

PORTFOLIO SERIES

Wanderings

Italy, Sicily, Sardinia, France 2015

Photographs by Peter Eastway

PETER EASTWAY

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INTRODUCTION

Years ago when giving presentations, I would show two audio visual slide shows set to music, one after the other. The first featured outback Australia, from Winton to Arkaroola, with wide-open spaces, old settlements and the occasional tree. The second featured hill towns in southern France and Italy, from ancient stone chapels full of character to tiny villages perched on distant hills. The photographs were all printed in the darkroom, toned and bleached for effect.

While I loved both shows, I and my audiences were especially drawn to the hill towns – I guess because as Australians, the subjects are so different to what we see at home.

In 2002, I was invited to Orvieto in Italy to give a presentation where I showed both audio visuals, but the response I received was the opposite. The Europeans loved my Australian outback, while barely stifling a yawn over my hill towns. As an Italian friend gently pointed out, when you live in Europe, every hill has a town or a castle perched on top, so seeing huge expanses of wide-open landscape is of far more interest!

I still have a love affair with Europe. I love the hill towns and the way civilisation has integrated itself into the landscape, but I'm aware that my enchantment is not shared the same way by the wonderful people at Graphistudio in Italy where this book is printed! And that's okay. For them it

is commonplace and I now understand how our own life experiences influence our responses – and why the only person I can really make happy with my work is me!

In 2025, I spent two months in Italy, including Sicily and Sardinia, and a quick tour through parts of France. It's an unusual itinerary, explained by a combination of planned destinations and the use of spare time in between projects. And as an aside, it's also a good reason to keep a list of places you'd like to visit because you never know when the opportunity may arise. I ticked quite a few off my list.

For a European viewer, the locations might have little connection with each other, but from my Australian perspective, they all share the romance of the European Renaissance and Baroque periods. Of course, many of the locations pre-date the Renaissance or have nothing to do with the Baroque, but that's not the point. This is not a history textbook, it's a series of my impressions and my interpretations.

I've treated and graded the images to acknowledge these influences. Many of the images have textural overlays, again referencing the Renaissance and Baroque artworks I love. When you see these paintings today, there is invariably a patina of age in the paint and the colour – which I have tried to reflect in these photographs.

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The chapel of San Giovanni at Ranui, Funes,
Trentino-Alto Adige

Exposure f5.6 @ 120 sec, ISO 40

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Tre Cime di Lavaredo,
Trentino-Alto Adige, Dolomites
Exposure f8 @ 30 seconds, ISO 40.

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Italy in October, the forests covering the lower reaches of the Dolomites change colour, sometimes gradually, sometimes with gusto!

Exposure f11.0 @ 1/50 sec, ISO 200

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A stand of trees perched on a cliff face outside
Val Gardena in the Dolomites.

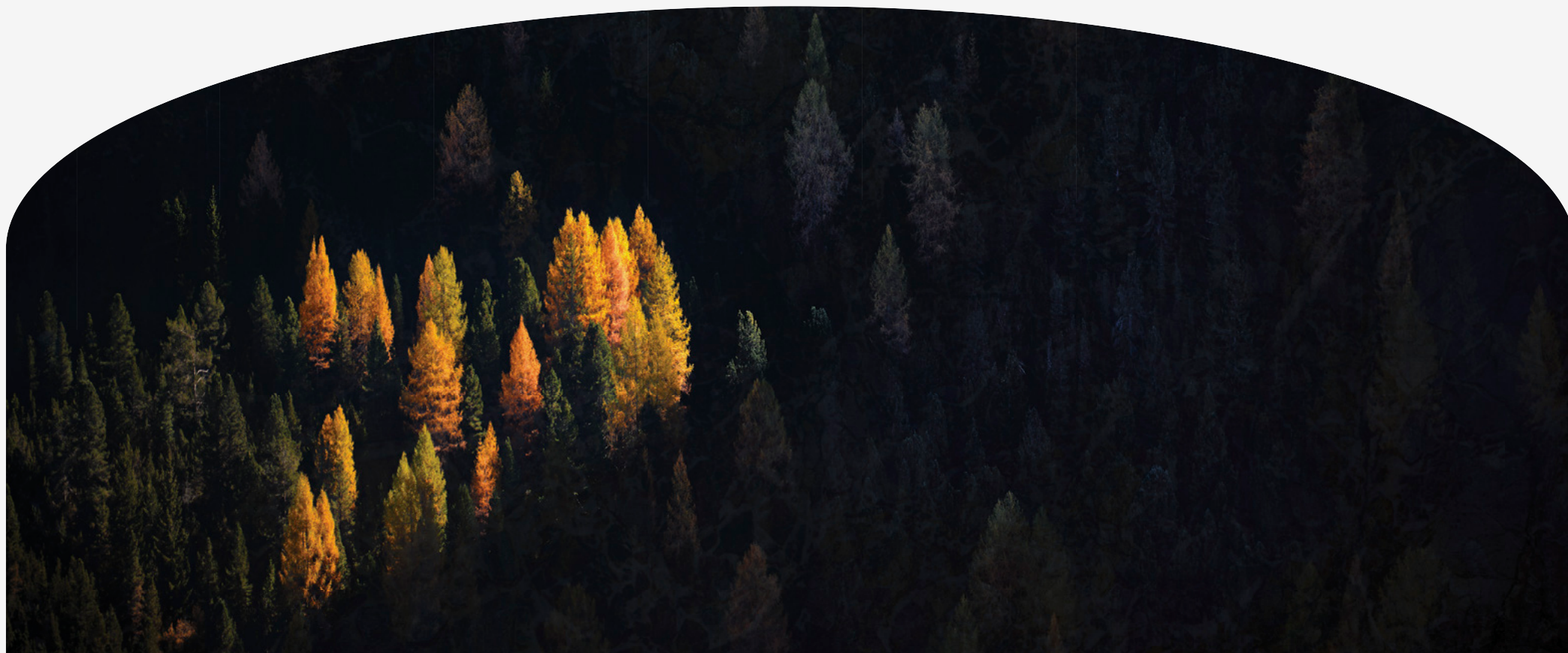
Exposure f8.0 @ 1/80 sec, ISO 400

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A treescape taken from Col Reiser near Val Gardena. A telephoto lens provides the tight framing and a short wait was all that was required for the tree to be illuminated.

Exposure f5.6 @ 1/80 sec, ISO 80

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Another famous location made popular by social media: the view over the church at Santa Maddalena (St. Magdalena), Val di Funes.

Exposure f11.0 @ 9 sec, ISO 80

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Isola Bella, Taormina, Sicily

Exposure

f6.4 @ 120 sec, ISO 40

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The orator in San Gimignano was a great character! He loved the sound of his own voice as did a small crowd listening in!

Exposure

f1.7 @ 1/70 sec, ISO 80

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Teatro Massimo di Palermo, Sicily
Exposure f1.7 @ 1/20 sec, ISO 320

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Madonna, Cattedrale di San Nicolò,
Noto, Sicily

Exposure f1.7 @ 1/100 sec, ISO 400

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S.Johannes, Cattedrale di San Nicolò,
Noto, Sicily

Exposure f1.7 @ 1/120 sec, ISO 400

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Basilica di San Paolo, Palazzolo Acreide, Sicily

Exposure f7.1 @ 1/60 sec, ISO 125

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Thunderstorm, Noto, Sicily

Exposure f2.5 @ 1/950 sec, ISO 250

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L'Angolo D'Oro
LAV. CORALLI e FILIGRANA di Nappi Giovanni

LAV. CORALLI e FILIGRANA di Nappi Giovanni

Mauro D'Oro - Lavorazione Filigrana e Corallo



GELATERIA

ARTIGIANALE

ARTIGIANALE

bed & breakfast

[illegible]









Cattedrale di Santa Maria Assunta, Cremona

Exposure f4.0 @ 1/60 sec, ISO 1600

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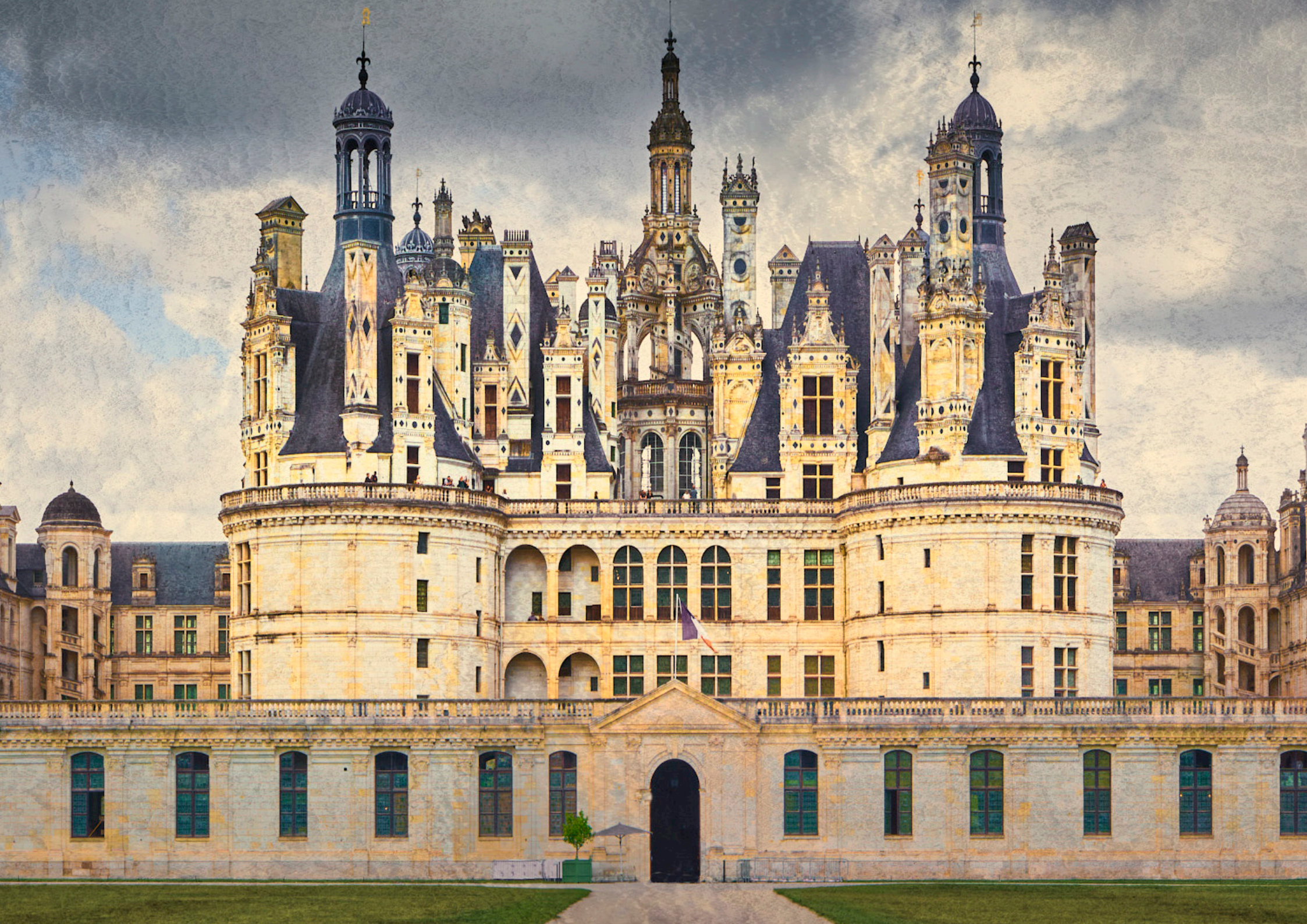












Château de Chambord, Loir-et-Cher
Exposure f4.0 @ 1/2400 sec, ISO 80

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Château de Chenonceau, Chenonceaux,
Indre-et-Loire, Centre-Val de Loire
Exposure f8.0 @ 60/1 sec, ISO 80

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Mont Saint-Michel, Normandy

Exposure f16.0 @ 30/1 sec, ISO 40

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A ruined farm house below Volterra in Tuscany.
The folds in the freshly ploughed fields below
are quite yummy!

Exposure f5.6 @ 1/300 sec, ISO 500

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The church square in Pienza is hidden from the main road as you drive through - one of my favourite locations in Tuscany.

Exposure f4.0 @ 1/60 sec, ISO 3200

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PIAZZA
PIO II

The church square in Pienza is hidden from the main road as you drive through - one of my favourite locations in Tuscany.

Exposure f4.0 @ 1/60 sec, ISO 3200

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The hills surrounding Pienza are simply delightful, especially in the early morning. In October, the fields are freshly ploughed, creating a simplicity of design.

Exposure f11.0 @ 1/5 sec, ISO 80

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The famous or infamous La Cappella della Madonna di Vitaleta, sitting in the middle of farmland near San Quirico d'Orcia. And being so famous, there are lots of people taking their social media records, perhaps not unlike this.

Exposure f4.0 @ 1/26 sec, ISO 200

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The piazza inside Civita di Bagnoregio. Twenty five years ago, there were very few people when I visited, but today, it's a popular stop on the Italian tourist trail. A little post-production.

Exposure f10.0 @ 1/60 sec, ISO 80

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Canal in Venice

Exposure f1.7 @ 1/3200 sec, ISO 40

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Chiesa di San Simeon Piccolo, Venice

Exposure f2.8 @ 1/4000 sec, ISO 80

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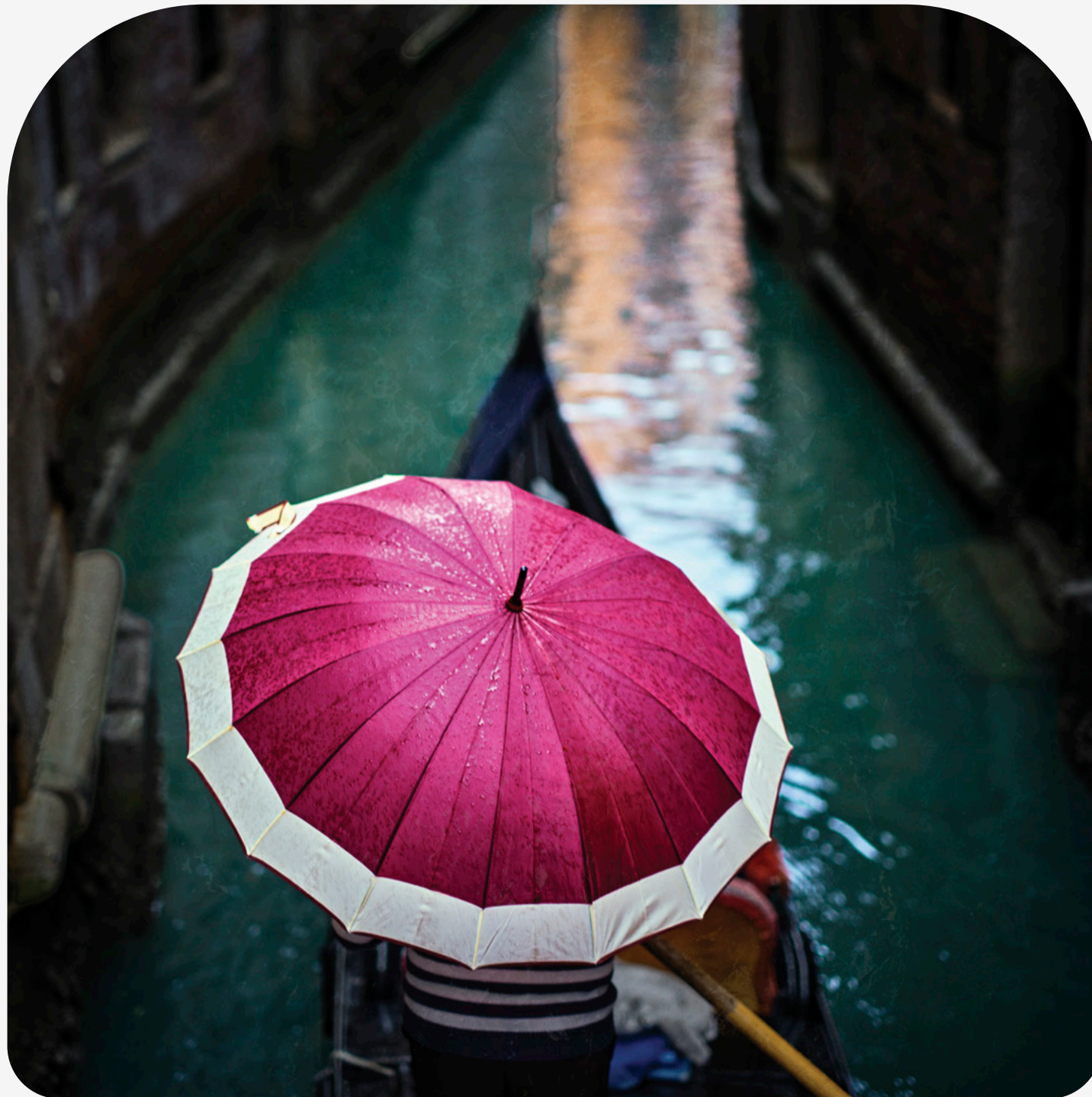
My last two trips to Venice have been under overcast skies with a little drizzle. Not sure if the colourful umbrella is authentic or borrowed from one of the many fashion shops nearby.

Exposure f1.7 @ 1/140 sec, ISO 125

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The famous hats of Venice. On this day, the wide brim was useful for keeping the rain off!

Exposure f1.7 @ 1/500 sec, ISO 800

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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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Wanderings

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