

FOCAL POINT

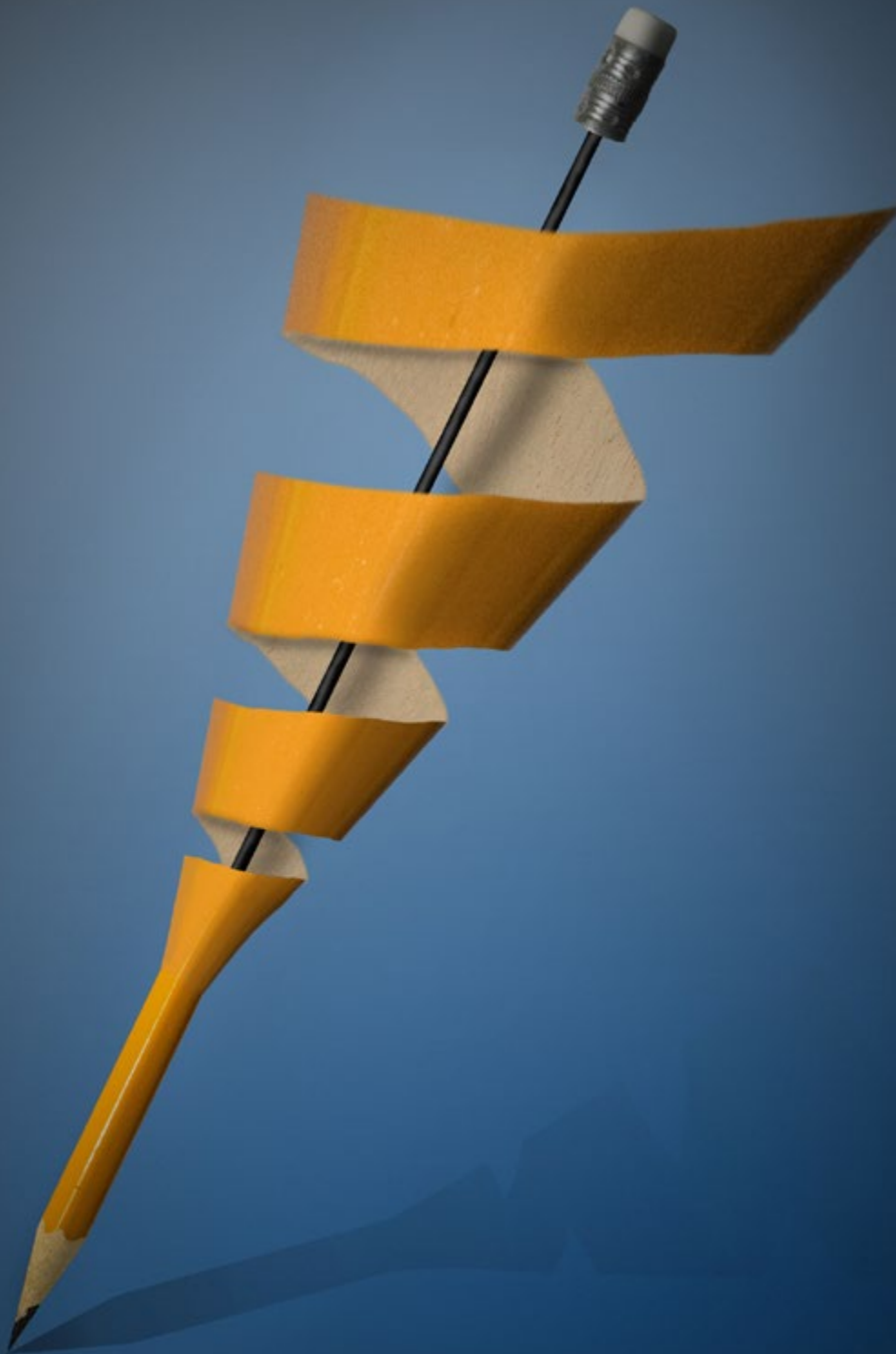
ISSUE 87

The Official
MIPP Newsletter

www.mipp-malta.com



2020
MAR | APR





President's Viewpoint

Dear members and friends,

During a recent lull in my usual busy, somewhat stormy lifestyle, I was experiencing, not for the first time and definitely not for the last, a feeling of dissatisfaction about my photography. Trying to find inspiration and perhaps some answers to my "artist's block," I picked up a book by Reza Deghati, entitled "War and Peace," (www.nationalgeographic.com/books).

This book had been given to me a few months ago by one of my ex-students as well as a dear friend, Charles Mifsud. I had not yet had the time to savor it fully.

Until a couple years ago, few of us knew who Reza was, but then we were lucky to have him in our midst on the occasion of when he came over to Malta to inaugurate his photographic exhibition at the Mediterranean Conference Centre. I was fortunate enough to talk fleetingly to Reza, but from the outset, I could grasp the stature and sensitivity of not only a great photographer, but also of the humble man.

Most of you might place this incredible man's work as it was also innovatively exhibited on the Sliema promenade.

Seeing the incredible images in this book left me spellbound and with mixed, confused feelings. On the one hand, one cannot but be inspired and deeply moved, as well as sometimes shocked, by his images, but on the other part, it set me thinking.

The more I leafed through the pages full of top world class photojournalism, most of them made possible by the unbelievable courage and resilience of this National Geographic photographer, the more I got that deep sinking feeling in my guts that the bulk of my current photography, as well as most of what we are seeing in Malta, is story less, gutless and just pretty pictures.



Don't get me wrong, there are some super photojournalists on the island as well as various photographers who regularly show us images with a storyline, with mood, with feeling.

But what actually set me thinking is the question of what images are we actually leaving future generations?

Just glamorous pictures of girls and models? Just semi or totally abstract images? Just record or "chocolate box" photographs? Are we sacrificing raw reality to arty, easy to achieve, contrived images?

All well and good, but I would really like to raise awareness in our local photographers to go out there and sweat on images which really capture for posterity our current lifestyle and issues. Where are the images of our troubled youngsters' lifestyle in Paceville? The vanishing trades and crafts being taken over by industry? The problems of overcrowding, of pollution, of our children's daily educational life? The giant construction business, the old coffee shops, the "kazini", the corner grocery stores being pushed out by monster supermarkets?

Even most of our wedding photography does its best to portray idyllic and classic romantic images when it seems that these weddings are not lasting too much. Does it not make one think that we are living a lie?

Let's all become more sensitive and aware of what is going on around us and start trying to capture these images before it is too late. Let us attempt as photographers and, as Reza himself aptly puts it, begin "Acting as witnesses to what is happening around us."

Let us use the power of the image to better not only our way of life but also that of future generations. As the saying goes, "A picture can say a thousand words."

Let us start "talking."

Note: Iranian photographer Reza Deghati is an Explorer-in-Residence at the National Geographic Society. A renowned international photojournalist with over 40 years of work behind him, he has captured the world in photographs for many leading periodicals and his publications include over fifteen books. Reza lives in France because of forced exile from his country.



REZA WAR+PEACE

A PHOTOGRAPHER'S JOURNEY



INTRODUCTION BY SEBASTIAN JUNGER

Reza has devoted much of his life to documenting conflicts as well as to humanitarian efforts. His fearless dedication to showing the truth has not only many times caused him physical injury but he has also undergone torture during the Shah of Iran's despotic rule and is still currently unable to return to Iran as his pictures depicting the Iranian Islamic Republic's repression did not go down well with the regime.

In fact, Reza has not been on his beloved soil since 1981 because of the specter of a pronounced death sentence should he ever return.

Kevin Casha
President

Editor:
Kevin Casha

Design:
Sita Azzopardi

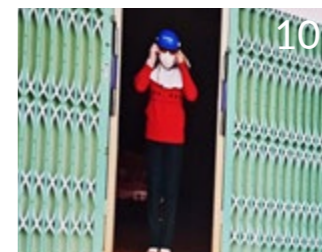
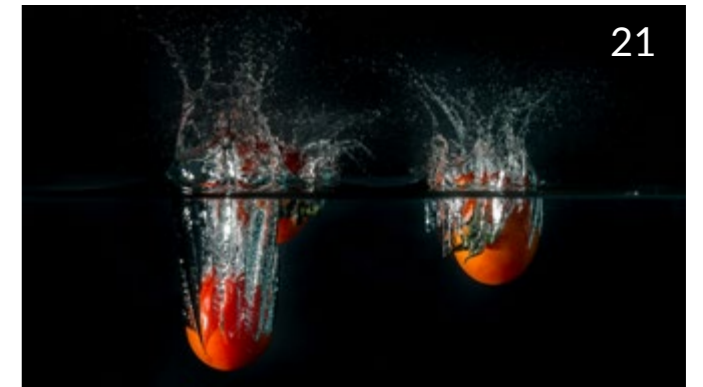
Articles:
Various contributors

Proof Reading:
Edward Sant Fournier

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

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THE KEEN ROVING EYE OF ALAN FALZON

by Kevin Casha



In Photography, as in most other visual art forms, making viewers sit up and take notice is far from easy. Today's society is swamped by imagery and the online bombardment shows no signs of abating, making the end viewer very difficult to impress. However, Alan's work has always been different and far away from the mainstream: sometimes you like it and sometimes you might not, but it can never be ignored – and that is vital for successful art.

The work shown in this project, held at the Bohemian venue of the old Splendid building in Strait Street, is extremely interesting and Alan has successfully

re-visited traditional purist photographic methods, using film, chemicals and printing. His images are strange, mysterious, intriguing, unusual and, many times, minimalistic. In much of his work, he demonstrates clearly that he is highly sensitive to subjects which most other photographers would simply pass by without even noticing them. Alan's choice of subjects is not glamorous; they are everyday situations and mundane objects, but the way he chooses his lighting and composition, together with the right moment, glorifies and transforms the content of his photographs to something much higher than a pretty image or a document.

Alan's work is mostly devoid of the human element but it definitely sits in the Fine Art genre and is at times reminiscent of artists such as Lee Friedlander, Jill Freedman or André Kertész. I look forward with anticipation and curiosity to the continued further evolvement of Alan Falzon.



2020 STARTED WITH A BANG:

This year started off with a bang with the MIPP striving to widen their lecturer base and introduce more and more tutors and inspirational speakers for our weekly Tuesday meetings. Here are some of the recent sessions that were very well attended.



CHARLES PAUL AZZOPARDI



GUIDO BONETT



GIOLA CASSAR



MARTIN AGUIS



KEVIN CASHA

INVITATION TO EXHIBIT MIPP ONE-MAN EXHIBITIONS.

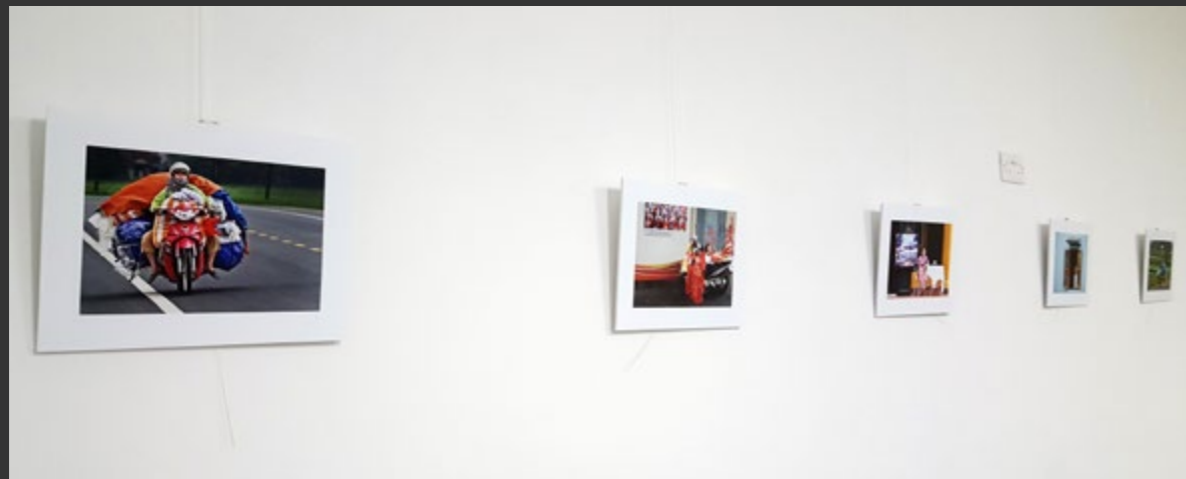
The MIPP Committee would like to invite members to exhibit at our new premises in Paola. We have now installed purpose built rails for ensuring safe and easy hanging of frame exhibits. The following are the guidelines for such exhibitions:

1. Exhibitions should comprise of a maximum of 12 photographs.
2. Sizes are to be either 16x20 inches or 12x16 inches (passpartouts for the latter size are available free).
3. The MIPP will provide frames at no charge to members.
4. The exhibitor must do his own promotion, invitations, opening etc; (MIPP can guide).
5. The exhibition will remain displayed at the MIPP premises for one month. The exhibitor will be able to also arrange a walkthrough of the exhibition.
6. Exhibitors can sell their work. A 25% donation is payable to MIPP when works are sold. Exhibitor is responsible for fiscal receipts. A price list is to be visible and displayed with the exhibition.

Photographs exhibited or sold are to be printed on photographic paper. Exhibitors can opt out of selling their works.

7. It is at the discretion of the MIPP committee to accept or refuse exhibitions.
8. Requests for exhibitions, together with 3 JPG samples of the proposed work, are to be addressed to: courses@mipp-malta.com.
9. Exhibitions will be featured in the MIPP Newsletter. The exhibitor will assist the editorial board of the newsletter to advertise
10. One may engage a curator but arrangements and/or costs are to be borne by the exhibitor. However, the final decision/s need be approved by the MIPP Committee.
11. Photographs are to be printed only at MIPP sponsors.

Photographs are from the current exhibition hosted at MIPP Paola by Renata Apanaviciene.



MIPP XMAS GET TOGETHER

Happy images of MIPP members, families and friends enjoying the night at The Palace Hotel during the Xmas celebrations.

(Photos by Charles Calleja).



MIPP Courses & workshops 2020 (all on part time basis)

COURSE TITLE	LEVEL	MQF LEVEL	INSTRUCTOR/S	DATES	NUMBER OF LESSONS
FAST TRACK PHOTOGRAPHY COURSE	FOUNDATION		KEVIN CASHA	JAN & FEB	7 SESSIONS PM
FAST TRACK PHOTOGRAPHY COURSE	FOUNDATION		KEVIN CASHA	SEP & OCT	7 SESSIONS PM
STILL IMAGE AWARD	INTERMEDIATE NCFHE ACCREDITED	LEVEL 3	KEVIN CASHA	FEB - JUNE	5 MONTHS
APPLIED COMMERCIAL PHOTOGRAPHY AWARD	ADVANCED NCFHE ACCREDITED	LEVEL 4	MARTIN AGIUS	JULY - NOV OF EACH YEAR	5 MONTHS

Short Courses/Workshops)

COURSE TITLE	LEVEL	INSTRUCTOR	DATES	NUMBER OF LESSONS
PHOTOSHOP - FOUNDATION	FOUNDATION	BRIAN CASSAR	SEPT - OCT	5 LESSONS X 3 HRS SATURDAYS 9.30-12.30
Photoshop - Intermediate	INTERMEDIATE Mod2	BRIAN CASSAR	JULY-AUG	6 sessions weekdays 6.30 to 8.30 pm

Others

COURSE TITLE	LEVEL	INSTRUCTOR	DATES	NUMBER OF LESSONS
Fashion Photography Masterclass	INTERMEDIATE/	KEVIN CASHA	*TBA	1 DAY WORKSHOP
Documenting Nature Photography Course	ADVANCED	GUIDO BONNET	MARCH	3 course sessions
Street Photography Masterclass	INTERMEDIATE/	MARTIN AGIUS	JANUARY	4 course sessions
Street Photography Masterclass	ADVANCED	MARTIN AGIUS	NOVEMBER	4 course sessions
Learning Lightroom	INTERMEDIATE/	MARTIN AGIUS	APRIL	6 Sessions
Landscape Masterclass	ADVANCED	KEITH ELLUL	SEPTEMBER	3 course sessions
Principles & Best Practices of Photography	INTERMEDIATE/	KEVIN CASHA	ONLINE COURSE	12 Sessions

*Courses not yet confirmed and can be subject to change

Courses highlighted in red will be repeated in 2021.

MIPP members have discounted rates, however non-members are welcome.

For more info and bookings contact: courses@mipp-malta.com



LANDSCAPE & LONG EXPOSURE PHOTOGRAPHY MASTERCLASS

BY KEITH ELLUL



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MIPP GETTING TO GRIPS WITH ADOBE LIGHTROOM CLASSIC CC

BY MARTIN AGIUS



AN MIPP COURSE - APRIL - MAY 2020

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SEPTEMBER - OCTOBER 2020 | BY BRIAN CASSAR

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Open to Members and Non-Members

Sessions will be held on Saturday mornings 9.30 to 12.30

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MIPP MEMBERS INFORMAL MEETING
informally network, discuss, socialise on photography

TUESDAYS OPEN FROM 6.30 PM; MEMBER MEETINGS START AT 7.00PM

Do you want to be part of the
MIPP newsletter
by providing us with your write-ups,
photographs or any interesting features?
send email to : courses@mipp-malta.com



WINNING IMAGE IN THE FUJIFILM-MIPP COMPETITION

Pictures from the FUJIFILM competition judging at the MIPP. The theme was COLOUR. Congratulations to the winner, Viorica Naudi who impressed with her abstract image and to all those who participated. I would like to thank the judges Charles Calleja, Keith Ellul and Duncan Cauchi and Miguel De Bono Ciancio and Photociancio for the sponsorship of the prize.

Presentation photo:

Mr Miguel De Bono Ciancio, Group Development Manager at Ciancio Co. Ltd; presenting the voucher to Ms Viorica Naudi who recently won the MIPP-Fujifilm photography competition with the theme of Colour. Congratulations to the winner and all who participated and sincere thanks to Ciancio Co. Ltd and Fujifilm for sponsoring this competition. Ciancio Co. Ltd are one of the MIPP's main sponsors.



Sam Scicluna

Interview by Edward Sant Fournier

Sam Scicluna 's photography started about eight years ago when he bought a camera which although was not an SLR, was a fixed lens of 17-300 lens. For a few years it was a matter of point and shoot and taking photos of any genre. He loved motorsport and would photograph hillclimbs.

In 2015, Sam began to focus on landscapes and

bought his first SLR Camera. His passion is to scout new sites both locally and abroad and once a site has been located, he frequents the site several times in order to choose the appropriate weather and light conditions that would be ideal for the landscape shot he would have planned to shoot.

He remarks to me that it is not a rare occurrence that he visits a site and would not take any photos due to factors such as poor lighting or "bad" weather which may include a clear sky thus not being ideal for a dramatic composition.

Today certain outdoor hobbies also contribute to his photography: he hikes often and visits locations

with the objective in mind of organising workshops, both locally and overseas, to date has organised workshops to Iceland, Rome, Tuscany and the Dolomites. He puts in a lot of preparation into such workshops visiting the sites several times to determine the best time to go and take photos and assists those attending to come up with the best compositions and eventually during post-processing.

Sam has dedicated the last three years focusing solely on landscapes. He carries his camera gear with him only when he wishes to shoot a landscape photo and this after a lot of planning and perseverance. His favourite gear is the Nikon D810 (which is a full frame) and the lens he uses most is the Nikkor 16-35 F4. For inspiration, he looks up to top landscape photographers particularly Michael Shainblum, Andrew Studer, Daniel Kordan and Iurie Belegurschi whom he follows closely.

Sam is self-taught and only attended one landscape photography workshop in Iceland, where he fell in



PHOTOGRAPHY BY SAM SCICLUNA - 1.Cinque Torri Sunrise



PHOTOGRAPHY BY SAM SCICLUNA - 2. Monte Paterno Sunrise

love with the country, since then he has returned another 3 times. Sam stressed the importance of a mentor, someone he could share his photos with to get crude and honest feedback, and is prepared to be frank, to the point of being harsh and it is not the first time that his mentor practically ripped apart photos which in Sam's opinion were good. People can improve on their images, he mentions to me, if they are prepared to listen and accept criticism and then this will help them come up with amazing images. Such critique is also important for the editing part of the photography which is necessary to enhance contrast, shape and light to mention a few aspects where digital editing is necessary. It is not the first time that certain images were edited several times until the desired outcome was seen. Clearly, self-improvement and perseverance are key.

Sam had met with Kevin Casha and had accepted to give a presentation on landscapes. He to meet like-minded people.

His plans for 2020 is to focus more intensely on landscape photography since he is taking a 9 months sabbatical from work to focus more on his photography and workshops. In 2020, Sam will be running workshops in Tuscany, Iceland and Wales.

Sam has shared with our readers the following photographs:

1. Cinque Torri Sunrise – This was the last sunrise on a 14 day trip to the Dolomites. I was scouting new locations and spent the night at Cinque Torri. I found a couple of daisies in the grass and spent about 15 minutes to get the perfect composition. This is my favourite shot from the whole trip!
2. Monte Paterno Sunrise – On my first trip to the Dolomites I spent 4 days at Tre Cime, I found these incredible leading lines in the ground and shot sunrise from this spot. I love the way the light is catching the jagged mountain peaks and the wispy clouds filled with pastel colours.



3. Aurora Erupting over Kirkjufell - Having seen a promising Aurora forecast and clear weather around the Snæfellsnes peninsula, I drove over 400km with the hope of capturing the Northern Lights over Mount Kirkjufell. I shot sunset here and whilst eating dinner, began to see ribbons of green dancing across the sky. I grabbed my gear and captured this shot. 30 mins later, the sky was covered with cloud and the show was hidden.

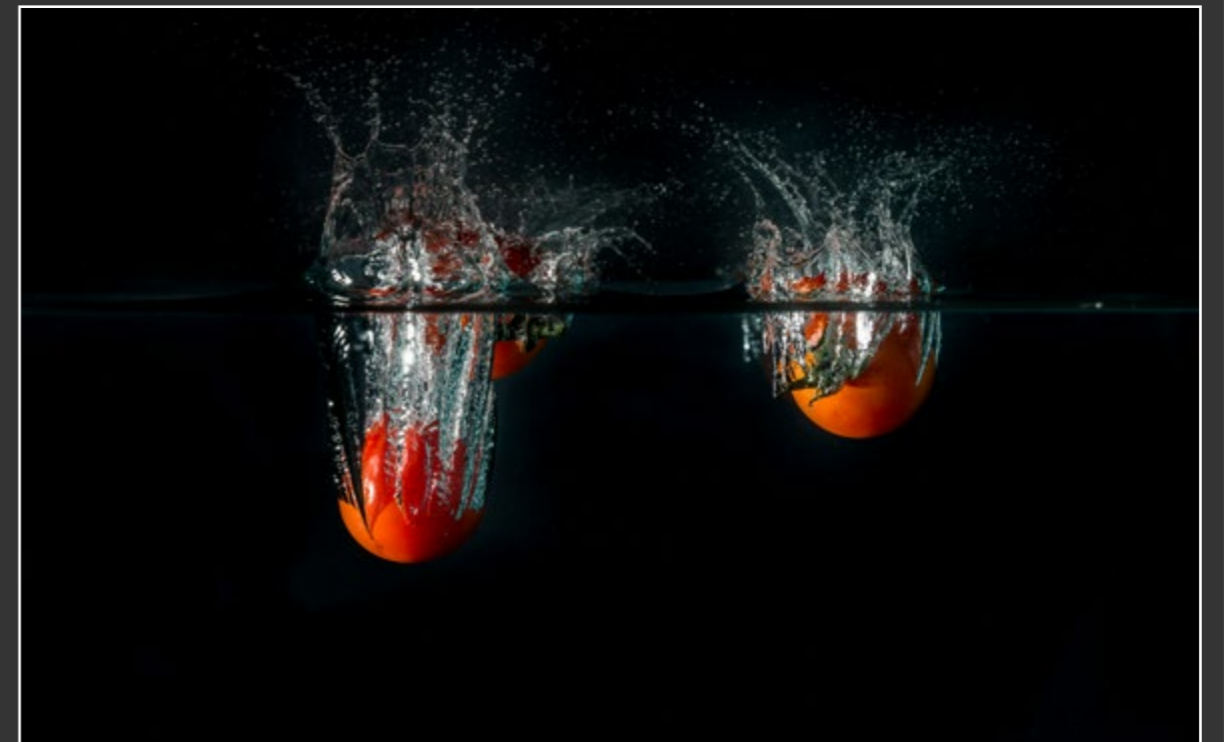


PHOTOGRAPHY BY SAM SCICLUNA - 3. Aurora Erupting over Kirkjufell

4. The Perfect Storm - A massive Cloud to Ground lightning strike just outside the port of Mgarr in Gozo. A storm had been moving from North to South and I set up my camera in the balcony of my hotel room to try capturing some lightning strikes. Little did I know that I would end up capturing my favourite Lightning photo that evening!



PHOTOGRAPHY BY SAM SCICLUNA - 4. The Perfect Storm



PHOTOGRAPHY BY ALEXANDER CUTAJAR



PHOTOGRAPHY ZABBAR FESTA BY MARIO BORG



PHOTOGRAPHY BY THERESE DEBONO



PHOTOGRAPHY BY IVAN GATT



PHOTOGRAPHY BY JOHAN SIGGESSON





PHOTOGRAPHY SMART CITY BY BRIAN CASSAR



PHOTOGRAPHY BY IAN SCICLUNA

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CALENDAR

March | April

March /2020

MIPP MEMBERS'

MEETING:

35 YEARS A PRO - AND COUNTING!
by PAUL MIZZI

Tuesday 3rd March | 19:00
76, MIPP, Britannia Street, Paola

March /2020

MIPP MEMBERS'

MEETING:

STORM CHASERS MALTA
by SAMUEL SCICLUNA, STEVE
CUTAJAR & FREDRICK MUSCAT

The challenge and rewards of
photographing in difficult weather.

Tuesday 10th March | 19:00
76, MIPP, Britannia Street, Paola

March /2020

MIPP MEMBERS'

MEETING:

THE KALAHARI DESERT - DRY,
WILD AND RUTHLESS
by JOHAN SIGGESSON

Tuesday 17th March | 19:00
76, MIPP, Britannia Street, Paola

March /2020

MIPP MEMBERS'

MEETING:

EDITING IN LIGHTROOM
- MY TAKE

by MARTIN AGIUS

Members are encouraged to send
us one Raw file of their work so the
tutor can actually demonstrate on
these images.

Tuesday 24th March | 19:00
76, MIPP, Britannia Street, Paola

March /2020

MIPP MEMBERS'

MEETING:

NO MEETING
PUBLIC HOLIDAY

Tuesday 31st March | 19:00
76, MIPP, Britannia Street, Paola

Check MIPP Facebook Page:

<https://www.facebook.com/groups/mippwall/>

or visit our website:

<http://mipp-malta.com/conventions/events/mipp-events/>

For more updates and schedules.

April /2020

MIPP MEMBERS'

MEETING:

THE COMMITTEE MEETS THE
MEMBERS

The purpose of this meeting is
so that members are informed of
various benefits that the MIPP
offers as well as to meet the
committee & give their input and
feedback.

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

April /2020

MIPP MEMBERS'

MEETING:

TABLE TOP PHOTOGRAPHY

by CHARLES CALLEJA

Attendees can bring their own subject &
photograph it.)

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

April /2020

MIPP MEMBERS'

MEETING:

DISCOVERING
THE ABTRACT IN
ARCHITECTURE

by THERESE DEBONO

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

April /2020

MIPP MEMBERS'

PHOTOWALKS

WITH CHARLES CALLEJA



Meeting at 9am at Tigne Point
Sliema, on the bridge. Family &
friends are welcome

*locations may be changed
according to exigencies

Sunday 26th April | 9.00 am

April /2020

MIPP MEMBERS'

MEETING:

BEING CREATIVE WITH
TRAILING LIGHTS
by BRIAN AGIUS

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

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Notice:



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When attending an MIPP Event.

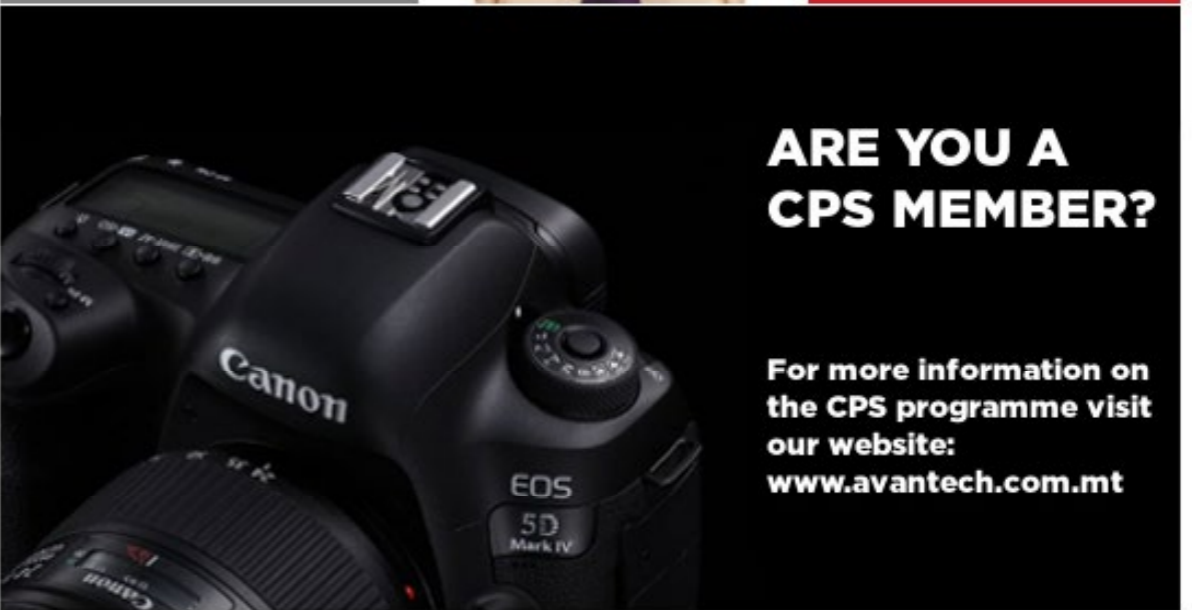


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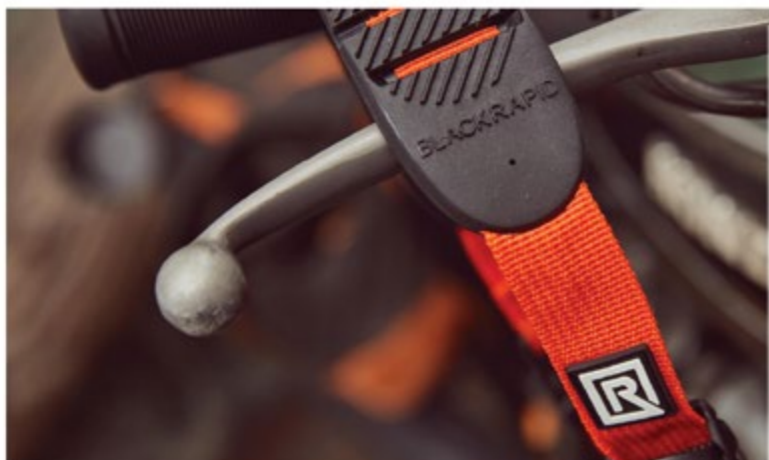
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Non-Profit organizations like the Malta Institute of Professional Photography are constantly in need of funds in order to be able to function in a modern and professional manner. That is why it is important to have various sponsors interested in networking 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.


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

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.





CONTACTS

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