



e-news

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LAURIE CAMPBELL MFIAP



06_826_Laurie_Campbell_Uncertain Future

The Master Photographer Award (MFIAP) from the International Federation of Photographic Art (FIAP) is widely regarded as one of the most prestigious distinctions awarded to amateur photographers. It is the highest award granted by FIAP and *'requires photography of the very highest standard'* and *'equates to a 'doctorate' in educational terms.*

Applications for MFIAP are assessed by a jury, appointed by the FIAP Directory Board, which sits once a year. My panel was assessed by a jury sitting in Riyadh, Saudi Arabia. The award is not granted lightly; they have very particular requirements. For the MFIAP, applicants must submit a body of work and a comprehensive CV. In the guidance notes they state that what is important *'is the eye of the photographer'*. There *'must be the transmission of a message characterised by the distinguishing mark of its author'*.

Laurie is one of only 3 people worldwide to have achieved this accolade in 2024. And only the second person in Northern Ireland, following in the footsteps of Ross McKelvey in 2019.

“It all started with a pair of running shoes and a pair of dodgy knees - but that’s a story for another day. Running was my passion before having to give it up because of injury and work commitments. I was not an elite athlete - far from it! For me it was all about the joy of running, the taking part, being part of something bigger, and channelling my inner competitiveness, not against others, but against myself. I have often been struck by the similarities between running and photograph, everyone is running their own race, with their own goals. Achieving their personal best. So it is with photography.

Swapping those much used worn running shoes for a Canon camera, opened up a new world of photography to me, providing a creative outlet for the artistic aspirations I didn’t even know I had!

Joining Catchlight CC reignited my passion for new challenges, and with encouragement from many within the club I have, over the years, found success in many salons and exhibitions. Catchlight is a club that supports and encourages members in their photographic endeavours. Not being the most confident person, it took several nudges from those who know me well to persuade me to go down the distinction route. A DPAGB from the PAGB followed with an Associateship from the Irish Photographic Federation which helped develop and refine my signature in terms of my photography.



When I headed to Canada to see family in the Autumn of 2021, I wasn’t even thinking about photography, let alone thinking about creating a body of work. I had been waiting for the country to open up after the Covid lockdown, but the first weekend after I landed, the country went into lockdown again and, through pure serendipity, what was supposed to be a short trip to South Western Ontario turned into a 4 month stay and a body of work entitled 'In the Stillness of Time' which gained a Fellowship of the Irish Photographic Federation and now my Master Award of FIAP.

It was not without its challenges, not least the coldest weather I have ever experienced with wind chill down to -28 degrees, but what started as a daily walk into the countryside, turned into a treasure hunt and a quest to record the changing face of the rural landscape and the diverse fortunes of the traditional farm buildings I found there. I have always been drawn to liminal places, particularly in the rural landscape. Liminal places are places of transition, between 'what was' and 'what next'. They are often unassuming, seemingly out of place and no longer seeking a second glance from passers-by.

Traditional farm buildings woven into the Canadian landscape possess this inherent liminal charm. A sense of their growing impermanence or 'placelessness' was evident to me on my trip to Canada during the Covid pandemic. Many have been abandoned, repurposed, or have lost their sense of place. Many now face an uncertain future, while others await the arrival of the developer’s bulldozer. Where once they represented a sense of resilience, now increasingly they represent nostalgia and vulnerability. Where once they stood centre stage, now they occupy marginalised spaces in a sort of 'no-man’s land'. Often they appear frozen in time. Visible but invisible. Valuable but not valued.

I still get a child-like delight watching my images coming off a printer. For me, there is something quite magical about watching the prints emerge. The choice of paper is always a key ingredient in producing a quality print and for me nothing beats the fine art papers so many companies produce these days.

The gentle artistic editing of my images emphasises the vulnerability and quiet solitude of these traditional farm buildings. This is my way of preserving the 'what was' before the transition to the 'what next'.”
Laurie.



01_826_Laurie_Campbell_Alone I Stand



02_826_Laurie_Campbell_All That Remains

<https://www.fiap.net/en/mfiap>



03_826_Laurie_Campbell_Slow Decline



04_826_Laurie_Campbell_Growing Old Gracefully

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07_826_Laurie_Campbell_Forsaken



05_826_Laurie_Campbell_Suspended in Time



08_826_Laurie_Campbell_Alone on the Horizon



10_826_Laurie_Campbell_Disgarded



09_826_Laurie_Campbell_Silently Waiting



11_826_Laurie_Campbell_Soon a Distant Memory



12_826_Laurie_Campbell_The Fate that Awaits



14_826_Laurie_Campbell_Disregarded



13_826_Laurie_Campbell_Gently Fading Away



15_826_Laurie_Campbell_Living on Borrowed Time



16_826_Laurie_Campbell_Silence Surrounds Me



17_826 Laurie Campbell The Winds of Change



18_826 Laurie Campbell Silent Whispers of the Past



20_826_Laurie_Campbell_The Last One Standing



19_826_Laurie_Campbell_Standing Still

Laurie Campbell	2024	In the Stillness of Time
Mike Sharples	2021	Face To Face
Sharon Prenton Jones	2021	Welsh Mythology
Ross McKelvey	2019	The Art of Nude
Tim Pile	2019	Travels with a Muse
Robert Millin	2017	Villagers of Turkey
John Whitby	2016	Autosaurs
Chris Forster	2014	Aspects of Burma
Margery Janet Maskell	2012	East African Wildlife
Colin Peter Harrison	2010	Roadside america
Charnock Gwen	2009	The people of Marrakech (Morocco)
Charnock Philip	2009	Special Operations Lancashire Police
Wheelans Rod	2008	Inside Georgia
David Cantrille	2007	Birds in action
John Chamberlin	2007	Kolmanskop
David Wheeler	2007	Village men of Rajasthan
John Simpson	2006	Monks
Roberts Hilary Elizabeth	2003	Cuba in my heart
Baker Jon Paul	2003	The quarriers of Rhosydd & Cwmorthin
Butler David	1999	Carnevale
Law John Richard	1998	Just Another Brick in the WALL
Milsom Hugh Brian	1993	Theme on trees
Gennard Peter Rex	1993	Eye to eyes
Westgate Colin Arthur	1991	An alternative vision
Platt Ian Walton	1989	Geology - Design and pattern

I hope that this is the complete list of UK holders of MFIAP. Please let me know if I have missed anyone.