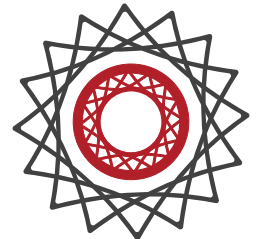


FOCAL POINT



Photography by JOHAN DEBONO



THE MALTA INSTITUTE
OF PROFESSIONAL PHOTOGRAPHY

ISSUE 94

The Official
MIPP Newsletter

www.mipp-malta.com

2021
MAY | JUN



LMIPP panel by Lucienne Spiteri

Dear Members,

As is customary, the MIPP intends to stage the Qualification Assessments in November of this year. Similar to last year, we hope to have a bumper crop of members applying for these Qualifications at all three Levels. In this short address, I wanted to encourage you to take up the challenge and go for it, particularly in these days of staying at home and lockdowns. I am positive that, like me, most of you have more time on their hands which should be put to good use.

The full process of working towards a Qualification enables you to raise up your standards in photography, work outside of your comfort zone, learn new skills and see where you currently stand. Sometimes this process looks a little daunting but with correct preparation and work, it is attainable. As a long time mentor and judge I am asked a lot of questions on how one should go about these Qualifications, so I thought of simplifying the steps that are essential to give oneself the best preparation possible:

1. Read the rules carefully: (<https://mipp-malta.com/newbrand/wp-content/uploads/Qualifications/MIPP%20QUALIFICATION%20RULES%202021.pdf>)
2. Determine your theme and level (confer with a mentor on these two, choosing someone who has experience in the subject)
3. List your needs such as equipment, models, locations etc. that you might require to complete your panel. Do not choose a theme for which you do not have the resources.
4. Fully research your theme.
5. Start doing rough sketches on the format and orientation that your images will take. This will help immensely when you are collating the final twenty images of the panel.

Editor:
Kevin Casha

Design:
Sita Azzopardi

Articles:
Various contributors

Proof Reading:
Charles Paul Azzopardi

If you want your photographs featured on the newsletter's front page just send the images to: courses@mipp-malta.com
Your contributions are always welcome

6. Begin shooting the images and regularly show them either to your mentor or someone knowledgeable in order to get valid feedback.
7. When you have some images ready, prepare a layered template in PS in order to start placing your images and see how they feel together, taking careful attention to their orientation.
8. Listen to your mentor when feedback is given. Although photography is subjective, a seasoned mentor or advisor will be close to being correct.
9. Finalise and edit your images carefully, choose a printer and do some tests. It is highly recommended to choose one of the MIPP's main sponsors as a printer. Ask the printer what surface is recommended for your images. Give yourself a minimum of one month for this printing phase.
10. In October, fill in and send in your Qualification application form/fee.
11. Print out the panel and present it on the day of the judging.
12. Good luck!

Kevin Casha
President

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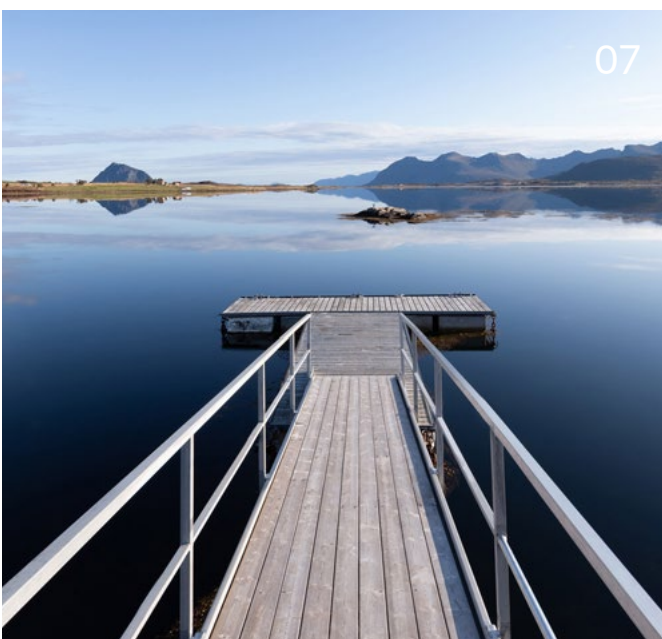
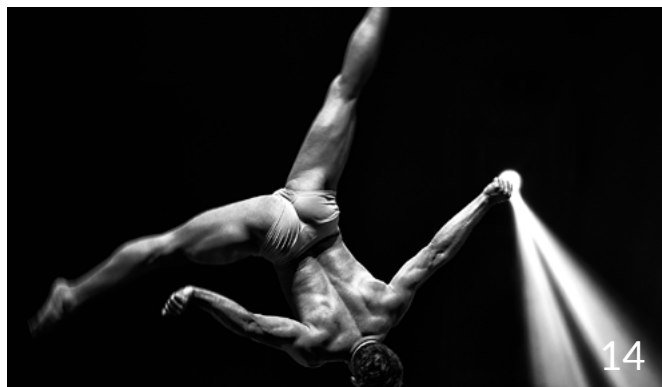
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LET'S TRY AND HELP OUR SPONSORS!

Dear Members and friends,

In these difficult times, our thoughts should go to those who are facing problems with their income due to the complete or partial closure of their businesses. We are all in some way or other affected, but some are feeling the brunt more than others and I feel we should all try and come together and help in whatever manner possible. As you well know, the MIPP is attempting to tide over the time in the best way possible, with our resources.





My second appeal and thought goes out to the MIPP's main sponsors, most of whom have employees and large bills to meet. In this dire time, why don't we all go through our images and work and try and print that travel album, that family picture etc? That way, in our own little way, we can try to help our sponsors by giving them some work, however small, in a period where they have none? This quiet period will also help us get over our backlog and things which we have been procrastinating. What better way than to look at our past memories and immortalise them in a photobook? Again, this appeal goes to those who can, as for those who are hard up charity, naturally, begins at home.

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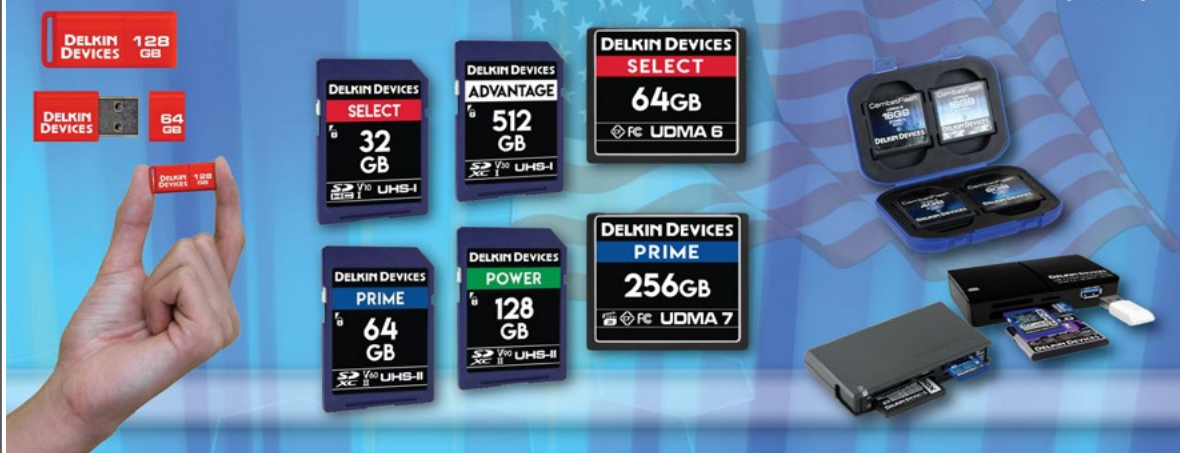
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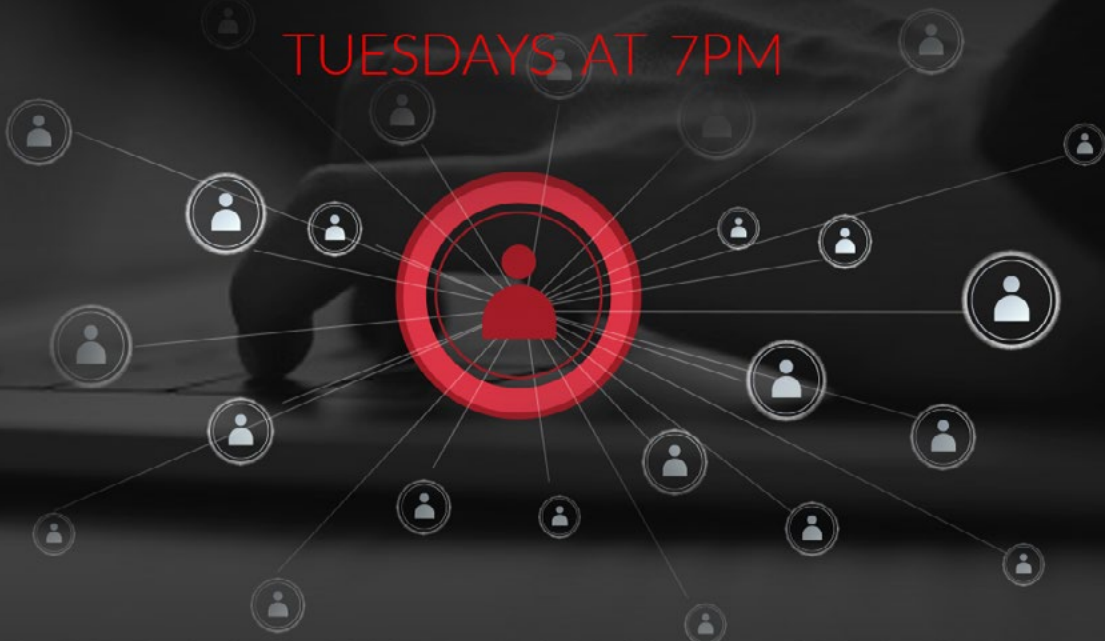


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TUESDAYS AT 7PM



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MIPP newsletter

by providing us with your write-ups,
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Dr CHARLES PAUL AZZOPARDI

BY EDWARD SANT FOURNIER

Dr Charles Paul Azzopardi is 39 years old and is married to Daniela, a family & child law advocate, and they have two children. He is by profession a full-time doctor specialised in diving and hyperbaric medicine. Together with his mainstream profession, Charles is also a writer, proof-reader and an independent curator of photography. Charles pursues other interests in his free time: he enjoys reading art and photography books, sports cars of Italian descent, and, of course, photography.

Charles only started photography for the first time in his life 8 years ago. He bought his first camera in 2012 while studying abroad in Scotland to document his weekly trips into the Highlands when off from work. However, it was only from 2015 that he started to take photography seriously: he began a process of developing a unique vision & style and decided to plan exhibits and sell his work long-term, together with book projects which would make a difference. Charles bought his first camera, which was a Canon 7D, moving to a Canon 1DX after 3 years (whilst shooting dance) and finally a Canon 5DSR when he moved to shooting architecture. He also worked on several commissions with Leica, Nikon, Sony and Hasselblad cameras until 2019, where he now switched to working exclusively with medium format equipment.

In 2016 he was awarded a scholarship in New York City with master dance photographer Lois Greenfield which cemented his love for the genre of dance photography. Being in New York for two months also opened Charles' mind to the artistic possibilities when shooting every day and attending gallery shows, where he also trained in cultural heritage preservation, conservation and digitization.

He attended lectures sporadically but was never a formal member until 2020, and that is when Kevin Casha convinced him it was the right time to obtain a formal qualification offered by MIPP. Charles passed his AMIPP unanimously in 2020 with a panel of dance photography and intends to carry on working and submit an FMIPP panel in 2021.

Charles always had an affinity for black and white photography and it remains his favourite style to this day. However, his very first genre was long exposure fine art photography which he was exposed to way back in 2012 when it started becoming popular, and in fact, he wrote his first book with the two innovators in the genre, Joel Tjintjelaar and Julia Anna Gospodarou. With time he stopped using this style temporarily as he felt it became too mainstream and over-used. With time he evolved to shoot three genres, primarily long exposure black & white fine art, dance photography for a brief interlude of three years mid-career around the world with dance companies, and lately architectural photography and projects for book publishing almost exclusively.

What are the key lessons which Charles wishes to share? His first message is the importance of coming up with a plan and identifying tentative photography goals one wishes to achieve and then work towards them (these can include exhibiting solo, publishing a book and so on). Equipment is also important for some genres (architecture without a tilt shift is problematic, and so is cultural heritage without an ultra high resolution camera) but on its own, equipment will not make one's photography shine. Lastly, not to allow anyone to dissuade you from reaching your goals.

Charles follows several master photographers including Michael Kenna for black & white timeless long exposures, and Edward Burtynsky for book projects which leave a legacy and preserve visuals which would otherwise be lost. From the goals identified, Charles has attained several of them, including selling out a local solo exhibition (SOAR at

St James Cavalier in 2016) and exhibiting abroad in New York and Milan. He has decided to focus on photography book publishing as a means of preserving architectural, archaeological and artistic heritage, which would otherwise go under-appreciated or lost forever. Consequently, he plans on becoming a prolific photography book producer over the next 30 years. He is a firm believer in the national importance of the conservation of Maltese photography and wishes to elevate its status both as a result of this process, through book publishing and cultural heritage preservation, as well as contributing himself in the genres that are of special interest to him. To this end 2020 was very fruitful, as the seeds were sown to finally preserve as much as possible of the photographic heritage of the Maltese islands... more on that in 2021!

Long exposure black & white

This was shot in my very early days when I was amongst the first to start using the long exposure fine art black and white style in Malta. I had scouted this location to shoot a particular tree in the middle of a Scottish lake, but there was a misunderstanding and the tide was not ideal when I arrived late due to traffic. So, to pass time I walked along the shoreline and came across this timeless and peaceful composition...

Canon 7D, 24 mm TS-E II lens, f/8, 6 minutes exposure at ISO 100 with 13 stops of Formatt-Hitech ND filters



Photography by CHARLES AZZOPARDI

Spotlight shot

For a period between 2012 and 2015 I shot dance, starting with one event in Gozo and then moving abroad to cover big companies such as MOMIX, Cirque du Soleil, American Ballet Theatre, Alvin Ailey and Bolshoi. But sometimes the unique shots are closer to home. This was a mainstream show aimed at the general public to showcase the output of a Maltese school (YADA Dance Company). I shot the first night and I saw this athletic male dancer do this aerial cartwheel in front of the spotlights embedded in the background. In a moment I decided to try and capture the light coming through one of the limbs – I did not manage on the first night and you only have one shot at it during the performance itself. I went again on the second night just to get this one shot – and I did! Many people thought it was a torch held in the dancer's hand, but it is actually a spotlight in the theatre background; if ever there was a decisive moment in Charles' dance photography, it is this one.

Canon 1DXII, 300 mm f/2.8 lens, f/2.8, 1/320s at ISO 12800



Photography by CHARLES AZZOPARDI

Architectural shot

This was shot while teaching a long exposure masterclass in Rome. The building, like many other architectural subjects, has been photographed extensively, but this angle using the vegetation as the foreground anchor was never explored. The meteorological conditions came together nicely to give a diffused, soft light on the façade and horse, while the heavy cloud cover and fast breeze ensured a smooth sky.

Canon 1DX, 24 mm TS-E II shifted vertically, f/8, 14 minutes exposure at ISO 100 with 16 stops of Formatt-Hitech ND filters



Photography by CHARLES AZZOPARDI

CALENDAR

MAY | JUNE



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MIPP MEMBERS' MEETING

GETTING THE BEST OUT OF
YOUR GEAR
by SAM SCICLUNA

Tuesday 4th May | 19:00

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ART PORTRAIT
PHOTOGRAPHY
by HARYO NINDITO

Tuesday 11h May | 19:00

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FINDING INSPIRATION
by THERESE DEBONO

Tuesday 18th May | 19:00

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BREAKING AWAY - in search
of inspiration
by JOE P. SMITH

Tuesday 25th May | 19:00

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MIPP MEMBERS' MEETING

NEW DIGITAL ADVENTURE
by COLIN HARRISON

Tuesday 1st June | 19:00

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UNRAVELLING DIGITAL
WORKFLOW- Better images
from Capture to Output
by CHARLES CALLEJA

Tuesday 8th June | 19:00

June /2021

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June /2021

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June /2021

**ICONIC PHOTOGRAPHERS:
MARGARET BOURKE WHITE
by KEVIN CASHA**

Tuesday 22nd June | 19:00



June /2021

**MIPP MEMBERS' MEETING
PUBLIC HOLIDAY
- NO MEETING**

Tuesday 29th June | 19:00

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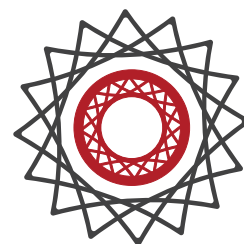
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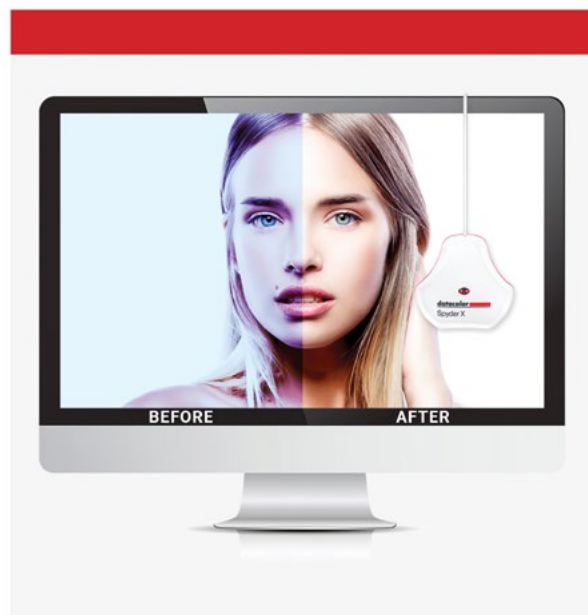
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Non-Profit organizations like the Malta Institute of Professional Photography are constantly in need of funds in order to be able to function in a modern and professional manner. That is why it is important to have various sponsors interested in networking with the MIPP and at the same time involving them in important issues concerning the photographic trade.

The MIPP feels it is vital to stimulate joint events and initiatives together with our sponsors. This policy helps our members to be constantly aware of products and services that our sponsors market thus not only encouraging an increase in business but also benefitting our members through special occasional offers and deals.

This co-operation and belief by our sponsors, most of who have been with us since the MIPP's inception, has helped in no small way in making the Institute what it is today. It is one of the MIPP's main objectives to help to keep this co-operation improving. We urge our members to truly support our sponsors by making use of their services and products whenever possible.


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