



*Hooked, Kolbrun Kristjansdottir
First Place, Group B*

NEXT MEETING: Wednesday, May 25, 2016
Room IMF HQ2-1A-280B
Wine and cheese starts at 5:45pm; Meeting at 6:30pm



IPS is a member of the PSA (Photographic Society of America), a worldwide organization that provides a wide range of services, promotes photography and offers benefits to its members. Individual members (with a separate membership from our club's) can participate in competitions, study groups and online education programs. Read more about it [here](#).

MESSAGE FROM THE PRESIDENT

Dear members,

It is that time of the year, when I write to you with mixed feelings; of bittersweet farewells to the volunteers and members who are moving on, immense pride in what we have accomplished together in yet another great season, and big hopes and dreams for the season to come.

The first farewell is to **Sam Fien-Helfman**. Sam has been the Co-editor of the Shutter Release with Ji Won Park, and has been doing a fantastic job bringing together a compelling and informative newsletter every month, and contributing as a member of the IPS Executive Council.

The second farewell is to **Chirag Sanghani**, who has been the Co-director of Electronic competitions for the last several years. Our in-house tech guru, Chirag has been instrumental in always improving the EIC software, getting us great tech deals and making things work (literally)!

Last, but certainly not least, **Michele Egan** is stepping down from Director of Workshops and Social Media. A former President and Vice-President, Michele has always had a strong presence in the club, moving the Executive Council forward to results at critical turning points.

Please join me in thanking them deeply and sincerely for all they have done for IPS.

Our 50th year would not have been what it was without the contributions of Sam, Chirag or Michele, or the other volunteers for that matter! Here is the tip of the iceberg of what the amazing group of volunteers does to make the club work:

Each month starts with **Dorte**, **Xiaoxiao** and **Susann** looking for monthly speakers. Sometimes **Manuel** uses his many contacts to secure a high caliber speaker. **Michele** posts the winning images from the previous month on Flickr. **Ji Won** and **Sam** start planning the next newsletter and canvas the membership for contributions. **Prapti** announces the details of the meeting on the website. **Victor** and **Chirag** provide EIC training to the interested volunteers. Victor books the venue, **Bermet** signs up new members and **Aung** cashes in their checks :) If it's an EIC month, Victor spends a good few hours the Sunday before, downloading submissions and preparing the slideshow. On the day of the meeting, **Shannon** is the first to arrive to each month's meeting, setting up the hospitality, and Aung brings in (good) wine. In the meantime, Victor brings all the equipment and sets up the computer/projector. If it's a print competition month, **Manorama** brings the sign up sheets and manages the submissions. Someone from the Executive Council meets the speaker, and we are on our way! Once all are gone, Shannon and Victor are usually the last to leave, taking everything back to storage and making sure we leave the venue as we found it!

It is this extraordinary group of volunteers who truly make IPS work. My deepest gratitude to them for everything they do, day in and day out, on behalf of all of us! I for one am so proud to be working with such a dedicated group.

Before I completely exhaust my space in the newsletter, I want to direct your attention to three great pieces in this edition of the SR. One is **Hannah**'s writing on her winning image, "My Pet Chicken". It is a lovely behind-the-scenes account of a lovely image that stays with you long after seeing it. The other is **Sam**'s inspiring photo essay of her project in Guatemala to improve maternal healthcare in rural communities What an amazing thing to do for a living! And last but not least comes a moving artist statement from **Manuel**. I was blown away by how he expressed his process and his courage in sharing his story with us. Thank you very much for these intimate articles, Hannah, Sam and Manuel.

On that note, I wish you all an inspiring summer filled with great images. And see you on June 6 at the opening reception of our Annual Exhibition!

Happy shooting,

Ceyda



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Manuel Morquecho

**IPS 50th Anniversary
Exhibition Curator**

MC Atrium
2016

BEHIND THE LENS: “MY PET CHICKEN”

BY HANNAH FAUX



The sight of the little boy in sagging, blue denim overalls, clutching a white chicken with a bright red comb, very close to his chest, was rather striking.

The caption, "My Pet Chicken" is also incongruous, for several reasons, not the least of which is the fact that, in Sierra Leone, the words, "pet" and "chicken" would hardly be used in the same sentence, but, would frankly be considered a misnomer. People do not usually keep chickens as pets, in Sierra Leone, but rather bred for food, or for their eggs. As a Sierra Leonean, I was therefore not accustomed to seeing anyone cuddling a chicken. The fact that this three- or four-year old child was not afraid of holding a chicken, that could potentially peck him with its sharp beaks, so dearly, and so closely, was rather astonishing, and, of interest to me. Moreover, chickens are normally transported in coops.

It was the last day of my vacation in Freetown, and I was taking the last few scenic and environmental shots of people, bustling passengers, beggars, amputees (victims of a traumatic civil war), and of petty traders eager to augment their final

sales for the day. I was at the Kissy Ferry Terminal, waiting to board the ferry boat that would take me, and my fellow passengers, to the other side of the river, and then, by car, to the airport. Some of the ferry passengers would go on to their homes in neighboring villages, after a long day of toil in Freetown.

The little boy, his "pet" chicken, and his mother were also passengers boarding the ferry, when they caught my attention. I ran up to them, camera in hand, and asked the mother if I could

take a picture of her son. She looked puzzled, no doubt, wondering to what end. I reassured her that her little boy was absolutely adorable and that I only wanted a souvenir snapshot. Hoping for a positive response, I gave her a token sum of money to appease and help her crystalize her thoughts. She acquiesced, and, I quickly took the shot, while I had the boy's undivided attention. The look of seeming perplexity on the little boy's moon-round face is apparent. He seems apprehensive, even morose, reminiscent of the uncomfortable and rigid-looking subjects, in front of the camera, at the dawn of photography. Perhaps, he is simply not accustomed to having his picture taken by complete strangers. The little boy's stare is fixed, and his direct gaze arrests the viewer's attention. One wonders what is going on in his mind. What is he thinking? The chicken's feet are bound together with a string, to prevent it from escaping, while the dog in the background, a stray, no doubt, is foraging for food, and, probably, in dire need of cuddling and affection that will not be forthcoming.

Ultimately, I was quite pleased and grateful that the mother allowed me to take her son's picture, knowing that Sierra Leoneans are usually loathe to having their pictures taken by total strangers and tourists, particularly, because they will never see their picture, or, get a copy of it.

To date, "My Pet Chicken" has won three photographic awards in the Washington, D.C. area, and has been on exhibit in a Northern Virginia photo gallery. Suffice it to say that I occasionally think of the little boy in the photograph, and I am very sorry that I do not know his name.

Hannah

MAY SPEAKER: ELENA V. GRANT

Editor's Note: This month, IPS is pleased to welcome Elena V. Grant as our final speaker of the 2015-16 season. Please see her bio below. We have had some terrific speakers this year, including highly respected veteran editorial photography editor Lauren Stockbower and how can we forget the exuberant and wonderful Washington Post photographer Marvin Joseph? Much appreciation to our Program Directors Dorte Verner, Susanne Tischendorf and Xixoxiao Peng (and Michele and Manuel) for their efforts.



Elena V. Grant obtained her Masters in the History of Decorative Arts from the Corcoran College of Art + Design in 2011 graduating with the Thesis Achievement Award. She has worked as a Research Associate at the Asian Cultural History Program at the Smithsonian Institution and as an Art History Researcher at the World Bank Art Program.

Co-organizer of international exhibitions at the Art Program in the USA, Bangladesh and India, she has been working with emerging artists from Africa, Latin America and the Caribbean and South Asia. She has helped identify photographers for an ongoing series of solo shows *Through the Eyes of a Woman*; a group exhibition *South Asia: Imagining Our Future Together* and a traveling multi-dimensional art project on gender-based violence *One in Three: What Does It Take for You to Be Outraged*.

Her current projects include preparatory work for exhibitions: *Nepali Post-Earthquake Art: New Narratives*, and *New Art from the Republics of Central Asia: 25 Years of Independence*.

PAST SPEAKER: HARVEY KUPFERBERG, Ph. D., Pharm. D.



As a laboratory medical scientist who is an avid photographer, the thought processes I have used to explore scientific ideas and concepts have given me insights into the decisions I make when I am capturing visual images. Because scientific analysis requires that extraneous variables be minimized, I attempt to minimize the elements of the scenes I photograph so I can eliminate all but the essential components of a composition.

I found that when I saw lines and curves, my immediate response was to set my camera on my tripod. My early photography specialized in using black and white film because I had great flexibility in tailoring the exposure and development process to meet the printing process. My chemistry background mated to enjoy experimenting with a variety of exposure and development techniques for each photograph. The scientific method, however, does not lend itself to the artistic creation of emotional content. This creative ability cannot be learned from textbooks but from observing ones surroundings and then responding internally to the inner-self. I often ask myself why does one image work and another fail. And there have been times when I knew this was the "one." Printing the picture allowed me to create emotions, changes in reality, while I manipulate tones.

It wasn't until 2002, when I bought my first digital camera, that I worked with color images. I have moved from a house with a complete darkroom in the basement, to a condominium that has a "Lightroom" with computers, scanner and professional printer. My darkroom equipment now resides in a school of photography where I develop and print my film images. The digital B&W images now can't be differentiated from the silver gelatin print when they are framed behind glass.

Three of my film sliver gelatin images won 1st place in the Washington Post's competition. The Maryland Federation of Art, Washington School of Photography and Howard County Arts Council have selected several of my photographs for exhibition in juried competition. One of my images, "Live Oaks in Fog" won the Gold Award" at FotoWeekDC 2008. I had exhibitions at the National Institutes of Health Clinical Center, Touchstone Gallery, Black Rock Center for the Arts. My mentors and teachers include Bruce Barnbaum, Don Kirby, Stu Levy, Ray McSavney, Huntington Witherill and Mark Griffith.

www.kupferbergphotography.com

NEW MEMBER PROFILE: ANDRE HERZOG



This month we feature photographs by one of our newest members, **Andre Herzog**. Andre has worked at the World Bank for 12 years, and joined IPS in January of this year.

“When I was quite young, 10-12 years old, my father was a journalist, and I liked to use his Pentax camera.” This was the first spark for Andre’s interest in photography.

A native of Brazil, Andre is a Senior Urban Specialist. As with many of our other members, his professional interests align with his avocation. He enjoys Street Photography and his favorite photographer is his fellow countryman, **Sebastiao Salgado**. His favorite places to photograph are **the streets of Maputo, Mozambique**.

Welcome Andre!



IPS COMMUNITY PAGE BY JI WON PARK

IPS 46th Annual Exhibition - Opening Reception June 6th



The IPS Annual Exhibition will open on June 6th in the airy, oasis-like atrium lobby of IMF HQ2. The exhibition will feature winning images by more than forty longtime and new members whose images were honored in the March 2015-February 2016 monthly competitions. The exhibition opening reception invitation (*left*) features “Kayan Woman” by 2015 IPS Photographer of the Year **Dorte Verner**.

From the flurry of email communications, it seems like an army of volunteers are working to produce this exhibition: Ceyda and Bermet, overall coordination; Rama George, spearheading the exhibition catalogue; Victor Bosier, coordinating with IMF Event Planning office and production of the exhibition poster and exhibition poster; Manuel Morquecho and Michele Egan, arranging for the printers; Jayme Dos Santos and Manuel Morquecho, creating the labels which will accompany each of the photographs; Xiaoxiao

Peng and Susann Tischendorf and others for finding the judges and Alex Culiuc, the master graphic designer behind the IPS logo, Annual Exhibition poster and the new IPS 50th Anniversary Exhibition logo (see “IPS Turns 50!”).

The Annual Exhibit will be a great opportunity to revisit our favorite winning images from this season and vote for the **People’s Choice Award**.

World Bank Diversity and Inclusion Day

Leonora Emini and **Shannon Turkewitz** teamed up to spearhead IPS’ presence at the 2016 World Bank Diversity and Inclusion Day, held at the MC Wolfensohn Atrium on May 12. The proud natives of one of the smallest countries in Europe (Leonora, Kosovo) and one of the biggest states in the US (Shannon, Texas) assembled a beautiful display, showcasing posters from past Annual Exhibitions and the *Shutter Release*. Shannon even created a QB card! With their warm and winning personalities, the two IPS ambassadors ensured visibility and hopefully recruited new members for the club.



While IPS does not maintain data, we know that our membership comes from many nationalities and cultures. We also work in a number of different disciplines. We also differ a bit from some other Bank/IMF clubs and associations in that our by-laws permit all the different categories of employees and their spouses and children, as well as retirees, to be members. Above all, we value diversity and inclusiveness because without being exposed and open to different perspectives, ideas and ways of being, our art would suffer and we cannot hope to grow as artists.

World Bank Staff Association Calendar

Congratulations to Shannon Turkewitz! Her image captured in Bangkok, Thailand was featured in the World Bank Staff Association calendar for June.

The Bank's Staff Association had not yet decided on their plans for the 2017 calendar but promised to let us know if they would like to collaborate again.



Museum of Modern Art: Seeing through Photographs



Jay Dos Santos had shared with members, a free course, MOMA's "Seeing through Photography," offered through Coursera. The six week/module course provides a succinct overview of the history of modern photography (albeit from a mostly US-centered perspective as

MOMA acknowledges) and topics such as documentary and portrait photography.

Module six focusses on the issue confronting contemporary photographers – how to make impactful work when we are literally swimming in “an ocean of images” (also the title of the museum’s recent New Works exhibit which can be seen at MOMA archives). The course

materials are presented in an engaging manner, through a mix of video, slideshow and readings (required and optional), followed by a quiz and a final project of two essays. It's definitely worth checking out, especially if you are interested in the history of photography.

Thank you!

Thank you to all the many members who generously responded to *Shutter Release's* requests throughout the season for images, articles, information, Member Profiles, points tables, and much more. Thank you for your words of encouragement, suggestions, and even the occasional corrections. I also want to express my deep appreciation to IPS president Ceyda Oner for inviting me to take on the role and then giving her unflagging support. There were quite a few late nights and weekend days spent putting all your stories and images together into a monthly newsletter, but also much joy and new friendships formed.

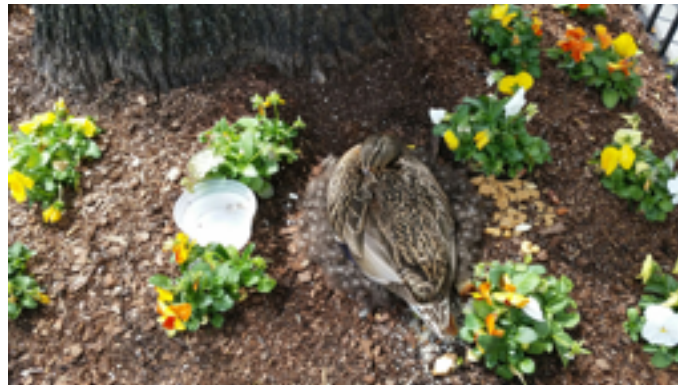
These are days you'll remember

When May is rushing over you with desire to be part of the miracles you see in Every hour.

You'll know it's true that you are blessed and lucky.

It's true that you are touched by something that will grow and bloom in you.

"These Are Days," 10,000 Maniacs



(19th and Penn/WilmerHale Duck, by Ji Won Park)

IPS TURNS 50!

Special Anniversary Exhibition / Letter from Curt Carnemark



Hopefully everyone received 50th Anniversary Committee Outreach Chair **Shannon Turkewitz**' email with the letter of invitation and submission guidelines for the special 50th anniversary exhibition (with a sleek logo created by **Alex Culiuc**). Both are reprinted on the following pages. The committee spent countless hours in going through old membership lists and

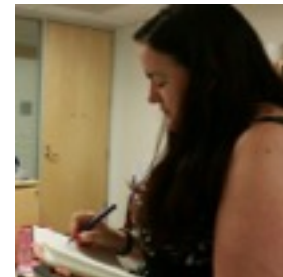
conducted open source research and reached out to the Bank's 1818 Society and the IMF Retirees Association to try to get the word out and get as much participation as possible. The committee also posted a notice on the IPS website and IPS Facebook Page and (now) in *Shutter Release*. But as you can well imagine, the challenge of locating former members is immense. We need the help of all members to spread the word through your networks and social media!



Manuel Morquecho, an extraordinary photographer who has already made a lasting mark on the club's history, will serve as curator. (See "Portrait" on page 30). Last year, Manuel generously contributed his talents in curating the IPS exhibit at Boston University's Center for Digital Imaging Arts, where he studied. Manuel has had solo and group shows in Guatemala City, Washington and New York Foundation for the Arts. He is truly passionate about

his work and committed to quality. As stated in the outreach letter, the objective of the 50th anniversary exhibition is "to showcase extraordinary photos, spanning the club's history, from its talented membership." And we can't think of anyone better to carry out this mission. Please send your favorite images (3 max/person) - the more members send in their images, the more challenging and fun job Manuel will have. While the main exhibition will feature 50 photos, additional submissions will be displayed, perhaps digitally.

Speaking of extraordinary, former President **Mary Wilson** (right), who devoted more than a decade of her time and energy to all aspects of the club and had taken a well-deserved sabbatical last year has returned just when we need her the most. Mary already began putting her encyclopedic institutional memory and knowledge, willpower and pragmatic diplomacy to make this exhibition a reality.



Dorte Verner, Lionel Gahima, Manuella Lea Palmioli, Ceyda Oner, and Ji Won Park round out the committee, which has had support from the Executive Council and many IPS members, including **Michele Egan, Victor Bosier, and Fred Cochard**.

Former President Maurice Asseo was the first to send in his three favorite images and they are stunning. Others are on their way. Distinguished IPS alum **Curt Carnemark** wrote this lovely letter to us on May 4, just days before London elected a new Mayor:

Thanks a lot for sending me the notice.

This year also marks 50 years since I joined the Bank with the 5th YP [Young Professionals] group in March 1966. As a matter of fact members of that group have kept in contact over the years and meeting at regular intervals around the world. Five years ago we met in London where Stanley Johnson's son Boris is now Mayor. In September we will celebrate our 50th with a week in Vienna.

I was very active in the club from 1976 to 94 when I retired. My last contact with the club was a number of years ago when I gave a talk on Photography.

I also now and then hear from the slide library to which I contributed over 10,000 slides when it started in 1992-93. They are still used in Bank Publications which I find gratifying. After I retired I have very much continued with photography and they are a main feature in my lectures on board cruise ships. Those trips also give me a great opportunity to take more photos in all the ports we visit. I am just in the process of preparing submissions to my stock agencies from recent trips to Asia and Europe.

I will send you three photos later and very much hope I will be in the country for the celebration.

Looking forward to it. - Curt



(ABOVE LEFT: MOTHER AND CHILD, AMAZON VILLAGE, © CURT CARNEMARK; RIGHT: CURT SHARING THE PHOTOGRAPH WITH THE CHILD'S FATHER AND WOMAN'S HUSBAND)

Shutter Release also contacted **Bill Katzenstein**, a longtime member who has contributed greatly to the club. Bill is also noted for his striking architectural photography, including the World Bank buildings. Bill, however, had just arrived in Seattle for a week long hiking trip. He did promise to sit down with us and share his stories and photos for the September issue.

Letter of Invitation and Submission Guidelines

Greetings Fellow Photographers:

The IMF-World Bank International Photographic Society cordially invites you to join our 50th Anniversary celebrations!

As part of this special anniversary, IPS is preparing a photography exhibit titled, '50 Photos, 50 Years.' The exhibit will include images from members who participated in club activities over the past five decades. We hope to showcase extraordinary photos, spanning the club's history, from its talented membership.

IPS will host an opening for '50 Photos, 50 Years' in the autumn of 2016. Whether or not you choose to submit photos, we hope you will join us to toast the club's golden anniversary. Details about the opening will follow.

We are reaching out to all past and current members with this invitation for the celebrations. You are most welcome to pass along the info to those past members who may no longer be in close contact with IPS.

Photo submission guidelines are attached. All photos must be in electronic format, and will be included in a digital slideshow. A select 50 images will be printed and matted by IPS for the exhibition.

If you have questions, or need clarification, please feel free to get in touch at ips50th@gmail.com.

Kind regards,

Shannon Turkewitz
Outreach Chair
50th Anniversary, IPS



50th Anniversary Committee

Cecile Oser, IPS President

*Marcial Merquahn,
Exhibition Curator,
50 Photos, 50 Years*

Doris Finner

Ji Wint Park

Liznel Galime

Mary Wilson

Messelle Lee Palmieri

Shannon Turkewitz



GUIDELINES FOR PHOTO SUBMISSIONS

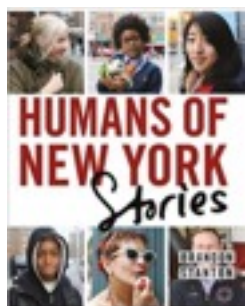
1. 50 Photos, 50 Years is open to past and current members of the International Photographic Society.
2. Each member may submit up to three images for consideration.
3. Submitted image files should not exceed 1.5 MB in size.
4. Only 50 photos will be chosen for printing and matting. Those 50 photos are selected at the discretion of exhibition curator, IPS member and noted photographer Manuel Morquecho. Photo submissions not selected for printing may be included in an IPS digital presentation and in IPS social media. IPS will credit the photographer whenever and wherever a photo appears in relationship to the 50th Anniversary.
5. Photographers whose images are selected for printing will be contacted by IPS and asked to submit a high-resolution electronic image that produces a high-quality print (e.g., at 300 dpi, an 8x10 photo will measure 2400 x 3000 in pixel dimension and be a 7.2MB file). Please do not submit photos for consideration that cannot print in high-resolution if selected for the exhibit. You are responsible for expenses associated with providing requisite electronic images. IPS will print and mat the 50 selected photos at club expense.
6. An electronic or digital image is defined as a computer file containing an image of photographic origin, whether color or black and white. They can be images scanned from slides, film or prints or captured using a digital camera as long as the original image was taken by the member submitting it for competition.
7. Submitted image files must be in JPEG format (i.e., with .jpg extension), and the images must be in sRGB color space (even if they are monochrome).
8. Submission is by email only. Entries should be emailed as file attachments (not embedded images). Include photo titles with your images. Photos should be submitted to this email address: eic@imfwb-ips.org and the subject line must read 'IPS 50'.
9. The deadline for submitting photos is 11:59pm (Washington DC time), June 15, 2016.
10. If submission by email is a problem, or if there are any other questions or concerns, please contact Shannon Turkewitz at ips50th@gmail.com.

Good luck to everyone! Happy Anniversary!

SUMMER PHOTOGRAPHY BOOKS AND A MOVIE: MEMBER (MINI) POLL

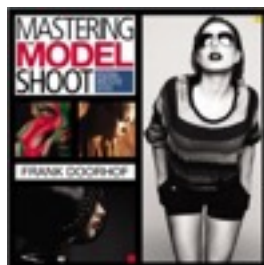
Summertime and living will hopefully be easier, with more time to pursue our passion for photography. For inspiration, *Shutter Release* took a mini-poll, asking members to share their favorite photography books – treasures already in their library or wish to add to it - or a movie with a photography theme. Below in their own words...

Rama George



For me it will be taking time to review and be inspired by “Humans of New York”, the famous series by Brandon Stanton. I was lucky to receive a signed copy for the Christmas holidays and can’t wait to make time to go through it page by page.

Victor Bosier



I’m currently reading three photography books:

1. ***Mastering the Model Shoot*** (Author: Frank Doorhof)
2. ***The Definitive Book of Body Language*** (Author: Barbara Pease and Allan Pease)
3. ***50 Portraits: Strategies and Techniques from a Photographers Photographer*** (Author: Gregory Heisler)



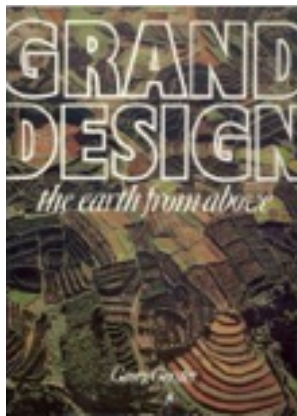
Summer reading:

1. ***Future American Presidents, 50 States, 100 Families*** (Author: Matthew Jordan Smith)
2. ***Creative 52: Weekly Projects to Invigorate Your Photography Portfolio*** (Author: Lindsey Adler)

Fred Cochard



*[W]hen it comes to black-and-white photography, I must obviously highlight the works of **Ansel Adams**, who occupies a large section in my library, starting with his technical books: both his now legendary "Photography Series" (in its 1991 hardcover edition, "The Camera," "The Negative" and "The Print"), and his "Examples: The Making of 40 Photographs" (1983). I also have a number of his famous photography books on Yellowstone and other national parks — but in paperback only, since his large-size hardcover editions are rather pricey. One exception, though, is a 1980 re-edition of "**Ansel Adams The Eloquent Light: The Classic Biography by Nancy Newhall**": I got it just recently for a most reasonable price at my favorite used bookstore, which I would rather not name, for personal reasons (while knowing full well it may be quite obvious to my discerning IPS colleagues)...*



*Another prized possession is a little-known gem in the field of aerial photography (one of my favorites): "**Grand Design: The earth from above**" by **Georg Gerster** (1976). Here again, it is a most special book not only because of its stunning images but also because I remember to this day where and when I bought it: I had just started journalism school at Syracuse University (a high point in my life) and, browsing through a university bookstore sale on October 10, 1977 (I wrote the date on the first page, as I often did then), found it for the bargain-basement price of 15 dollars! I even remember thinking, while walking up to the cash registers, that the price sticker must have been placed on it by mistake and they would charge me the full price of 60 dollars, but it wasn't a mistake, and this masterpiece was mine...*

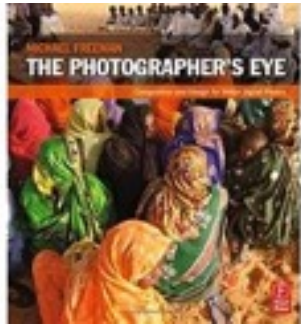
Ceyda Oner



*One of my beloved photo books is **Susan Sontag's On Photography**. It is a collection of essays that is easy to read and by an admirable woman.*

*I am also a big fan of **Abelardo Morell**. I had the pleasure of being introduced to his work by a book talk at our local bookstore back in Boston, Brookline Booksmith. I later had the opportunity to meet him again at a Nat Geo talk. His creativity is so inspiring!*

Bermet Sydygalieva



“The Photographer’s Eye: Composition and Design for Better Digital Photos”, by Michael Freeman. *A friend who studied graphic design gave it to me as a gift.*



“Photojojo!: Insanely Great Photo Projects and DIY Ideas” – *this is more a of fun project kind of thing – probably better geared towards younger photographers who like to experiment.*

Ji Won Park



Christmas in August was released in Korea in 1998, during the period still referred to as the “IMF Crisis.” I was there in the cold winter when overnight the value of the country’s currency was cut in half and anxiety fell across the country. The film is also about crisis and recovery. It’s about a young photographer living an ordinary life in a small town who finds love just as he is dying of illness.

The film’s other protagonist is photography. As the plot gently unfolds as though photographs in an album, we come to understand and appreciate photography’s importance and meaning in our lives, its power to enable us to persevere, remember and recover. (Watch on YouTube or Netflix; read on Wikipedia, https://en.wikipedia.org/wiki/Christmas_in_August)

APRIL WINNERS: PRINT COMPETITION

Group A		
Barbara Mierau Klein	Lone Gaucho	1
Manuel Morquecho	Transition	2
Dorte Verner	Iranian Man	3
Manuel Morquecho	Peace	HM
Ceyda Oner	Kolkata Boy	HM
Group B		
Kolbrun Kristjansdottir	Hooked	1
Shannon Turkewitz	Resolute	2
Peter Allum	On Duty - Brunch Stop	3
Simon Bradbury	Jetlagged Girls	HM
Shannon Turkewitz	Daily Commute	HM



(50TH ANNIVERSARY COMMITTEE MEMBERS MANUEL, MANUELLA AND MARY AT ONE OF MANY PLANNING MEETINGS.)

WINNING IMAGES: GROUP A



LONE GAUCHO
BARBARA MIERAU KLEIN

FIRST PLACE



TRANSITION
MANUEL MORQUECHO

SECOND PLACE



IRANIAN MAN
DORTE VERNER

THIRD PLACE



KOLKATA BOY
CEYDA ONER

HONORABLE MENTION



PEACE
MANUEL MORQUECHO

HONORABLE MENTION

WINNING IMAGES: GROUP B



RESOLUTE
SHANNON TURKEWITZ

SECOND PLACE

ON DUTY - BRUNCH STOP
PETER ALLUM

THIRD PLACE





JET LAGGED GIRLS

SIMON BRADBURY

HONORABLE MENTION



DAILY COMMUTE
SHANNON
TURKEWITZ

HONORABLE
MENTION

POINTS TABLES

Group A : Points Standing 2015–2016 Season											
Name	15-Sep	15-Oct	15-Nov	15-Dec	16-Jan	16-Feb	16-Mar	16-Apr	16-May	Ann. Exh	Total
Morquecho Manuel	10	8	5	13	10	7	5	9			67
Mierau Klein Barbara	5	5	7	5	12	9	7	10			60
Oner Ceyda	6	12	11	5	6	5	5	6			56
Sdravlevis Carlo	6	12	6	7	5	5	6	5			52
Sydygalieva Bermet	5	5	6	6	8	8	5	5			48
Palmioli Manuella Lea	9	6	5	5	6	5	6	5			47
Rykov Igor	6	6	10	5	8	5	0	5			45
Verner Dorte	6	5	5	5	5	10	0	7			43
Thurein Win Aung	5	5	5	5	5	5	5	5			40
Rani Manorma	5	0	5	7	5	5	5	5			37
Sanghani Chirag	6	5	6	0	5	5	6	0			33
Gürgeş Emine	6	0	5	0	6	0	8	5			30
Cochard Fred	5	0	6	0	5	0	13	0			29
Culiac Alex	5	5	6	0	0	5	5	0			26
Faus Hannah	8	5	0	0	0	7	0	5			25
Gahima Lionel	5	5	5	0	5	0	0	0			20
Egan Michele	6	0	6	0	0	5	0	0			17
Boyd Jean	5	0	6	0	0	0	5	0			16
Cakici Kemal	5	0	5	0	0	0	0	0			10

Group B Points Standing 2015–2016 Season											
Name	15-Sep	15-Oct	15-Nov	15-Dec	16-Jan	16-Feb	16-Mar	16-Apr	16-May	Ann. Exh	Total
Kolbrun Kristjanodottir	7	5	8	5	8	7	4	10			56
Park Ji Won	5	8	5	10	4	5	5	0			44
George Rama	5	5	7	0	5	5	10	0			41
Des Santos Jay	10	0	5	0	8	10	5	0			38
Bradbury Simon *	7	5	5	5	6	5	5	6			38
Fernandez Adrian	4	5	5	5	5	5	5	0			34
Deqwon Mary *	4	0	5	0	7	5	5	5			31
Zhang Yanna	5	5	5	0	5	0	5	5			30
Allum Peter *	5	0	0	0	4	5	4	7			29
Turkewitz Shannon	5	0	5	0	5	0	5	9			29
Dedugun Jose *	0	0	11	5	0	4	5	0			27
Artemiova Valentina *	4	5	5	0	0	5	0	0			21
Strandquist Anna	5	0	5	5	5	0	0	0			20
Yang Chialing *	5	0	5	5	5	0	0	0			20
Bentala Sahu	8	4	5	0	0	0	0	0			19
Toledo Sergio	4	0	5	0	8	0	7	0			18
De Younok *	5	0	7	0	5	0	0	0			17
Hukka Janne *	4	0	4	0	0	0	5	0			17
Sherchan Prapti	4	0	0	0	5	0	5	0			14
Felres Gynhara A. *	0	0	0	5	5	5	0	0			15
Bosler Viktor	5	5	0	0	0	0	0	0			10
Lajch Karolina *	0	0	0	9	0	0	0	0			9
Partow Zanab *	0	0	0	0	0	0	8	0			8
Andres Velasco Carolina *	0	0	0	0	0	0	4	0			4
De la Cruz Rowena	5	0	0	0	0	0	0	0			5
Dedgo Christa *	5	0	0	0	0	0	0	0			5
Hee-Hellin an Samantha	0	5	0	0	0	0	0	0			5
Kerwell Diane	5	0	0	0	0	0	0	0			5
Kotzer Daniel	5	0	0	0	0	0	0	0			5
Madie Andrew	5	0	0	0	0	0	0	0			5
Mamir Yasmina *	5	0	0	0	0	0	0	0			5
Qin Wangli	5	0	0	0	0	0	0	0			5
Ishaqbulieva Zuhra *	0	0	0	0	5	0	0	0			5
Tschenderf Susanne	0	0	0	0	5	0	0	0			5
W Moon *	5	0	0	0	0	0	0	0			5
Loddo Marita *	0	0	0	0	0	0	5	0			5
Dalrymple Kelvin	0	0	0	0	0	0	0	5			5
Lauth Carolina	0	0	0	0	0	0	0	5			5
Mikkelsen Jan	0	0	0	0	0	0	0	5			5

* Eligible for Rookie of the Year

Please check your awards & score. For questions, email Chirag Sanghani at csanghani@hotmail.com

CALENDAR AND THEMES: 2015-2016 SEASON

Date	Competition	Theme
September 30, 2015	EIC	People
October 21, 2015	Print	Open
November 18, 2015	EIC	Reflections Using water, windows, mirrors or any sort of reflective surface to capture an image
December 16, 2015	Print	Open
January 20, 2016	EIC	Still life A scene like old masters' paintings
February 17, 2016	Print	Open
March 16, 2016	EIC	Color One dominant color as the main subject/key ingredient of the image
April 27, 2016	Print	Open
May 25 2016	EIC	Angles Angles as the main subject/key ingredient
June 6-July 8	Annual Exhibition	

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LETTER FROM GUATEMALA

BY: SAMANTHA FIEN-HELFMAN

EDITOR'S NOTE: This month we are pleased to present a photo essay by our co-editor Samantha Fien Hellman but sad to say goodbye as she steps down from this role. We extend out appreciation to Sam for her contribution, including design of the new Shutter Release logo and the layout of the newsletter, and wish her all the best in her future endeavors.



Dear fellow IPS members,

I write this letter to you from the beautiful Lake Atitlan in Guatemala, where I am implementing my own small-scale development project with financing from the World Bank's Youth Innovation Fund (YIF). The YIF was established to give young people at the Bank the opportunity to gain operational experience. My proposal, which seeks to address the high rates of maternal and infant mortality in the Department of Sololá by improving the delivery skills of indigenous midwives operating in these towns, and strengthening their ability to identify and appropriately respond to high risk pregnancies was one of the submissions selected for financing this FY.

I lived in Guatemala for a year-and-a-half after graduating college and the country, particularly Lake Atitlan, has every since held a very special place in my heart. During my time there, I was particularly drawn to the Mayan women, whose colorful *trade* (traditional dress) and vibrant traditions intrigued me. The indigenous, and particularly women, are often marginalized in Guatemala, and I knew I wanted to do work that would somehow benefit this population.



After working on the World Bank's 2016 Systematic Country Diagnostic for Guatemala, I was disheartened to learn that the country has the highest rate of maternal mortality (115 per 100,000 live births, compared to the regional average of 87) in Latin America. Such alarming figures can be attributed to the extremely low levels of formal prenatal and delivery care, especially in rural areas. Almost $\frac{3}{4}$ of maternal deaths are among indigenous women, and more than 50% of births are attended to by a midwife, than by a skilled professional. This is in large part because many indigenous families both lack

the capital to afford health care from the formal sector and often prefer traditional health services because of discrimination, culture, and geographic isolation.



The traditional health model however lacks formal regulation, offering a large spectrum with respect to the quality of health services provided. Only one in four rural births is delivered in a hospital or clinic, compared to well over 2/3 of births in urban areas.

For these reasons, I decided to focus on just seven communities in the Department of Sololá (specifically in the towns of San Pedro, San Marcos, San Pablo, Santiago, Jabalito, Tzununa and Santa Cruz) for which there are a total of 116 registered midwives. These towns were selected because they were identified by staff of the Reproductive Health

Department as needing the most training (minimal midwife education, high rates of maternal deaths/ complications).



These photographs are from my May mission, which included interactive trainings that were coordinated with the Ministry of Health and Princeton Center for International Health and for many of these women, were the first time they had received training in their indigenous language of Tz'utujil. Moving forward, we will be using information gathered from the trainings and interviews with the midwives to design an illustrative pocket guide outlining high-risk pregnancy warnings signs, as well as photos depicting best pre-natal care practices that will be distributed to each certified midwife, along with a safe birthing kit.

This has been one of the most rewarding parts of my work at the World Bank so far and I'm delighted to be able to share some of photos of the work with you!

All the best,
Samantha



PORTRAIT: MANUEL MORQUECHO

(Editor's Note: Throughout the season many members asked when *Shutter Release* would publish a profile of Manuel, one of our most accomplished photographers and always a warm and inspirational presence at our meetings. But as in photography, in writing there is the decisive moment. Last week, Manuel completed the arduous process of writing his Artist Statement, and it felt that moment had come.)

Quiero que las personas sentir mis fotografías, no solamente los ver

I am an artist because I want to capture both the reality that surrounds us and to share “my own reality” – the world as I feel it or imagine it. I have chosen Photography as my art-instrument because it allows me to grasp these “realities” in an instant, without distortion caused by passage of time and changing feelings. My pleasure in photography comes when someone who sees my images is emotionally moved, when my art transports them fully into a place of peace, beauty, poetry and deep feelings. Most of my images are captured in black and white, stripped of distractions of color. In so doing, I strive to create timeless portrayals of conflicts that lie within me, in all of us. By printing the images on cotton or Baryta paper, I am able to breathe life into two dimensional images and enable viewers to experience great detail, definition and the highest quality possible.

These “realities” are most clearly shown in Transition and Goodbye.



In Transition, a mother is trying to provide solace to her son whom she knows will soon die. The mother is my mother and the son is my younger brother. A month before cancer took my brother's life, I asked him and my mother to pose for their final portrait together. My brother is resting his body on my mother's lap and she is caressing the man to whom she gave birth but now must see through his final days. In this image, there is sadness—the certainty of an imminent loss of a life – and the beauty of my mother's compassion and love as she holds the plastic bag that has collected the poisonous liquids drained from his body, and as she hopes and asks for a little more time with her son behind what seems to be a crying wall.



In Goodbye, our family members are bidding farewell to my brother. It is a somber and sad momento, but also a hopeful moment as one by one, each family member cleansed his casket with holy water, to bless and to illuminate his next journey. Where the strength and courage to take these photographs of my loved in their most intimate moments of sorrow came from, I do not know. I only know that I wanted to record them, as the only way I knew of to hold onto the pain even as we were unable to hold on to my mother's son, my brother, a man we loved and still love.

My photography allows me to unburden myself of a reality impossible to change. My photography encourages me to share fearlessly the feelings that live within me. My photography comes into being especially when there is no light to illuminate my journey, when my soul cannot find answers.

Manuel



(Transition, Goodbye and Perfect Angel © Manuel Morquecho)