

FOCAL POINT



Photography by BRIAN AGUIS

ISSUE 86

The Official
MIPP Newsletter

www.mipp-malta.com



2020
JAN | FEB



*Merry Christmas
&
Happy New year
2020*

FROM
MIPP



President's Viewpoint

Dear members and friends,

The past year seems to have gone by so quickly, bringing with it fair share of challenges, triumphs and disappointments. Life is like that, the graph is never a straight one – however once we are still here to continue our course, then it has been a positive year. I take this opportunity to wish all our members, sponsors and friends a truly Merry Christmas and a great 2021. Xmas and the New Year period always bring a welcome break and it is always nice to see how most people seem to change for the better over these festivities. It is not always the alcohol or the merriment or the presents – I feel that the atmosphere continues to manage to instill a sincere intention in all those of goodwill to try and improve not only their lives but also those of others. Life would be much better all round if every day was Xmas!

At MIPP our aim this year in the forthcoming year 2020 will be to consolidate on what we have built on for these past 24 years. We have been working to prepare a very extensive programme for our members and in 2020, we have set up a number of Courses and Workshops in order to reach all levels of hobbyists and photographers. We are also trying to involve as many persons as possible in the MIPP, both as tutors, lecturers, guest speakers and helpers. I sincerely believe that the more persons we get involved the better it is for everyone; it can only be a win-win situation for all. We hope that these courses will interest you and will help towards improving and enjoying more your photography.

Finally, a little reminder on our forthcoming Annual General Meeting, being held in February. We are always looking for people who would like to help more in our Institute. We do depend on volunteers and helpers in order to keep things not only moving but improving. So if you can dedicate some time to the MIPP do come forward and contact any committee member and do attend and participate in the AGM. Feedback is very important to us in order to keep up the momentum.

Kevin Casha
President

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Kevin Casha

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



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GOING UNDERGROUND

A photographic project by Podge Kelly



in monochrome, and this is no surprise. One has little control over backgrounds and colour conflicts so it usually helps to remove all colour distractions. Furthermore, monochrome is removed from reality and thus gives a more arty feeling. Podge's work is essentially very photojournalistic and the subjects are captured without their knowledge. This gives the work more meaning as when persons are caught unaware in photographs, the images cannot really portray character with veracity – we all know that as soon as we realize that a camera is pointed at us, we start to 'act' and thus the spontaneity of that instant is lost as subjects try to appear in the way they believe that they should look. Thus, the images displayed in this exhibition form an extremely interesting body of work recording commuters' life as it really is when travelling inside the London

underground. Viewers can feel the atmosphere, the multi-ethnic London society, the crowding as well as how each person tries to while away the time during

Last year, Irish photographer Podge Kelly submitted a panel of images at the Malta Institute of Professional Photography's annual Qualification event. It was a set of images which well caught the eye as Podge ventured into the tricky ground of including the human element in all his captures and, perhaps, risking the ire of commuters in the London Underground! When analyzing this panel, entered for Associateship, one becomes more amazed to learn that all the images are taken with a mobile phone. I am one who firmly believes that engaging images can be produced with any type of equipment, no matter how advanced or basic it is; what matters most are the dedication, concept and passion of the artist. This panel, which amply demonstrates these characteristics, did obtain the AMIPP and its success has gladly inspired Podge to produce this solo exhibition.



The images in Going Underground are all printed





everyday travel. It shows how people react when placed with strangers in confined locations. The project has taken Podge over four years to finalize but I am sure it has been a valid journey, as this purist record of London Society becomes more important as time moves on.

In this project, Podge has moved away from his comfort zone; most of his previous work can be, amongst other genres, termed as studied Fine Art, depicting models as well as classic Still Life photography. This is all in favour of the artist as he is showing that he is evolving, challenging himself and tackling deeper more meaningful subjects. I feel that all his previous experiences, including those of a wedding photographer, experienced darkroom printer and tutor have all helped in his ongoing formation as a very valid artist and photographer.



About the concept of this work, Podge says:

"What I noticed about shooting in the underground is that everyone is in their own little world and, unless they were with someone they knew, there was no interaction between people. They would not even make eye contact, just start looking at their phones, pads, tablets maybe even open a real book to read or a newspaper. However, there was all sorts of emotion; I have seen people crying, people being sad, laughing, even praying, couples / lovers, cuddling or just lost in their thoughts; even people who looked like they did not want to be there, or giving a look at other passengers like they should not even be there sitting beside them."

In a world full of imagery, most of it mediocre and without much meaning, such images demonstrate the real power that photography can have; the power to narrate, to record, to stimulate, to provide debate - alas a power which most image takers are today ignoring.

by KEVIN CASHA

Master SWPP; FMIPP; FSWPP; AMPS; AMPA; Hon FMPS.
Master of Fine Arts in Digital Arts (University of Malta)
President Malta Institute of Professional Photography (MIPP)



MIPP QUALIFICATIONS

One of the most awaited events in the MIPP calendar is the yearly judging of the Institute's Qualifications, normally held in November. This time round, we had Renata Apanaviciene obtaining her Associate with a panel on Travel photography. The judges who had the unenviable job of assessing and judging the panels were Martin Agius, Duncan Cauchi, Therese Debono, Keith Ellul and Stephen Vella. The proceedings were managed by Charles Calleja.





Kevin Casha *Celebrates 40 years of photography*

MIPP President Kevin Casha recently marked over 40 years in photography with a lecture at Avantech. A numerous turn-out was entertained by Casha's honest and down to earth account of how he started in photography and moved on to make it a successful career. MIPP thanks one of our major sponsors, Avantech Ltd. who hosted this event.



(Photos by Alan Falzon)



Matera Book launched at MIPP

The MIPP was proud to recently host and assist photographer Antonello Di Gennaro with his latest book *Matera 626/627*. The two numbers, 626 and 627, signify as many editions of the Feast in honour of Maria Santissima della Bruna, a religious event that takes place on the second of July in Matera and engages the entire resident population as well as tourists and emigrated citizens who return on the occasion of the celebrations out of devotion or simply a sense of belonging. The two editions, 626 (year 2015) and 627 (year 2016), represent a particular coincidence as events that pertain on the one hand to the novelty of the change in the decorative style of the triumphal float and the arrival of the new bishop and, on the other, to a return to tradition, with the reopening of the Cathedral and the resumption of the original itinerary of the procession.

This photographic exploration aims at conveying a cross-section of the Feast from an unusual perspective, being entirely focused on the true essence of the faith to Our Lady. In these images portraying an abstract concept as devotion one can almost recognize “the photographic idea”, intended as a means to trigger the mechanism of understanding the world. Being able to “show” the devotion to Our Lady is tantamount to making it known to a vast public, in an immediate and intuitive way as only images can do.



Di Gennaro says: “With my photographs I have sought to illustrate and compare the two editions of the feast with a sharp and lean approach, to give a natural sense of the flow of the events. I do hope that in this respect the photographs in this book have a strong documentary efficacy, a dense description, giving rise to speculations in the fields of ethnography and anthropology.”

Those interested in buying the book can directly contact the author Antonello Di Gennaro on fotoadg@gmail.com



MIPP Exhibition by Jean Paul Psaila

Our last exhibition of 2019, held during the last quarter of the year at our Paola premises, was by Jean Paul Psaila. Here are some of the displayed images. If any member is interested to stage a one person exhibition kindly contact the president!





MIPP LECTURES



LOUIS NAUDI on Marketing



BRIAN CASSAR during his foundation editing workshops





Antonello Di Gennaro presenting his book



Alexander Cutajar during his workshop at MIPP





PHOTOGRAPHY BY BRIAN CASSAR

Brian Cassar

Interview by Edward Sant Fournier

Brian Cassar was born in Mosta and lives in Birzebbugia together with his wife and his 12-year-old son. He is a Qualified Engineer by profession and works as a Quality Assurance Manager with Seifert Systems Ltd.

Brian has been a member of Catholic Action for 23 years, during which time, he was occupying various leading positions as well as managing its Social Assistance Secretariat for three years.

Despite his commitments and his photography hobby, Brian loves to travel and when he has the time, he follows his favourite team Juventus. He is also a Formula 1 fan particularly with Ferrari fan but notes with dismay that satisfaction has been hard to come by in the last years.

His first contact with Photography was indirectly through Art and it was in fact through pencil drawings. During his teens he used to spend a lot of time creating pencil drawings of objects and later there was a short span when he started making pencil drawings of streetscapes. He was mainly self-taught. His preference to pencil drawings is also reflected in his preference for black and white photography. Once he started travelling regularly, he wanted to capture the beauty of the places he visited, and he started taking photography in a more serious way.

His first camera was a Pentax compact film camera which accompanied him through his travels until 2003 when he invested in his first digital bridge camera a Fuji S500. In 2006 he decided to take photography more seriously and he enrolled to the Beginners



Course in Photography at MPS. By that time, he had also started experimenting using Photoshop to help enhance his photos and the following year he attended an Intermediate Photoshop course organised by MIPP.

In 2007 he also invested in his first DSLR a Canon 450D together with an 18-55mm kit lens and a 70-300mm lens. This combination opened a whole new world where he could experiment more with manual settings and achieve results that were not possible before. He became a member at MPS and competed regularly in the monthly competitions which served as a very good drive to challenge himself. In 2009 he obtained first place in the club's digital projected images section and this gave him a boost to challenge himself even more to improve further. Despite having to stop attending MPS for two years due to professional reasons, he returned and in 2012 and won the first prize in a National Photographic competition organised by Avantech Ltd as part of the World Photography Day celebrations.

In 2016 and 2017 he was runner up for the Photographer of the Year award at MPS, 2017 being his best year in terms of recognitions as he also won his first international recognition with his photo Smart City. He also managed a Gold, Silver

and Bronze medals besides a further two Honourable Mention Awards in the MPS 52nd Annual National Photographic Competition.

Over the years he continued to regularly attend various courses which besides helping oneself to continue learning these courses also serve to meet new people and expand the photographic community circle. He also updated his equipment arsenal by buying a full frame sensor camera – 5Dmkiv together with a number of lenses, his favourites including 24-70 f2.8 and 70-200 f2.8.

In 2017 Brian decided to join MIPP and undertook the Still Image Course which is recognised at MFQ level 3. It was very demanding but very rewarding course which he recommends to anyone who has a solid foundation of photography and editing but who wants to develop his skills even further. MIPP has helped Brian grow further and has provided numerous opportunities for further development. Last year he was part of a team documenting MCC 40th Anniversary and this year he was given the opportunity to deliver a Foundation Course in Digital Editing. Following the feedback MIPP has obtained, Brian has accepted to conduct other courses in the future.

Brian has not specialised in a particular genre of photography as he always like to experiment with new genres or challenge himself to a genre that he is not usually comfortable with. Once he achieves his target, he likes to pursue another challenge. Having said that, his preference always falls on black and white images as he feels that it is a greater challenge to convey emotions with a photo void of colour.

Asked about his favourite photo, Brian contends that it is very difficult to identify a single one.



PHOTOGRAPHY BY BRIAN CASSAR



Be it the artistic value, the sentimental value, the memories associated with a particular image or just the challenges to grab the shot, makes it impossible to pick just one image.

One of the most important lessons Brian has learnt is to never give up. His first participation in a club competition yielded only five points of encouragement! That was anything but encouraging and the first reaction was to let go and give up. But he persevered and a few months later he had started reaping the fruits of his hard work.

Brian looks up to those who have achieved a lot in this art. He inspires himself from both local and international photographers depending on the genre type.

With regard to the future, Brian has not yet made up his mind on any future courses as it depends on a number of factors some of which he does not have much control on but if the opportunity arises to learn something new he would surely consider it. Having said all this, Photography remains a hobby for Brian and he plans to keep it this way. Occasionally

however, he does accept paid assignments which besides funding his photographic hobby is rewarding when he sees a satisfied client. Brian's occupation as an Engineer with the discipline this profession brings with it indirectly contributes to the structured aspects of photography; together with his talent for art and digital editing and persevering this attitude will surely help Brian develop his photography further.

The fact that – as he mentioned to me - he loves to share what he knows and is prepared to help those who wish to improve their photography, is a plus for those who encounter his tuition either at MIPP or within the Local Photography Community.



PHOTOGRAPHY BY BRIAN CASSAR





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PHOTOGRAPHY BY KEVIN ABELA



PHOTOGRAPHY BY VERONICA BUSUTTIL





PHOTOGRAPHY BY IVAN_GATT





PHOTOGRAPHY - TARANGIRE ZEBRA BY GUIDO BONETT



PHOTOGRAPHY BY MARK ANTHONY BUGEJA





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DOCUMENTING NATURE

BY GUIDO BONETT



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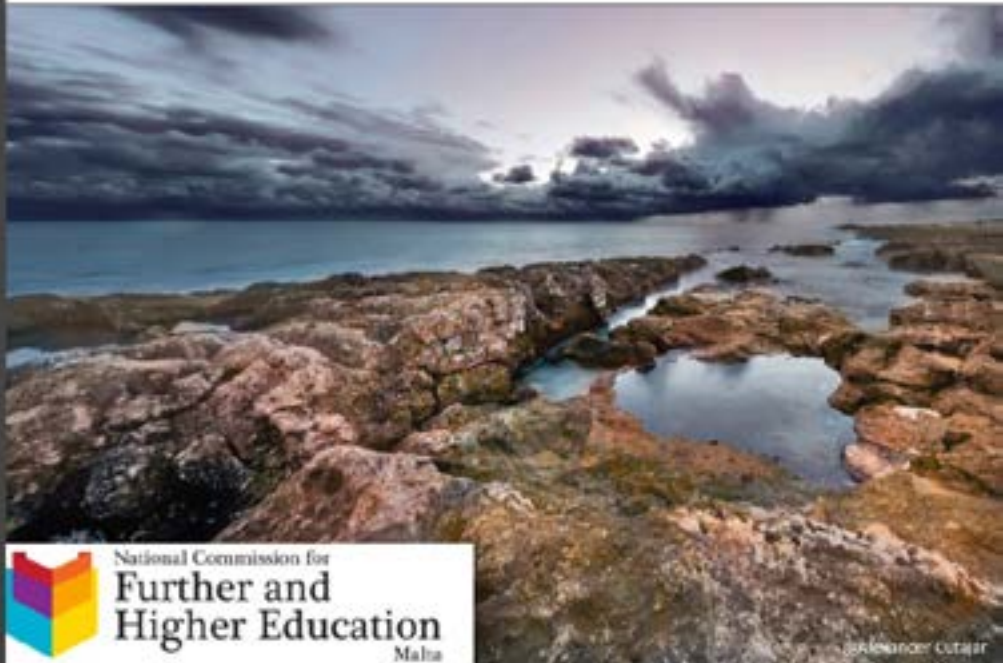


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Alexander Cutajar

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January /2020

MIPP MEMBERS'

MEETING:

FAN HO –
THE CHINESE CARTIER BRESSON
by Kevin Casha

Tuesday 7th January | 19:00
76, MIPP, Britannia Street, Paola

January /2020

MIPP MEMBERS'

MEETING:

EAST AFRICA
by GUIDO BONETT

Tuesday 28th January | 19:00
76, MIPP, Britannia Street, Paola

January /2020

MIPP MEMBERS'

MEETING:

We will be looking at images recently entered for the Fujifilm Colour competition and discuss in depth how they can be improved. We also want you to give us your input as 'judges' as this is a very good way of learning what works and what does not in an image

Tuesday 14th January: | 19:00
76, MIPP, Britannia Street, Paola

February /2020

MIPP MEMBERS'

MEETING:

BLACK & WHITE VISION
creativity before gear and glory
by CHARLES PAUL AZZOPARDI

Tuesday 4th February | 19:00
76, MIPP, Britannia Street, Paola

January /2020

MIPP MEMBERS'

MEETING:

STORIES OF A CENTENARIAN
by GIOLA CASSAR

Tuesday 21st January | 19:00
76, MIPP, Britannia Street, Paola

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or visit our website:

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For more updates and schedules.



February /2020

MIPP MEMBERS'

MEETING:

FILM FORUM

We will be viewing some short films on photography and then open an informal discussion aimed to stimulate and inspire your vision.

Non-members are welcome!


Tuesday 11th February | 19:00
76, MIPP, Britannia Street, Paola

February /2020

MIPP MEMBERS'

PHOTOWALKS

WITH CHARLES CALLEJA



Meeting at 3pm in front of Vivaldi Hotel, Paceville; family & friends are welcome

**locations may be changed according to exigencies*

Saturday 15th February | 8.30 am

February /2020

MIPP MEMBERS'

MEETING:

PHOTOGRAPHING WILDLIFE –
BIRDS, BIG CATS & GREAT WHITE
SHARKS

by MATTHEW SCERRI

Tuesday 18th February | 19:00
76, MIPP, Britannia Street, Paola

February /2020

MIPP MEMBERS'

ANNUAL GENERAL

MEETING & ELECTION TO
COMMITTEE

Tuesday 25th February | 19:00
76, MIPP, Britannia Street, Paola



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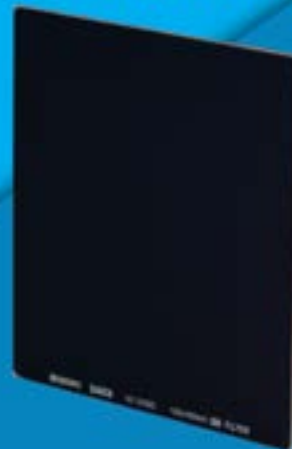
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The MIPP feels it is vital to stimulate joint events and initiatives together with our sponsors. This policy helps our members to be constantly aware of products and services that our sponsors market thus not only encouraging an increase in business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


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