kuebler, EFIAP

Are you looking for a great bird photography opportunity? If so, St. Augustine Alligator Farm Zoological Park in north-east Florida, USA, is the place to go. As you round the corner to enter the famous Wading Bird Rookery, sounds and smells awaken your senses. There is non-stop action. Decked in colorful breeding plumage, birds perform elaborate courtship and mating displays. They fly back and forth overhead against an open sky, carrying sticks or fish to feed their chicks. Territorial disputes occur and there is heightened activity when the squawking chicks are hungry.

From mid-February through July the rookery is an amazing place! Hundreds of wild wading birds return each year to build nests, lay eggs, and raise their young. An elevated boardwalk winds around a large native swamp filled with alligators. There are few places where you can experience nature at such close range. These birds return each year and are oblivious to the thousands of people who come to see them.

The rookery is noisy and densely populated. The peak nest count varies from 400-800 nests annually. Many species of wading birds roost and breed here. With the arrival of great egrets, spoonbills, and wood storks, colonies start forming in the two large live oak trees. The smaller herons come next and nest in foliage about 13 feet off the ground. Last to come are the small snowy and cattle egrets who manage to wedge their tiny nests in the "v" shaped leaf base of the cabbage palms. On the boardwalk you will be shooting at eye level, sometimes so close you could reach out and touch them.



Great Egret Chick Being Fed



Roseate Spoonbill Flying

My favorite time to visit is mid-April through May. New birds arrive daily, displaying and nest building continue, and wood stork chicks scream constantly. Chicks range in size from newly hatched to big fuzzy fledglings. The weather is pleasant. For more information: <https://www.alligatorfarm.com>

St. Augustine, the oldest city in the USA, offers many historical sites, century-old buildings, museums, and beautiful white sand beaches. St. Augustine has convenient lodging and also offers many photo opportunities.

Winton Wetlands, Australia

By Glenda Black

A popular location for photographers, Winton Wetlands is located in North-East Victoria about 15 minutes from Benalla. It is the largest wetland restoration project in the Southern Hemisphere. Originally Aboriginal Yorta Yorta lands, European Settlers arrived in the 1850s. The settlers were



Winton Wetlands CFA Tank

later displaced when the swamp lands were flooded to provide local irrigation. Ultimately the dam was decommissioned. The area dries out and fills in natural cycles, with restoration aimed at establishing self-sustaining populations of native flora and fauna and reducing weeds and feral animals.

From a wildlife photography perspective there are large populations of birds, some of which travel across the globe to visit the area each season and new species are regularly reported. The dead red gums provide numerous nesting

hollows and water birds breed here when water is present. There are large populations of kangaroos and other marsupials and some emus. Turtles are common, as are numerous lizards, skinks, and Eastern brown and red bellied black snakes (in the warmer weather). There are resident white bellied sea eagles and numerous falcons, kestrels, kites and other raptors (14 species have been identified). Early morning/late afternoon are prime times for wildlife photography.

The numerous dead trees are silent sentinels over the landscape and provide numerous options for photography. Often combined with reflections from the various swamp areas, sunrise and sunset in particular are popular with photographers.



Winton Wetlands Sunset

As well as the natural landscape, there are numerous art sites dotted around the wetlands, including the famous CFA Water Tank which is part of the North-East Victoria Silo Art Trail. It depicts 3 local CFA Volunteers and was painted by Guido Van Helten. The Water Gallery at Ashmeads Swamp and the Fish Trees at Boggy Bridge are also a feature, along with numerous other art works.

Astrophotography is another popular genre with wide open skies, the stark dead trees and star reflections in the water. The best time for Astro is between April – September on clear moonless nights when the Milky Way rises. On rare occasions you may even capture the top beams of a burst of the Southern Aurora.

Good gravel roads provide access (a vehicle is required) to various areas of the wetlands, but care is needed, especially at night when the resident wildlife is active. There is a lovely café overlooking the wetlands where you will find maps and brochures of interest.

Kaas Plateau – The Plateau of Flowers, India

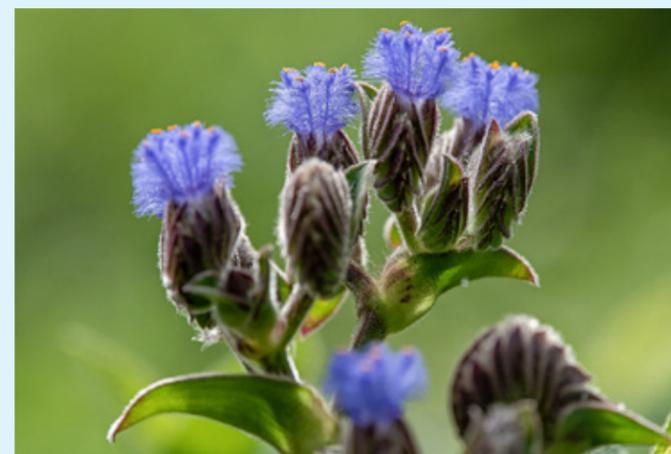
By Saurabh Bhattacharyya EFIAP/g, Diploma in Photography (PAD)

Kaas Plateau is a wonderful place for wildflower photography. It is situated in the Satara district Maharashtra (India) on the Western Ghat mountains, which is around 280 km from Mumbai and 135 km from Pune city. Its altitude is around 1200 metres above sea level. The best season to visit Kaas is September, just after the monsoon. The weather remains very pleasant at that time, with the lowest temperature between 20–24 C, although the daytime is a little hot. Local administration allows a maximum of one thousand visitors in the morning and one thousand in the afternoon.

The Kaas Plateau is rich in its biodiversity and famous for the varieties of colourful wildflowers. Many non-government organisations are currently working here to preserve biodiversity. Locally this area is named 'Kas Pathar'. The major portion of the plateau is a Reserve Forest. Many of the endangered plants and new species are found here. More than 800 species of flowering plants have been reported so far and the number is continuously increasing. So, this area is also popular with botanists. UNESCO declared it as a World Natural Heritage Site in 2012.

The number of nature photographers and pictorialists visiting Kaas has increased significantly over the years. Most of the flowers are very small in size, so a macro lens is essential here. Visitors in Kaas are allowed in the morning and afternoon, but the morning is best for photographers. This plateau is a colourful world where clear dew drops give extra dimensions to the photograph. Professional guides are available at the main gate. Visitors should accept their assistance to identify the tiny flowers before capturing the flora in photos. The overall landscape of the whole area in morning fog is very attractive.

From Kaas, one can visit many other interesting places nearby, like: Kumudini Lake, Bhambawali Vajrai waterfall, Ghatai Devrai, Vastora fort, Ektiv waterfall, Kaas lake and the Chilkewadi windmill area.



A few good resorts and hotels are available within a few kilometres, where one can stay safely. To visit this area, a car should be hired. Visitors' cars are not allowed beyond the main check post of the forest. The forest department has arranged eco-friendly transport to control the hazardous emissions. There are a few agencies, like DCP Expedition, that are available at Mumbai and Pune, via whom visitors can arrange a customised photography tour in this area. This area is rocky, and a little slippery in the morning, so visitors should use proper shoes to avoid any unwanted incidents.

1st International Photographic Meeting for Authors With FIAP Distinction Catania, Sicily, Italy 2007

For this edition, having just concluded the 7th FIAP PhotoMeeting in Oman, let's have a look at where these events began with some photos from the first such event held in 2007. More photos from this event can be seen on the FIAP website:

<https://www.fiap.net/en/photomeetings/photomeeting-catania-sicily-italy-june-2007>



Group photo of participants



Excursion to the Mt Etna volcano



The first FIAP PhotoMeeting was held in 2007 in Sicily, Italy. It was known as the "1st International Photographic Meeting for Authors with FIAP Distinction".



Participants attending FIAP presentation



Photographers presenting their photos





Nicolas Berlingieri (Argentina) showing his very long panoramic photo



Social gathering at the 1st International Photographic Meeting for Authors With FIAP Distinction



Social gathering at the 1st International Photographic Meeting for Authors With FIAP Distinction



Photo of the four Masters of FIAP (MFIAP) who were present at the 1st International Photographic Meeting for Authors With FIAP Distinction.

From left to right: Virgilio Giuricin (Croatia), Amleto Bocci (Argentina), Riccardo Busi (Italy) and Sean Casey (Ireland).



Workshop photographing a Sicilian artist



Ana and Branislav Brkić at the Valle dei Templi of Siracusa





PhotoMeeting plaque being passed from the organizer of the first PhotoMeeting (International Photographic Meeting for Authors With FIAP Distinction), F. Fischera (Italy), to the organizer of the second one, Manolis Matzakis (Greece)



2001 – Torino, Italy. Jury for the book "The Earth in 2000".

From left to right:
E. Wanderscheid - FIAP President,
G. Tani - FIAP President, J. Martin -
FIAP Board Member, C. Pastrone,
R. Busi – Italy's FIAP Liaison Officer
and J. Burgues Martisella - FIAP
Vice President



2002 – Belgium. Awards Ceremony of the FIAP Colour Biennial.

Seated in front row, as visible, from the second person on the left looking to the right: J. Jansen -FIAP General Secretary, R. Busi, E. Wanderscheid - FIAP President, J. Martin FIAP Board Member. Standing on the far right is J. Denis - FIAP Vice President



2003 – 30 August – Budapest, Meeting of the FIAP Board.

From left to right: R. Busi, J. Denis, K. Stock, A. Sgarbi, E. Wanderscheid, J. Martin, J. Burgues Martisella, K. Batschinski, H. Jost



2003 – 30 August – Budapest, Meeting of the FIAP Board

From left to right: E. Wanderscheid - FIAP President, H. Jost - FIAP Treasurer, M. Josè Wanderscheid



Message from the Director of FIAP News

Dear Friends in Photography,

As another year draws to a close, FIAP has celebrated being able to once again gather together, with the FIAP PhotoMeeting in Oman held in the last week of October. Some pages were set aside in this edition of FIAP News to be able to include some photos from this great event. Have a look at these pages to see some of the activities enjoyed by those who attended. It was a highlight for this year, especially after the difficulties experienced since early 2020.



The Black and White Biennial was also able to proceed this year, hosted by Oman. These large prints were exhibited during the FIAP PhotoMeeting. The images of the four top placed countries and the individual awarded images are displayed in this edition of FIAP News.

It has now been three years since I commenced in the role of Director of FIAP News, a task that I have only experienced within the limitations caused by the pandemic and our gradual emergence from these this year. It is my hope, that as we go into 2023, with the resumption of many photographic events and activities, that we see much more news and photos of the activities of our FIAP Affiliates and FIAP Exhibition Centres in future editions.

The next World Cup for Clubs closes on the 2nd December. Don't forget to get your club's entry into this worldwide competition between photography clubs. The results and images from the top winning clubs will be shown in the February edition of FIAP News. The Nature Biennial will be judged at the end of November and that will also be featured in our next edition.

I would like to remind all authors to read through the FIAP News regulations that are available in both English and French via the FIAP News Service page of the FIAP website:

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

Over the last few years I have periodically received articles that have been published elsewhere, images that have been sourced from the internet to illustrate an author's text, and multiple instances where sections of text in an article have been copied from resources on the internet. Please be aware that FIAP News, without exception, cannot publish these things. I would add here that maps copied from books or the internet etc also cannot be included in articles. As with the above mentioned items, we would be breaching copyright laws if we did so; laws that are inherently complex. If you wish to reference a map, providing a link to a webpage on which the map appears is a great solution. Alternatively, you can provide the latitude and longitude GPS coordinates of the location in the text of the article which enables readers to search these coordinates in maps on the internet. Many websites can provide you with these coordinates if you do an internet search using the words "Find GPS coordinates".

The festive season approaches and with this many of you will be looking forward to gatherings of friends and family. For some, prevailing situations will prevent you being with those you care about and my heart goes out to those people. In either instance, regardless of where you are in the world, I send you my very best wishes for the final weeks of 2022 and for the year ahead.

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

Bronwen Casey EFIAP/g ESFIAP
Director of FIAP News Service

fiapnewsdirector@gmail.com

Requirements for Articles Submitted to FIAP News

FIAP News Timetable

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

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

Criteria for Articles

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

Photos for Inclusion With Your Article

- Maximum of 25 photos.
- FIAP Events section is exempt from limit on number of photos.
- Must be provided as separate files, not embedded into article.
- Must be 1024px on longest dimension, 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 032 / 2021. All articles submitted for possible publication must be accompanied by the relevant "FIAP News Author's Agreement" form that has been completed and signed by the author of the items or the parent/guardian of the author if the author is under the age of 18. These documents are available on the FIAP website at:

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

FIAP Directory Board



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

Top of Computer Screen (L-R):

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

Centre of Computer Screen (L-R):

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

Bottom of Computer Screen (L-R):

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



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