



HIPA



HAMDAN BIN MOHAMMED BIN RASHID AL MAKTOUM
INTERNATIONAL PHOTOGRAPHY AWARD

THROUGH THE
LENS OF MICHAEL
AMENDOLIA:
RESTORING
THE SIGHTS
OF 3 MILLION
PEOPLE

HENLEY SPIERS
I REINVESTED THE
HIPA GRAND PRIZE
BACK INTO THE
OCEAN

HOW TO
TRANSITION FROM
PHOTOGRAPHY
ENTHUSIAST
TO BUSINESS
PHOTOGRAPHY





LIGHTNING STRIKES - A NATURAL PHENOMENON OF GREAT DANGER

Global warming is largely to blame for the sharp rise in lightning strikes taking place around the world. According to a 2014 study published in the peer-reviewed magazine 'Science', the number of lightning strikes in the United States alone might rise by 50% this century. The study also discovered that a temperature increase of 1 degree Celsius causes a 12% increase in lightning strikes.





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**HAMDAN BIN
MOHAMMED BIN
RASHID AL MAKTOUM
INTERNATIONAL
PHOTOGRAPHY
AWARD**

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WORDS FROM THE EDITOR-IN-CHIEF

I was delighted to learn about the favourable comments and feedback the inaugural edition of the 'HIPA Magazine' received. Numerous celebrity photographers and photographic communities from all over the world took the time to study and analyse the magazine's content. A typical comment made was how appealing the magazine's premise is and how it invites discussion of many photographic topics.

The first issue, which the HIPA team tirelessly worked to publish in two languages, was intended to solicit feedback, recommendations, and occasionally some constructive criticism, rather than full-blown praise. In my opinion, this is the most important aspect of successful development and growth. Even though we have completed a number of successful initiatives in the past, the praise we have received from various quarters has been very appreciated and serves as an inspiration for us to keep overcoming any potential obstacles in the future.

While some memories are barely noticed as they pass us by, others are permanently etched in our consciousness. During a phone call with a well-known international photographer, he informed me, "I and others around me have read the magazine from its first page till the very last one, at no point was any of us bored of its content."

As photographers, we can all appreciate the value of achieving such results.


I thank you all very much

Ali Khalifa bin Thalith

 [ali_bin_thalith](https://www.instagram.com/ali_bin_thalith)



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PHOTOGRAPHIA



© Ahmet Fatih Sönmez

THE GRIEVING FATHER AND THE HARSH BULLETS OF BLAME

Saeed was received with an outpouring of condemnation and blame, as his unusual behavior drew criticism from not only his friends and colleagues, but even his neighbors. Throughout the course of the week, when his daughter came to visit, he went out of his way to spoil her with an assortment of games and other forms of entertainment. He went beyond his means to gift her a collection of treasures that surpassed his own financial capabilities. In those seven days, he expended more than what he would typically spend in two whole months.

The criticisms that was labelled at him from all sides were not the sole reason for this. Another perplexing reason that everyone

acknowledges is that Saeed seems to suffer from a certain flaw, or at the very least, an obsession that has pushed him to unsettling limits. Throughout that week, Saeed captured thousands of photographs with his daughter, whether at home, in the car, on the street, during meals, or while watching television. He even woke her up in the morning, carrying her favorite breakfast, and promptly took photographs. Sometimes, he would take close-ups with specific backgrounds or landmarks, and frequently captured selfies of them together.

On one occasion, his friend Mohammed approached him and asked, "Are you constantly counting down the minutes and seconds until this week arrives? Why don't you fully embrace your time with your daughter? Why waste so much time taking photos? Can't you live in the moment and capture it at the same time?" Sorrow cast a

shade of sadness on Saeed's face, making him appear ten years older than his actual age. He responded, "One week is insufficient for me. I use the multitude of photographs to numb my longing for her. The pictures console me and mend my emotions. They enable me to relive my cherished moments with her, allowing them to endure for as long as possible.

Flash
Some photographs are priceless, as if they are printed on the walls of our hearts.

For more 'Photographia' articles:
<https://hipa.ae/ar/Photographia>



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BECOME A PIONEER IN MAKING YOURSELF HAPPY..

There is a growing awareness of the importance of mental health, especially during periods of lockdown or recovery. To protect the mind from troubles, it is imperative for one to be calm and enjoy nature whilst also practicing various hobbies and sports. Always be proactive in making yourself happy.



© Ivan Letohin






*Ghaniya bint Salem
Al-Majrafiyah*

OMANI PHOTOGRAPHER SPECIALIZING IN 'INSECT MACRO PHOTOGRAPHY'



 [ghaniya_almajrafi](#)

Nature is a beautiful divine painting created by the Creator with all its beautiful sights and creatures. In fact, the human mind cannot comprehend all this beauty and creativity. The beauty in turn makes us appreciate the greatness and mastery of God Almighty's creation of the universe with all that it contains in terms of air, water, animals, birds, insects, and creatures. The universe consists of large and small organisms, some which can only be seen with a magnifying glass. The existence of such creatures has a profound role in maintaining the environmental balance.

To me, there is great beauty in nature, even in the smallest creatures. I wanted to capture this beauty up close, in a way that differs from the typical perception of these creatures as being harmful or unapproachable.

My journey as a photographer began within various fields of the artform, but I found myself closely drawn to macro photography, which involves photographing close objects and capturing their finer details. I was attracted to the beautiful colors and decided to specialize in macro photography of insects. The camera is a wonderful outlet for me, as it takes me to a world of beauty, pleasure, and happiness, where I can express my feelings and translate them into images.

THE REASONS THAT PROMPTED MY INTEREST IN PHOTOGRAPHING INSECTS IN THEIR REAL HABITAT ARE:

Despite the challenges posed by external and direct photography, I believe it is important to show the true environment of an insect and to benefit from the real lighting and colors that surround it. This can be a challenge, as insects can be unpredictable in their movements with weather conditions also being a factor. However, I find the process of searching for insects to be great fun, and I am often rewarded with finding new and interesting insects that I have never photographed before.

The difficulties and challenges I face make me feel accomplished when I see the results reflected in a wonderful photograph which overwhelms me with happiness.

One of the most important benefits of my deepening knowledge in the field of macro

photography of insects is the accumulation of important scientific information about them. I have learned about their ecosystem and the potentially devastating effects of their extinction while also learning how to preserve and maintain them.

I take great pride in being able to confidently speak about insects in front of others, and it is especially gratifying when I see the look of astonishment in their eyes as they learn about the secrets of these creatures' lives through the information I share. The perception of many people who see my work or read the accompanying information I publish about it has also changed. They now see that these insects are not harmful and deserve to be protected, rather than killed.

When I became more interested in macro photography and wanted to gain more experience, I started purchasing special equipment for macro photography. I was also dedicated to taking pictures and experimenting with different poses to find the best way to highlight the beauty of insects. I would learn from my mistakes and try to improve my technique by looking at the work of professional macro photographers. I also searched for various sources of inspiration to replenish my ideas.



DIFFICULTIES I'VE ENCOUNTERED WITH MACRO PHOTOGRAPHY

One of the main difficulties I have faced when practicing to do macro photography was the unavailability of all the necessary accessories and tools in the Arab world, as well as the difficulty in controlling the insect's position while filming in nature. Also, weather conditions often make it difficult to go out and take pictures, such as when it is too hot or windy. Another difficulty is the overall scarcity of insects. If there is no good green spot for them to feed on, it was often hard to find any to photograph.

I am extremely proud of my photographic hobby, especially in the field of macro photography. I have benefited greatly from learning about the special tools and techniques required for this type of photography, as well as gaining valuable knowledge about the life cycles of the organisms captured in my photos and their importance to the planet. I have also had the opportunity to meet and learn from experienced professionals in the field, who have provided invaluable guidance and support. I am very grateful for all that I have learned.





I AM EXTREMELY PROUD OF MY PHOTOGRAPHIC HOBBY, ESPECIALLY IN THE FIELD OF MACRO PHOTOGRAPHY.



FINAL WORDS

A successful photographer is one who understands the secrets of the artform and the artistic elements that make a photograph aesthetically pleasing as well as intellectually stimulating while also conveying the message that an artist wants to communicate. In my opinion, there is no point at which the photographer stops learning and growing in their craft. No matter how professional the photographer is, there will always be mysterious and unexplored facets to their work.

FEATURE ARTICLE

HOW TO TRANSITION FROM ENTHUSIAST PHOTOGRAPHY TO BUSINESS PHOTOGRAPHY

Do you genuinely have a passion for photography? Have you ever considered starting a business out of this passion?

By bringing up this subject, we hope to provide anyone planning to go through this experience the essential background information whilst helping them make the most of other people's experiences in order to save time, money, and effort in the process.

Always remember that asking the right questions is more important than rushing to get answers! Here are a few questions that help deepen our comprehension of this subject.


- **Do you have a background in photography?**
- **How do you distinguish yourself from other photographers?**
- **Do you believe that someone would be willing to pay you for your photographic skills?**
- **Are you able to organize and launch your own business?**
- **Do you have the time to convert your passion or hobby into a business?**
- **How do you envision your photographic career three, five and ten years from now?**

We will try to answer as many of the questions as we can here with the help of knowledgeable and experienced experts.

WILLINGNESS AND MASTERY ARE BASIC TOOLS... AND THE CREATION OF A PROFESSIONAL IDENTITY

By: *Dikrayat Radhi*

Photographer and photography trainer - Founder and President of the Photo Art Photography Group - President of the British Kingston Club, Bahrain Branch

 thekryat5

© Angel Torres Escalante

Due to the high cost of photography, many photographers turn to the profession as a business to make a living and maintain their passion. With the money they save, they can buy more advanced equipment.

One of the most crucial elements in being a successful commercial photographer is having a strong desire to do so and making a concerted effort to learn the fundamentals of the craft. This entails having thorough knowledge of the many components and settings of the camera in addition to having a solid grasp of all the available add-ons, such as lenses, lights, and other accessories. A photographer who wants to go from

being an amateur to a professional must set themselves apart from rivals and develop a distinctive and recognizable style.

Commercial photography makes it simple to identify the work of a typical photographer. Gaining the favor of clients who are searching for a unique service must be one of the photographer's objectives. This can be accomplished by offering the highest caliber goods, putting forth fresh, creative ideas, and avoiding empty promises. On the other hand, photographers must thoroughly research the market in order to create distinctive works and keep up with technological advancements and changes in the photographic industry in order to stay creative.

In order for photographers' services to be


seen by as many people as possible, they must concentrate on media engagement and public relations. They should also introduce various technical and visual aids that modern tools offer, attend events and festivals frequently, and keep up a presence on social media platforms.

Additionally, they should have a trade name and logo that sets them apart from competitors, employ contemporary photography equipment, and keep a professional appearance. In order to obtain further professional titles and accreditations, photographers should also take advantage of courses provided by regional or local specialized authorities.



PROFESSIONALISM IS NOT A NECESSITY FOR PROFIT

By: *Mohamed Wardani*
Professional Photographer

 moh_wardany

One of the most challenging and complex undertakings that requires a lot of patience and mental fortitude is learning how to become a professional photographer. Any moment must be captured as it happens in order to be able to react to every chance. This results from a profound awareness of life and nature, which enables one to vividly depict its essence in pictures that speak for themselves.

Street photographer Muhammad Wardani is fascinated by the creation of facial features, folklore, and changing social media trends. Awards from both domestic and foreign organizations have honored his achievements.

Is it feasible to monetize a passion

project? Have you ever attempted to “monetize” your hobby? How could you make your pastime a business enterprise that brings in money?

Underrated as a hobby, photography can be successful even when practiced casually. You can achieve this by collaborating with media organisations that support your business or by selling photos on online marketplaces. To win the respect of many social tiers and establish a reputation in the field of photography, it is crucial to be successful both professionally and ethically. The most crucial factor is faith in one’s own ability, not equipment.


For one to succeed, one must be passionate and distinctive.

© Prasad Sharishanker Ganesh



IN ORDER TO TRANSITION INTO THE WORKFORCE, IT IS CRITICAL TO STAY CURRENT WITH CHANGES AND INCORPORATE YOUR TALENTS

By: *Nael Al Alam*
Journalist

 naelalem

Photography wasn't always as accessible as it is now. In the past, we would take out any camera we could find to capture happy and meaningful moments. We treasured those moments and rarely encountered any of our classmates who shared our enthusiasm for photography or knowledge of the sophisticated technology present in today's cameras. Meanwhile, the development of high-quality mobile devices that make taking and sharing images simple has further increased interest in photography. However, some individuals could pass up some of life's most memorable events because they are preoccupied with snapping photos.

There is no denying that for many amateur photographers, their pastime has evolved into a career. This is particularly true on social networking sites, which have grown to be important venues for disseminating various types of content and whose members are now fusing their interests in photography with their expertise, culture, and the content they intend to

portray. This is done in order to create cohesive and appealing material that could generate profitable returns.

As technology has developed, there are far fewer chances for traditional photography enthusiasts who use large cameras and magnifying lenses in the "commercial" sector, unless they can keep up with rapid technical advancements. In order to make money nowadays, a photographer must be proficient in a variety of industries, including photography, video and photo editing.


The once-thriving photographic industry is now in a steady decline and may soon be reduced to a small number of businesses that cater to the demand for official photographs with a white background. Talented photographers will not be able to turn their pastime into a "business" in the genuine sense if they do not improve their equipment and skills. Instead, they may have to settle for participation in exhibitions and contests in the hopes of winning a prize or gaining recognition.

© Andriy Rovenko

PASSION WAS THE SPARK, AND MY STORY DEVELOPED IN STAGES

By: *Khaled Al Dash*

Photographer - Founder and Partner,
Gearbox Studios

 khaledaldash

Since I was young, I've had a strong enthusiasm for photography that has carried over throughout my academic and professional careers. I've worked in a variety of photographic fields, including product, commercial, and creative photography. I've always been motivated by a desire to develop my abilities and produce stunning, powerful photos. In Egypt and the Arab world, I have also had the chance to collaborate with some of the biggest photographic institutions. This has given me a wealth of experience in producing photos that sell a client's items and effectively communicate their message.

In order to assist young people in making the transition from enthusiast to professional photographer, the objective of becoming a professional photographer must be made apparent to them. They must overcome their doubts about their ability to alter things. Many people are unsure of how to effectively leverage their creativity to generate income in the corporate world.

Your hobby, such as taking pictures of buildings, is now a significant industry in our society. If you are exceptional at this hobby, it can possibly lead to you one day traveling with real estate developers to capture photographs of their developments.

This was similar to my experience in the early 2000s, when many manufacturers were unable to promote their products with high-quality photographs, like the ones they saw in exhibits of furniture, automobiles, and home appliances at international trade shows. This prompted me to insist, along with other young men and my business partner, Dr. Ahmed Zidan, on starting a studio business that could compete on a global scale in this industry. We set up and equipped the studio in 2002.

Our work's main goal was to give manufacturers technical assistance so they can raise the caliber of their photographed products. In addition to real estate projects and commercials outside the studio, we had years of experience photographing automobiles, furniture, and home furnishings items inside the studio. Additionally, we have

taken pictures of a variety of products, including home appliances and bathroom fittings.

I founded a company that offers services for all facets of photography, including CGI, producing 3D photos, creating video content for social media platforms, and collaborating with e-marketing organizations, since I love photography and I wanted to be a professional. Therefore, we heavily invested into teaching the photographers that we employed.


My pursuit of corporate success has always been motivated by my love of photography and my passion for the visual arts, photo science, lighting, and lenses.



I SHOWCASED MY TALENTS, WHICH LED TO PROFESSIONAL RECOGNITION, AND THEN I STARTED MY OWN COMPANY

By: *Suleiman Hajji*

International award-winning photographer, founder of HQ Productions and Media Consultancy

 solimanhijji

I first began taking photographs as a hobby to record every element of my personal life, as a means to cope with my emotions, and to document life in Gaza. In addition, I was drawn to Gaza's numerous picturesque locations and historic archaeological sites that depict the history of the Palestinian people. I wanted to share these with the world so that others could learn about our history.

I have been able to connect with several websites who are interested in my work by posting my photographs on social media platforms and utilizing the most recent technology and digital media. I'm now concentrating on honing my photographic skills and abilities.

I gradually made the transition from photography as a pastime to a career with my own business. I began working on various channels before starting my own digital media business. I currently deal with numerous multinational companies and have ties with international newspapers and institutions owing to my years of expertise.




© Marylise Vigneau

I ABANDONED CHEMISTRY FOR THE LENS

By: *Karim Nabil Hassan*

Photographer

 kareeminfocus

I had a strong enthusiasm for photography and had studied its skills, but I valued the ideas I would convey with the camera more than I did the art itself. It is a creative notion without any practical application. In addition to having a strong passion for photography, I also enjoyed reading and the visual arts, particularly those that fit into a classic style, like the Renaissance, Baroque, and contemporary classics, because they maintain and do not exceed the natural proportions of everything as seen in the photograph. The concept of perspective does not magnify the human body in the same way as Dali's paintings, in which elephants are hung like constellations, do. Rather, they offer a number of artistic experiments that explore existential themes like the reality of death and the influence of time.

After receiving a science degree from college, I had to decide what direction I'd go professionally.

I worked in the field of chemistry for ten years. For four of those years, I only dabbled in photography as a hobby, but I was working toward becoming a professional so that it would be both a hobby and a means of support, and the objective was to advance myself in the photographic industry as a whole. Since they both use the same procedures, the hobby helped develop the craft.

I made the decision to completely leave the chemistry field in 2011 and pursue professional photography full-time. At the same time, I exercised care to avoid letting my job take priority over my interests. To make time for my hobbies, which I think require a lot of attention, I gave up some of my commercial photography goals. Additionally, I think that if you attempt to have it all, you wind up losing it all.

© Andrea Peruzzi






CONVERTING TO BUSINESS IS AN EASY PROCESS

By: *Lubana Faheem*

Photographer and photographic director

 [photographer.lubana](#)

If you love photography, you can easily use your talents to make money. You must understand your chosen field of photography, how to effectively market yourself on social media, and how to approach individuals and companies with an offer of your skills.

Creating videos is a crucial part of attracting businesses, brands, and customers, but it involves competence in photography, video editing, and social networking with the most used platform for this being YouTube. It is critical to have knowledge of and experience with the associated gear as well as knowledge of photography as a pastime. Understanding this profession's commercial aspects and labor market is essential.

You may have independence and flexibility in your work schedule if you combine it with your hobby. You will be in charge of establishing workplace policies and marketing plans for the services or goods you offer, and you will have greater creative freedom in doing so.

COMBINING A PASTIME WITH A JOB

By: *Muhammad Zarandah*

Palestinian photographer

 [mohamedzarandah](#)

Passion for the art form is the primary motivator for those who love photography to look for ways to monetize it. Photographers initially experiment with several genres until they discover one which they are passionate, and they then concentrate their enthusiasm and creativity on that particular area. In order to maintain their careers in photography and live better lives overall, photographers must advance their knowledge and tools.


Even if it may be expensive in terms of money, time, and effort, they also must concentrate on attending meetings, workshops, and seminars. Some people might even quit their employment and their profession to launch their own side-project in photography. There are many "professional amateurs" today who specialize in this area and have a wealth of photography expertise and experience. In order to help students develop their abilities and passion, this beautiful pastime is now taught in schools and universities. This will greatly help students attain professional careers in their past time.

© John Hantoro Pudjoko

DETERMINE YOUR PREFERRED ARTISTIC FIELD IN PHOTOGRAPHY... THEN FOLLOW THESE TIPS

By: *Mahmoud Al Hassan*

Photographer specializing in digital integration

 [abusaiif4446](#)

Photography is a beautiful hobby and has good financial returns if we bear these important elements in mind:

1. Since there are numerous areas of photography, it is important for amateur photographers to select one. By doing so, you can concentrate on the techniques and equipment used in that area of photography, passing from amateur to professional status.
2. Showcase your work on social networking sites, which are among of the most effective free channels for getting the word out about your creative endeavors and photographic prowess.
3. You must research market prices and refrain from raising your asking price at the very beginning. Don't hold back on providing some free work to a client or other particular business. This is a great way to gain recognition for yourself because it allows others to appreciate the beauty and caliber of your work. After that, you can set a fair fee for your effort and expertise.
4. Since photographic gear and accessories are extremely expensive, starting a studio or a small business demands a significant financial investment. You can hire experts in photography other than yourself if you have the funds to do so.

There are many ways to grow your company and collaborate on numerous projects.

5. One of the most crucial qualities of a great photographer is dedication to time. Consider the quality and quantity of work needed from you in terms of completion time and cost before beginning a project. Instead of merely taking orders over the phone, meet with your clients in person so they can observe your working style and how you handle their assignments. The client will think highly of you for doing this.


© Sina Falker





I PRACTICED MY HOBBY WITH LOVE

By: *Hossam Dandal*
Aerial photographer and director

 Hossam.Director


I chose to explore aerial photography due to my strong affinity for both photography and directing. I was immediately mesmerized by how beautiful it was to be able to view the Earth from above, and my initial aerial photographs attracted the attention of other professionals. It goes to show that anyone can attain their goals with a little perseverance and hard work.

In contrast to my legal studies at university, I transitioned into the field of aerial photography professionally by acquiring a drone permit from the Sanad Aviation Academy in Dubai and studying the visual production techniques of amateur and experienced directors. I then started to venture into the business sector. Every vessel reduces in size as a result of the contents placed inside it, with the exception of the vessel of knowledge, which only grows. I'm currently looking to expand my knowledge and expertise in the fields of aerial photography and visual directing, as well as learning to improve the quality and effectiveness of my work.

© Subhradeep Jashu

I SUFFERED A LOT DURING THE TRANSITION... THIS IS MY STORY

By: *Ammar Al Bazzaz*
Bahraini photographer

 albazzaz_ammarr

Making the choice to use my hobby of photography as a means to support my family and myself was not an easy decision. It took a lot of persuasion for me to finally change, and it was challenging persuading others to agree. Because I used to photograph pictures for a living, I was less concerned with the emotional content of the images. But after rearranging my priorities and deciding to deal with money concerns after the photo shoot rather than before, I changed my mind.

The result, in my opinion, will be a lack of connection between the audience and the material if art is solely focused on commercial principles. This is really evident in children's photographs. The same is true for commercial initiatives, where the most challenging problem is pricing. The final output I provide is the result of a variety of elements, including emotions, alertness, education, courses, expertise, and expensive equipment. Contrary to what the client believes, the photographer is not simply enjoying themselves or their pastime.

Initially, some of my colleagues and photographer friends advised me that I base the cost on their prior work and price lists. This went against my belief that the services I offered were distinct. I frequently take pictures of people, particularly children, as well as street life, birds, and objects. The ability to photograph children depends on a number of factors, including tolerance for the children's unpredictable moods and patience. Since my clients are typically parents, they are more aware

than I am that the photo should reflect the child's beauty on the inside as well as the outside. As a result, I must find a way to avoid conflict with myself, the client, or even the image itself, and I must respect the legal rights of all three parties.

Today, most people work in photography, which is great in hindsight, but at first, it presented some difficulties for me. Since there are numerous stores in every location that sell the same service, what I offer must have a distinctive aesthetic sensibility and distinctive services both during and after filming. I firmly believe that photography is equally as visual and sensory as other disciplines, especially when taking pictures of kids. It is essential to provide a setting where the child feels at ease, secure, and safe while being photographed, whether it be outside or inside a studio.



© Sourav Das

SPECIAL COVERAGE

WHAT HAPPENED IN THE 'NATURE' SEASON?

BRITISH PHOTOGRAPHER WINS THE RICHEST PHOTOGRAPHY PRIZE IN THE WORLD - KUWAIT, QATAR AND EGYPT WITH WINNERS

On the 29th of July 2022, the General-Secretariat of the Hamdan bin Mohammed bin Rashid Al Maktoum International Photography Award (HIPA) announced the winners of its 11th season, 'Nature'. The Grand Prize, which amounts to one hundred and twenty thousand dollars (USD \$120,000) was awarded to British photographer Henley Spiers. Likewise, there was a number of Arab winners in the competition including Kuwaiti photographer Majed Sultan Al Zaabi, who took home the 'Photography Content Creator Award' along with Qatari photographer Ali Saifaldeen, who won the first placed prize in the 'Portrait' category with Egyptian photographer Ahmed Mahmoud Abdulazim Abdulrazik winning 3rd place in the same category.

The 'Nature' season saw winners from seven different countries including; the United States of America, Canada, China, Russia, India, Indonesia and Bangladesh.

• Bin Thalith: HIPA has exceeded 500,000 submissions from 205 countries, to become the most wide-reaching arts brand in the world

• Bin Thalith: We closely monitor industry shifts and value efforts of photographers seeking to excel

• Bin Thalith: We are committed to artistic growth

and excellence through innovation, creativity and sustainable differences while recognizing top photographic talents

• Henley Spiers wins the Grand Prize for his photograph of the majestic Northern Gannet bird

• 7 nations with multiple winners

• Arab world represented

with three winners; Majed Sultan Al Zaabi from Kuwait, Ali Saifaldeen from Qatar and Ahmed Abdulrazik from Egypt

• Kurt Mutchler from the United States of America wins the 'Photography Appreciation Award' while the 'Emerging Person/Organization in Photography Award' goes to Turjoy Chowdhury from Bangladesh

EXCLUSIVE INTERVIEW WITH GRAND PRIZE WINNER **HENLEY SPIERS**

EXCLUSIVE INTERVIEW WITH GRAND PRIZE WINNER HENLEY SPIERS



**MY DREAMS
WAS TO CAPTURE
THE MOMENT OF
IMPACT AT 100
KILOMETERS AN
HOUR UNDER
WATER
I LAY MY HOPES ON
A SLOW SHUTTER,
ALTHOUGH I
WASN'T HOPEFUL
OF ACHIEVING
SUCCESS**

Dance of Joy

While having breakfast with my wife and girls one summer morning, I opened the Instagram app and saw the 'HIPA' post announcing that I had won their Grand Prize. It was such a joyful surprise that I started dancing hysterically in joy, and the family joined me without initially understanding why! I had an enormous sense of happiness and bewilderment in the weeks that followed this wonderful shock. What exactly just happened?

HIPA proves to adventurous photographers that they are correct; I am proof of that

I first revealed my plans to pursue a profession as an underwater photographer to those close to me about six years ago,

and it raised a few eyebrows to say the least. It was a dream job, but unfortunately dream jobs are difficult to turn into a reality. Winning the HIPA Grand Prize has been tremendously rewarding for me on a number of fronts. It's a success that truly reinforces my conviction that following this dream career was the right choice and that the proof of it has already materialized.



THE AWARD BREATHED LIFE INTO MY CAREER AS AN UNDERWATER WILDLIFE PHOTOGRAPHER



Passion-driven careers are often not financially successful. This obviously includes underwater photography since a professional requires expensive specialty gear. The HIPA grand prize will greatly impact my ability to continue working as an underwater wildlife photographer, which is especially important in light of the challenges the COVID-19 pandemic presented. Since I now have the opportunity to spend money on a photo session or expedition that I so wish, I feel empowered and encouraged to start potential new projects. I'm hoping that this accomplishment will lead to new opportunities for me and afford me the chance to enhance my network within the industry.

PHOTOGRAPHY COMPETITIONS ENHANCE PHOTOGRAPHIC VALUE I ALWAYS CHOOSE MY PARTICIPATIONS CAREFULLY

In my opinion, photography contests are a highly efficient method to enhance the photographic value of individuals and organizations. Due to this, I meticulously follow a select number of photography contests to participate in. After competing in HIPA for the previous four years without success, I eventually took home the Grand Prize for the 'Nature' season.

I HOPE TO WORK ON MORE PROJECTS THAT PROTECT THE OCEAN AND ITS ORGANISMS



I HAVE MANY PHOTOGRAPHIC INSPIRATIONS, BUT THE LIST CONTINUES TO GROW

The education I received from Alex Mustard and Christian Vizl MacGregor was crucial to my development as an underwater photographer. Another photographer that I find very inspirational is the Frenchman Laurent Ballesta. In fact, I find inspiration from many photographers, and this list continues to grow every day. I was pleased to meet the wonderful Majed Sultan Al Zaabi and learn about his fantastic work. He is a deserving recipient of the 'Photography Content Creator Award'.

I hope to work on more projects that protect the ocean and its organisms

I am currently working on two projects that are significantly assisting marine protection and conservation in Mexico and the Maldives. In order to produce better photographs for future projects I will be

working on, I invested a portion of the HIPA prize money I received into better photographic equipment. With such a life-changing win, I am now inspired to look for further projects that can benefit the ocean and its organisms.

My wish is to explore the underwater habitats in Dubai

I have only visited Dubai once, when I was a child. I hope to return someday and have the opportunity to explore the marine life off the city's coast.



EXCLUSIVE INTERVIEW HIPA MAGAZINE

RECIPIENT OF THE 'PHOTOGRAPHY APPRECIATION AWARD' FOR THE 'NATURE' SEASON – LEGENDARY PHOTO EDITOR AT NATIONAL GEOGRAPHIC MAGAZINE **KURT MUTCHLER** DISCUSSING ONE OF THE MOST ICONIC MAGAZINE COVERS, 'THE STORY OF A FACE'

WITHOUT ABSOLUTE TRUST, THE STORY AND THE PHOTOGRAPH WOULD NEVER HAVE HAPPENED

“They shared their lives with us and offered us this story; isn't it an act of love?”

Maggie Steber wrote the following words to present 'The Story of a Face' for National Geographic magazine.

The story of Katie Stubblefield is incredible on many levels. Based on the 37 prior face transplant operations that have been carried out, her case symbolizes a medical and scientific advancement as the

youngest face transplant patient in the United States.

At the Cleveland Clinic, where the procedure was performed, personnel and surgeons did an amazing job. Sandra Bennington was extraordinarily brave and benevolent to offer the face of her deceased granddaughter for the procedure. Katie's parents, Robb and Alesia, offered a lot of love and support during the entire ordeal.

Without Katie's confidence, this motivational story would not have been possible. Confidence is defined as “an outspoken dependence on character, aptitude, strength, or the truth of a person or thing” by

Merriam-Webster. This is an example of how photographers might be inspired to gain the subjects' trust. The most exposed and sensitive parts of someone's life can sometimes be seen via the lens of trust. A perfect illustration of this is 'The Story of a Face'.

The same rules that govern media and publishing also apply to readers' needs for reliable sources of information. In America, the majority of the once-reliable traditional media outlets have vanished with the advent of the internet. As a result, readers now have to sift through a sea of unreliable and possibly untrustworthy sources of information.

May 3, 2016: Resting in the park at the Oval Park in Cleveland, Ohio, one day after Katie was released from the hospital after a one-month stay. Alesia Stubblefield and her husband, Robb Stubblefield, take their daughter Katie to Wade Lagoon in the Oval Park and museum area in Cleveland, Ohio on May 3, 2016, one day after Katie was released from Cleveland Clinic and a one-month stay after surgery. Katie had not been outside for a month and it was the first sunny day after a week of rainy gray weather. The family lies on a quilt in the warm afternoon sunlight, birds singing around them.



November 18, 2016: Portrait of Katie before her surgery, with her temporary face that she called Shrek. She could not see the face but she could feel it with her hands and figured out that it was a strange looking face. During my coverage I often shot portraits of Katie, trying to show that we are more than our face in hopes that her inner beauty would be revealed. Cleveland, Ohio.



July 12, 2016: Katie Stubblefield dances with her father Robb during a break in a portrait session in the ballroom at the Tudor Arms Hotel in Cleveland, Ohio. They sang to each other as they danced.

May 25, 2017: Katie Stubblefield sits on her hospital bed during a quiet moment weeks after her surgery to transplant a new face provided by a donor. Katie rarely has any time to be by herself. Katie received a donor face after 3 years of waiting in early May 2017 and has been in intensive care since the surgery. Her face remains swollen several weeks after the surgery but her stitches were healing which is why some were taken out.



January 28, 2018: Sandra Bennington examines Katie Stubblefield's new face, which was once her granddaughter's face, after seeing it on Katie for the first time while they visit at the home of a family friend in Rocky River, Ohio, on Sunday, Jan. 28, 2018. This was the first meeting of Sandra and Katie, and her first chance to see her granddaughter's face on someone else. Sandra donated the face to Katie after Adrea fell into a coma from a drug overdose.



May 26, 2017: Dr. Joshua Landreneau (left), and Dr. Brendan Alleyne, (right) take stitches out of Katie's head that join her donor face to her scalp during a painful procedure for Katie a few weeks after the surgery that gave her a new face. The doctors removed every other stitch in a procedure room in the ICU (Intensive Care Unit) at Cleveland Clinic in Cleveland, Ohio. Nurse Mallory Cotter, assists. Katie was crying out for her mother during the painful procedure because of the pain but also because she was scared but her mother was not there.



January 29, 2018: Robb and Alesia Stubblefield hold their daughter Katie at their apartment in the Ronald McDonald House in Cleveland, Ohio, about 6 months after Katie received a face transplant on May 26, 2017 at the Cleveland Clinic. Her parents have been warriors for their daughter throughout the ordeal of Katie having lost her face during a suicide attempt with a rifle a few years ago. The parents quit their jobs to take full time care of Katie through multiple surgeries including a full-face transplant and the continuing multiple surgeries that follow to refine the donor face. The face was donated by Sandra Bennington when her granddaughter, Adrea Schneider, fell into a coma from a drug overdose. Robb and Alesia have been steadfast champions of their daughter despite huge sacrifices they made and helping Katie through hundreds of painful nights. Katie has a new face, a new life, and her parents hope that very soon their lives will return to a normalcy they have not enjoyed for years.

One of the most well-known and respected publications in the world is 'National Geographic'. Over the course of its 135 years history, it has developed a reputation for reporting that is fair, honest, and clear. Together with 'National Geographic', The Cleveland Clinic chose to document Katie's remarkable story.

Prior to Katie's transplant, a total of 37 face transplants had been carried out internationally (20 partial and 17 full face)., the procedure would be carried out out of public view. The only time you could see a transplant recipient was at a press conference after months recovering.

No personal connection or bond is ever established between the general public and patients. Nobody is aware of their background or who they are. All previous stories were incomplete - except ours.

Since 2016, Maggie Steber has documented Katie and her family's journey through Katie's transplant and its aftermath. The warmth, strength, and impact of her documentation process have all been a result of the trust she has gained from the family. Katie's family wanted people to see the story and understand the reasons behind it.

It is crucial for photographers to make their subjects feel comfortable and ensure that they are aware of the trust being placed in them. It is a privilege if subjects allow photographers to recount their stories because they have private lives that must be respected. While we have a responsibility to fairly portray their story, we also owe them gratitude and a duty to make sure they have full confidence.

When we began covering this story, we were informed that surgery would take place within 24 hours of finding a donor.

Lynn Johnson, a photographer, stepped in on two occasions when Maggie was out of the country. The initial donation attempt failed in November 2016, yet Johnson continued to spend time with the family. She documented several significant events during the 31-hour procedure in May 2017, which was incredible.

According to Lynn, trust is based on three essential behaviors: presence, listening, and time. Of course, these elements have an impact on the story's credibility and quality. It is crucial to listen carefully and identify what is not being said, as well as

what is. Simply put, listening is an artform in itself.

Fortunately, Maggie feels the same way about the power of listening. "When I go to interview subjects for the first time, I just talk to them and listen while letting them tell their story. That's the only real way you know what to photograph and what's particularly important to them. Sometimes I will sit and listen for a long time and when you're open to listening, it's amazing what people will share with you. That's exactly what you want to get to, to the heart of their story," Steber said.



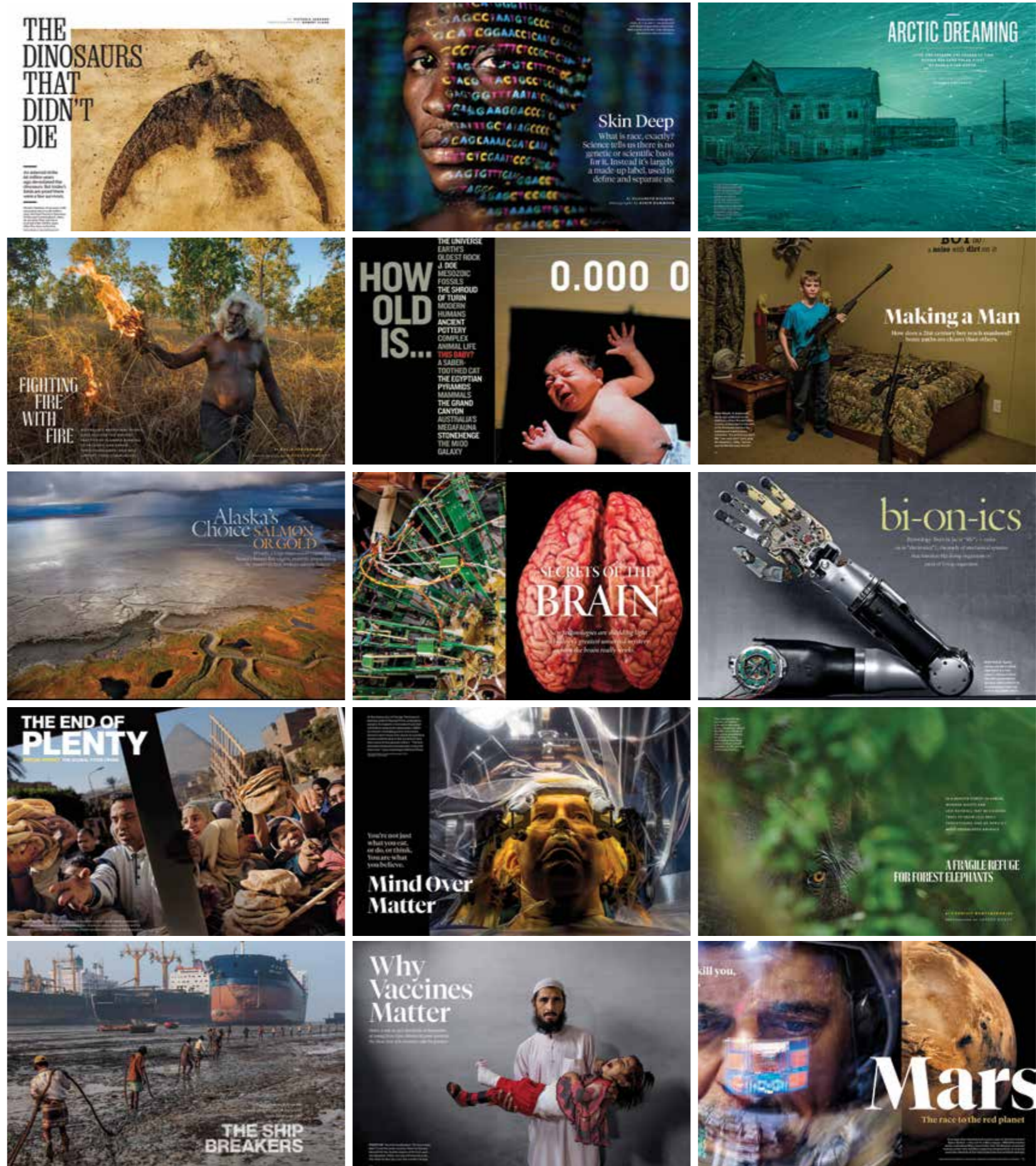
WHO IS KURT MUTCHLER?

Kurt Mutchler is an editor-at-large at National Geographic magazine. He was awarded the 2021 Magazine Picture Editor of the Year by the National Press Photographers Association (NPPA). He was also awarded Magazine/Media Visual Editor of the Year in Pictures of the Year International (POYi), as well as Magazine Picture Editor of the Year by the NPPA for work in 2018.

His work has also been recognized by the Overseas Press Club of America, The Association of Magazine Media, Society for News Design, and The Society for Publication Designers.

Kurt has worked at National Geographic magazine since 1994 where he has held many positions, including photo editor, deputy director of photography, executive editor of photography, and senior science photo editor. He is a former adjunct professor at the Corcoran College of Art + Design in Washington, DC, where he taught photojournalism. Prior to joining the magazine, he was the photo and graphics editor of The Times-Picayune in New Orleans, Louisiana.

Kurt received the Appreciation Award for what he provided during his career as a print and media photo editor, and for what he has contributed to his work as a photo editor for the stories published in the organizations in which he worked. He provides an eminent example of the pivotal role that behind-the-scenes workers add to the photography industry, a role that rarely gets the spotlight.





MAJED SULTAN AL ZAABI
A STAR PHOTOGRAPHY CONTENT CREATOR

4 SECRETS TO CREATING ENGAGING CONTENT

The 'Photography Content Creator Award' is awarded to Kuwaiti photographer and social media influencer, Majed Sultan Al Zaabi in honor of the photography-related educational and academic content he has created for the general public, his over 20 years of experience in the field of wildlife photography, as well as the numerous humanitarian and charitable projects he has embarked on in Africa.

Majed expressed his gratitude and honor for receiving the award especially with its prominence and constant support for photographers around the world. He remarked, "HIPA is more than just a typical photography competition, it is in fact an institution brimming with activities and life throughout the year."

Al Zaabi added that he enjoys simplifying informative content for viewers before concluding his statement with 4 secrets to creating engaging content:

- 1. Your main goal should be to communicate your information well to the audience, and not only gather views and likes.**
- 2. Focus on areas you are passionate about, there are at least one million people interested in what you like.**

- 3. Pay extra attention to continuity of content, scheduling of posts and content creation.**
- 4. Perhaps the most important of these secrets is ensuring the content you put out for audiences is educational, motivational and entertaining at the same time, since this will be the pinnacle of attractive and appealing content.**

Who is Majed Sultan Al Zaabi?

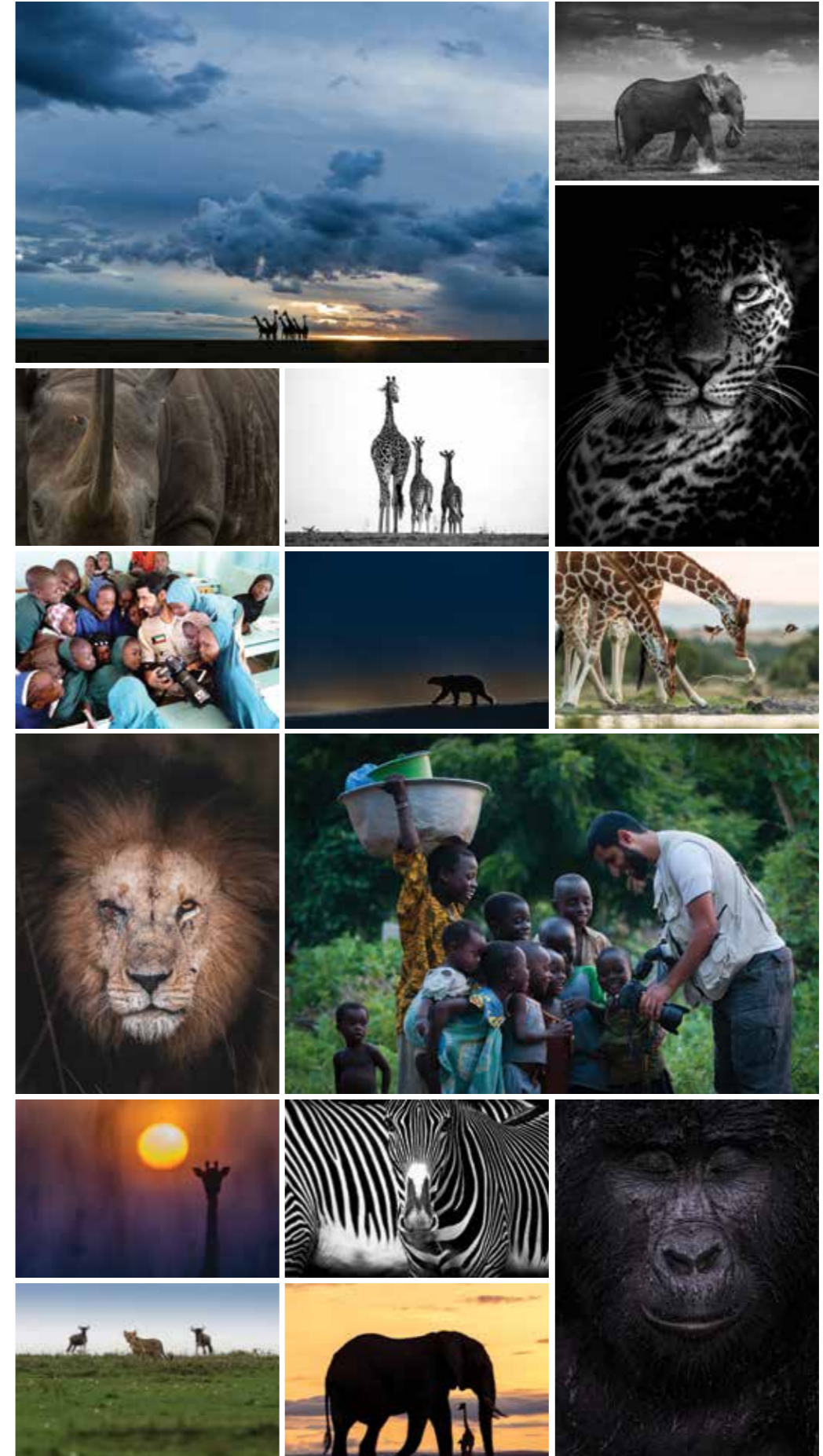
Majed Sultan Al Zaabi is a computer engineer with an extreme passion for photography. He is active on social network platforms, providing photography-related content as well as instructional videos on how to produce social media content. For more than 20 years, he has devoted his talents towards wildlife photography and documenting charitable projects in Africa.

Majed is especially passionate about sharing knowledge and providing in-depth analysis by uploading videos on YouTube. He started his channel in 2007 in order to explain the basics of photography, the use of various equipment as well as photo editing; before carrying it through to today's fast-paced world of social media.

Majed has won many international awards and accolades. In 2021, he won in the 'Animal Portraits' category of the Natural History Museum's 'Wildlife Photographer of the Year' competition in London. The competition, which is held yearly, is considered one of the largest wildlife photography competitions in the world.

Many of his works have been published in the National Geographic magazine, as well as participating in special photography programs on National Geographic Abu Dhabi. Majed is a brand ambassador for Nikon Middle East and North Africa. He has organized over 30 international tours for photographers from the Gulf region to photograph wildlife in Africa. Many of these photographers have gone on to achieve global recognition as a result of his tutelage.

Majed has hosted many photography courses both in person and online, from the basics to advanced photography workshops, including photo editing, wildlife photography courses and lectures documenting charitable projects in Africa. His most recent course covered the secrets of Instagram and how to create professional content for social network sites. Creating content daily has become part of his lifestyle. His goal is to positively impact those around him and spread happiness through these networks.





PHOTOGRAPHY IS A MEANS OF TIME-TRAVEL AND COLLECTING IMPORTANT LANDMARKS FROM THE PAST, PRESENT AND FUTURE

EMERGING PERSON IN PHOTOGRAPHY AWARD TURJOY CHOWDHURY

A photographer, storyteller and researcher whose long-term projects primarily focuses on the history of war and conflicts, geopolitics, human rights and social issues

“HIPA’s promotion of photography and its continued support for photographers from all over the world surpasses all expectations. I’m grateful and honored to have won the ‘Emerging Person in Photography Award’ and wish to thank the HIPA’s board of trustees and amazing staff.”

Turjoy added, “In my experience, photography is a means of time-travel and collecting important landmarks from the past, present and future. That being said, in order to make a substantial and long-lasting contribution to society through photography, one must possess a thorough comprehension of the art form.”

Who is Turjoy Chowdhury?

Turjoy Chowdhury is a visual storyteller and researcher working in the Indian

subcontinent, across Asia, as well as in the USA. A photographer of National Geographic Magazine and a member of The Photo Society of NatGeo, Turjoy primarily works on long-term projects focused on the history of war and conflicts, geopolitics, human rights and social issues. After graduating in Architecture, he became a full-time humanitarian photographer.

Turjoy constantly keeps experimenting with visual approaches and storytelling formats. He likes to deal with complex stories and produces work to raise thought-provoking questions. Often, his work explores dark places and stories to provide light in the darkness.

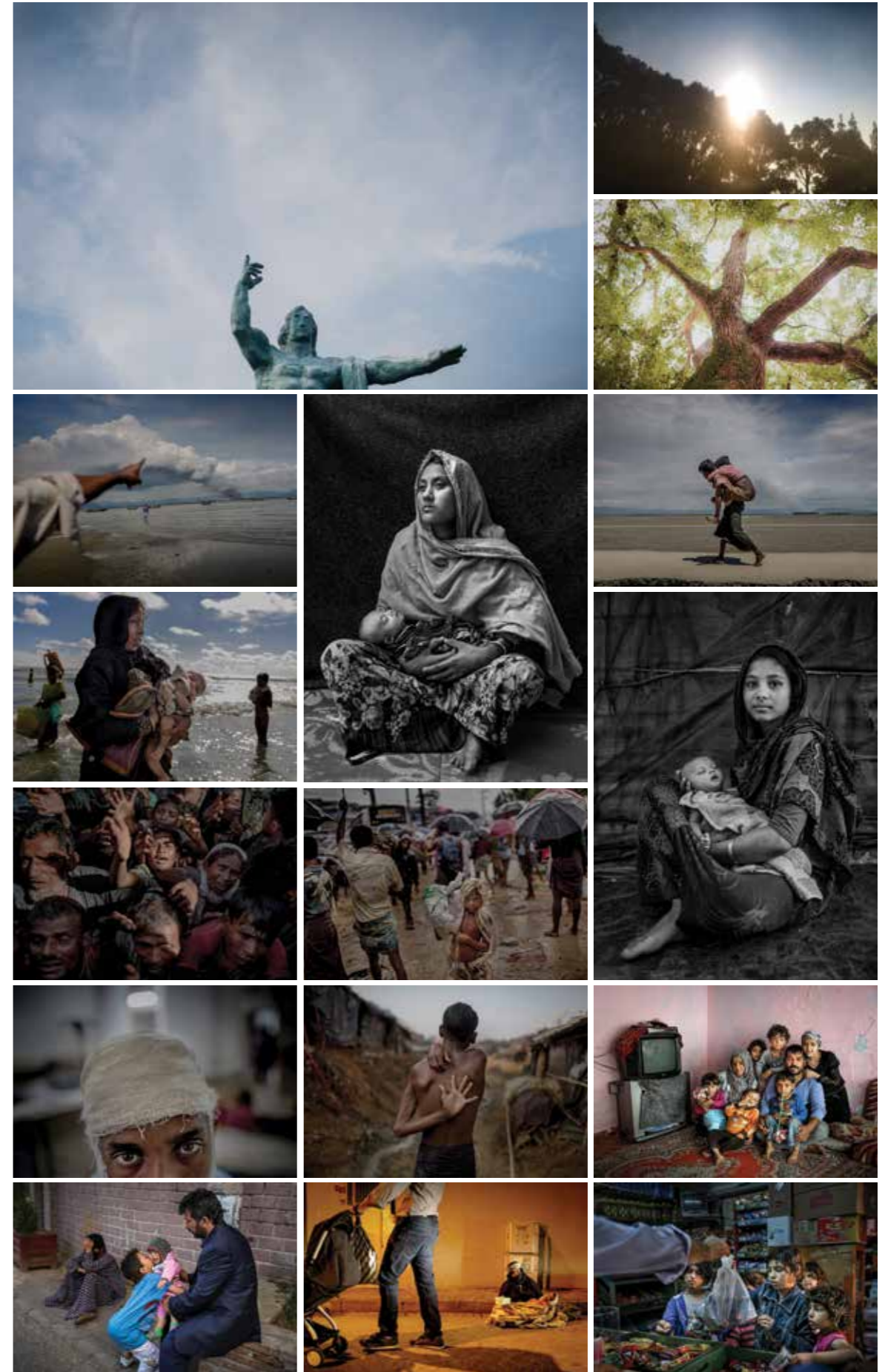
He has worked in the aftermath of the Syrian civil war which deals with the psychological aspect of the refugees.

His project ‘Beyond the Mushroom Cloud’, the story of the atomic bombings in Japan, stands against the use of nuclear weapons to promote world peace. In the USA, Turjoy explored the personal stories and emotions of immigrants, where he used photography as a medium for freedom of expression

and inclusion. He has witnessed the Rohingya refugee crisis and intensively worked in Rohingya camps. There, he produced the body of work ‘Born Refugee’ that deals with complex identity politics and citizenship issues with a very subtle approach. His photographs for the Disaster Emergency Committee (DEC) during the refugee crisis also helped raise over £ 20 million of funds for survivors.

His work has been exhibited globally and appeared in the National Geographic magazine, Washington Post, The New York Times, The Guardian, Time Magazine, The Sunday Times, The Wall Street Journal and many more.

Turjoy was nominated for the ‘Tim Hetherington Trust: Visionary Award 2020’ for his ongoing multidisciplinary creative research project, ‘Genocide’71 - A Memory Map’. He also received the UNICEF Photo of the Year Award, National Press Photo Award (NPPA), Picture of the Year International (POYI) Award, LensCulture Emerging Talent Award and Photo Philanthropy Activist Award.



NATURE

GRAND PRIZE
HENLEY SPIERS | UNITED KINGDOM

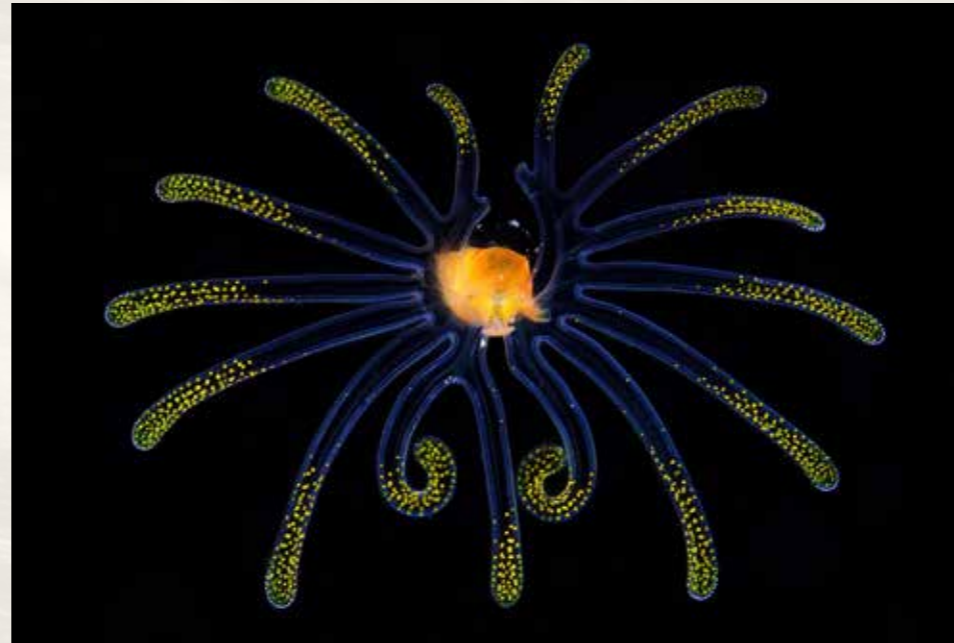


Gannet Storm

A flock of these diving seabirds produce an artful shower of bubbles that a northern gannet glides through. The northern gannet enters hunting mode when its yellow eyes, which are filled with blue rings, become attentive and scan the water for prey. Flying is made simpler by their sleek body and extended wings. In order to accurately change their position in respect to their prey, they position themselves in the wind and extend their wings as brakes. These incredible birds strike the water at speeds of up to 100 kilometres per hour, slicing through the water's surface like a torpedo while deflecting the powerful blow with the help of their robust skulls and airbags in their head and chest.

The sound of the birds' penetrating the surface of the water was loud. I tried to capture the movement of these seabirds in a slow exposure since I wanted to take a new picture of them. Despite the several failures brought on by their tremendous speed, I focused on keeping a firm eye contact with the target.

1ST PLACE
RYO MINEMIZU | JAPAN



Jumeirah

A species of Mollusca Gastropoda larvae encountered at night near Komi Island in Okinawa, Japan. It is a very small organism with the size of the oyster being only 3mm, and the total about 20mm. It possesses two round eyes in the middle that stare to this side. Around it is a swimming organ called the phylum, which is lined with cilia. It is an extremely cautious creature, that even a slight splash of water will force it to escape back to its oyster. The title of the image is inspired by the organism's the similarity with the Palm Jumeirah, one of the picturesque landscapes found in the United Arab Emirates.

2ND PLACE
MARCIO CABRAL | BRAZIL



Fire Works

This photo depicts a field of wild pepalanthus, a rare flower that occasionally blooms in the Cerrado, the Brazilian savannah. When photographed with backlight, this blossom can reflect light. Thus, these blooms illuminate to produce a stunning effect at daybreak and sunset.

This flower is also popularly known as Semper Viva (Always Alive) because it can persist for a very long period without rotting or losing its color and luster even after being harvested and dried.

3RD PLACE
NAVIN KUMAR | INDIA



Nature Warning Call

In the early winter morning's dense fog, I managed to capture this stunning moment. Some people stood back and watched as a 'Grey Franklin' shouted out while perched on a tree branch. It is time to pay attention to nature's voice and safeguard its diversity, which is necessary for life as we know it on earth. Otherwise, major catastrophes will have a very negative impact on humanity.

4TH PLACE
THOMAS VIJAYAN | CANADA



How Did You Get There?

After a strenuous boat and foot journey through shallow waters teeming with crocodiles, close to the Indonesian island of Borneo, this perplexing image was created. When I reached a huge tree, I waited for an orangutan to climb and before me to take a picture of him with the sky as the background, but the orangutan only looked up during its climb. Therefore, there was only one method to take this photo, which involved hovering over the orangutan and capturing it with the sky reflecting off the still water below. The most challenging aspect was remaining silent as it glared at me in silence.

5TH PLACE
KRISTIN WRIGHT | UNITED STATES OF AMERICA



Fire Ribbon

For months, the volcanic eruption at Fagradalsfjall in Iceland was a constant display of bubbling red lava steadily erupting from the ground. After the volcano remained dormant for a few weeks, I unexpectedly discovered a crimson strip of lava running into the valley from the hillside, its molten rock gushing like blazing red water. This breathtaking scene was created by Mother Nature, who never ceases to astonish us.

GENERAL

COLOUR

1ST PLACE
NGUYEN VU CAO | VIETNAM



Boats Matrix
Fishing boats neatly lined up in anticipation of 'Typhoon No. 9', also referred to as 'Storm No. 9'. It was the strongest typhoon to hit the central Vietnamese city of Quảng Ngãi in 30 years. Over 300 homes were completely destroyed by the storm with a further 14,000 damaged by strong winds and falling trees.

2ND PLACE
NAY SOEMOE | MYANMAR



Colourful Lifestyle
In Myanmar's second largest lake, the Inle, a floating boat carries a number of colourful cotton dresses to be dried under the sun. The freshwater lake is considered a major tourist attraction as well as being home to a daily floating market.

3RD PLACE
RAHAT BIN MUSTAFIZ | BANGLADESH



Workers
At Pabna, Bangladesh's Nagarbari River Port, workers unload cargo from ships. Workers exit the ship using two long wooden boards while carrying the merchandise on their heads till they reach the warehouses on the port.

BLACK & WHITE

1ST PLACE
MUHAMMAD ALAMSYAH RAUF | INDIA



Flour War
A group of boys in the Indonesian state of Papua enthusiastically play with flour to mark the end of the academic year. The neighborhood school in this primarily fishing village is in disrepair and has deteriorated walls, but that doesn't deter the boys' happiness.

2ND PLACE
SHUCHUAN LIU | CHINA



Mount Fuji and Gate Bridge
Mount Fuji is Japan's highest and most iconic peak. It serves as a symbol of the land of the rising sun as well as its capital of Tokyo. The Gate Bridge below is the gateway to the nearby Tokyo Bay. Under the sunlight, the metal frame of the Gate Bridge and the snow cap atop Mount Fuji gleam and reflect off each other.

3RD PLACE
LUIS LYONS | MEXICO



The Millenary 'Sotolines'
The Sotolín is a native plant of Mexico's Tehuacán-Cuicatlán Biosphere Reserve, a protected natural area with an arid and unfriendly climate. According to some researchers, these plants are around 2,000 years old, which explains how they can adapt to such challenging conditions. The Sotolín's ability to store water in its thick trunk to withstand dehydration is partly responsible for this. It is renowned for its lengthy lifespan as well as for growing extremely slowly yet steadily (around 1 centimetre per year).

PORTRAIT

1ST PLACE
ALI SAIFALDEEN | QATAR



Relaxing in the Rain

The Rushegura Mountain Gorilla Family resides in the security of the national park at the Bwindi Impenetrable Forest in southwest Uganda. There are 19 members of this particular family, including a dominant male silverback, though the exact number can change as members join and leave the group. Kibande, a female family member, displays calm and contentment by closing her eyes while sitting in the rain.

2ND PLACE
MOHAMMAD RADI ABDEL GANI | GUATEMALA



Laila

Laila plays with her friends and family on a picturesque day in the villages of Jammu and Kashmir as her grandparents toil in a neighboring field.

3RD PLACE
**AHMED MAHMOUD
ABDULAZIM ABDULRAZIK | EGYPT**



The Sadhu

A pious person who practices Hinduism or Jainism and has forsaken worldly existence and pleasures is referred to as a 'Sadhu'. They frequently coat themselves in turmeric and other vibrant powders as a symbol of their rejection of materialism. Many Sadhus reside in simple structures like caverns, woodlands, or temples.

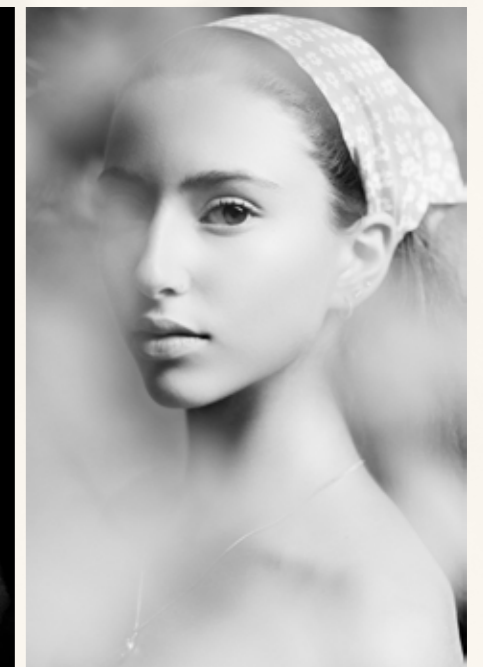
4TH PLACE
AGUSTINUS ELWAN | INDONESIA



Family Fighter

Mr. Muzakir is still farming the land to make ends meet outside of the Indonesian city of Pekanbaru in Eastern Sumatra. He labors tirelessly from dusk till dawn to ensure his family has a roof over their heads despite his advanced age and financial difficulties.

5TH PLACE
ANTONELA CUNSOLO | ITALY

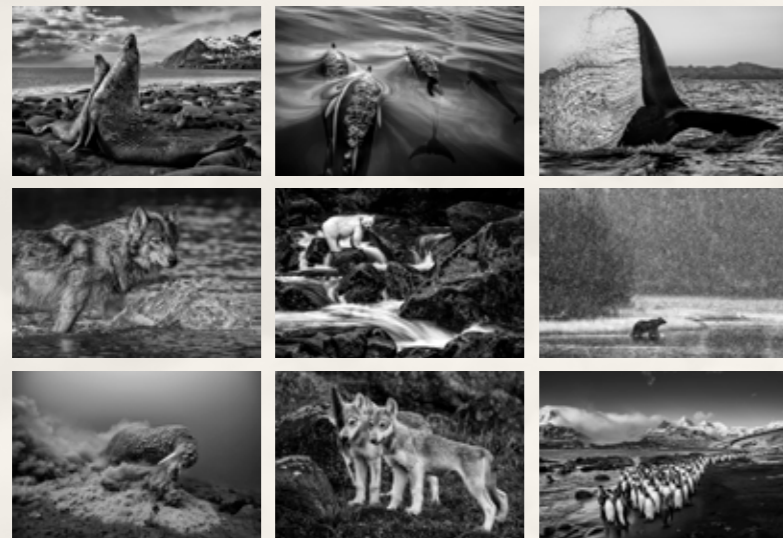


Bianca

Young Bianca recreates the classic "Girl with a Pearl Earring" painting by Johannes Vermeers during a steamy summer afternoon in Catania, Sicily. Her face is framed by the blurred foreground leaves, which also draw attention to her left eye.

PORTFOLIO

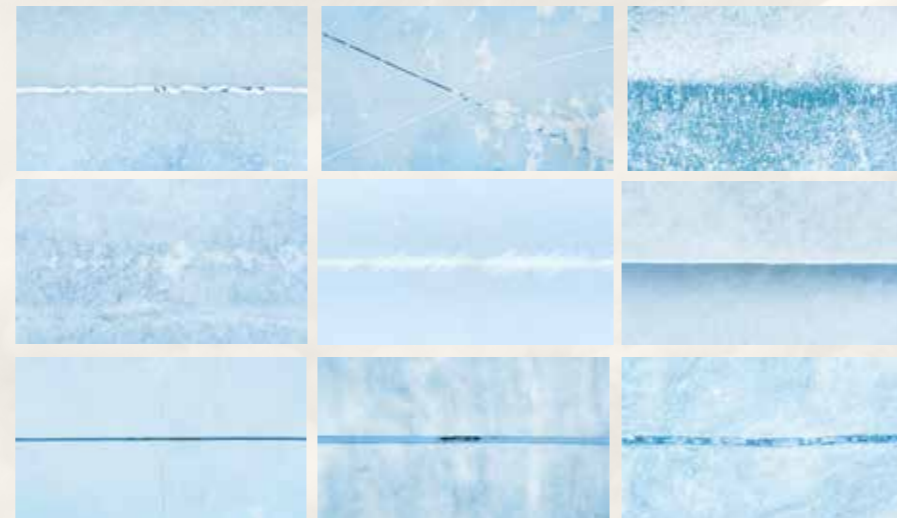
1ST PLACE
PAUL NICKLEN | CANADA



Cold Pursuit

As temperatures steadily drop on the Fishing Branch River in Canada's Yukon, young bears like this ice-covered female must forage nonstop for fish carrion and other sources of nutrition until it is time to hibernate for the winter. These generally isolated nomadic species are forced together by diminishing resources. They have to constantly be on the lookout for large, lumbering males or protective mothers carrying their kids.

2ND PLACE
LURII PRITISK | RUSSIAN FEDERATION



Code Morse

Over two billion people lack access to drinking water that is properly managed, according to the UN. By the year 2050, it is predicted that this figure would increase to represent half of the world's population. The phenomenon of water freezing, melting, evaporating, and condensing can be compared to a massive purification process in which water on earth continuously purifies itself.

3RD PLACE
LIGUO CHEN | CHINA



A View from Above

An aerial view of a construction site showing various phases of progress. What appears mundane and uninteresting on the ground occasionally transforms into an abstract piece of art when viewed from above.

4TH PLACE
SHAD ABDUL KADER | INDIA



Architectonic

The United Arab Emirates was founded on December 2, 1971. Since then, the nation has become home to some of the most impressive architectural achievements in recent memory. The list is extensive and full of breathtaking marvels, ranging from the Burj Khalifa, the world's tallest skyscraper, to the newest architectural wonders found at Expo 2020 Dubai.

5TH PLACE
ALEKSEI TSILER | RUSSIAN FEDERATION



Behind the ballet

A behind-the-scenes look at the daily lives and routines of ballet dancers in Russia. While people on the outside get to witness an elegant and beautiful show, the reality is that there is an entirely different world filled with sacrifice, pain and courage that goes into putting the show together.



SPECIAL COVERAGE

AUTHOR OF THE
BOOK 'SEEING
IS BELIEVING'
CONSIDERS THE
CAMERA AS
A MEANS OF
COMMUNICATION

IN AN EXCLUSIVE INTERVIEW WITH HIPA MAGAZINE,
WORLD-RENOWNED PHOTOGRAPHER **MICHAEL
AMENDOLIA**, WHO CAPTURED THE RETURN OF
SIGHT FOR OVER 3 MILLION PEOPLE:
**I HAVE A DEEP EMOTIONAL CONNECTION WITH
ALL ELEMENTS OF PHOTOGRAPHY**

Azmera Tadessie

The Face of the Ethiopian Trachoma Emergency in North Sherwa.

Azmera's face stood out amongst the people that gathered at the trichiasis outreach clinic. I just needed to ask permission to make a closeup portrait of her with a simple background and clean background.

Azmera Tadessie, 25, from Girmi Goba who had been experiencing pain for six years has two children (ten and twelve) and has bilateral lower lid trachiasis. Usually, it is the upper lid in-turning, but in her case it was the lower lid. The correction was beautiful according to The Fred Hollows Foundation. The eyelashes are now outturned and her cornea has been spared from scarring. She used the Worrento (tweezers) to pull out her eyelashes "I thought I was going to go blind one day," she said.

"When the patch was removed and I could see without pain I was extremely happy"



Portrait of Michael Amendolia as he collects the details of a patient after making some photographs the day after their surgery and patches are removed 24 hours after surgery at Pullahari Monastery just outside Kathmandu 2014.

- Cataract is the leading cause of blindness and the second leading cause of severe and moderate vision impairment worldwide. The Fred Hollows Foundation has helped 3 million people from 25 countries regain their sight.

- In 2017, the Fred Hollows Foundation in Dubai became a registered member of the Global Humanitarian City. They take pride in working and collaborating with the UAE community to combat avoidable blindness globally.

- Before capturing a photograph, I reflect on the following: Is there something unique that I can capture through my lens, something that others cannot? Is there a way for me to depict it from a distinct perspective?

- The iconic photograph 'Fred' has become an integral part of my identity as a photographer. Through it and other photographic works focusing on preventable blindness and vision

impairment, it has helped me gain recognition internationally and in my native Australia. The photograph has provided me with a solid foundation for my freelance career and continues to support my future work with other organizations. I went back to Vietnam twice to meet and visit the boy depicted in the photograph, who after thirty years, has become a father of three and a mathematics teacher.

- Upon returning to my hotel, I improvised a temporary darkroom in the bathroom and discovered that I had captured a magnificent and iconic image.

1. Who is Michael Amendolia?

Well, I'm a father first, a husband, a son and I guess part of my identity is that I'm a photographer. I tend to see the world through light and moments I'm always observing the world around me even if I am not necessarily photographing it. I've come to understand that the most important meaningful part of our lives is that of a conscious observer of our own consciousness and participation in the world.

As a photographer trained from the age of twenty or so to observe and capture what I see and feel, this very much becomes part of your personal identity, not in an ego sense but in the sense of a professional observer and documenter using the camera capturing moments or sequences of living and life.

One time in my career, I felt the need to have a camera with me all the time and photographing everything. Now days I observe like I still have that camera although I only photograph when I feel I have something significant to say or meaningful to document.

Meaning is also created when I am tasked with helping others with their visual need. In an assignment I have the opportunity to use my professionally honed ability to assist a magazine to tell a story or an organisation to communicate something in images about their intension or philosophy or their work.

It's hard to be bored or disinterested about anything when you are a photographer as there is always something to observe in its' space. You just watch not photograph it unless there is some reason to.

These days with so many images circulating around the world every day, my reason to photograph is governed by this question. Is there something unique here to capture with the camera that others are not photographing? or is there a way I can photograph this from a different approach?



PHOTOGRAPHERS CAN CHANGE THE WORLD BY SHOWING OPPORTUNITIES, NOT JUST PROBLEMS!

Eastern Province, Rwanda 2016. Francine Nyiradende, 76, had been a widow for 30 years and has been totally blind for more than three years before her cataract surgery.



Sight Restored Eye Camp Padang Sidempuan in North Sumatra, Indonesia. Maslia Lubis, 15, had been bilaterally blind since she was 3, and her sister Nurasni, 19, since she was 5. Both were from Jalan Sibolga, Desa (village) Sipenggeng in Batang Toru, 26kms from Padang Sidempuan in North Sumatra, Indonesia.



Professor Fred Hollows examines the eye of young Vietnamese boy Tran Van Giap at the institute of Ophthalmology in Hanoi 1992.

2. How can photographers change the world through photography?

Photographers can change the world through their photography by deciding what it is that they find the most meaningful and important to express in the world. It does not need to be necessarily the problems. I believe there is huge power for change in showing the possibilities of the world and life. A story of hope. A story that shows there are solutions for change where there seems little chance.

Whatever anyone does in photography regardless if you are the most famous international photographer or the local photographer working in your local community, all the influence and change is I believe accumulative over time. Sometimes one news or feature story photograph can influence an election or a policy or influence people to donate to a cause but I believe most of the time it's a general stream of consciousness in unison with others, writers and artists and commentators in an unorganised collective.

A huge ongoing body of photography work on a consistent subject over time that will create an awareness that instigates change.

An example might be where a newspaper like the New York Times will have a photographer-writer team report every day for months on end until power and authority is compelled to act.

So his is why I want to continue to work in the area of influence I am involved in avoidable blindness and its solutions and causes. This is my personal creative cause that I express through contributing to The Fred Hollows Foundation and Dr Sanduk Ruit and his partners. Through these organisations images are shared with newspapers, websites, social media platforms and magazines.

The organisation is the outlet that the magazine once was.

3. Over the course of 25 years, tell us about a story or situation that has had the biggest impact on you as a human and a photographer?

I think the story that had the biggest impact

on me as a human and as a photographer was thirty years ago where I travelled up the Kali Gandaki Gorge which is said to be the deepest gorge in the world through the newly opened at the time Upper Mustang in North Eastern Nepal with Nepalese eye doctor Dr Sanduk Ruit and his team. At the time it was known as the Forbidden Kingdom of Lo.

The photo essay I created from that trip was the basis of the strongest photography in the book "Seeing is Believing" and to this day remains one of the most life affirming journeys I have ever made.

It was unique traveling into Upper Mustang which for decades was off-limits to foreign visitors due to sensitivities with activities in Tibet.

The group I was travelling with including the Australian Ambassador stayed in primitive local and simple tent accommodation. We all rode small Tibetan horses and suffered from altitude sickness after flying directly up to 4500 metres and not really getting a chance to acclimatise. The mission was to restore sight to people in this remote region that hadn't had direct access to Western medicine for decades.

I believe after this trip my confidence as a photographer and a person lifted on return to Australia.

4. With your immense body of work as a photographer, what are some of the highlights of your stellar career?

I think one of the main highlights of my photographic life was to travel with Nepalese eye Dr Sanduk Ruit to Tibet in 1998 to make a story on cataract blindness and how a simple technological solution could transform the lives of severely blind in Tibet.

That photo story went on to be published over six pages in TIME Magazine Pacific, and went on to win first prize in the Science and Technology Photo Stories at the 1999 World Press Photo Awards.

Even though it was quite some time ago, I do feel that was a real professional highlight and a huge challenge at the time.

That story and that award set me up to join the prestigious photo agency Network Photographers which at the time had a huge reputation. After joining Network I had the opportunity to work with international magazines based in London, Paris, Hamburg and New York working on stories across

Australia the Pacific and Asia.

5. Michael Amendolia & The Fred Hollows Foundation:

Please tell us about your story with The Fred Hollows Foundation, how did your relationship begin with the Foundation? and what did you do? How can the photography community support the Foundation's cause?

My story with The Fred Hollows Foundation dates back to September 1992 where as a thirty-year-old photographer working with The Daily Telegraph newspaper in the Sydney office of the biggest media organisation News Limited I was assigned to travel with a writer to Hanoi to make a series of stories on Professor Fred Hollows who at the time was dying of an incurable cancer but traveling regardless. He was given clearance by his doctor although he was so unwell he could

have died on the trip and was medicating with morphine at times to deaden the pain.

Fred Hollows had gathered an ophthalmic team to travel with him to Hanoi including the Nepalese Dr Sanduk Ruit who would with him operate and train the Vietnamese eye surgeons in this latest intra-ocular cataract surgery. Invited also were various media organisations including two three-person television crews who would report on what would end up being a precursor to the newly launched Fred Hollows Foundation and the dreams and ideals of Fred Hollows. It was my first important overseas assignment. My job was to photograph the work and send images via a picture transmission machine back to Australia for the use with reporting in the daily news and a feature stories. The Foundation has just celebrated 30 Years and it is amazing to have been there from the beginning.

Despite the fact that over the years I have worked for a few non-government organisations like Save the Children, Action Aid and Greenpeace, nowadays I almost exclusively contribute to The Fred Hollows Foundation. I've had this long history with them so it feels meaningful to me to continue to use my long experience to continue to tell these stories and to build a life long body of work on vision loss prevention.

6. Michael Amendolia & The Camera:

Tell us about your story with camera, how did it start? Can you tell us about your goals that you have not achieved yet and what do you need to achieve them?

One of the realist yet un-realised goals I have is to make a completed project of all the photography I have made on avoidable blindness across the world. Drawing on work I have made with Dr Sanduk Ruit and The Fred Hollows Foundation.

I have tinkered away over the years with a photography project and book on the diversity of culture in Australia. I wanted to photograph the religious rituals and rites of passage as part of the journey through life of Australian to make a portrait of a nation through culture.

This is such a big project that it might be best shared with other photographers as a group project.

To jump back forty years, my story with the camera started in my second last year of high school when I needed to consider a career. I thought to myself that I better choose something interesting because I am going to have to do this job for the rest of my life.

It would need to be something that I could get passionate about. So after considering the idea of being a tennis coach, I thought well these guys on the side of the sporting field photographing sport, this would be a great job.

This was when I decided nothing was going to distract or discourage me from my pursuit to be a sports journalism photographer.

My father helped me setup a darkroom at home and I was given as a gift a good single lens reflex camera and then later a telephoto lens so I started to photograph school sporting events, the swimming carnival the school football games and I would get these pictures published in the school magazine.

At lunchtime I would go into the library and I would look through Life Magazines, National Geographic magazines.

On weekends I would attend sport events and photograph from the crowd. Before leaving high school I organised to meet the photo editor of the Sydney Morning Herald and the photo manager News Limited.

Six months after leaving school I received a phone call offering me a job as a photography

copy boy. At the age of twenty I finally was given a cadetship to be a newspaper photographer and that was forty years ago in July.

7. Seeing is Believing book:

Tell us about this project, why did you create it and what are the objectives and what did you achieve?

The objective of the 'Seeing is Believing' book which was published to a print run of 20,000 in 1994 was to help communicate in photographs and words, the legacy and philosophy of Professor Fred Hollows' influence of sight restoration and guidance that had left through his journeys to indigenous Australia, Eritrea, Nepal, and Vietnam.

I took the project on as a personal donation to the Fred Hollows Foundation to visit these countries, and to create photographs that informed Fred's work and influence.

The book was independently published and sales were made and books distributed through News Limited. All proceeds went to The Fred Hollows Foundation.

Martin Parr chose the book amongst fifty two other Australian and New Zealand photographic books to be part of a Antipodean photographic books collection acquired by the Tate Museum in London. <https://blog.momentopro.com.au/2019/09/18/antipodean-photo-books-acquired-by-tate/>

8. Based on your long and extensive experience in capturing photos about vision loss, can you describe the impact of restoring someone's eyesight?

The impact of restoring sight to extremely under privileged people blinded by cataracts is profound. It changes lives. It creates opportunities. Children can experience childhood, and go to school, and mothers and fathers can provide for their families. Elderly people can pass on their wisdom and experience and regain their independence.

These people are blind a lot longer than they should be, since their families cannot

financially afford the cataract surgery. In their countries the medical system does not support them. Cataract is the leading cause of blindness and the second leading cause of moderate and severe vision impairment in the world. The good news is that cataract blindness can be treated. Organizations like The Fred Hollows Foundation can restore sight for as little as \$25 in some countries.

I saw how The Fred Hollows Foundation helps patients have their life's transformed within twenty four hours of the removal of their cataracts which are taken out and replaced with an intra-ocular lens that will correct the impediment to their sight and they become a completely new person.

Many are transformed from being in a walking zombie like state to a smiling interactive, mobile, independent, empowered person.

It is as much as giving a person their life back.

9. As an international photographer, what is your opinion about our photographic community in the Arab World?

Can you assess the "visual appeal" element in Dubai? And if you have the chance to visit Dubai, what visual appeals you would like to capture with your camera?

If I had the chance to visit Dubai with my camera I would love to photograph the traditions that exist in Dubai despite the modernisation. I'd like to photograph the diversity of culture and the rights of passage and rituals that still exist in the country either from the original culture or from all of the international visitors and the new immigrants, the workers.

That is the part of Dubai that I'd love to photograph.

The other assignment that I'd love to explore is 'A Day in the Life of Dubai'. As a city that is active 24 hours a day I'd like to photograph the people of Dubai across all the time zones over the course of a week or a couple of weeks it would just be great to make a series of documentary images of a broad spectrum of life in Dubai. That would be great.



I TEND TO SEE THE WORLD THROUGH LIGHT AND MOMENTS



Cataracts in the eyes of a patient in Kalimpong, India.



Myanmar Outreach Eye Clinic in Yangon and Bago. Intra-ocular lens inserted into the eye of a cataract blind patient.



Dr Sanduk Ruit and Tilganga Outreach team with patients from the day before surgery. Leh Ladakh, 2016.

10. Do you think photography should remain a hobby?

And what are the artistic vision and technical knowledge that photographers need to gain and develop in order to build and boost their creative photography skill and to stand out from the crowd?

Keeping photography as a hobby or taking it up professionally is a personal choice. Being a photographer professionally can require you to sacrifice a lot of personal time and a large portion of being a professional requires more time devoted to business than perhaps making photographs which is where the passion may be.

Digital photography, requires less knowledge technically it seems. The hardware and software that comes with it makes photography so much more assessable to everyone.

To stand out in the crowd of photographers I believe requires creating ever more compelling and unique content and individual visual approach.

So it is easier to enter the professional field now. A reasonable photographer with a great sense of business will do well I feel.

11. Media & Promoting Photographers:

HIPA Magazine is a regional quarterly publication devoted to the photography. What do you think about HIPA? Tell us how can highly specialized and niche magazines like HIPA not only help in raising awareness about the Arab culture and the world? Any advices you would like to share that could help in improving HIPA?

Well, I really don't have any advice for HIPA. It's wonderful that photography has another fantastic outlet for the publishing of quality photography, ideas and commentary.

The awards seasons and the quality of the photographers and those adjudicating those awards and the prizes are all very impressive.

12. Tran Van Giap, 1992:

It was through your lens that the famous photo of Fred Hollows and Giap in Vietnam.

Tell us more about the story and was the impact on you? How can photographers train themselves to capture iconic photographs?

Iconic images often happen out of a mixture a bit of luck and good fortune although you create a higher strike rate for iconic images by the choice of subject matter and by staying with the subject longer, searching out what long time former LIFE magazine picture editor John Loengard would refer to as "revealing juxtapositions".

These are images that are special in their revelation of the subject and revealing a contrast in energy or subject in that one frame. In the process of the photography you keep searching for that unique moment until the opportunity has exhausted itself.

National Geographic photographers all say they are never fully happy and with an image, they just keep exploring never fully content. What is usually left is not only the best they can capture but most times something iconic.

My photograph of Tran Van jump in 1992 really came together by accident. I certainly didn't arrange anything in that image but just through perseverance and continuing to follow Professor Fred Hollows as he was walking through the courtyard of the hospital.

I just naturally knelt down in front of him as he was being interviewed and he happened to gesture the way he did to the journalist he was speaking to and the background just seem to come together the way it did. There's only a couple of frames actually in it before it dissolved and I was just fortunate that I captured it.

I didn't necessarily know I had a great photograph at the time. It wasn't until I went back to the hotel and created a make shift darkroom in the bathroom, processed all the film I exposed that day, dried the negatives then cut them up into sixes and edit them on the small light box.

It's there in negative form that I noticed the image that seemed to all come together compared to all the others. I inserted the negative into a fax like machine and sent it back to Australia where it was used across all the papers in the various states. That image has become the classic portrait image of Fred and the brand image of The Fred Hollows Foundation for the last thirty years.

That portrait of Fred has become part of what I am known for as a photographer and it and the broad body of photography related to avoidable blindness and vision impairment gave me some inroad to magazine assignments internationally and at home in Australia. This was so helpful when I first went freelance and is helpful today with organisations when I introduce myself to them.

They all seem to recognise that photograph and it has a status that has carried with me for a while now.

I have been back to Vietnam twice now

to meet and visit the young boy in that photograph who thirty years later is a father of three children and a mathematics teacher.

13. Do you support the notion that talented photographers turn their photography hobby into a career?

Or do you believe this could contradict the values of supporting noble and charitable causes when treated as a business? Should photography for NGOs remain voluntary and unpaid?

I do support the idea that talented photographers should try and turn their photography hobby into a career. I know how much of a rewarding career photojournalism and photography has been for me. A lot of the work I do, regardless of the fact that it's done specifically for a client or for a fee, is made very personal. Every subject I try to represent with a sense of the authentic, and an empathy and caring for the subject.

I come into every assignment whether commissioned or otherwise with an emotional attachment to the subject and to use my camera as a tool of communication. I am always looking for how I can convey the emotional moment, and the most emotional moments out of a photograph.

Photography has never really been a business to me. It's more of a vocation in the sense that work and life are inter mixed with one another. I like the idea that I would take an assignment at any time of the day in the 24 hour cycle. I don't have business hours.

If it were a business I would choose more lucrative subjects. When working in journalism I would accept any subject that gave me access through an assignment to a new experience of life.

Despite the fact that I do more photography in the world if institutions these days I am still at heart a journalistic photographer who now applies that observational, building a relationship with the subject type of work to photography for organisations. As professional opportunities move away from magazines I can see a possible opportunity in institutions and organisations.

The same could be said if an accountant or manager offers its skillset to an organisation. I offer mine as a visual story teller and image maker.


My fee to NGO organisations are quite modest compared to the fees I might charge to other clients and the image licencing terms are very generous. I try to create extra value to the client. So often the images I make are used over many years much like with The Fred Hollows Foundation.

PROFILE



PHOTOGRAPHER MUST ANTICIPATE FAILURE AND USE IT TO DEVELOP THEMSELVES

By Emirati Photographer: *Ahmed Yousif Juma Al Ali*

 nice_man747



I was raised in Sharjah, in the United Arab Emirates. The country is a fascinating blend of desert, mountain, and marine ecosystems, which played a key role in inspiring my passion for nature photography. I enjoy capturing the unique beauty of my country through my lens.

My photographic journey began through my passion for drawing and art before transitioning to design and graphics work, using multiple editing programs. With the technical development of mobile phone cameras, I found myself increasingly interested in photography, and keen to capture everything I see through the lens of the camera.

I initially learned photography by joining a group of young photographers and benefitting from

their expertise on the basics of photography. I also registered for photography lessons on various websites and enrolled in a number of photography courses. Furthermore, I attended the weekly lectures offered by HIPA which featured photographers who specialized in various fields of photography. This allowed me to gain a great amount of intellectual and visual knowledge from their experiences and the works they exhibited.

In the past, I have experimented within various areas of photography, but found myself most interested in architectural as well as black-and-white photography. I consider myself a beginner within this field since there is a lot for me to learn and much more to explore.

I won third place in the 'Aesthetics of Islamic Architectural Art' award organized by the Union of Arab Photographers which was sponsored by the Sharjah Department of Culture. I also won the 'HIPA' medal in the monthly Instagram photo contest for the 'Man Made' theme.

Awards are a way of appreciating and motivating photographers for their efforts, but not winning does not mean that a photograph is not a successful one. Rather, it should serve as a motivation to improve results in other upcoming competitions. Publishing reports about photographers is a supportive move which also serves as a simple yet effective exchange of knowledge.



I BEGAN MY JOURNEY IN PHOTOGRAPHY BY DRAWING SKETCHES- I CAUTION AGAINST UNDERESTIMATING BEGINNERS

Before embarking on a photography trip, it is advisable to conduct some research on the location one is travelling to. This includes looking at previous photographs of the location and understanding the general climate and atmosphere of the place. If possible, it is also advisable to visit the location beforehand in order to get a better sense of the best angles and vantage points for photography. By taking these steps, you can possibly capture unique and distinctive photographs rather than replicating well-known images of popular tourist destinations.

Despite the various difficulties faced by photographers, those who are successful employ these difficulties to their advantage and capture the perfect image. Fortune will not always be on the photographer's side, and they must always expect failure at times. This however, should not serve as a deterrent or become a source of frustration for them.

It is beneficial to listen and learn from all photographers, regardless of their level of experience since they may have unique insights and knowledge as a result of their passion for the artform.

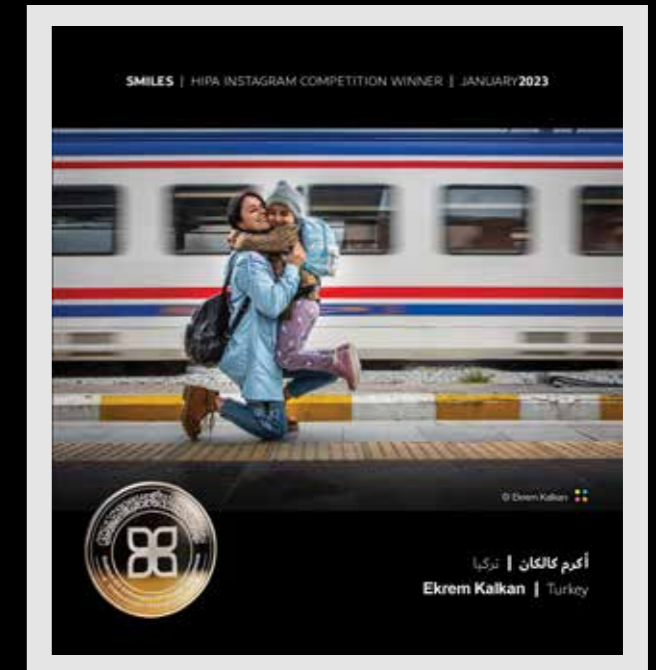
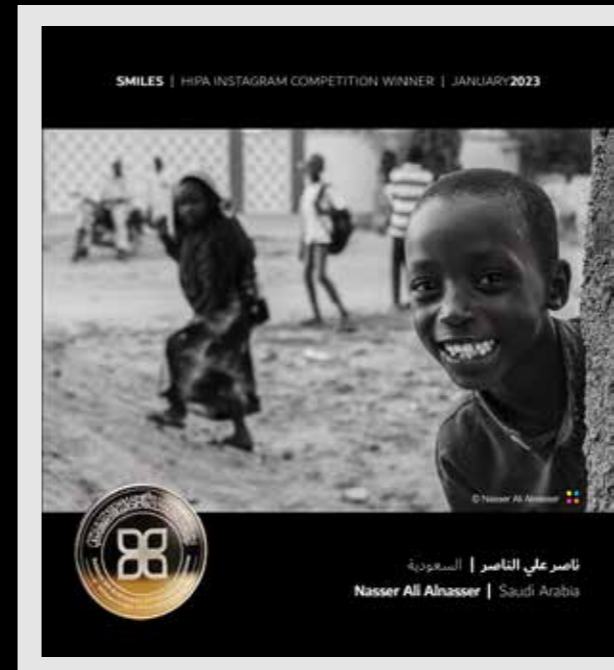
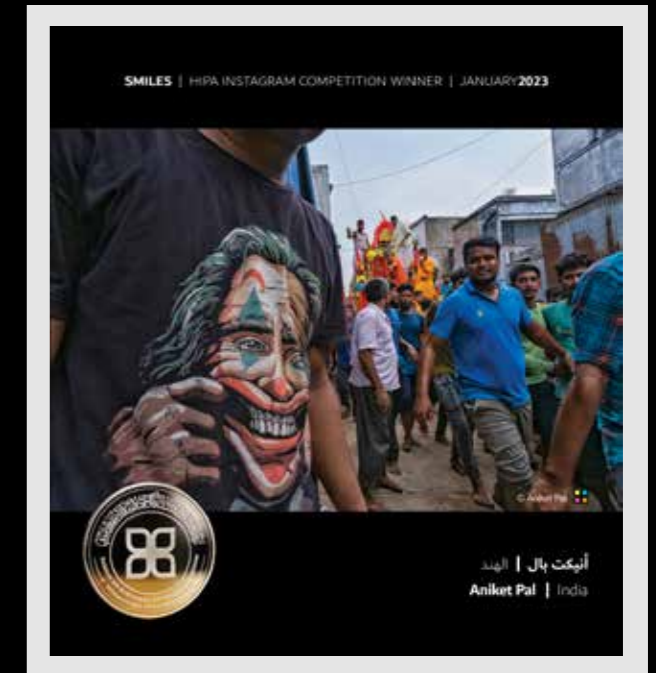
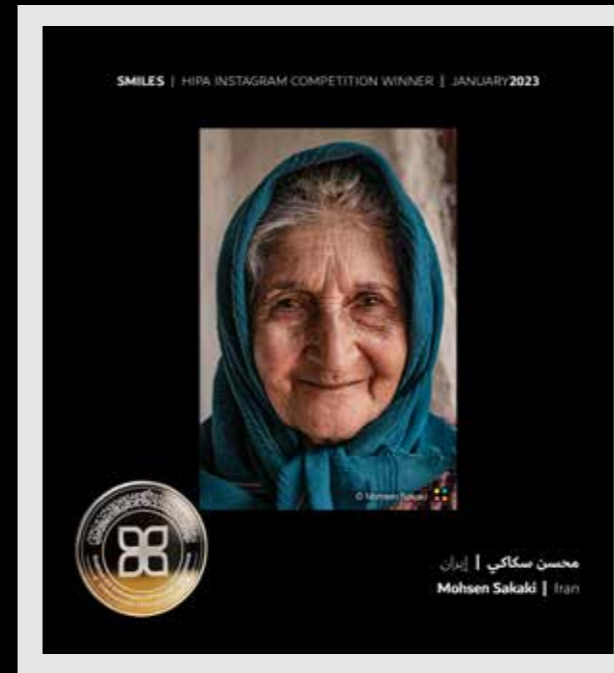
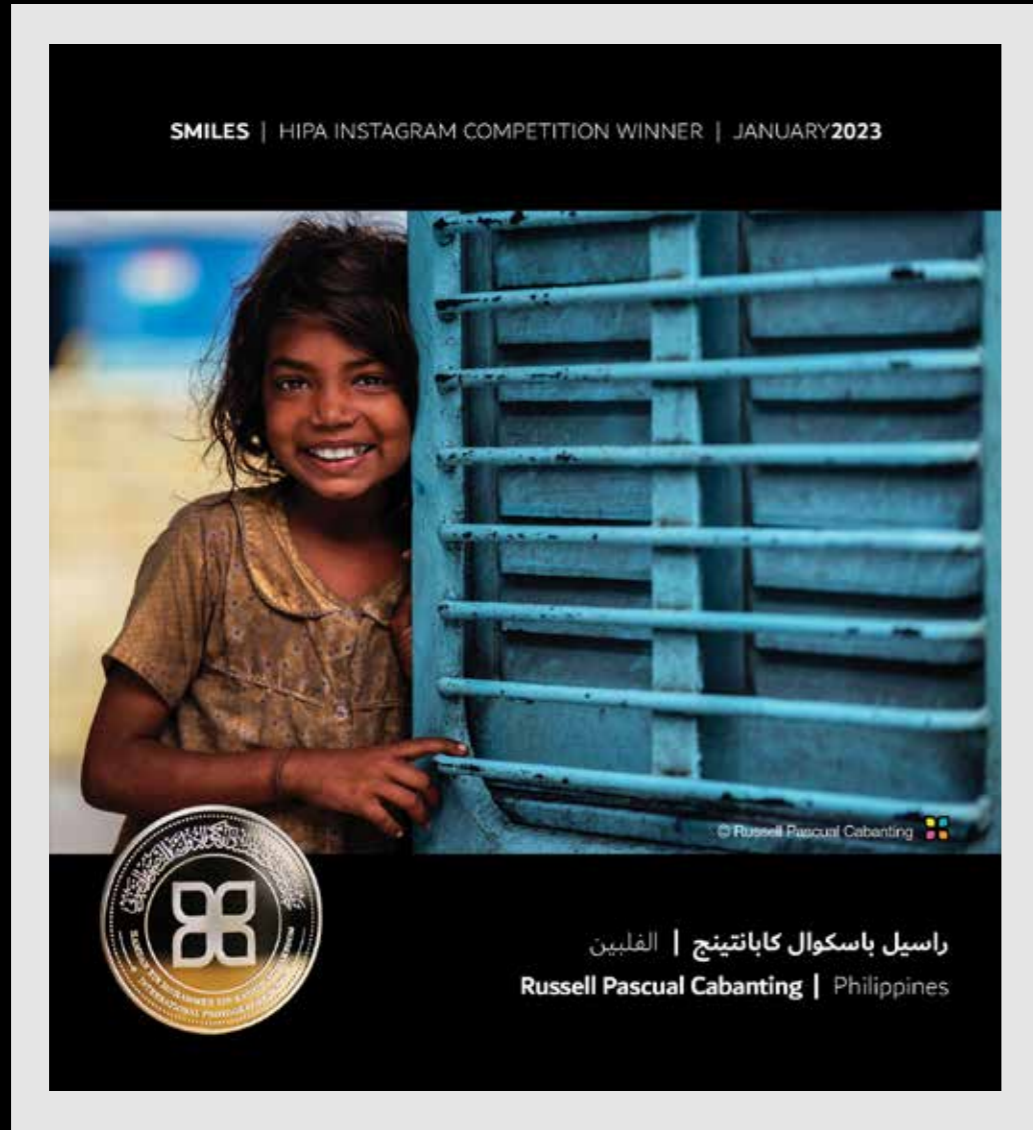


I WOULD LIKE TO EXPRESS MY GRATITUDE TO HIPA FOR THEIR UNENDING SUPPORT AND FOR ENABLING PHOTOGRAPHERS **TO LEAVE THEIR MARK ON THE PHOTOGRAPHIC INDUSTRY.**





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PHOTOGRAPHERS GEARED TO CAPTURE 'PAIN'

The Instagram Photo Contest is a monthly competition with wide-ranging international participations. The upcoming October contest will be titled 'PAIN', so get your cameras ready!

To participate through the official HIPA Instagram account, [Click Here](#)


Submissions open once an official announcement is made on the HIPA Instagram Account





THE HUMAN CAMERA - PHOTOGRAPHY AS A WAY OF LIFE

By: *Bengin Ahmad*
Technology Specialist

 benginahmad



The love of photography is no longer solely reserved for individuals who are considered as professionals or experts in the field. Many of us now own smart mobile phones with cameras which have practically evolved into extensions of ourselves. Some people naturally possess the ability to take beautiful and imaginative photographs, which we utilize to capture moments in still images or short video clips.

In recent years, mobile photography has become increasingly popular as more people use their phones to snap

videos and photographs for social media, websites, and even printing.

Since all of this can be done on a phone without using a computer or software, smart phones have largely replaced conventional cameras and have in turn shown their efficiency. Smart phones have also turned us into “human cameras” since they follow us everywhere.

We frequently ponder the impact that ancient scholars and academics have left for us when analyzing their history and writings in old manuscripts.

Known for his contributions to mathematics, optics, physics, astronomy, geometry, ophthalmology, scientific philosophy, and visual perception, Hassan Ibn al-Haytham is one of the most significant figures on this list.

The studies and writings of Ibn al-Haytham impacted Leonardo da Vinci as he developed the concept of the dark room. After the Arabic word for camera, Da Vinci gave this room the name “qumra,” which translates to “camera room.” In 1519, Da Vinci created the first-ever dark room.

A Modern Vision

It is truly amazing and remarkable how the human mind can work and function in so many different areas. In terms of photography, whose modern history began in the 1820s with the first attempts to successfully capture a light image with the exposure time for this picture requiring 8 hours. Sir John Herschel is credited with giving the picture its name “photograph”, which is a Latin term that literally translates to “writing or painting with light.”

With the arrival of tourists and Orientalists, photography made its way to the Arab world. Muhammad Ali Pasha was reportedly the subject of the first photograph ever photograph in the Arab world in Alexandria, Egypt in the autumn of 1839. That ushered in a new age as the first interaction between Arabs and photography.

The allure of the East, frequently captured through photography, enticed many Westerners to travel there in search of a deeper understanding of its essence. Adrien Bonfils, a renowned French writer and photographer, exemplified this fascination by choosing to settle in Beirut with his family during the mid-nineteenth century. He became one of the prominent figures who succumbed to the temptation of capturing the Middle East through the lens of his camera.

As photography became more prominent, the duty of visiting photographers’ studios to document documents, personal information, identification cards, and driving licenses became a regular activity for many families. Meanwhile, on the other side of the planet, the brothers Louis and Auguste Lumiere were able to add color to photographs in 1907 due to Georges Eastman’s development of flexible films.

An Image of the Earth

The purpose of photography has been a subject of debate, especially after the first images of Earth were captured from the Moon in 1968. Some argue that photography should primarily serve as a means of documentation, capturing images of people, places, and landmarks. On the other hand, others believe that photography can also be used for artistic expression, offering a sense of tranquility. Technological advancements have made photography more accessible and affordable to the average person, whereas in the past it required significant time and financial resources. Photography has evolved into various genres and sub-genres, with prominent categories including portraiture, press photography, cityscapes, street life, people’s lives, special events, wildlife, and landscapes. Additionally, other forms of photography exist, such as macro, underwater, architectural, still life, food, fashion, commercial, medical imaging, 360-degree surround imaging, and crime scene photography, to name a few.

Today, it’s common for teaching professionals in photographic schools to advise aspiring photographers to pick one subject and stick with it after learning the fundamentals. Students often follow the same methodology, which yields results that are strikingly similar.

Given that it is an expansion of the official and required teaching systems and curricula, this is hardly surprising. Teachers frequently question young students about the careers they hope to pursue in the future. This is a constraint, restricting students to pick just one option and minimizing freedom of choice.

The question of whether photographers should have a narrow focus or a wide broad range of subjects is one that also frequently comes up. The best way to respond to this issue is to use musicians as examples. The problem here is a matter of practice, just as a guitarist may use the same instrument to play classical melodies, jazz, blues, rock, metal, country, pop, and other styles because they can create a melody using almost any style.

However, a musician will still favour one or two certain genres, where they can be more naturally inventive. Similar to how a photographer can use multiple camera settings, there is something that their heart and will gravitate towards, tending and spending more time honing it, and feeding their visual need through learning. In comparison to work conducted from other angles, this makes work far more fruitful, qualitative, and detailed. However, this does not stop a photographer from exploring the other angles as well. In our profession, we continually encourage photographers to seek out new knowledge and experiences from various sources, particularly the Internet, which is rich with content that is supplied by a wide range of specialists. By doing this, photographers can expand their library of references and sharpen their intellect.

Photographers who adhere to one style or subject matter run the risk of producing work that becomes mundane and unoriginal over time. By experimenting with several genres, they may discover fresh approaches to their preferred genre.

On the other hand, professional photographers who are primarily driven by financial gain may produce work that is devoid of the creative energy of individuals who take pictures for leisure. In the end, it is the dedicated photographers who consistently innovate and give fresh perspectives in the field, while everyone else merely replicates their work.

Exploring New Hubs

Wildlife photographers spend most of their time in nature, photographing animals. Instead of concentrating just on wild creatures, they can photograph birds,

landscapes, and plants with the same photographic equipment they possess. There is nothing wrong with a photographer switching from a wider lens to a longer one during a photography expedition.

Like other photographers, a photographer can capture street life when traveling in cities and villages. The bustle and drama of human life contrast with the quietness of the buildings, and there is a pulse and rhythm to the street as well as the expressions on people’s faces and the behavior of household animals and livestock. It all about attempting something new and letting your imagination run wild.

It can be beneficial to your imagination to photograph a variety of subjects. In certain cases, it may be necessary to exercise patience and wait for the ideal moment to shoot a particular image, yet in other cases, it may be necessary to be alert and take a quick snap while still being aware of your surroundings. This may encourage shrewdness and rapid thinking.

For photographers, developing their digital processing abilities is equally crucial. This can give the image a new depth by transforming it from a routine and well-known sight into a more dramatic one that is more in line with the viewer’s imagination. The image can be distinguished from others in this way.

Photographers must gain a thorough understanding of the culture and history associated with their subject matter if they want to capture photographs that are genuinely outstanding. In addition to learning about the intellectual and humanistic foundations of civilisation, they must be exposed to a wide range of music, literature, and art. Photographers can only aspire to create their own distinctive styles via passion and effort.

The way we live today is conducive to people shining and being creative, as mentioned at the beginning of this article. This is feasible because we all have the same human self, which has previously allowed many people to achieve success in their field, whether it be in selfie-taking or professional photography.

Major camera manufacturers are lamenting a decline in sales of their products as a result of the rise of smartphones. According to experts, the market for traditional cameras has been completely devastated by smartphones. Photography is developing faster than anyone could have ever imagined, using tools like drones, panoramic cameras, and gigantic cameras used in stadiums for major sporting events. It has been a wild journey that has certainly exceeded our wildest expectations.

Source:

<https://www.meisterdrucke.ae>





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STORY BEHIND A SNAP

By: *Walid Kaddoura*

At a local cultural event, a verbal altercation took place between two individuals with differing opinions. Strangely, some photographers in attendance surmised that there was rich journalistic material in this altercation. Suddenly and with great rage, one of the two individuals slapped the other! A photographer was able to capture the act with his camera, while the other photographers failed to do so and acted as observers rather than photographers.

A fellow photographer jokingly requested for the slap to be repeated, since his camera flash did not work at the time of the original altercation. Instead, the photographer was met with a hit himself which made him see stars.

Photojournalists are basically press editors who rely on photography to capture and cover news. They must have a clear understanding of their subject-matter to

avoid creating misunderstandings and must never limit their creative energy. This allows them to be more flexible and responsive to unexpected events, such as sports matches, fires, natural disasters, as well being in complete control of more manageable situations.

A photojournalist must be able to move quickly and pay close attention to news events in order to capture the best shots. They must also be good storytellers and instinctively distinguish between scenes that can be captured and those that cannot. They must also be able to work in difficult and challenging circumstances and be familiar with the legal aspects of their work, including their professional rights and responsibilities.





CULTURE

THE HISTORY OF PHOTOGRAPHY IS FULL OF CHALLENGES AND HARDSHIPS, YET IT MANAGED TO ESTABLISH ITSELF AS A REPUTED ART FORM

Photography shifted fine arts from the elites of society to the mainstream and helped change the way we view the world

There were various new exhibitions and photography associations founded in 1850

Viguet: “A person’s feelings, not his mechanism of action, are what make him an artist”

By: *Rasha Al Maleh*

Arts and Culture Journalist

rashamaleh.blogspot.com

Since the invention of the first commercial camera by the French Louis Jacques Mandy Daguerre in 1839, photography has dramatically expanded the horizons of both fine and visual arts. The astonishing aspect of this creation is how enthusiastically and positively the general public has embraced it, as opposed to those who are interested and are involved in the arts.

Dominique de Font-Ruelux, a French art historian and curator, has argued that photography changed the way that people understand the relationship between reality and its representation. She also notes that the reproduction of artworks played a key role in the development of photography, making the artform more accessible to the public.

Effects of Photography

Interestingly, ‘portrait’ photography eventually descended from its elite status, which caused society’s wealthy to become angry and resentful, as they considered that photographic portraits devalue the art form. Photography added a new level to painting by allowing artists to capture the various effects of light, shadow, and their reflections in a single movement. Outside of the

conventional paradigm, it is challenging for painters to replicate this.

The advent of photography in the early 20th century posed new challenges for artists who were used to working with traditional mediums such as painting and sculpture. These artists had to search for new subjects and colors that could not be easily replicated by photography. As a result, new trends emerged in the world of fine arts.

Similar to the significant impact of the invention of the printing press on the dissemination of literature, photography has had a similar effect on other artforms. The effects of imaging technology on the arts and the unforeseen outcomes that became apparent in both art and society at large are comparable to the printing press’ crucial contribution to the dissemination of culture and ideas among different societies globally.

New Dimensions

Similarly, photography has changed our perspectives on the world by capturing important moments in history. A single photograph can often have more impact than a written description of an event, making photography an important tool for

documenting history.

The recognition argument

The controversy over whether photography should be considered one of the creative arts continued for many years, due to the multiple and varied roles it plays between the fields of technology and commerce, photographic techniques and the advent of digital cameras. Many articles were written over the years arguing for and against photography to be recognized as an art form, especially in France and Britain. This debate centered around three main points.

Within that context, many artists and members of the public stated that photography is less creative than other media that depend on the spirit and hand of man, since it is a mechanical process involving the use of photographic equipment and chemicals to improve the image.

Several painters, critics, and photographers themselves adopted the second argument. It was exemplified by the fact that photography serves as a helpful medium for numerous artistic disciplines without being treated as a standalone discipline.

The third argument centers on the fact that photography can be utilized to produce stunning and memorable pieces of art and is regarded by some as an art form comparable to engraving and lithography. It is thought to have had a mainly favorable impact on other types of art as well as culture at large.

Baudelaire’s Thoughts

The French poet and critic Charles Baudelaire (1821-1867) had an interesting opinion on the relationship between painting and photography. Baudelaire believed that lazy and uncreative painters turned to photography since it was a far more modest medium that did not require the imagination or creativity that painting did. He saw photography as a tool for art and science but believed that it could not transcend the limits of external reality.

Outside Competition

With regards to the question of whether photography is documentation or art, one of the most prominent articles on the matter was written by the British author and historian Elizabeth Rigby, better known Elizabeth Eastlake. In her article, Rigby focuses on the concept of “beauty” as the main aim expected of artistic innovation. She argues that photography, while characterized by truth and realism, cannot compete with other art because it lacks the sophistication of taste, spirit and genius that artforms requires.

First Recognition

The Society of Photographers in 1850 devoted itself to establishing and organizing many activities and events to enhance its position in the world of arts. This coincided with the establishment of numerous associations and publications concerned with art, including the ‘London Photographic Society’, which would later become the ‘Royal Photographic Society’. Also came the ‘French Photographic Society’, which was founded in 1853 and exists to this day. One of the most prominent of the photography periodicals published at the time was ‘La Lumiere’ which originated from the French capital, Paris. The magazine initially covered various photography exhibitions alongside other art exhibitions.

The Real Artist

In early 1862, an unknown author published an article in a photography journal which summarized all discussions regarding whether photography can be considered an artform. The author argued that the question is not whether photography is an artform like painting or sculpture, but whether it is capable of providing true artistic expressions. They also claimed that a photographic presentation made by a genuine artist qualifies as a work of art.

French naturalist Louis Viguet (1819 – 1894) commented that photography and plastic art are similar in that they both require the artist to have a tool, whether it



be a brush, pen, or a camera lens. He made the case that a person is an artist because of their feelings rather than their method of action.

Struggles of the Photographic Community

Galleries started including certain prints in their shows in the late 1850s as photographers proceeded to assert themselves in the art world. The issue was initially down to classification of the works, and despite some initial objections from various committees, photographers persisted in their attempts to include their photographs in the exhibits belonging to the Department of Fine and Visual Arts. Their societies also hosted exhibitions of scholarly artwork in the salons, which generated a barrage of journalistic criticism. By declining to include it in the category of the arts, the critical argument was put to rest by the end of 1880.

New Challenges for Photographers

This rejection of photography as an official artform posed new challenges for photographers who began searching for ways to present their work in a way that combined the truthfulness of the image with the beauty and inspiration of art. They attempted to achieve that by processing images in a metaphorical sense, through dealing with shots and subject matters in an artistic way. Photographers eventually used various treatments for collodion panels in order to develop images, process optical vision, and manipulate the effects of lenses, such as blurring the image during printing. This also helped overcome the sharpness of photographic images, which hindered the artistic concept of the image.

Unique Strength

It can be said that, from a historical perspective, the art of photography is at its best when it illuminates aspects of the real world, and at its weakest or least inspiring when it seeks to simulate the emotional side as in a painting.

Photography in Contemporary Times

In recent years, photography has evolved to move beyond traditional two-dimensional black and white photographs and explore different techniques and styles. This has allowed photographers to not only capture beautiful images, but also to convey information and promote ideas and products. The advancement of technology and theories has also helped enhance photography’s standing as a powerful tool on various levels.

It is generally accepted that the popularity and acceptance of photography as an art form is due to its rich history and its continuous evolution alongside developing technology and changing social climates.

In contemporary times, photography is not only widely used, but also recognized as one of the disciplines of fine arts. Major international museums have sections dedicated to photography, and there are numerous museums and galleries that specialize exclusively for the purpose of showcasing art form.

Emerson and Image Impressionism

The English photographer and physician Peter Henry Emerson (1856-1936) is known for his dedication to creating images that reflect nature as accurately as possible, without any modifications or alterations. He believed strongly that composition and details of a photograph should be left untouched, in order to present a naturalistic view of the world.

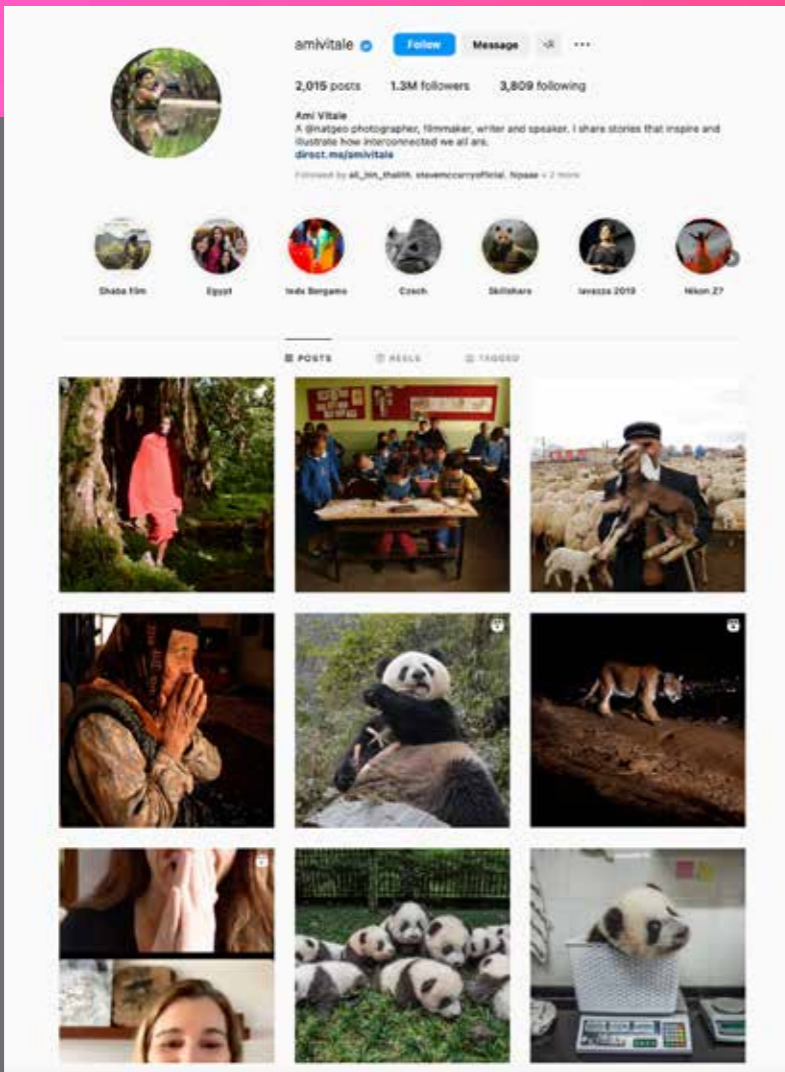
Emerson placed a great deal of emphasis on the quality of the materials, light, and colors to create a masterpiece. His paintings reflected the impressionist school’s aesthetic, and they immediately gained acclaim on a global scale. His 1889 book “Naturalistic Photography for Students of the Art,” which set standards for the aesthetic elegance of nature photography, had a significant impact on many photographers.

Source:

<https://www.meisterdrucke.ae>



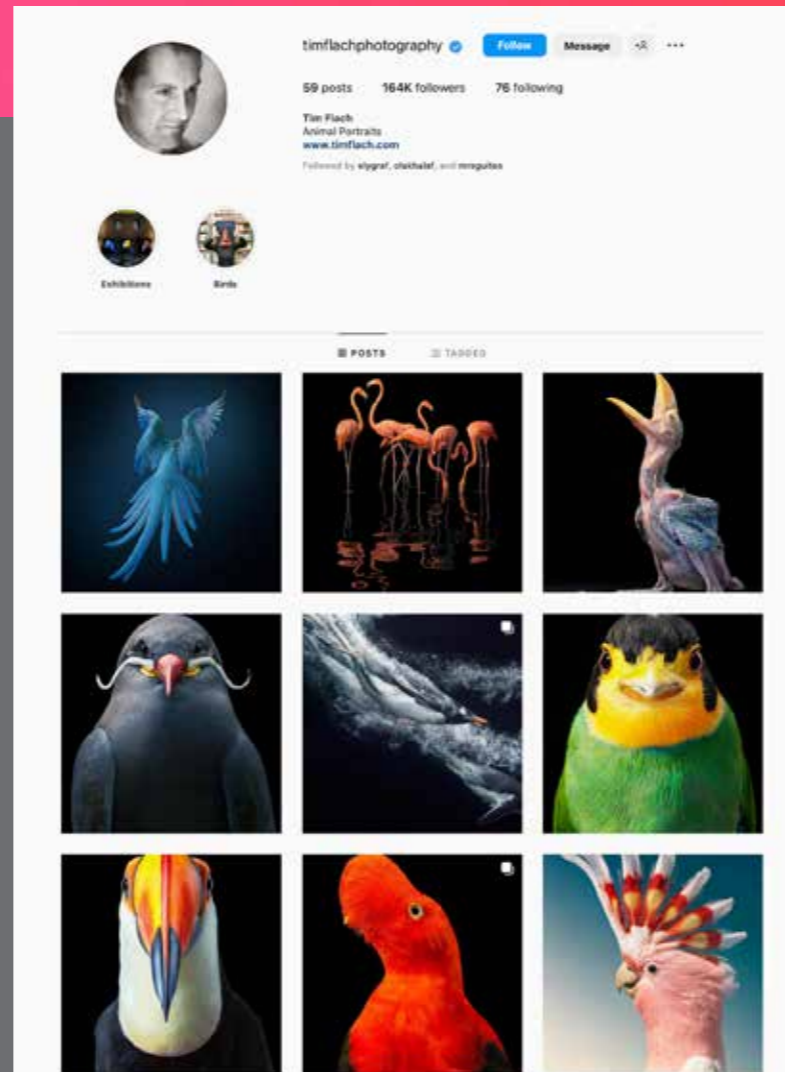
WORTH A FOLLOW



Ami Vitale

The Instagram Stories and posts from this World Press Photo Award winner will give you a glimpse of all the hard work that goes into capturing powerful photographs that leave a lifelong mark.

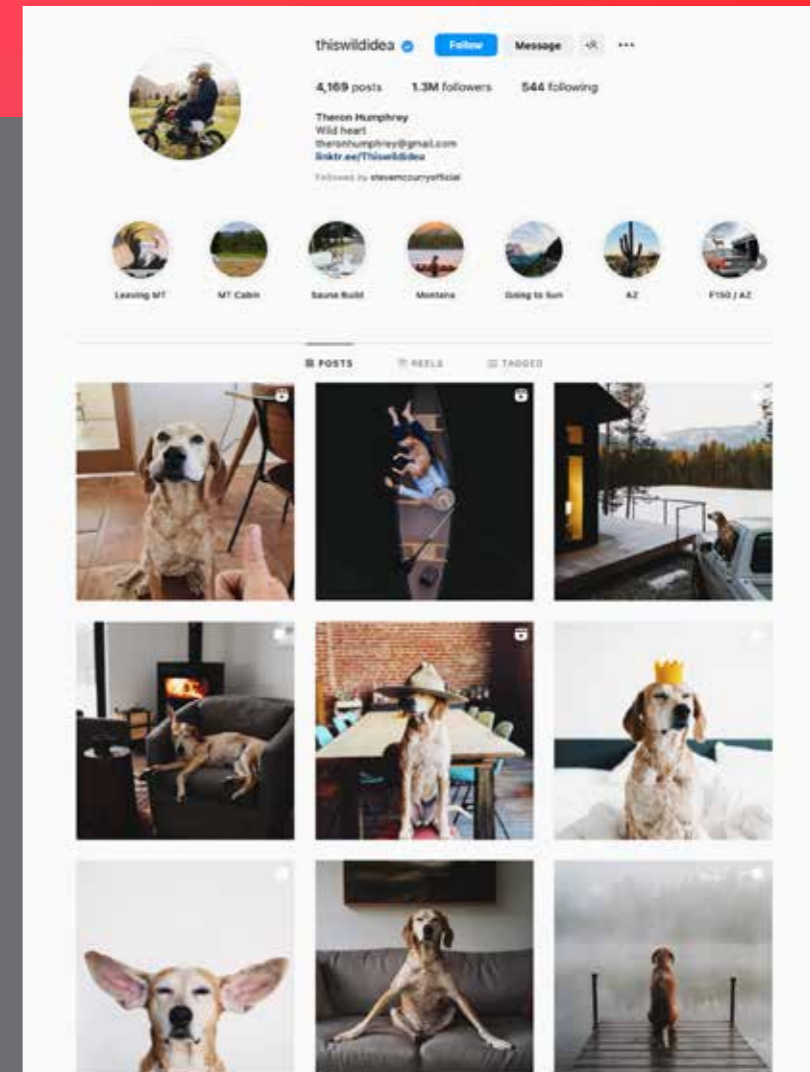
[/https://www.instagram.com/amivitale](https://www.instagram.com/amivitale)



Tim Flach

Wild animals become professional models through the eyes of this incredible photographer. His Instagram account offers a preview of some of the most breathtaking photographic work, which has been published in various prominent photography books.

[/https://www.instagram.com/timflachphotography](https://www.instagram.com/timflachphotography)



Theron Humphrey

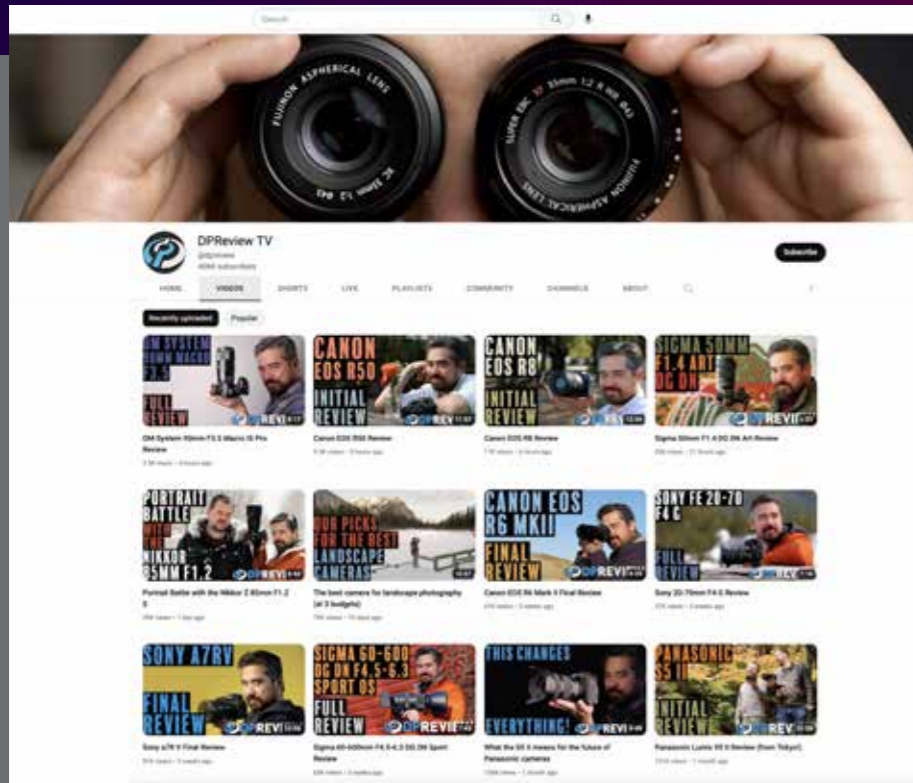
The best creative photographic ideas are those that allow you to develop your skills while also having fun. What could be more fun than capturing the adventures of your adorable four-legged best friend and sharing them with the rest of the world?

[/https://www.instagram.com/thiswildidea/](https://www.instagram.com/thiswildidea/)





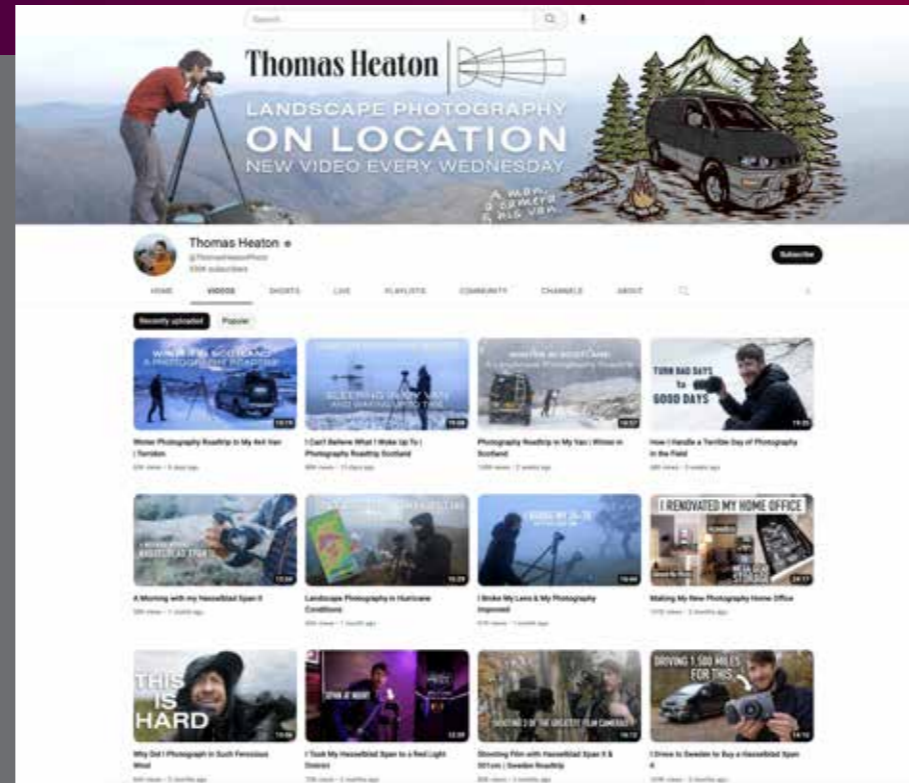
YOUTUBE CHANNELS TO SUBSCRIBE TO



DPReview TV

PReview.com is the world's largest digital camera review website. PReview's YouTube channels features a wide-range of videos, reviews, interviews and more.

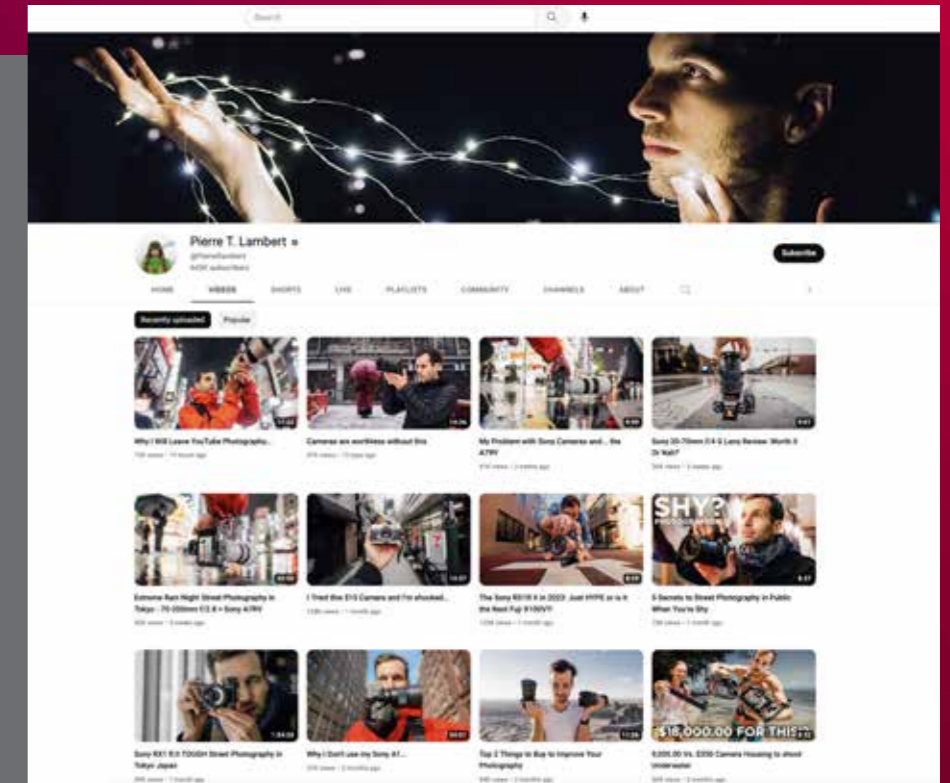
<https://www.youtube.com/channel/UCqP1gl-Wh2SM3IRXf373gMNQ>



Thomas Heaton

This channel is mostly about landscape photography. Follow Thomas as he ventures into the outdoors, sometimes in his camper van and sometimes in a tent, to photograph some of the most stunning landscapes in the world.

<https://www.youtube.com/channel/UCfh-W84xfA6gEc4hDK90rR1Q>



Pierre T Lambert

Lambert is a French travel photographer that focuses on street photography and capturing candid moments of people from around the world.

<https://www.youtube.com/channel/UCxuyFvBYM3VtnLDz8l6vNA>





SAUDI PHOTOGRAPHER WHO FELL IN LOVE WITH DETAILS

TALIB AL-MARRI: MY STORY WITH THE YELLOW LAKE IN AL-AHSA

By: *Talib A Almarri*

 [talib.a.almarri](https://www.instagram.com/talib.a.almarri)

I began taking photographs in 2016, and my Instagram account quickly filled up with images of wildlife and landscapes that I encountered near my hometown of Al Khobar in the Kingdom of Saudi Arabia. This was alongside the photographs I had posted from my recent travels in the Gulf, Europe, Kenya, Tanzania, and Botswana.

My photography focuses on a single location, the Yellow Lake in Al-Ahsa Governorate in Saudi Arabia's Eastern Province which stretches along the country's eastern coast. By continuing to return to this location, I became enchanted by its natural scenery, with the fine sand hills directly overlooking the lake and the vegetation surrounding it. Despite the vibrant colours all around me, I prefer capturing my most significant photographs in black and white. The lake is a UNESCO World Heritage Site and one of the region's most important lakes, attracting thousands of migratory birds annually.

The lake also incorporates water, birds, and plants, and all I hear are birds and the rustling of the air as it moves through

the grass and water. Nothing disturbs the tranquillity of the environment, the focus of the mind, or the discovery of details. Every time I visit the lake, I feel a connection to it, as if I am a part of it and I have a strong desire to learn more about it.





KUWAITI PHOTOGRAPHER SULAIMAN ALMAWASH: MY ARTISTIC APPROACH IS A FUSION OF REALISM AND IMAGINATION, WHILE ALSO ALLOWING AMPLE SPACE FOR EXPRESSION

By: *Sulaiman Almawash*

 sulaiman_almawash

Surrealism is the closest artform to me.

Through the enchantment of art, we unlock the boundless realm of expression, where ideas and dreams intertwine. Some artists depict reality and nature as they are, while others choose not to adhere to the routine of everyday life in their works. Instead, they embody them in a style of fantasy and deep imagination, leaving viewers to embark on their own exploration and interpretation of the artwork. As for the third type, it combines both approaches. Personally, I favor this third type because it blends reality with imagination, surpassing the visible reality we live in.

Amongst the vast artistic landscape, I discovered my affinity for surrealism and the art of photo manipulation, where imagination knows no boundaries. Within these realms, I find colors, lighting, shadows, blending, and harmonious color coordination between elements, as well as the sizes and placements of elements, and the effects that add a beautiful flavor to the artwork, such as mist, smoke, and other visual effects. This realm grants the artist the freedom to weave intricate narratives, meticulously crafting each stroke, inviting viewers to embark on a captivating visual odyssey. It

is within these realms of surrealism and photo manipulation that I find solace and inspiration, often merging them to create an exquisite fusion of ideas.

Hence why I love these arts (surrealism and photo manipulation) and sometimes merge them to create an artwork that incorporates a multitude of ideas, constructing a canvas that resembles reality intertwined with unreal fantasy.

A journey that began with Kuwait TV

I first became acquainted with Photoshop in 1998, and while my beginnings were modest, as I only utilized two tools, I very much enjoyed the program. Since online tutorials were limited, I had to learn the program on my own. I scoured the internet for information, made mistakes, and learned. During my online investigation in 2000, I came upon photo manipulation and surrealism, which ignited my interest and drove me to learn more about it. When my first formal attempt at picture manipulation was broadcast on Kuwait's national television news program in 2002, it was an incredible feeling.

In comparison to the great popularity of photography, the number of people practicing photo editing was limited and

nearly nonexistent in the region at the time.

I published my work on Flickr, with responses ranging from surprise to criticism and admiration. Nevertheless, I persisted despite realizing that my work was incomplete. As a result, I decided to purchase a camera to photograph all the elements of my works myself. 'A Ship in the Desert' was my first piece, and I cherished it since it seemed authentically mine.

I attempted to improve in this art by immersing myself in visual inspiration and observing Photoshop magazines, as well as by seeking to comprehend the many strategies utilized by international artists. It had always been my ambition to have one of my works published in an international magazine, and by the grace of God, that glorious day arrived when I received a message from an international magazine requesting to showcase my works in their publication. At first, I couldn't believe it and I had to read the message multiple times in order to be sure it was genuine. It was a dream that was coming true for me.

Currently, I have over 23 published works, five interviews in thirteen international magazines to go with three international exhibitions in China, and numerous gold awards.



Awards, achievements, and exhibitions

Awards

1. Gold Medal at the PSA International Exhibition held in Austria (PSA photographic Society of America)
2. First place (1x Photo Awards 2016 Winner)
3. Merit Medal in the Hamdan bin Mohammed bin Rashid Al Maktoum International Photography Award (HIPA)
4. Awarded Photographer certification on the world's most exclusive curated photo gallery, 1x.com.

International Exhibitions

1. 2017 Yixian Photography Festival in China
2. China Sanmenxia White Swan International Photography Festival
3. 1x Decade Exhibition in Shanghai 2018

International Magazines

1. Photoshop Creative Magazine, Issue 145
2. Dodho Magazine, Issue 05.
3. Photoshop Creative Annual Magazine.
4. PENTAPRISM Magazine, Issue #6.
5. Photoshop Creative Magazine, Issue 147.
6. SHOT! Magazine - January 2017.
7. Photoshop User, December 2012.
8. Omni Magazine.
9. Photoshop Practical, Issue 18.
10. Photoshop Advanced, Issue 100.
11. SHUTR.PHOTO 2016.
12. 1x Magazine.
13. Photoshop Creative Magazine, Issue 93.
14. VISIONS Yearbook 2016.

Achievements

1. Featured on the homepage of the National Association of Photoshop Professionals for my 'Search in the Sea' project.

2. Photoshop Creative Magazine chose my 'Search in the Sea' project as the Best Work of the Month, featuring it in the magazine. I became the first Arab artist to receive this recognition in the field of photo manipulation from a Photoshop-specialized magazine.

3. Photoshop User Magazine showcased my project 'Between the Present and the Past' as the Best Work of the Week.

In conclusion, I would like to express my gratitude and appreciation to the United Arab Emirates for embracing Arab artists, along with a special thanks to HIPA Magazine for being the first Arabic magazine to interview me after my international achievements. I thank you for your interest and support of Arab artists.




TRAVELS

You make your way down a long, tiny street, then through even smaller alleyways, until you come to the home of Sayed Darwish, the artist of the people. Take note of the wide spaces between the buildings—these can only be found in very old neighbourhoods.

KOM AL-DIKKA: SAYED DARWISH WAS BORN AND LIVED HERE

By: *Arwa Alhati*

 arwa_alhati

I visited Kom Al-Dikka, a historic section of Alexandria that is well-known for being the birthplace of the legendary musician Sayed Darwish.

I was drawn to the area because of its distinctive architectural style with many of the very old buildings still occupied despite their age. Through my camera, the familiar faces of the locals transported me back to that idyllic time when Sayed Darwish, who passed away precisely 100 years ago, lived here.



A bottom-up perspective of some of the extremely old structures that are still occupied.





Here, the windows are small. You can meet your friends in the street without having to go outside. This friendly man from the window greeted me while I was taking the photograph.



The lovely grocery shop employee, whose smile I managed to photograph.



The confectioner, Naseeb, is adored and greatly respected by everyone.

Still using outdated equipment is the area's oldest bakery. The locals are extremely proud of its owner.



An old-style door. Despite being tiny, the design was lovely and intricate, like a painting on the house's entrance.

To attract the kids in the area and snap their photographs, simply point your camera in their direction. Photography is their passion.



For the neighbourhood's men, the well-known coffee shop serves as an unofficial meeting place. When compared to the city at the end of the alley, the area is incredibly tranquil. One of the most significant contemporary symbols in this part of the neighbourhood is the portrait of the legendary musician Sayed Darwish, which is present on almost every wall.



Have you ever attended a photography lecture or workshop?

Over the years, we have organized over 140 training courses which were attended by over 5604 people. Some of the most notable names to present these courses include: **Maggie Steber, Michael Yamashita, Reza Deghati and Samy Al Olabi.**



For more updates and to attend these course, please visit www.hipa.ae/Event

Do you have a photo or a photographic review?
Do you want to contribute in the HIPA Magazine?



Send your photographs to magazine@hipa.ae

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DO NOT WORRY ABOUT BIG DATA

Article By:

Ola Khalaf

Editorial Assistant & Head of Educational Programs at HIPA

 olakhalaf

I am a wildlife photographer and own one of the best cameras available on the market, which can produce a 60-megapixel image quality, as well as a relatively large 50-megabyte image. I use the fast multi-shot technique to capture 30 pictures per second, and often photograph birds and animals in fast motion. I take about 5,000 photographs per day on one of my average photography trips. Can you estimate how many pictures I would take in total over the course of a day? Also, can you guess the required storage space in this case? What if I shot photographs on this trip for 5 days straight? What if I organized 5 trips a year?

© Daniel Newton



1 gram of DNA can store approximately 455 exabytes of data, which means that several grams of DNA would be needed to store all the data humans have produced since the inception of the Internet.

Another example

I was ecstatic when I purchased a new mobile phone with a storage capacity of over 500 GB. What was even more amazing is that it had a high-quality 108-megapixel camera

which in turn produced files that are up to 80-megabyte in size. We won't even mention the size of the 4K videos produced by this camera.

We are constantly taking photos and videos, which quickly fills up the storage capacity on our phones. We don't have the time nor the inclination to go through these files and archive or categorize them, so we just keep purchasing new phones when the old ones get full.

It is very important for me to present and discuss this issue extensively with readers to benefit from their experiences and adopt more successful methods going forward.

Common methods to solve this problem

- 1- For one hour each day, take time to review past photographs and delete any that are not needed.
- 2- The use of artificial intelligence software in mobile phones or computer programs can help automatically archive files and delete duplicates. There are many YouTube videos explaining such software.
- 3- A daily review of all photographs to ensure that time is not wasted in the future.

Dear readers,

As the world becomes increasingly digitized, the problem of storing data efficiently and affordably becomes far more pressing. There are currently 4.2 billion internet users who exchange approximately two billion gigabytes of data per second, or two exabytes (one billion gigabytes) of data per day. This amounts to approximately 1.6 trillion gigabytes of data being exchanged annually.

Likewise, various companies such as; Illumina, Microsoft, and Twist Bioscience have teamed up with data storage company Western Digital to create an alliance whose goal is to store data in DNA molecules. One gram of DNA can store approximately 455 exabytes of data, which means that several grams of DNA would be needed to store all the data humans have produced since the inception of the Internet.

This project is currently facing a number of challenges but is likely to become a reality in the not-so-distant future. Once achieved though, the information within this article will become absolutely irrelevant.





MANAGING EDITOR REMARKS



There are numerous regulations for media work that determine its quality and the scope of its results. These include a broad awareness of reality and consciousness of the outside world, as well as maturity in dealing with communication skills.

As a journalist with a long and extensive experience in journalistic writing, I have had to lower my expectations for reader engagement in terms of numbers and quality. As a result, it was imperative to feature these interactive components within HIPA magazine.

In the early days of HIPA magazine, we received various positive responses, which gradually became better in an enthusiastic, upbeat sense. The calibre of the content submitted by photographers with no prior experience in journalism was clear to see. In truth, the descriptions they provided of their images and aesthetic experiences are works of art in and of themselves. In certain circumstances, their writing quality is of a higher standard than that of some seasoned authors.

As a result, long-time readers and diligent photographers who merit greater recognition and appreciation contributed 17% of the content in this edition of HIPA magazine. Readers will undoubtedly appreciate their expertise and added value to the content.

In a prior letter to us, one of the participants stated, “I have long felt a sense of belonging to HIPA, thus it was natural for me to participate in the magazine. I believe that I am the only one who has imposed this obligation on to myself.”

Have we mastered the art of communicating? Perhaps, but in the meantime, we are blessed to have an extensively talented photographic community.

Saad Al Hashmi

 [saad.m.alhashmi](https://www.instagram.com/saad.m.alhashmi)

KNOWLEDGE IS THE FOUNDATION FOR COMMUNICATION, WHICH CULMINATES WITH THE ARTS



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