

FOCAL POINT



Photography by RENATA APANAVICIUTE

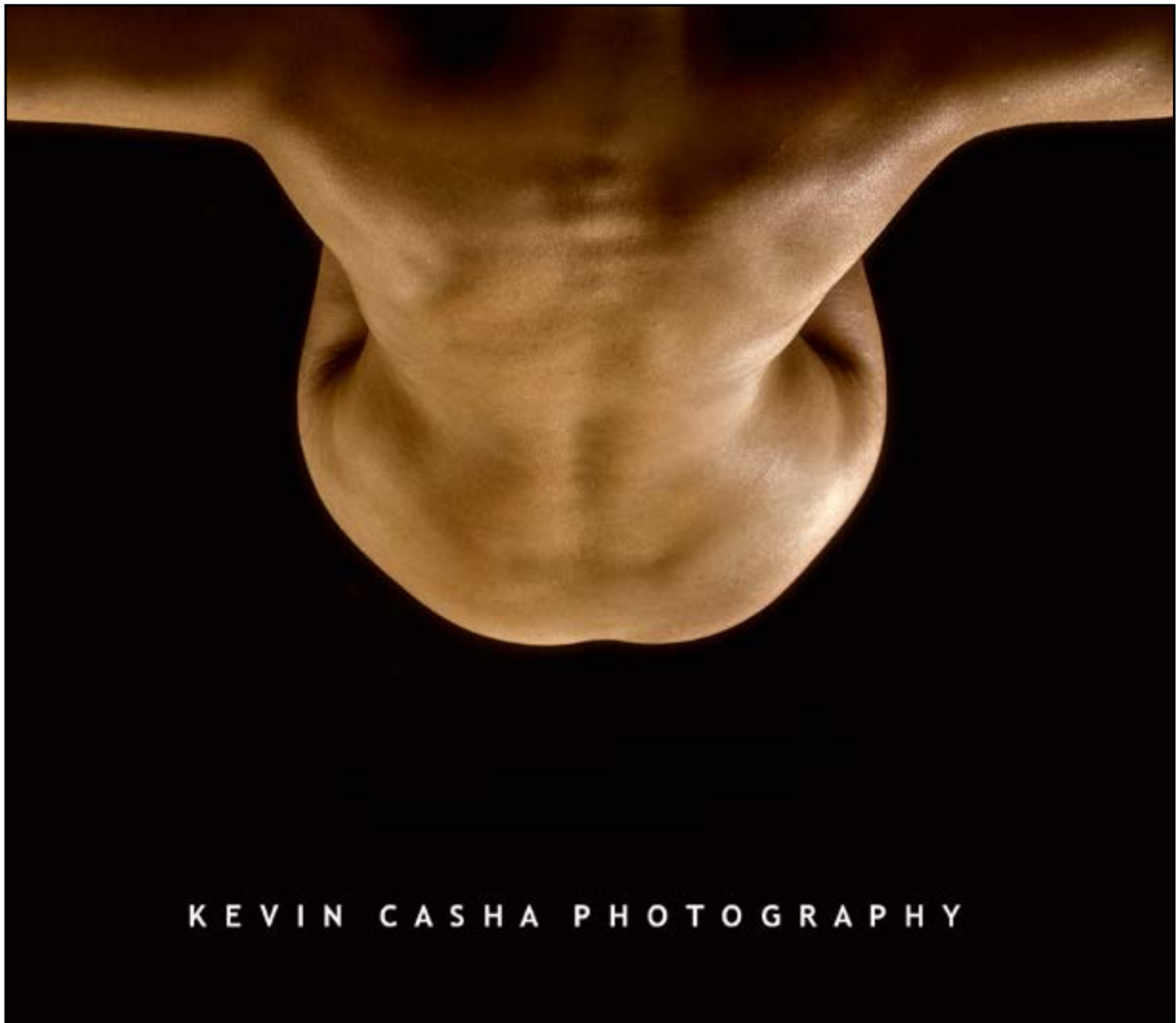
ISSUE 82

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MIPP Newsletter

www.mipp-malta.com



2019
MAY | JUN



President's Viewpoint

The endless debate over Nude photography

For generations, artists have been fascinated, engrossed and inspired into depicting the nude form. However, on the other hand, photography is often singled out as being particularly inappropriate for nude representations because such images show a real subject. The realism of a photographic nude makes some people uncomfortable whereas a nude representation in sculpture, frescoes or paintings does not seem to raise strong objections from viewers. The realism of photographs tends to make them more morally serious to view than an 'invented' drawing or sculpture. One reason could perhaps stem from the fact that we have been used to see pre-photographic nudes for centuries whilst photography is relatively a recently discovered art form. The fact that real people are shown in nude photographs make many a viewer uncomfortable as, to them, it might at times feel like they are invading a private moment.

So are nude images art or is nude photography actually porn? It is a debate that rages on indefinitely. There are strong arguments on both sides of the issue and opinions vary strongly. The context of culture, social conditioning and religion, to mention but a few issues, all need to be taken into consideration. Invariably, all these further fuel the debate and controversy.



Things get more complicated; the Oxford Dictionary's definition of pornography states: *Printed or visual material containing the explicit description or display of sexual organs or activity, intended to stimulate sexual excitement.*

Mulling over this definition, one quickly realizes that not everyone is sexually aroused with the same elements and in the same manner; a person in an isolated African tribe will react to nudity in a much different way than say a person in Sicily; as will a person from Sweden to someone in the Middle East. Again the different ways that Christians, Muslims, atheists etc react is vastly different. Even persons who have been similarly brought up and are of the same race, colour and religion will most often have vastly differing views on this debate. If, on the other hand, we try to define nudity in art, we can again sense the pitfalls in the reasoning that **Art is an expression of human creativity**. Art is not appreciated solely for its beauty or emotional power; the best art causes an emotional, and at times even a sexual response, in the viewer. So what is the dividing line, if there is one? Usually, for a nude image to be considered art, the nudity must not be the main focus of the photograph. In art, nudity is usually secondary to the subject form or another concept. For example, the subject is nude because clothing would interfere with the lines of the form or the meaning of the message. Nude photographic art is not about sex; when it is, it can easily become pornography.

For example, Boudoir photography often walks a knife's edge on whether it is art or porn, even without showing any real nudity because the intent is to elicit arousal. However, because the subject is usually clothed, people are less upset by boudoir photography than nude photography so this seems to make it artier. But what about photography which is at times labeled as "implied nude?" Again, many times it is impossible to label such images as art or porn. A very rough guide might be that if the focus of the image is the genital area or an explicit sexual act, it could likely constitute porn.

So what have I let myself in for here trying to talk on this controversial subject in a few lines? So many philosophers and great thinkers have tried to pin this down with varying degrees of success. I want to make it clear that here, my humble scope is to cause photographers to think, to analyze and to debate – something which, alas, I feel is not done enough and is leading to a lack of objective ideas. One really cannot come to a definite conclusion on this subject but, to me, the question of depicting the nude and all its related issues depends mainly on the *"Eye (and background) of the Beholder."*

May the debate resume....

KEVIN CASHA

President MIPP

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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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Send us your Images!

Due to general request, we will be hosting an image Assessment evening at MIPP on Tuesday 21st May. Hearing and analyzing comments on images is one of the best ways of improving your photography. It will be a very informal night with the onus on constructive comments and debate.

If you would like to participate send us a maximum of 3 JPG images (3000 pixels on the widest side) for critique by WeTransfer at courses@mipp-malta.com.

Closing date for images is 10th May. Each file name should carry your name please.



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12 SIMPLE PHOTOGRAPHIC PROJECTS TO INSPIRE YOU:

INDOOR SPLASH

For this project you'll need a flashgun that you can fire remotely, a container with clear sides for your water, a coloured background and a tripod. Set up the container and backdrop, then position the flash over the container. With the camera on a tripod and set to manual focus and exposure - f/8, ISO200 and the fastest shutter speed that will work with your flash - drop the object into the water and fire the shutter as it hits.

SMOKE ART

Smoke trails are a firm favourite among still-life photographers. But how about taking it to the next level and using the shapes in a creative Photoshop project. Once you've taken a few good smoke art photos, make a blank document in Photoshop, then copy and paste one of the smoke images into it. Set the blending mode to Screen and use Warp Transform to reshape it. Continue the process to combine a range of smoke shots into a new image.

FINE-ART FOOD

Try turning your dinner ingredients into photo art using just a lightbox and a very sharp knife. Slice fruit and vegetables as thinly and evenly as possible, then place them on the lightbox. With the camera positioned directly above, use Live View to focus manually on the details. Set an aperture of f/8 to give adequate depth of field, and dial in some exposure compensation of +1 to +3 stops as the bright light can fool the camera's meter into underexposure.

FLOWERS IN ICE

A relatively inexpensive way of taking 'kitchen sink' close-ups. Freeze flowers in plastic containers of distilled or de-ionised water. The flowers will float, so try to weigh them down or fasten them in place so that they freeze under the water. Place the block of ice on top of a clear bowl or glass in a white sink or plate, so that the light can bounce through from below. Position a flashgun off to one side, angled down towards it, and shoot from the opposite side.

ABSTRACTS IN OIL

Oil floating on the surface of water is a great way to make striking abstracts. This table-top photo project exploits the refractive quality of oil and bubbles to accentuate and distort colours. All you need to do is place a few drops of cooking oil on the surface of water in a glass dish. Make sure the dish is supported about 25cm about the table top, then place coloured paper under it and use an anglepoise lamp or flashgun to light the paper.

OILY REFLECTIONS

This project follows a similar theme to the previous one, but here the patterns are created by a cover over the light rather than a coloured background. First, make a cover for an anglepoise lamp using acetate, card and



tape. Use masking tape to attach it, but make sure it isn't touching the bulb, and keep the light off when you're not shooting. Place a full bucket of water in front of the lamp, add a few drops of cooking oil. Stir up the oil, get in close and shoot.

PSYCHEDELIC SOAP FILM

This is a wonderful project that makes for vibrant desktop wallpaper or abstract wall art. You'll need liquid soap mixed with glycerine for long-lasting soap film, plus a wire loop, a black cloth background and a macro lens of at least 100mm. The colours created by soap film only appear when hit by light from a certain angle, so set up near a north-facing window and shoot from around 45 degrees.

REFRACTIVE ART

Light bends when it passes through water, causing the objects behind to change appearance. This is called refraction, and you'll make use of this phenomenon in this arty photo project. All you need is a few glasses, a flashgun, a tripod and a black-and-white pattern print. Simply place the pattern in the background with the glasses in front. Fill them with different levels of water and move the pattern backwards or forwards to fine-tune the effect.

KITCHEN CLOSE-UPS

Your kitchen is an ideal location for shooting a macro project. Its reflective surfaces can be used to create interesting backgrounds for your shots, and a shallow depth of field can transform the most mundane of objects you'll find there. Creating a triptych of images can result in a piece of fantastic wall art for your kitchen too, although it's important to think about how they're going to work together before you start shooting. Here, 3 objects - a fork, a bowl of cereal and coffee granules - were all shot from a similar angle, with the impression of height linking the sequence.

RIGHT TIME, WRONG LENS

Choose the opposite lens to the one you'd normally use to photograph a subject. For example, take a wide-angle lens to the zoo or restrict yourself to your longest telephoto focal length when you next shoot landscapes.

DECONSTRUCTED LANDSCAPES

Try a new way to explore a landscape by creating a composite of multiple fragments of it that you've taken during a short walk. A 20-minute stroll is all you need. Keep your kit and settings simple, and don't get bogged down with tripods, filters or complicated techniques. Shoot anything that catches your eye. When you're back home, create a grid in Photoshop and assemble your selection of picture using Layers.

STARLIGHT LANDSCAPES

To capture the best starscapes you'll need a completely clear sky. It's best if the moon isn't visible: it can make it difficult to keep detail in the whole sky in a single exposure. To keep the exposures short enough to prevent the moving stars blurring, use Manual mode and set a high ISO such as 1,600 or 3,200 and a shutter speed of two seconds. Even then, you'll need a wide aperture: f/4 or even f/2.8. This means it's almost impossible to keep both the stars and any foreground subject in focus in a single shot. Shoot two exposures, one focused on the stars and one on the foreground, then combine them in Photoshop.





PHOTOGRAPH BY SUZANNE MUSCAT



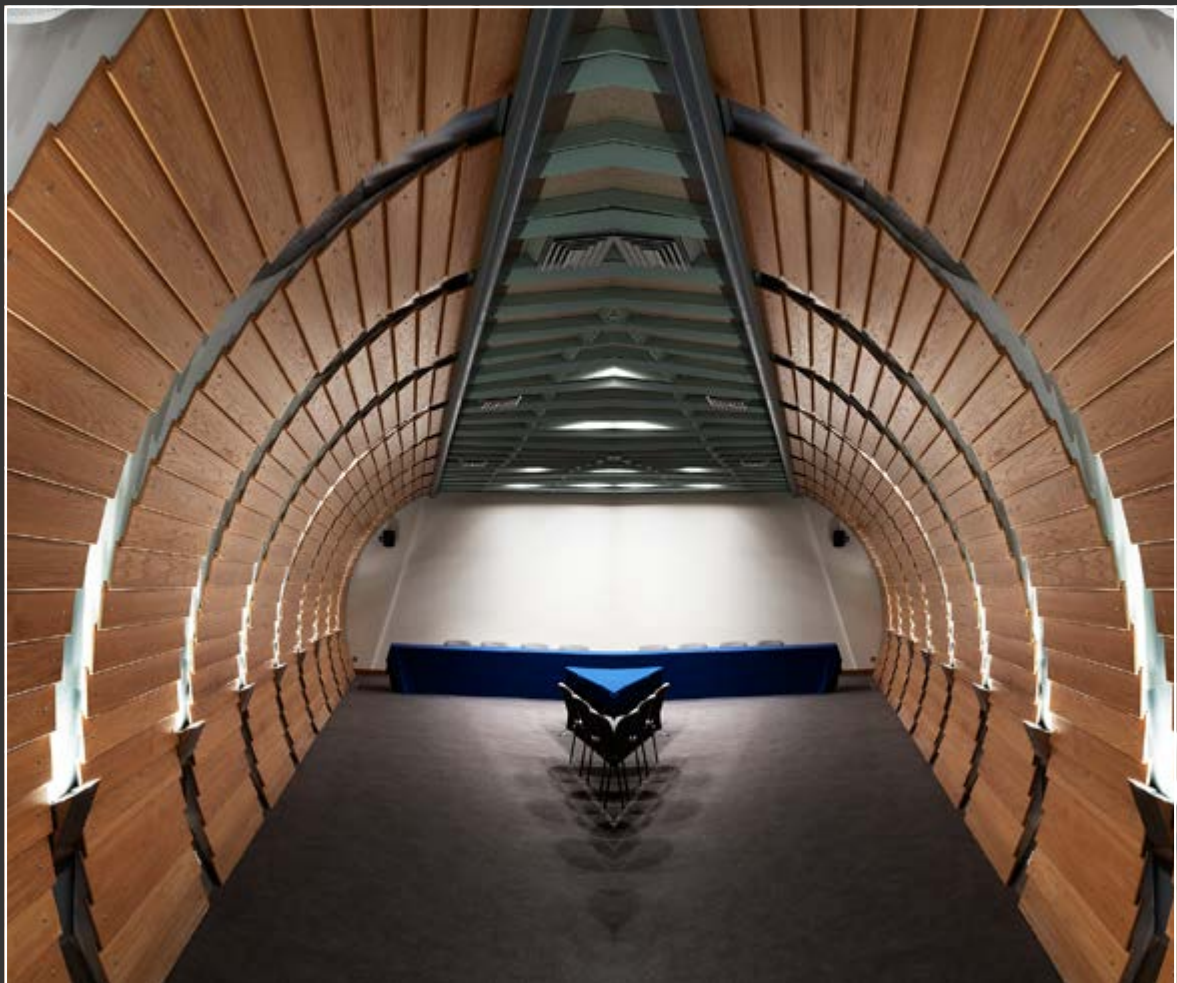


PHOTOGRAPH BY SUZANNE MUSCAT





PHOTOGRAPH BY GUIDO BONETT



PHOTOGRAPH BY SITA AZZOPARDI





Different type of glass for your framing

HALBE magnetic frames allow comfortable and quick framing from the front. Unlike conventional picture frames, you can insert your pictures from the front without turning, without clamps, springs or corner connectors.



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Keith Ellul reviews the new LEE100 holder & Polariser:

If you are into landscape photography, you cannot do without a set of good quality filters. Although many photographers think that by only bracketing and stacking images it is possible to simulate the filter behaviour. While some effects can be simulated in post processing, other effects can never replace the use of certain filters, therefore some filters are pretty much required to get top-end results as well as to balance the light in your images.

I have been using LEE Filters for the past seven years and, without any doubt, I tested various other brands before settling on LEE. As one can imagine, all leading brands have their pros and cons, but primarily it all boils down to a few important requirements: the glass quality which has to be neutral; the versatility and ease of use during a shoot.

Now after 25 years of service the LEE foundation kit is retiring and the LEE100 Filter Holder is replacing it. I had the opportunity to test the new LEE100 holder a few weeks prior to the launch which was released on the 16th March 2019 at The Photography Show in Birmingham.



What are the main new design features?

- 1 Easy to re-configure filter-guide blocks without the need of a screw driver
- 2 A new Polariser with knurled edge for better grip during rotation
- 3 Easy to clip on and off the polariser without having to screw/unscrew the filter
- 4 Locking Dial with an innovative 3-way locking dial mechanism that allows you to use the holder in a variety of ways
- 5 Compatibility with previous adapter rings*

The holder made of glass filled nylon is lightweight, strong and robust. The weight remained practically the same. When weighed on a digital scale the LEE100 Holder with the new Polariser attached, weighs 116 grams, while the previous version weighs 124 grams. The new guide system is now modular and tapered to maximise the use of ultra-wide-angle lenses and can be reconfigured without the need of a screwdriver to alter the guide set-up.

One of the best new features I am happy with is the quick and easy way of attaching and detaching the polariser to the holder, the LEE100 polariser simply clips on the front of the holder. This was one of the main issues I had with the previous version. Most of the time it was very difficult to mount and remove the polariser from & to the ring; especially in cold weather when fingers become numb and unscrewing it from the ring becomes complicated. The new system makes it easier and safer during a shoot in difficult situations, where you are working against time to replace filters.



Most of the time I preferred replacing the holder completely and clipping on a spare which I carry with me just in case I lose or drop the main holder. It is also very important to regularly clean the thread of both filter and ring due to sea spray or fine sand as this is prone to corrosion if not cleaned properly. Fine sand can deposit in the thread making it very difficult to unscrew from the ring. The new LEE100 system is more user-friendly, the new polariser simply clips on the front of the holder and has a knurled edge along the circumference making it easier to rotate and set the desired intensity.

It is recommended that the operation is best carried out off-camera, and with the holder flat in your hand. Not only it is easier, but it also prevents the filter from being accidentally dropped during fitting. The new polariser and ring have now merged into one single unit making it safer and quicker than the previous version. During a shoot it can happen to rotate the polariser anti-clockwise, if this is not screwed properly to the ring it could accidentally unscrew the polariser off from the ring and could result in dropping it.

The new holder has a 3-way locking mechanism:

- Neutral position – still able to turn the holder and set the graduated filter in the desired position
- Half-lock position – the holder is locked to the adapter ring and cannot be knocked-off, however it can still be rotated freely.
- Full-lock – The holder is not only locked to the ring, but it cannot be rotated, I found this feature very useful especially when using reverse grads, to lock the horizon in place and preventing the holder from turning. I think this is a big step forward in the design and minimises the chance of mis-aligning the grads to the horizon.



LEE100 holder on Nikon D810 with Nikor 16-35mm f4

All the previous adapter rings are still compatible with the new holder, although with some older adapter rings the rotation lock may not fully work * There is an improvement also in the filter guides where I noticed that sliding in and out the filters feels smoother and is much easier when it comes to remove one and slide in a different density. On location every minute counts, so it is essential that gear is made up to ease the process as much as possible. When it comes to vignette I tested it with a Nikkor 16-35mm f4 lens on both Nikon D800 and D810, using both 2 and 3 guide-blocks for testing purposes. At 16mm focal length and 2 guides the holder is not visible but I could see the guides when mounting the third guide. This is not a big issue since it will be easily removed when profiling the lens correction in Photoshop camera RAW.

My conclusion

I am pleased with the new features, and personally I think that this is a considerable improvement in design and ease of use. LEE filters have once again proved to be a leading brand when it comes to design and innovation.

For more reviews and news please visit my website <https://www.keithellul.com>



ALAN CARVILLE ON ARCHITECTURE



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OUR NEW COMMITTEE MEMBERS



Mario Borg

was born at Senglea. He had various jobs as a salesman, sign-writer; airbrush artist, graphic designer and lithographer, managing director, prepress studio and colour calibration manager. He is also skilled as a web and systems administrator. His hobbies are trekking and photography and he feels that these two, especially photography, are therapeutical.



Edward Sant Fournier

besides enjoying photography as it is a change from his full time profession, is a Specialist in accounting information systems and a business analyst. It is his first year in the Committee and he is contributing towards helping MIPP both as treasurer and as consultant.



Sita Azzopardi

is a visionary who has been conjuring truly unique design solutions for well over fifteen years. In 2015, Sita joined the MIPP where she completed the MIPP Award in Still Photography with a distinction; in 2018 she enrolled MIPP Award in Commercial Photography. Sita has for the past years been the MIPP's designer and this year she has offered her time to form part of the Committee.

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EARL MALLIA

7th May not to be missed

A small sample of the work of one of our newest members - Earl Mallia. He will be giving a lecture on Tuesday 7th May during our Members' meeting. The title of Earl's lecture is "ON A JOURNEY OF DISCOVERY". Not to be missed





MEDITERRANEO MARINE PARK



Photography by CATRIEL FARRUGIA



Photography by JOHN CILIA





Photography by PAUL DEBONO



Photography by MAURIZIO SCICLUNA



MEDITERRANEO MARINE PARK





Notice:



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<https://mipp-malta.com/wp-content/uploads/MIPP-Members-Handbook-2019.pdf>



THE MIPP APPLIED COMMERCIAL PHOTOGRAPHY AWARD:

Last year, the MIPP successfully concluded the first edition of the Applied Commercial Photography Award. The course was ideal for serious amateurs and hobbyists who want to take their photography to a more commercial and professional level and further engage in specific photographic genres with an aim of widening their range of technical and conceptual skills. Naturally, like all things new, we have learnt from this first edition and now strive to improve the Award, which will be now held in June 2020.

The Award is accredited at Level 4. This course is primarily aimed at those who already have a command and foundation of photographic and post processing techniques and want to take their photographic work to Industry level standard. As it is a Level 4 course, besides tutor contact hours and workshops, the course includes 240 hours of self-study and research. Full details are available from courses@mipp-malta.com.

In this little gallery, we wanted to show you some of the students' task work during the 2018 Award.



Photography by GEORGE ABDILLA





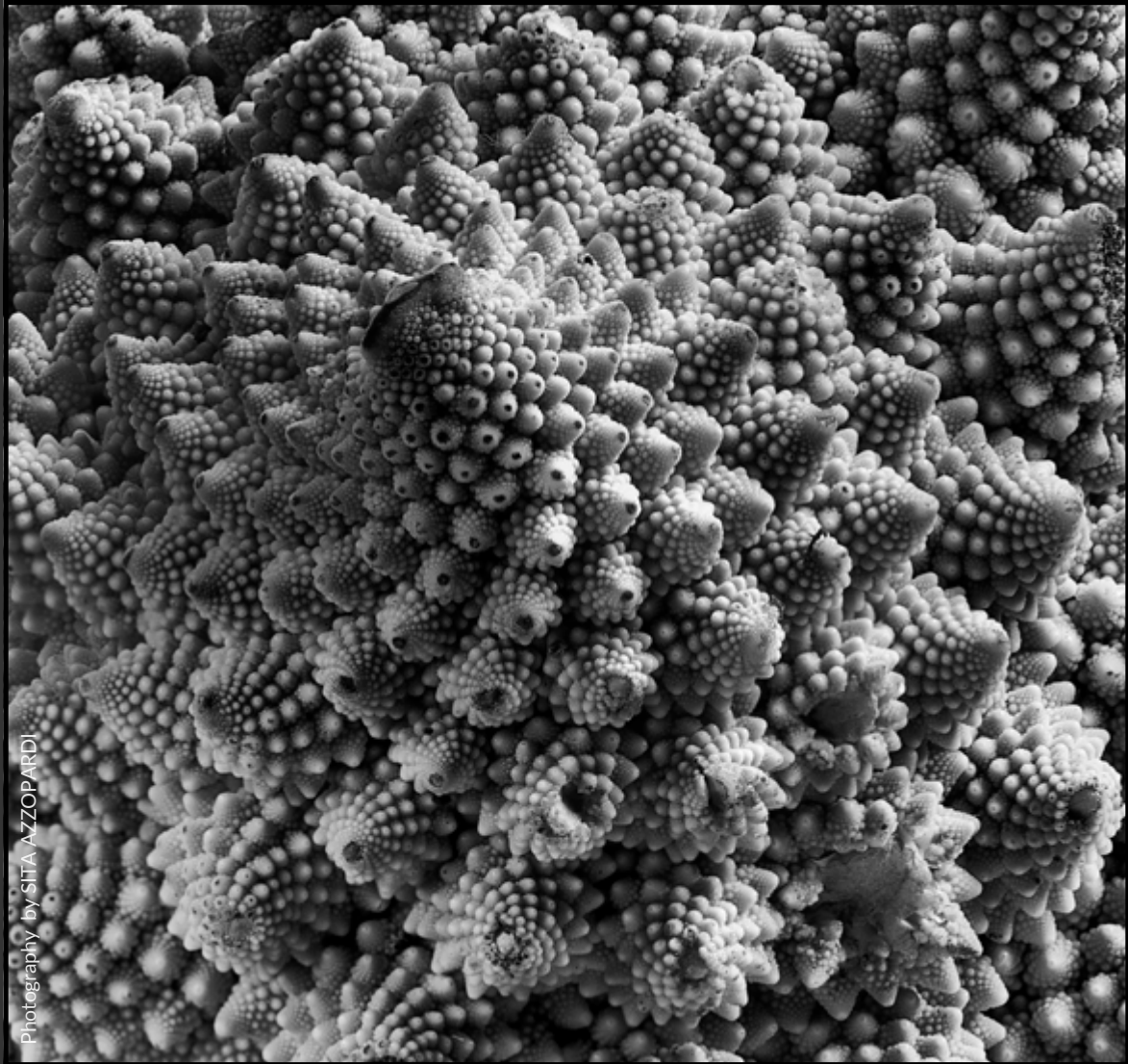
Photography by BRIAN AGIUS



Photography by HENRY AQUILINA



THE MIPP APPLIED COMMERCIAL PHOTOGRAPHY AWARD:



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by providing us with your write-ups,
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informally network, discuss, socialise on photography

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Photography by JAMES SCERRI



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CALENDAR

May | June

May /2019

MIPP MEMBERS' ON A JOURNEY OF DISCOVERY by EARL MALLIA

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

May /2019

MIPP MEMBERS' INFORMAL MEETING

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

May /2019

MIPP MEMBERS' ASSESSMENT NIGHT

Members to send a
maximum of 3 JPG images
for critique by wetransfer at

COURSES@MIPP-MALTA.COM

Tuesday 21st May | 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.



May /2019

MIPP MEMBERS' INFORMAL MEETING

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

June /2019

MIPP MEMBERS' MY POST PROCESSING WORKFLOW - importing, cataloging and editing by SAMUEL SCICLUNA

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

June/2019

MIPP MEMBERS' PHOTOWALKS WITH CHARLES CALLEJA



Meeting at 7 pm near Gillieru Restaurant,
St Paul's Bay family & friends are welcome

*locations may be changed
according to exigencies.

Saturday 8th June | 7:00pm



June /2019

MIPP MEMBERS' INFORMAL MEETING

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

June /2019

MIPP MEMBERS' INFORMAL MEETING

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

June /2019

MIPP MEMBERS' PHOTOGRAPHY & MALTESE ARCHAEOLOGY by DANIEL CILIA

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

July /2019

MIPP MEMBERS' PREPARING A QUALIFICATION PANEL by *Duncan Cauchi*

Tuesday 2nd July | 19:00
76, MIPP, Britannia Street, Paola

July /2019

MIPP MEMBERS' INFORMAL MEETING

Tuesday 9 July | 19:00
76, MIPP, Britannia Street, Paola

July /2019

MIPP MEMBERS' My Path to the Photographer of the Year by *Marisabelle Bonnici*

Tuesday 16th July | 19:00
76, MIPP, Britannia Street, Paola

July /2019

MIPP MEMBERS' INFORMAL MEETING

Tuesday 23 July | 19:00
76, MIPP, Britannia Street, Paola

July /2019

MIPP MEMBERS' INFORMAL MEETING

Tuesday 30 July | 19:00
76, MIPP, Britannia Street, Paola

August /2019

WORLD PHOTOGRAPHY DAY

programme to be announced

Drinks by MIPP to follow

Bookings by 16th August on

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Sunday 18th August | 10:00
76, MIPP, Britannia Street, Paola



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(Cheques are to be made payable to 'The Treasurer, MIPP')

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THE MIPP SPONSORS

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, INTERVISIONS (PHOTO INK), PHOTOCIANCIO 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.



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