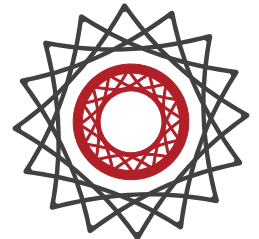


# FOCAL POINT



THE MALTA INSTITUTE  
OF PROFESSIONAL PHOTOGRAPHY

**ISSUE 98**

The Official  
MIPP Newsletter

[www.mipp-malta.com](http://www.mipp-malta.com)

2022  
JAN | FEB



## PRESIDENT'S VIEWPOINT

Dear members,

### Are you an artist... or a photographer?

About 2 years after first buying a camera, I won a photography competition, and without asking for it, I became the winning "artist". In no way had I set out to become a worldwide sensation in the art of photography when I first grabbed a camera for the first time in my life aged 30, but without wanting it, observers put me in that corral (artist, not worldwide sensation!). I was happy calling myself an enthusiastic but ultimately amateurish photographer, which I still do to this day, but trying to continue to be that as well as an artist suddenly became awkward. I did not understand why, and I have spent a fair bit of time contemplating and pondering to come to a solution to this dilemma. Am I an artist or a photographer? And why are those terms so often considered mutually exclusive?

What do you call yourself: Ciancio, amateur, pro, semi-pro? They do not work for me, they are all labels bereft of meaning and loaded with presuppositions, assumptions and misconceptions. I do not feel comfortable associating myself to that. I also do not like 'pics', and loathe 'pix' or 'snapshots'. Does that make me ostentatious, elitist, pretentious? Maybe, but I believe that the terms we use for our artistic output should reflect the value placed on them. I can scribble some words together, but I can also write a dissertation or a novel. I am also wary about calling every image I have ever produced as art, because there is a sense of imposingness about it, which prompts plenty of people to want to take you down a peg (wrongly, or rightfully, who knows). Some of my prints take 100 hours of work each and are intended for gallery walls in New York, and some of what I make is a quick documentation image for a project or a small book; it would be hypocritical to call it all art.

Call yourself an "artist" and you are more likely to sell prints, but the publishing and project commissioning sphere may remark you as too intellectual, too expensive and unable to work to a brief. Call yourself a photographer and you are whichever stereotype the person wants to attach to you; wedding photographer, guy who just bought a camera and added photographer behind his surname. If the only photographer they have ever heard of is Michael Kenna, then you are that (I wish!). But you are not an artist. An artist is on a pedestal amongst the great and the good, while a photographer is someone who can make a machine function manually; you are 'in trade'. This kind of superciliousness is still prevalent, although it is less of an issue outside of Malta. Yet here in Malta, only a short while ago, someone remarked of my work, 'Well, it is only a photograph, after all'. Try using that line at New York Art Expo or at the Societies convention, and try and survive afterwards.

Some individuals still have an issue with photography being art, but why is that still an issue in 2022? It is widely acknowledged that painting, drawing, sculpture, ceramics, all require a level of innate talent, whereas photography can be learned, and I suspect that is part of the issue. But I would assert you can learn anything with application; if I try hard enough, I can learn to put paint on a canvas. It might be horrid or unskilful, but it would be a painting. But is every painter worthy of inclusion in the National Collection? Definitely not.



I suspect that a caricature and a photograph are often considered intellectually lacking, and that is where the setback lies. To my mind, art requires a plethora of supplementary input, a lot of fore-planning and after-thought, to make an image worthy of inclusion in a gallery selling at 20000 euro. Which is why I can be both an artist and a photographer, and mostly both at the same time.

It just annoys me that being called a photographer is still some kind of impediment to being taken seriously by the art world, when the arguments or subconscious biases that create that barrier simply do not stand up to scrutiny. I think it is just snobbery; practising art through the medium of photography, hence being a photographer, does not automatically put you lower on the artistic scales. Not all photography is art, and not all art is good, but some photography is art – on both counts – and that is fine by me. Hence, I am an artist practising in photography, a visual artist using the language of photography, and I am a proud photographer.

Dr Charles Paul Azzopardi  
President MIPP

**Editor:** *Charles Paul Azzopardi* | **Design:** *Sita Azzopardi*

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



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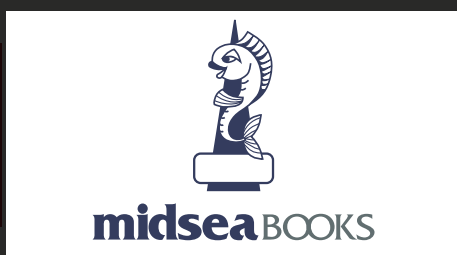
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Photography by Kent Wisner





Photography by Kent Wisner

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Photography by Gianluca Agius

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Photography by Sean Mallia



## WORKSHOPS





## WORKSHOPS





## MEETINGS





THE MALTA  
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PHOTOGRAPHY



short courses  
&  
workshop

## MIPP PHOTOESSENTIALS WORKSHOPS 2022:

CONNECTION



KNOWLEDGE



DEVELOPMENT



WEDNESDAY 12TH JANUARY - (6.30PM - MIPP)

**LIGHT PAINTING  
WITH TONIO POLIDANO**

SUNDAY 16TH JANUARY - (07.00 -9.00)

**LONG EXPOSURE PHOTOGRAPHY  
WITH KEITH ELLUL**

SATURDAY 22ND JANUARY (09.00 -12.00)

**ARCHITECTURE  
WITH CHARLES PAUL AZZOPARDI**

SATURDAY 29TH JANUARY - (08.30 -12.00)

**NATURE PRACTICAL  
WITH GUIDO BONETT**

SATURDAY 5TH FEBRUARY - (09.00 -12.00)

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## EDWARD DEGABRIELE

### *By Dr Charles Paul Azzopardi*

Edward DeGabriele is 24 years old, originally trained as a physiotherapist but currently he works in the media industry full-time as an Operations and Project Manager. Edward also enjoys cooking and hiking in his free time, besides photography of course.

Edward's journey in photography started in 2017 when he joined a friend of his, Dr James Scicluna, whilst on a landscape photography outing around Malta. That first contact with photography got him addicted and he continued joining his friend, borrowing (without permission) his father's DSLR. He spent the following four years learning all he could about photography and growing in the art along the way.

He bought his first camera, a Nikon D3300 soon after, together with a Sigma 17-70 mm, but now moved to the Sony A7III with two lenses, the 24-70 f/2.8 work-horse lens and the ultra-wide 14 mm f/2.8. He is self-taught, mostly using online content to learn the skills of photography and by shadowing experienced professionals, as well as the person who first introduced him to photography, Dr James Scicluna, who through those initial landscape photography escapades got Edward interested in photography.



His favourite genre currently is event photography, although, rightly so, Edward feels it is still too early in his photography path to settle and specialize on one genre. He also does head-shot portraiture and landscapes. He has learned several valuable lessons in photography along the way, foremost amongst which is that although technical perfection is something to strive for in photography, it should not stand in the way of one's motivation to experiment with particular images or techniques, simply out of the fear of failing.

Edward joined MIPP in 2021, and this is the first in a series of interviews where MIPP decided to feature its newer members rather than more established pros, as we believe young photographers are the lifeblood of Maltese





photography and they deserve to be featured and celebrated. According to Edward, the value MIPP provides is clear from the moment one steps into a lecture or a workshop, as the ability to learn from photographers with vast backgrounds and decades of collective photographic experience as present within the ranks of MIPP, brings unparalleled opportunities for growth. Edward looks forward to participating in the various learning programmes offered by MIPP.

Although photography for Edward is currently a hobby, a passion and a part-time job, as is frequently the case with photography as it stands nowadays, he does not exclude photography becoming a bigger part of his life in the future. We wish Edward all the best for his photographic career.



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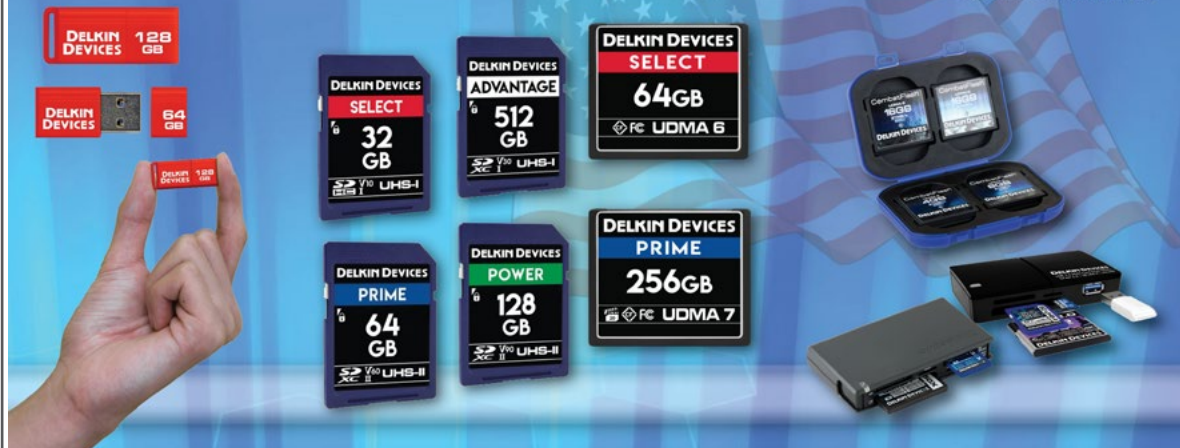
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# CALENDAR

## SEPTEMBER



NB: DUE TO COVID PANDEMIC, ALL THOSE ATTENDING MEETINGS, WORKSHOPS ETC. ARE ADVISED TO WEAR A MASK & FOLLOW OUR RECOMMENDATIONS.



JANUARY 2022

MIPP MEMBERS' MEETING  
KEVIN CASHA - LEARNING  
FROM THE PIONEERS

4<sup>th</sup> JANUARY



JANUARY 2022

MIPP MEMBERS' MEETING  
DOMENIC AQUILINA -  
SPORTS PHOTOGRAPHY IN  
TODAY'S MEDIA WORLD

11<sup>th</sup> JANUARY



JANUARY 2022

MIPP MEMBERS' MEETING  
PLATINUM PALLADIUM  
PRINTING  
BY KENT WISNER

18<sup>th</sup> JANUARY



JANUARY 2022

MIPP MEMBERS' MEETING  
EDWARD DEGABRIELE SOCIAL  
MEDIA FOR PHOTOGRAPHERS

25<sup>th</sup> JANUARY



FEBRUARY 2022

MIPP MEMBERS' MEETING  
PHOTO ASSESSMENT NIGHT

1<sup>st</sup> FEBRUARY



FEBRUARY 2022

MIPP MEMBERS' MEETING  
SERGIO MUSCAT - NFTS

8<sup>th</sup> FEBRUARY



FEBRUARY 2022

MIPP MEMBERS' MEETING  
CROYDON IMAGE CHALLENGE  
(PLEASE NOTE, THIS IS A WEDNESDAY)

16<sup>th</sup> FEBRUARY



FEBRUARY 2022

MIPP MEMBERS' MEETING  
MIPP ANNUAL GENERAL  
MEETING

22<sup>nd</sup> FEBRUARY





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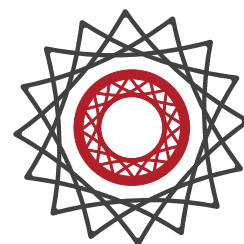
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The MIPP feels it is vital to stimulate joint events and initiatives together with our sponsors. This policy helps our members to be constantly aware of products and services that our sponsors market thus not only encouraging an increase in business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

The main sponsors of MIPP are AVANTECH (CANON); ILAB Photo, PHOTOCIANCIO (FUJI), PHOTOIMAGES, INTERVISIONS, PHOTOINK, MIDSEA.

Our sponsors show faith in the MIPP so it is only fair that our members should reciprocate. Give your custom to the companies and entities who help us.








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## CONTACTS

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**2022 JAN/FEB**