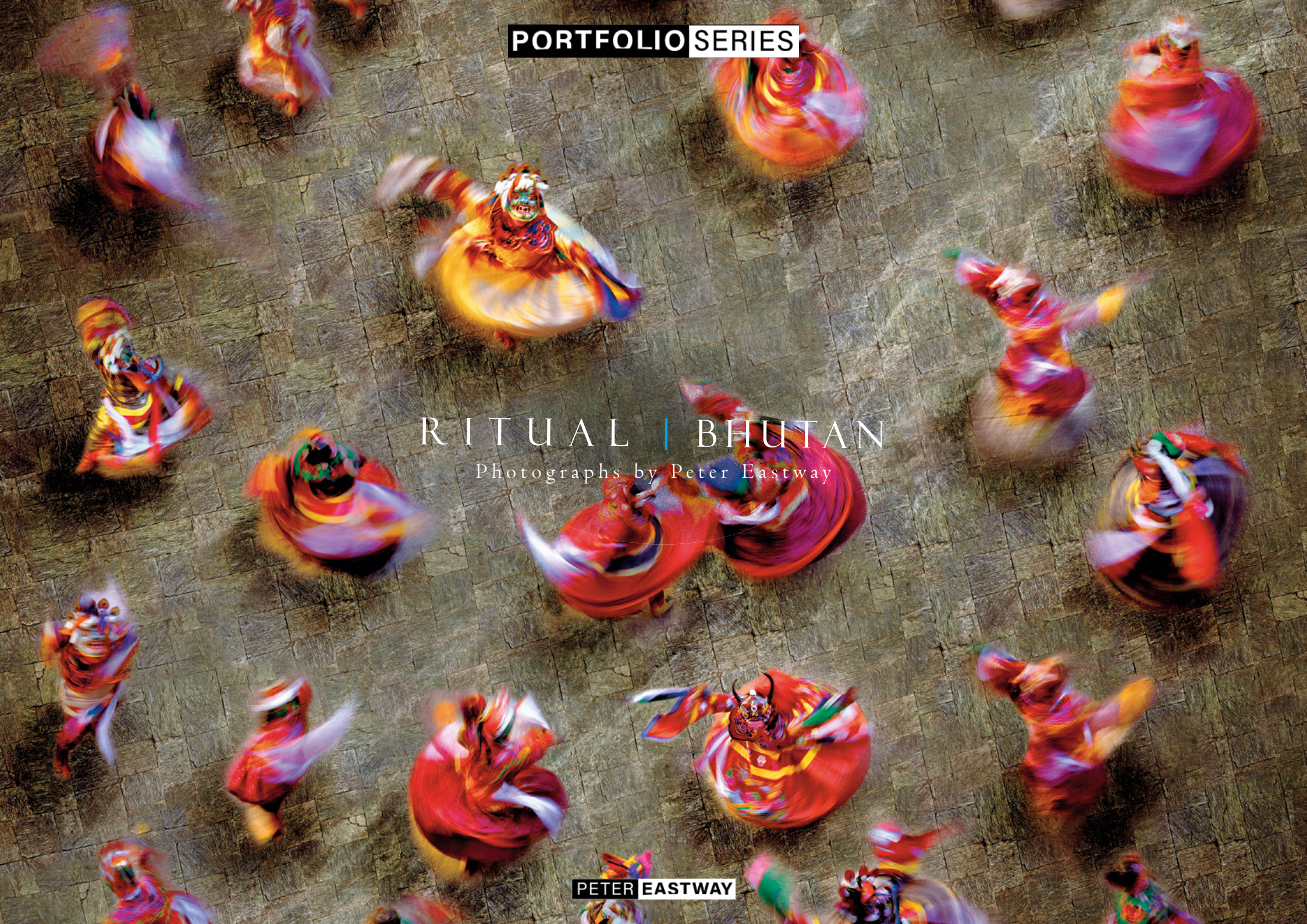




PORTFOLIO SERIES

RITUAL | BHUTAN

Photographs by Peter Eastway

PETER EASTWAY

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BHUTAN

In those days when I went to school, as parents you can send your kids to the monastery or you can train them as a farmer.

When you got to 13 years of age, it was a big deal. When you are 13, they will start teaching you to plough, how to do all those kinds of stuff. By the age of 15, you have to be the man of the house. I still remember my uncle, we were having something in the rice field over there. It was New Year's Eve. We were having some porridge and he just looked at me and he said, you've turned 15, now you are the man of the house and that means you have to take on all the responsibilities.

So you see the open field over there, they taught us how to plough the field, how to chop the wood, all kinds of work. The people around, the villagers, would keep an eye on you. Because in those days, we don't pay money for work, we barter, we exchange labour. You come to my house today, tomorrow I help you. So if they think you are capable with that, they will exchange labour with you. So you have to show your talent.

My uncle taught me how to plough the field at age 13. I think one time I was in grade 8 when he asked me to come and plough the field. It was just below our house. I said usually when I plough the field, the others, they give me a pair of boots which are quite slow. They are old boots and quite slow, but there were some new boots he had with him, he had

some boots which were so fast, so I told him that if you give me that pair of boots, I will come and plough, otherwise I am not going to come.

I still remember, he was like, hmmm, and said, your height is like a rat but your attitude is like a tiger.

Later I got the fastest boots. We started around 7:30 or 8:00 in the morning and by 2:30 we were finished that field. It was so fast I enjoyed it.

My uncle is so tough, very strict, very precise, just like my grandfather. They want things exactly done, not a hotchpotch. If you are the man of the house, at lunch you get a special meal. So at that time, if it's not a special deal, you don't get meat. But they will fry you some fresh cheese or maybe some egg. On that day I heard that I was a man. There was a carpet on the floor so I would get a chance to sit there. And on there was a small block of wood and they gave me the special egg or cheese fried on top and I would get a chance to eat that. That was the price when you become a man.

There is always a treat if you can do things. They will never come and pat you, but they will always give you something special.

– *Our Bhutanese guide, Namgyal Tshangkha,*
November 2019







Behind the scenes, Tamshing Lhakhang. Monks don a series of costumes and masks during the day.

Camera Data Nikon D800E,
Nikon AF Nikkor 50mm f/1.4D

Exposure

f1.4 @ 1/200 sec, ISO 200

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Behind the scenes, Tamshing Lhakhang. .

Camera Data Nikon D800E,
Nikon AF Nikkor 50mm f/1.4D

Exposure

f1.4 @ 1/200 sec, ISO 140

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Behind the scenes, Tamshing Lhakhang..

Camera Data Nikon D800E,
Nikon AF Nikkor 50mm f/1.4D
Exposure
f2.0 @ 1/60 sec, ISO 100

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Behind the scenes, Tamshing Lhakhang..

Camera Data Nikon D800E,
50.0 mm f/1.4
Exposure
f8.0 @ 10/40 sec, ISO 100

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Last minute adjustments to a mask which is carefully tied on for dancing. Festival preparations, Tamshing Lhakhang.

Camera Data Nikon D800E,
Nikon AF Nikkor 50mm f/1.4D
Exposure
f1.4 @ 1/100 sec, ISO 100

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Behind-the-scenes, festival preparations,
Tamshing Lhakhang.

Camera Data Nikon D800E,
Nikon AF Nikkor 50mm f/1.4D
Exposure
f1.4 @ 1/500 sec, ISO 100

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Behind-the-scenes, festival preparations,
Tamshing Lhakhang.

Camera Data Nikon D800E,
Nikon AF Nikkor 50mm f/1.4D

Exposure

f1.4 @ 1/1000 sec, ISO 100

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Senior monk, Jakar Dzong, Bumthang.

Camera Data Nikon D800E,
Nikon AF-S NIKKOR 14-24mm f/2.8G ED
Exposure
f2.8 @ 1/640 sec, ISO 3200

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Young monk turning a prayer wheel,
Jakar Dzong.

Camera Data Nikon D800E,
Nikon AF-S NIKKOR 14-24mm f/2.8G ED
Exposure
f2.8 @ 1/200 sec, ISO 2800

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Youngsters quickly tire of the formalities,
preferring to find their own amusement in the
maze of corridors and rooms of Paro Dzong.

Camera Data Canon EOS 5DS R, Canon EF 11-
24mm f/4L USM.

Exposure f4.0 @ 1/30 sec, ISO 1000.

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Visitors of all ages turn a large prayer wheel before entering the main quadrangle on festival day, Jakar Dzong.

Camera Data Canon EOS 5DS R,
Canon EF 11-24mm f/4L USM

Exposure

f4.0 @ 1/13 sec, ISO 400

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Lining up between two giant prayer wheels, locals enter the main quadrangle on festival day. Jakar Dzong.

Camera Data Canon EOS 5DS R,
Canon EF 11-24mm f/4L USM
Exposure
f4.0 @ 1/6 sec, ISO 400

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Viewing the performances, Jakar Dzong. The lady's expression appears incredibly melancholy. Note the small toes on the window sill – a grandchild is assumed.

Camera Data Nikon D800E, 70.0-200.0 mm f/2.8. **Exposure** f2.8 @ 1/250 sec, ISO 720.



A dancing monk in full costume and heavy mask. Trongsa Dzong.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f11.0 @ 1/50 sec, ISO 50

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A dancing monk, Mongar Dzong.

Camera Data Fujifilm X-T3,
Fujifilm Fujinon XF56mmF1.2 R
Exposure
f14.0 @ 1/15 sec, ISO 80

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A dancing monk, Jakar Dzong.

Camera Data Canon EOS 5DS R,

Canon EF 300mm f/2.8L IS

Exposure

f11.0 @ 1/8 sec, ISO 100

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Composite image of dancing monks..

Camera Data Fujifilm X-T3,
Fujifilm Fujinon XF56mmF1.2 R
Multiple Exposures
f9.0 @ 1/17 sec, ISO 200

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Monk playing musical instruments
during a ceremony, Tshangkha.

Camera Data Phase One IQ3 100MP Trichr,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f4.5 @ 1/200 sec, ISO 3200

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Monk playing musical instruments
during a ceremony, Tshangkha.

Camera Data Phase One IQ3 100MP Trichr,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f4.5 @ 1/160 sec, ISO 3200

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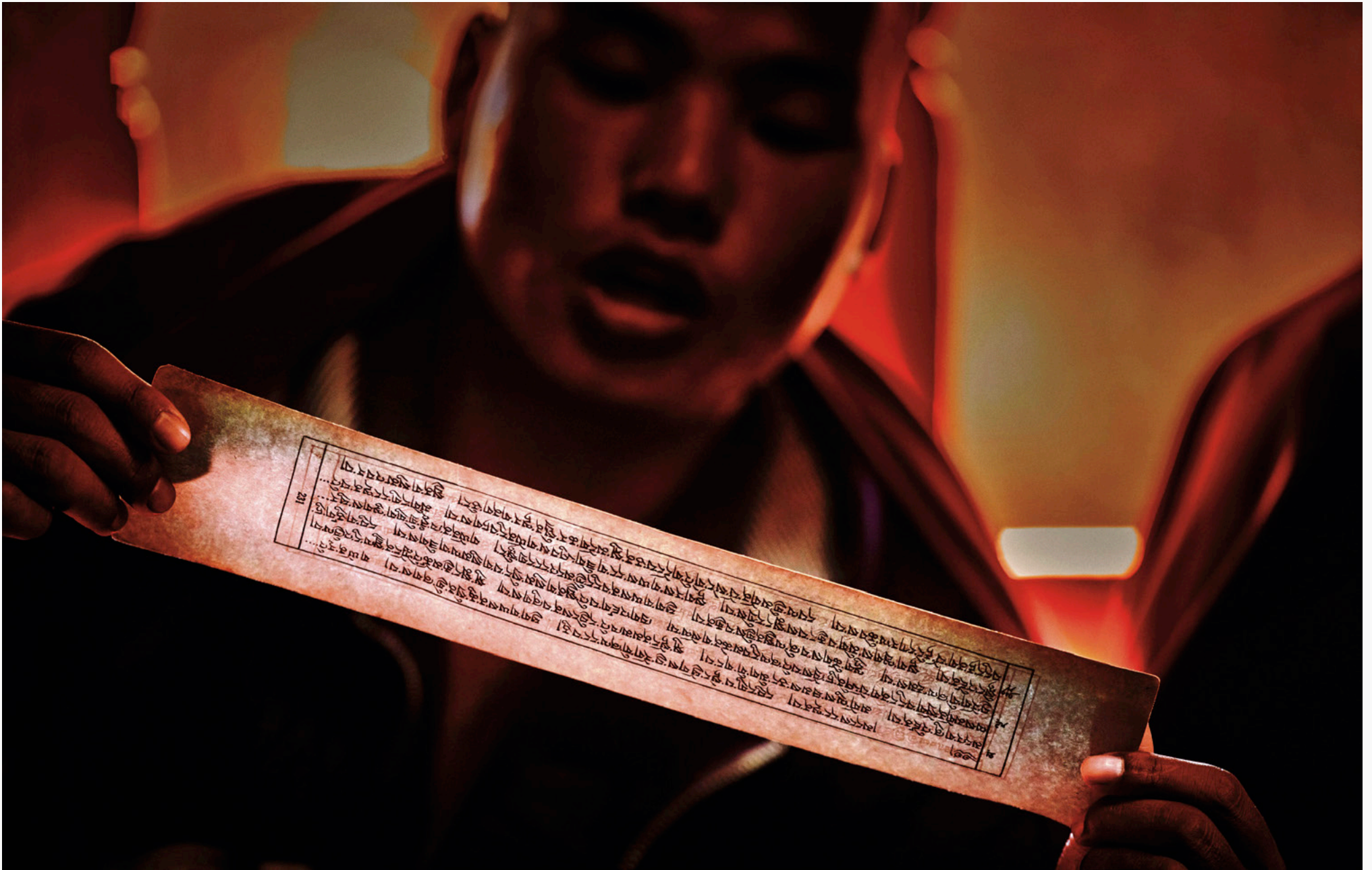
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This and previous pages: Monks play a range of wind and percussion instruments, along with guttural chanting. The soundstage can be incredibly complex and emotive.

Camera Data Canon EOS 5DS R,

Canon EF 50mm f/1.4 USM

Exposure

f4.0 @ 1/60 sec, ISO 3200

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Preparing butter sculptures which will adorn
the temple's altars.

Camera Data Nikon D800E,
14.0-24.0 mm f/2.8
Exposure
f2.8 @ 1/60 sec, ISO 2000

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Lama's assistant, Ogyen Choling.



Camera Data Nikon D800E,

14.0-24.0 mm f/2.8

Exposure

f2.8 @ 1/125 sec, ISO 560

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Pious villager, Ogyen Choling.

Camera Data Nikon D800E,

14.0-24.0 mm f/2.8

Exposure

f2.8 @ 1/125 sec, ISO 900

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Pious villager, Ogyen Choling.

Camera Data Nikon D800E,

14.0-24.0 mm f/2.8

Exposure

f2.8 @ 1/125 sec, ISO 900

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This page and next: Drummer, Jakar Dzong. The musicians mark the beat for the ceremonial dancers, sitting in a small room to the side of the stone quadrangle.

Camera Data Nikon D800E,
85.0 mm f/1.8
Exposure
f2.0 @ 10/3200 sec, ISO 200

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Lady at prayer. Kyichu Lhakhang, Paro.

Camera Data Nikon D800E,

85.0 mm f/1.8

Exposure

f2.0 @ 1/400 sec, ISO 200

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Monk watching dance performances,
Jakar Dzong.

Camera Data Nikon D800E,
85.0 mm f/1.8
Exposure
f1.8 @ 1/250 sec, ISO 360

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Monk watching dance performances,
Jakar Dzong.

Camera Data Nikon D800E,
85.0 mm f/1.8
Exposure
f2.0 @ 1/250 sec, ISO 500

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The oldest nun at the Pema Choling Nunnery was also the most lively.

Camera Data Nikon D800E,
50.0 mm f/1.4
Exposure
f1.4 @ 1/1250 sec, ISO 125

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From behind the scenes, a monk slips through the curtains out into the public quadrangle where the dance performances take place. Mongar Dzong.

Camera Data Fujifilm X-T3,
Fujifilm Fujinon XF8-16mmF2.8 R LM WR
Exposure
f2.8 @ 1/125 sec, ISO 2500

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Peter Eastway - Biography

- 1958 Born Melbourne, Victoria
- 1960 Moved to Sydney, NSW
- 1974 First place, Northern Sydney Schools Photography Competition
- 1976 Joined Mosman Camera Club and met Elizabeth Lough
First place, Snap Your Cat, Whiskas pet food photography competition
- 1977 Santa Claus photographer, Neutral Bay
- 1978 Bachelor of Economics, Sydney University
- 1979 First place, Goethe Institute Photographic Competition for Young Australians

Career Highlights

- 1978 First photos published in Australian Photography magazine monthly competition
First surfing photos published in Australian Surfing World Magazine
- 1980 Became regular contributor to Australian Camera Craft Magazine
- 1981 Inclusion in the international Minolta Mirror (annual), published in Japan
- 1988 Ferry to Mosman book and exhibition with Paul Burrows and Phillip Ramsden for the Australian Bicentennial Celebrations
- 1986 Associate of Australian Institute of Professional Photography
AIPP Kodak Achievement Award
- 1995 First issue of Better Photography magazine, published with wife Kathie – still being published in 2026
- 1995 Master of Photography, AIPP
- 1998 Purchased Australian Surfing World magazine with Doug Lees, Mark Eymes and John (Reggae) Elliss
- 2001 First issue of Better Digital magazine, co-published with Robin Nichols, published until 2013
- 2004 First issue of Better Photoshop Techniques magazine, co-published with Robin Nichols and Philip Andrews, then published until 2013.
Surfing World shoot in the Mentawai Islands, Indonesia with Danny Wills, Dean Morrison, Jay Thompson, Matt Wilkinson, Mitch Coleburn, Tim Baker and Lance Knight.
- 2005 Chairman, Australian Professional Photography Awards, held for six years.

- 2006 AIPP Grand Master of Photography
Panasonic Japan – camera range catalogue shoot
Chillfactor Magazine – Niseko shoot
- 2008 Adobe Lightroom – research trip with Adobe programmers in Tasmania with Mikkel Aaland
Panasonic Japan – second camera range catalogue shoot
- 2009 First voyage to Antarctica, South Georgia and the Falklands
PNG shoot for Tourism PNG
- 2012 Apple uses iceberg photograph for Macbook Pro TV commercial
- 2012 Phase One – produced Capture One 6 instructional video series in Denmark
- 2006 Dairy Australia book project with Ken Duncan
- 2010 The Pilbara Project with Christian Fletcher, Les Walkling, Tony Hewitt and Michael Fletcher. The genesis of the Ninety Degrees Five (ND5) collective.
- 2012 Australian postage stamp – Farming Australia series
- 2014 Introduced International Landscape Photographer of the Year Awards with David Evans and Nathan Oxley
- 2015 Antarctica shoot with Abraham Joffe for Tales By Light television series, in partnership with Canon, Nat Geo Channel and (subsequently) Netflix.

Exhibitions

- 1979 Photography for Living With, Cave Group, Printers Gallery, Crows Nest, NSW
Goethe Institute Travelling Exhibition, West Germany
- 1981 Festival of Sydney Photography, A Creative Approach, NSW
- 1988 Ferry To Mosman - Australian BiCentennial Celebration, Mosman with Paul Burrows and Phillip Ramsden
- 2003 Away - exhibition and book with David Oliver, Gallery Xposure, Rozelle, NSW
- 2004 Spirit exhibition, Neutral Bay, NSW with Joanne Felk, Tania Niwa and David Oliver
- 2011 Rockhopper, Gaffa Gallery, Sydney
The Pilbara Project, FORM Gallery, Perth,
The Pilbara Project, Courthouse Gallery, Port Hedland
- 2012 The Pilbara Project: The Photographers' Cut, Midlands, Perth
The Pilbara Project, Sofitel Hotel, Melbourne
ND5 Travel Expo, Exhibition Halls, Perth
The Pilbara Project, Oz Fest, New Delhi, India

- South West Light, Yallingup Gallery, Yallingup
- 2013 At The Edge of the Light, Australian High Commission, Wellington, New Zealand
At The Edge of the Light, WPPI Exhibition, Las Vegas, USA
At The Edge of the Light, The Digital Show, Melbourne
2016 Shark Bay - Inscription, Lynton & Kay Gallery, Perth
- 2014 2016 Shark Bay - Inscription, Maud Creative Gallery, Brisbane
At The Edge of the Light, Millenium Public Art Gallery, Blenheim, New Zealand
- 2015 North + East, Maud Creative Gallery, Brisbane
Earth Matters, Monash Gallery, Melbourne
- 2016 2016 Shark Bay - Inscription, Denham, W.A.

Major Awards

- 1995 NSW AIPP Professional Photographer of the Year
- 1995 AIPP Australian Landscape Photographer of the Year
- 1996 NSW AIPP Professional Photographer of the Year
- 1996 AIPP Australian Landscape Photographer of the Year
- 1996 AIPP Australian Professional Photographer of the Year
- 1998 AIPP Australian Landscape Photographer of the Year
- 1998 AIPP Australian Professional Photographer of the Year
- 2004 NSW AIPP Professional Photographer of the Year
- 2004 AIPP Australian Illustrative Photographer of the Year
- 2005 Grand Award, WPPI, Commercial Category
- 2007 New Zealand Overseas Photographer of the Year
- 2008 Grand Award, WPPI, Commercial Category
- 2009 1st, 2nd, 3rd Landscape Category, WPPI, Commercial Category
- 2009 Kodak Award of Distinction, WPPI
- 2010 Finalist, International Section, FEP European Professional Photographer of the Year Awards
- 2010 1st Place, SWPP and BPPA, Natural World Category, UK
- 2010 NSW AIPP Landscape Photographer of the Year
- 2010 NSW AIPP Commercial Photographer of the Year
- 2010 NSW AIPP Professional Photographer of the Year
- 2011 Finalist, FEP European Fine Art Photograph of the Year
- 2013 NSW Landscape Photographer of the Year
- 2018 AIPP Photography Book of the Year (Middlehurst – Middle Earth)
- 2019 NSW AIPP Professional Photographer of the Year
- 2019 AIPP Australian Professional Nature Photographer of the Year



Peter Eastway's
PHOTO PROCESS
CREATIVE & TECHNICAL ATELIER

Photo Process is a series of video tutorials that shares a wide range of techniques, concepts and processes that I use every time I take a photograph. These processes have evolved over 40 years of photography.

When teaching photography, I find many students have great ideas, but don't know how to implement them. Or they have great technical skills, but nothing to use them on! While I can help solve their immediate problems, the solution is relying on my skills, not theirs. And unfortunately it's not possible to transfer all of my knowledge and experience in a few hours or even days.

I'm also asked, how do I seem to immediately know what to do when I'm faced with a subject? Why do I always seem to have a solution? The answer is my 'database' of skills and influences collected throughout my career. It's my professional experience.

So how do I share this experience? The aim of **Photo Process** is to collect these skills, influences and experiences into a single location so they can be easily shared with photographers searching for their own answers. It's a knowledge bank of what I

use when I create my photographs, so if you like how I work, the answers are in **Photo Process**!

When you join **Photo Process**, you receive:

- Access to the **Photo Process** section of the website with over 80 video tutorials in categories – Capture, Composition, Post-Production, Influences and Output. It is a lifetime subscription, so there's no hurry to view all the content.
- A comprehensive portfolio review by Peter – you can submit up to 10 images for critique, feedback and appraisal. The written report will be presented as a PDF.
- A personally printed, signed and embossed A2 print by Peter on Canson stock using archival pigment inks from Epson – and you can select the photograph you'd like printed from his website (www.petereastway.com). The print is unframed and postage is included.

For full details, visit the Better Photography Education website and follow the menu to Photo Process

www.betterphotographyeducation.com



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Phone: (02) 4388 6851

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