

Tamara Azizian

Bio: Tamara Azizian is of Russian/Armenian heritage. Tamara's interest in creative storytelling drew her to the fields of Film, documentary Photography, Scriptwriting and Digital Content. Being from an immigrant background Tamara focuses on stories and images that speak of identity as well as stories that break stereotypes and reveal the human face, heart and mind.

www.tamaraazizian.com



Artist Statement: In 2010 I was presented with an opportunity to visit the Khan al-Ahmar School. For me it was the beginning of a long-term connection to this special school.

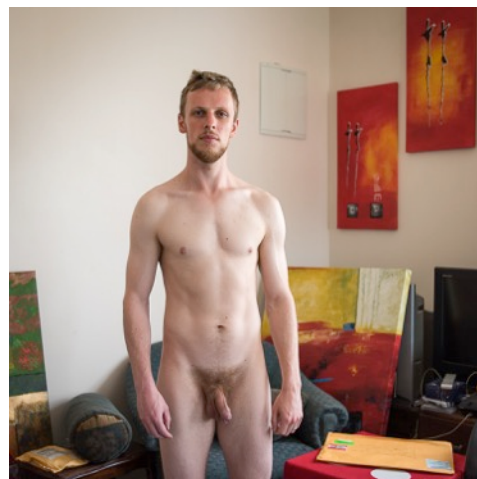
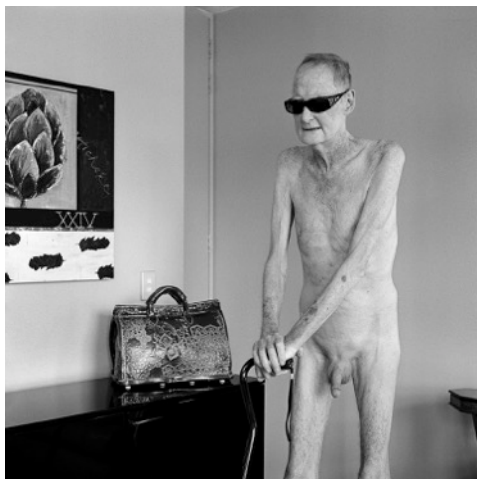
Khan al-Ahmar village is home to approximately 22 Jahaleen families, located East of Jerusalem by the road to Jericho, in Area C. The lifestyle of the Bedouin, once known as the kings of the desert, has been impacted by the zoning laws applied to Area C. A strict ban on permanent building structures and materials made building a school challenging. In 2009, after months of planning the Italian architects from Vento Di Terra NGO and Bedouin leaders began construction of the school - using fully recyclable materials of tyres and mud. The school opened its doors to eighty children, aged 6 to 12 years old - from four surrounding Bedouin villages. Classrooms filled with kids studying Maths, English, Science, Arabic and Religious Studies.

Almost immediately the school was presented with a demolition order by the Israeli Administration as well as a petition from the three neighbouring Israeli settlements claiming in the Supreme Court that the Jahaleen are occupying their land and threatening their security. The demolition orders are being challenged in court by the Bedouin community's lawyer.

Khan al-Ahmar School is still standing, with extra bamboo structures built by Vento Di Terra providing more classrooms, including 9th Grade, increasing the overall school student number to 170. The demolition orders are pending.

Mark Beehre

Bio: Mark Beehre initially trained as a specialist physician, working for several years in medical practice before studying photography. He completed an MFA at Auckland University's Elam School of Fine Arts in 2014. His work sits at the intersection of documentary, portraiture and social history and is concerned with questions of identity, belonging and the lifelong quest for intimacy.



Artist Statement: Mark is the author of *Men Alone—Men Together*, in which he uses oral history and photographic portraiture to document the lives of some 45 gay men, recounting how their journeys have, for the moment, led them towards or away from relationship with another. His current major work-in-progress, *A Queer Existence*, uses a similar strategy to recount the experiences of gay men growing up in New Zealand since

Homosexual Law Reform in 1986. On a different note, *Returning Home – A Place to Stand* celebrates a journey of discovery and reclamation. In 1944 Mark's mother and grandmother fled their homeland, the Baltic republic of Latvia, to escape the invading Soviet Army. More than seventy years later he took his mother back to rediscover a heritage she had never known and reclaim the story of the father she had lost. This work uses text and images to document that journey.

Harvey Bengé

Bio: New Zealander Harvey Bengé works in Auckland and Paris. His images give voice to the mundane and overlooked with open-ended photographic sequences that flash past with tension and ambiguity. Bengé has been a camera artist since 1993 when his first photobook *Four Parts Religion, Six Parts Sin* was published. With over sixty titles created to date Harvey Bengé is internationally known for his photobooks, which have been published in Britain, Germany, France, Italy and Japan. Bengé's bookworks present series of photographs which form enigmatic narratives dealing with the complexity of urban life, and the nature of seeing. They have been exhibited at the Kunsthalle, Düsseldorf; the Antwerp Foto Museum, Belgium; Foam Fotografiemuseum, Amsterdam; The Photographers' Gallery, London, and Palais de Tokyo, Paris. His books have twice been finalists in the Prix du Livre at the Rencontres d'Arles, France. Bengé's photographs have been shown extensively at public and dealer galleries in Britain, throughout Europe, and in New Zealand. He is also known for his teaching role, with hands-on master class workshops conducted in Europe and New Zealand.



Artist Statement: Nothing is permanent, everything dissolves into dust.

Gary Blackman

Bio: Gary Blackman of Dunedin was born in 1929 and is a longstanding member of PhotoForum. Examples of his photographs are held in the principal public art galleries. In 2003 he was the subject of a fifty-year retrospective exhibition at the Dunedin Public Art Gallery.



Caryline Boreham

Bio: Caryline Boreham is a fine arts photographer based in Auckland, New Zealand. Her work has been exhibited and published in New Zealand, Australia, North America and Europe. Boreham's work is concerned with an ongoing exploration of the built environment with a particular interest in how people inhabit their surroundings. Her photography of vacant interior spaces examines the human condition through markers of interaction. Recently, Boreham has extended this ideology to exterior landscapes of social ritual. In April 2017, her work was published in the catalogue of the Prix Pictet Photography Award as one of twenty-four finalists including prominent photographers Richard Mosse, Beate Gutschow, Michael Wolf and Thomas Ruff.



Artist Statement: “The conclusion is: something is seen, but one doesn’t know what.” Carl Jung, *Flying Saucers: A Modern Myth of Things Seen in the Skies*¹ Caryline Boreham’s *Disco Volante* tells the straight story of a phenomenon that is anything but. The ongoing project began in 2016, with Boreham researching documented UFO sightings in Aotearoa New Zealand. She journeys to the precise locations of these sightings and photographs them using medium format film in all its opulence. The photographs take their specific vantage points from eyewitness accounts. Where these details are unavailable they take a more interpretive view of the sites. Adopting a documentary mode, her lens retraces the landscape of these contested, problematic and transformative encounters – real or imagined. The titles of Boreham’s works describe the object as detailed by the eyewitness, such as *Bright Elongated Cylindrical Object, Taumarunui*. In so doing, the viewer is invited to imagine foreign and fantastical objects appearing in the photographs’ open skies. This imaginative projection upon the images is central to their operation, opening spaces between the seen and unseen, the fixed and fleeting, perception and conception, the known and unknown. *Disco Volante* is the Italian translation of ‘flying disk’. Appropriating this term reminds us the UFO phenomenon is a universal one, with numerous sightings recorded worldwide which are interpreted within diverse yet specific cultural and historical frameworks. Boreham’s gesture at once evokes the exoticism and otherness of these encounters, while foregrounding the local in their interpretation. For English speaking audiences, this term may further evoke images of a disco, an uplifting and ecstatic ritual of dance, music and light: a more inviting prospect than an experience framed by fear. The mysterious lights described in some of Boreham’s titles suggest an experience of ‘first contact’ more aligned with the infamous sound and light show depicted in Stephen Spielberg’s *Close Encounters of the Third Kind*. There appears to be no direct translation for the terms ‘flying disk’, ‘flying saucer’ or ‘UFO’ in Māori, though a Māori history of UFO sightings is an intriguing prospect. The closest term is *Pākehā*, meaning ‘alien’ or ‘non-Māori’. This is a telling reminder of the

prism of colonization through which the imagined figure of the extra-terrestrial being recurs in popular media representations. The dark legacies of colonisation haunt these representations, reinscribing colonial narratives of genocide and oppression. While the realm of popular entertainment frames and dominates public perceptions of this slippery subject, an ugly culture of stigma is brought to bear on individuals who entertain the possibility there may be a reality to the phenomenon. This, for example, despite the cultural legitimacy attributed to the scientific search for extra-terrestrial life embodied in the work of NASA. 1 Carl Jung, *Flying Saucers: A Modern Myth of Things Seen in the Skies*, trans. R. F. C. Hull (London: Routledge & Kegan Paul, 1959), xiii. Boreham's silent backdrops offer respite from these pervasive media representations, the product of the Hollywood machine in particular. In contrast, her images offer open and beneficent possibilities. Her landscapes are stages for imagining 'first contact' microhistories from the cultural and psychic margins. Grounded in the present, the photographs construct local theatres for our contemporary projections, and create safe spaces to engage experiences we cannot explain. A quiet, yet remarkable feat. Emil McAvoy

Peter Burge

Bio: Having studied at the Wellington School of Design, specialising in graphics, I ended up in hospitality for most of my career. In recent years I have been somewhat obsessed with photographing found objects (animate and inanimate) on NZ streets.



Artist Statement: There is no message in my work - the image may appeal for whatever reason or it may not.

Jon Carapiet

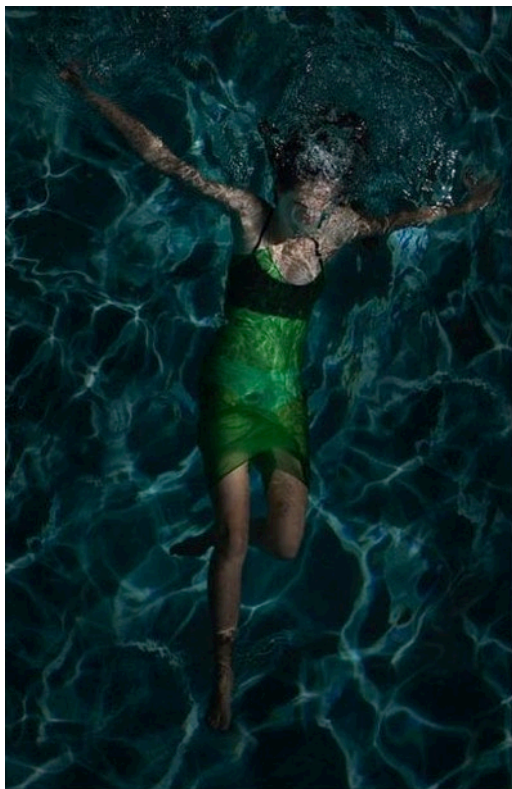
Bio: Since the 1990's Jon has exhibited photo-installations often using images of the human face to present historical, humanitarian and global themes. His work explores the impact of the photographic image and new technologies on how we see and respond to societal and environmental threats. Publications include **Duplicities** (PhotoForum Issue 59) and **-Video of Open The Shutter Now** PhotoForum, and **Stomp**, published by Rim Books in 2017.



Artist Statement: This picture of Anne Frank's house is exactly what it looks like - an old fashioned photo but taken more recently, in a time when selfies and surveillance have become the decisive moments.

Cathy Carter

Bio: Cathy Carter is a photographic artist, based in Grey Lynn, Auckland. Her work explores bodies of water as physical, cultural, and unique environmental 'landscapes'. Carters practice investigates our often complex psychological relationship to water through different perspectives and geographical locations to create new ways of experiencing these spaces. She is a graduate of AUT University with a Master of Art and Design (Hons) 2013. Carter is a three-times finalist in the Wallace Art Awards (2017, 2016 and 2014), and the international HeadOn Portrait Prize (2018, 2016 and 2015). She was a finalist in the 2017, 2016 Walker and Hall Waiheke Art Prize. Carter's work has been exhibited in Auckland, Wellington, Taranaki, Hawkes Bay, Sydney, Paris, Szczecin Poland, Cincinnati Ohio and New York City.
cathycarterartist.com



Artist Statement: Carter's Poolside Series is a homage to David Hockney's paintings of swimming pools and the visual aesthetic he explored through the 'Splash' and resulting reflected graphic lines of light reflected. Carter is interested in the swimming pool as a human recreational construct, an architectural space of social interaction, but also as a solitary place of introspection. A metaphorical, other-worldly space where elements of escapism and fantasy can be explored.

Carter explains 'In these photographs I am seeking to create a space of sensation where we relive our experiences of being below the surface of the water. The feeling of water over the entire surface of our skin. The sensation of being immersed both physically and metaphorically in the moment and the immediacy this brings to our experience.

The works also draw on Alberto Giacometti's observation: 'The object of art is not to reproduce reality, but to create a reality of the same intensity'

John Collie

Bio: John Collie hails from Dunedin where he first began photography, art and music in the 1980's. He moved to Auckland in 1988 to attend the Elam School of fine Arts graduating in 1998 in Photography. He subsequently worked alongside Ann Shelton and Darren Glass at the Manukau School of Visuals Arts before completing his Masters degree in Fine Arts at Elam in 2008 He moved to Christchurch in 2010 and is currently the in-house photographer at the Christchurch Art Gallery.



Artist Statement: In 2010, not long after moving from Auckland to Christchurch, the city experienced the first of several devastating earthquakes which ultimately resulted in the re-zoning of much of the residential land bordering the Avon river. While for many observers the focus was on the central city (which was notoriously hard for photographers to access), I decided to focus my photographic attention on the residential areas.

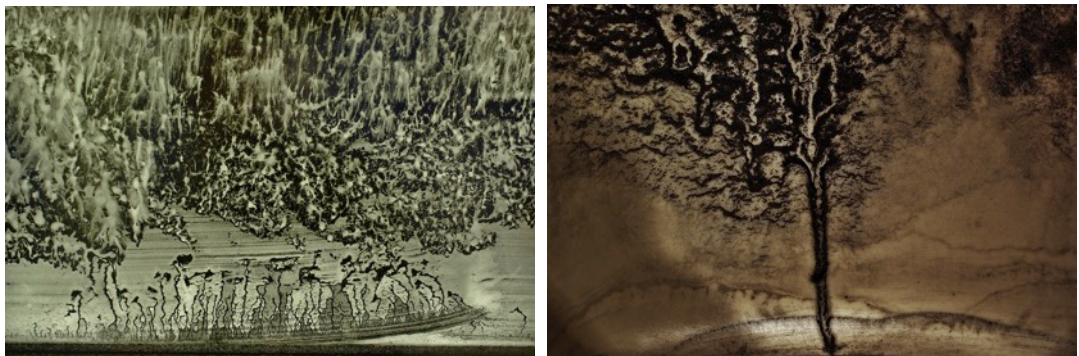
Over a period of several years the residential red zone was gradually transformed from thriving, slightly bohemian residential neighbourhoods into grassland punctuated by the remnant of peoples gardens and trees. Over time houses were slowly abandoned and eventually demolished and even the streets disappeared.

I spent many hours wandering around the area known as the Avon Loop and the suburbs Richmond, Avondale, Dallington and Avonside in particular. I photographed the streets and houses as they changed and disappeared. Lost chimneys, cracked walls, broken windows, random rubbish and sometimes-whole houses that had shifted off their foundations.

For this series of images I decided to concentrate on some of the remains left after the houses had been cleared. The tree house is one of several I discovered and stand as a personal, childlike reminder of the once vibrant neighborhoods. The same can be said of the pet grave, while the apple tree, now unkempt, also reminds us once suburban nature of the place. The over riding feeling is of course, abandonment.

Grant Douglas

Bio: Born 1951 in Upper Hutt, and lived in Motueka for the last 40 years. Attended Wellington Teacher's Training College where I began photography under the guidance of Des Kelly. Did not teach. Spent most of my working life as a plant and vegetable grower and contract gardener, fitting in my photography around it. Have had a small amount of exhibitions in Wellington, Auckland, Christchurch and Nelson. Published in early PhotoForum magazines, New Zealand – A Century of Images by Paul Thompson, and a secondary school resource material booklet and slide collection looking at a history of New Zealand photography. Worked exclusively in black and white film-based photography up until 2016 (all images produced in my own dark-room) and in the last 18 months have moved to digital work, mostly in colour.



Artist Statement: Most of my work is of a macro nature, shedding light on common materials and revealing them in a new way, which can confuse, intrigue and hopefully satisfy the viewer. My work often portrays a sense of “equivalence”, reminding people of related images or things they have seen in the past. The majority of my photographs are “straight”, with no substantial manipulations apart from those to control light, contrast, composition, etc.

Sonja Gardien

Bio: After many years of working as an accountant Sonja decided to follow her passion of photography and gained a Bachelor of Design and Visual Arts.

Her work explores differing themes including portraiture, landscape and still life from her own unique perspective. Since graduating Sonja has participated in numerous solo and group exhibitions.

Her work is held in notable private and public collections, including Sir James Wallace's.



Artist Statement: This image is an extension of my series “Gone to seed” where I explore nature’s symbolism as shown through the usually unobserved lifecycle of plants. As apposed to studio shots in the “Gone to seed” series I have shot this image outside at night using a light source to paint the “Hydrangea.”

“The botanical images embody the ephemeral progression of life.”

Lara Gilks

Bio: I am a photographer based in Wellington.

I am at my most comfortable when I am working with my camera.

I have been recognised by LensCulture highlighted entry for the Portraiture Awards (2017 and 2018) and highlighted entry for the Emerging Talent Awards (2017), the Prix de la Photographie Paris (silver in non-professional portraiture, 2017), and a number of honourable mentions in the International Photography Awards. My work has been published in New York Creative Quarterly (Issue 46, 2016). I was a Wellington finalist for the Clifton Art Prize 2017. I have also had a number of exhibitions including the Auckland Festival of Photography in 2017 and Creative Quarterly Top 100 Show in New York during February 2018.



Artist Statement: I strive to test boundaries in my photography – exploring the precipice between the macabre and the beautiful, perfection and imperfection, human and inhuman, dream and reality.

Mood is also a central theme in my work. I seek to create haunting, spooky, creepy, evocative moods. Anonymity of my subjects is also key – those who look but cannot be seen.

There are unanswered questions in my photography – the anonymity and incongruity creates a sense of disquiet and raises questions that are never fully answered.

Janet Hafoka

Bio: Janet Hafoka is a visual artist working primarily in the medium of photography. She uses her camera to draw out ideas relating to memory, identity and the imagination. In particular, memory and its fallibility interests her. She is intrigued by how deeply our past experiences can influence both the present and our future, in how we perceive, interpret and re-frame our experiences to others. In particular, how imagined narratives and omissions can become part of the storytelling process, often without us realising.

Since graduating with a Bachelor of Visual Arts from the University of Auckland, Janet has regularly participated in both solo and group exhibitions.



Artist Statement: Often drawing on recollections and objects from the past, Janet's images begin to form a narrative. However with the passage of time and a lifetime's experiences, they can give a perspective that is more illusionary than real. In re-telling experiences, fact is mingled with fiction, what often occurs without us realising when we rely on our recollections. This image is one part of a bigger story.

Deborah Hide-Bayne

Bio: Deborah Hide-Bayne is an English artist based in Coromandel, New Zealand. I trained as a fine art printmaker at Central St. Martin's School of Art in London, UK, so have always worked in series and always used photography as an element in my work. Having exhibited widely in the UK, a change of country and of light has pulled my work in a different direction and I am now concentrating on photography as a challenge and discipline in its own right.'



Artist Statement: 'The following photographs are from a selection of food photos that I took for my blog, *Coromandel Flavour*. I love the colours and textures of the things I see around me; from a plate of food to the stunning natural environment of Aotearoa. I just can't help myself; if I don't carry a camera with me then I'm mentally taking shots or making compositions in my head.'

www.coromandelflavour.co.nz

Niki Hill, MFA, BFA (Hons)

Bio: Niki Hill studied at Elam School of Fine Arts from 2005 to 2008 graduating with a Bachelor of Fine Art, BFA(Hons) degree in 2009. Recently she has studied part-time during 2016 -2017 to gain her Masters of Fine Art (MFA) degree at Elam and will graduate in May 2018.

In 2009, Niki had her first Solo exhibition *Quasi Collection* at Ferners “Aspire” Gallery at Victoria Quarter Auckland. In that same year she was also a finalist in the Wallace Art Award, with two artworks purchased by the Wallace Arts Trust. She has been a finalist in the Estuary Art Awards, Uxbridge Creative Centre for three consecutive years from 2013 though 2016.

Niki exhibited her *Bizzarre High Tea 2015* series at Vero with Pierre Peters Gallery. Niki was the Quest Artist and speaker for the opening the Gastronomy Symposium 2016 at the Pah Homestead.

Recently her Masters exhibition *Para Zeitgeist: No ordinary spirit of the time 2017*, Niki created a suite of photographic portraits and abstract landscapes. The landscapes function as both metaphor and visual counterpoint to the images with figures. The figures and their poses, represent the awkward on-going struggle against ableism; the societal barriers that manifests in the lives of people with disabilities and their families (Ableism is the discrimination and marginalisation of people with disabilities in favour of the able bodied of society). Photographs of landscape details have been projected over a body shrouded in a stretch fabric, set against a black background. The resulting images conjure alienated beings and dark atmospheres. These portraits and abstract landscapes visualise the otherworldliness and chaotic nature of life in the metaphorical disability landscape.



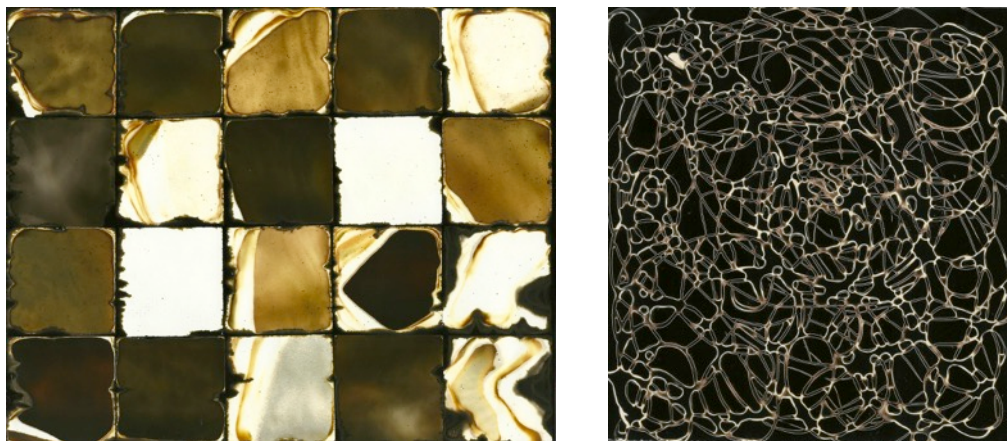
Artist Statement: My current field of artistic practice is disability art. *No ordinary spirit of the time* is a response to an ableist society that discriminates against those with disabilities. I come to disability art from lived experience as the Para-parent of a child affected by a life-long physical disability. These photographs are an expression of feelings and emotions experienced by myself.

The landscapes, with their inverse colours, tones and writhing forms, are a self-expression of the inner trauma I experienced post birth when a momentary blinding transcendent white light flooded my vision. This whiteness inverted the scene around me from darkness into dazzling electric light.

In this series, the function is both metaphor and visual counterpoint to the images with figures. The figures and their poses, represent the awkward on-going struggle against societal barriers that manifests in such circumstances. Photographs of landscape details have been projected over a body shrouded in a stretch fabric, set against a black background. The resulting images conjure alienated beings and dark atmospheres. These portraits and abstract landscapes visualise the otherworldliness and chaotic nature of life in the metaphorical disability landscape.

Veronica Hodgkinson

Bio: New Zealand born Veronica Hodgkinson attended Photography Studies College where she obtained a Bachelor of Photography. While studying she gained an interest in alternative photographic printing processes and established a photographic gallery hosting works from leading Australian and international photographers. In 2013 she moved to New York and dedicated her time to creating a collection of Chemigrams.



Artist Statement: In 1956 Pierre Cordier discovered that a resist applied to black and white photographic paper would hold back the chemical effects of developer and fixer, therefore, resulting in intricate patterns and colours. Factors such as the type of paper, the strength of the chemistry, the type of resist, the length of time exposed to light, the order and length of time in the chemistry etc. impact the original image thereby creating intricate patterns that are unique and one-off.

My creation process is intuitive, experimental and spontaneous. Artists such as Pierre Cordier, Len, Lye, James Welling, Adam Fuss, Susan Derges and Marco Breuer inspire me to investigate the boundaries of where my image making can go.

Edward Howie

Bio: I am a photographer living in wider Auckland City, commuting to the city center every weekday for work. Sometimes I photograph along the way.



Artist Statement: The two photographs in this series were taken on the corner of Victoria and Albert Streets in Auckland City. The images are part of an ongoing contemplation on city culture.

Mary Hutchinson

Bio: I am a Wellington, NZ based photographer with a particular interest in black and white street photography. I have exhibited my work in community and other galleries locally, including Photospace Gallery. And self published four photo-books of these series; *Three Cities* 2015, *Newtown Forever*, 2016, *Cuba People*, 2016, & *Cuba People Two*, 2017.



Artist Statement: This series is based on my first Cuba People series, taken in the vicinity of Cuba Street, central Wellington, Aotearoa-New Zealand. As described in the introduction to the photo-book of the full series, I aim to celebrate the everyday, the surprising, the humorous, the beautiful, and the sad aspects of people out and about in this unique urban precinct. Also, regarding the special character of Cuba Street - taken from a Cuba Mall display board: *'Everything you ever wanted... and more; acupuncture, antiques, art, automobiles, beauty, books, chainsaws, Chinese medicine... skates, tattoos, technology, travel, vinyl... plus much much more; and the most fascinating mix of people in the country'*.

Brendan Kitto

Bio: In the mid-1990's, as a teenager, Brendan Kitto expanded from the activities of skating and graffiti to also documenting what he perceived as important youth culture. With age, this concept was further refined. His need to document process and happenings, capturing a time and place, became his point of difference in graffiti documentation. Kitto's urban popular culture and fashion photographs have been published and exhibited in group and solo shows. With respect to the past and moving forward with the future, Brendan embraces medium format, 35mm and digital photography.



Artist Statement: These images are a part of a continuing body of work that capture the changing urban landscape of Auckland's inner and outer suburbs as the city expands at an intense pace and the remains of the past that had been frozen in time for a number of years are quickly disappearing.

Maurice Lye

Bio: Maurice Lye has been taking photos since the 1970s. Since studying graphic design at Christchurch Technical Institute he has worked in the advertising and promotion industry in both photographic and design roles. During this period he exhibited photographs and contributed to publications. Describing himself as a scavenger, a curiosity for the natural and built environment has informed his personal photographic practice. How people affect the environment, the traces they leave and their response to the biota we co-habit with intrigues him. This provides fertile ground for exploration, including seeing plants as metaphors for the human condition.

Currently freelancing in Christchurch he continues to document the often overlooked nooks and crannies of New Zealand.



Artist Statement: These images are from 'Look Both Ways' an ongoing project exploring the way we view or perceive the world around us. Too often we only see what we want to and other perspectives are not seen, ignored or dismissed. Frequently we are only exposed to one or two ways of thinking: right or wrong, left or right, up and down, negative or positive, pure or impure...Our interpretation of these words is informed by our beliefs and experiences. The single word titles of the images may be a trigger to engage the viewer in contemplating how the word connects with the image and their own thoughts and experiences. A bit of humour may creep in.

Stuart MacKenzie

Bio: Stuart has been an exhibiting fine art photographer for many years. He moved from Auckland to the seaside town of Raglan in 2003 and with partner, artist Jane Galloway, started Palm Prints, producing fine art digital, photographic and reproduction prints.

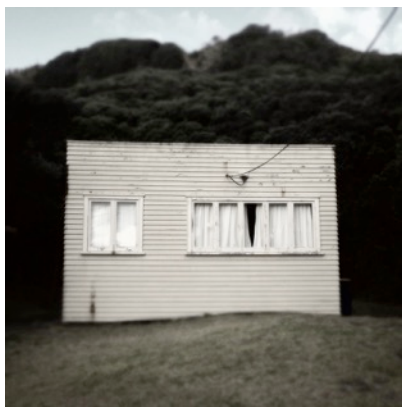
“I look at many different themes through photography; from experimental landscape to the quirky, humorous or ironic in suburban and provincial New Zealand, using various types of camera including a Nikon DSLR, a Panasonic point-and-shoot, and an iPhone.”

Published 2012: “Lost in Erewhon” - Life in New Zealand

Finalist NZ Painting & Printmaking Awards

Finalist Wallace Art Awards

Finalist National Portrait Gallery Awards



Tim Mackrell

Bio: Tim Mackrell lives and works in Auckland. He started working at Taranaki Newspapers in 1981 before moving to Auckland to work at the New Zealand Herald. He attended Elam School of Fine Arts at Auckland University completing his Masters of Fine Arts in 2016. He is currently working as an Imaging Technologist in the Anthropology Department at Auckland University while studying part-time in a Doctor of Fine Arts. Documentation of found objects, places and staged images are a recurring theme in his work.



Artist Statement: An object is a container of personal information and memory. It carries details about the people who produced, used, collected, discarded or lost it. An object can form part of a portrait of its owner, an extension or prosthesis of their personality embedded in their interactions with the object. The adaptations of personal objects that form the basis of this series magnify traces of such interactions, which are visible as a type of patina. A density of information remains to hint at a story behind each object, at real personal memories, but the objects seem to remember nothing but their own details. This collection of images brings together deceptively ordinary items. The project explores a territory which embraces the quotidian and ideas of collective associations. The small items that I have photographed are personal but they are also common. They aim to link recognition and memory in an indirect way. However, the images are more than mere representations of personal objects. They are representations of replicas of things that I have fabricated myself. Playing with notions of the double, of originality and duplication, this series implies a duplicity at the heart of photography. In the process of making the work, original objects are photographed, then, these photographs are used to guide sculptural reconstructions. The reconstructions become a new subject to be photographed using macroscopic photographic techniques, and are presented as final works. The scale of these ephemeral images is now monumental. Photographs of a pen, an iPhone, a book at this scale would have been compelling in themselves, but the process of constructing objects to mimic the originals draws attention to the complicated nature of perception itself. The final photographs are intended to be sculptural, to be objects as well as images of objects. They also ask us to doubt apparently simple notions of photographic truth.

Fiona Macleod

Bio: I have always taken photos as my father was a photographer. He was eventually Sales Manager of Kodak. Artists run in both sides of my mother's family. I have a degree in Anthropology and English. At Masters level I took research paper to go and meet a few Shamans in Ulan Ude in Siberia in late October early November 2002. I went to stay with a Buryat Family who were academics at the Buryat Institute. I was taken out to paleolithic rock art sites burials by my host and a retired archaeologist. To cut a long story short, I photographed a wild Golden Eagle flying above the car I was being driven by my host on the way to these sites not far from Town. Hence my interest began.



Artist Statement: It took me until Feb of 2016 to go and see the Golden Eagle up close. I had been in contact with Timothy Allan for a number of years. He worked as a photographer for Human Planet. They had filmed in Western Mongolia. He organised a tour for 8 photographers to photograph a Migration of a Kazakh Family and their 1000 animals for 5 days over a 100 miles. The two brothers had Golden Eagles each which came a long with them. This was high in the Altai Mountains and not far

from the Russian Border. This trip was truly unique as we were the first people to go there outside the BBC to go there. Tim made friends with Shockhan's family over the years and went to visit them annually. Finally in 2016 he took the group of people who I was part of there in the winter. The expedition was truly fantastic. He now takes trips twice a year. I even got to hold the Golden Eagle which is very much part of Kazakh Culture. (Most days were -15 and even as low as - 23 and - 35 at night.)

Julius Margan

Bio: Julius Margan studied photography at Carrington Polytechnic. Having an interest in landscape photography, his recent projects have explored urban design and its impact on Auckland's natural habitat.



Artist Statement: This image came from a project about how West Auckland suburbs have merged into the Waitākere region. I was interested in urban design, and how larger aesthetic and environmental concerns are often compromised when the majority of dwellers are left to decide for themselves as to how they should proceed within council regulations. What colour should you paint your roof? Do you want your house to blend in with the surroundings or stand out? Vernacular architecture, once a common feature around west coast beaches has slowly made way for more elaborate architecture. On a larger scale, each of these individual decisions help to inform our collective identity, as well as our sense of place.

Anton Maurer

Bio: Maurer is best known for his series *Endeavour*, observing the effects of the global growth based economy on the unique South Pacific environment of Aotearoa. Influenced by New Topographics, New American Colour and the Dusseldorf School, he travels extensively, works slowly and produces highly detailed colour photographs.



Artist Statement: *Maunganika* is the last work made for the *Endeavour* series. Born from a desire to better understand the cultural and economic complexities of the country he calls home, Maurer went on his first photographic road trip around the central North Island in 2012. Guided by the writings of Belich, King and Salmond, locations of interest were charted onto maps as a basis for an explorative practice that continued into 2017 and spanned much of the country.

Daniel Mayo-Turner

Bio: Daniel Mayo-Turner is a West Auckland based photographer and multimedia artist who enjoys exploring diverse themes through art. His recent work has mostly focused on street and landscape photography around New Zealand and Australia, often from an abstract or cinematic perspective. An evolving selection of his work, and a number of part-finished projects can be found on his website halfaglassdarkly.photo



Artist Statement: Daniel has a particular interest in creating meditative landscapes as partial abstractions, emphasising movement, light, colour and form. This image, taken near Coronet Peak in Spring 2015, is part of a series of images exploring and contrasting relationships between micro and macro forms in nature.

Gabrielle McKone

Bio: Gabrielle McKone is best known for a daily photo blog that she has maintained continuously for over ten years.

She carries a camera most of the time, and is attracted to the humorous and sometimes eccentric side of humanity. Each day she selects one photograph and uploads it to her website, and by her self-imposed rule, that chosen photo has to have actually been taken on the specified date. (since Jan 2017 the image is also posted daily on instagram).

Her ten-year archive is available to view on her website: www.gabriellemckone.com

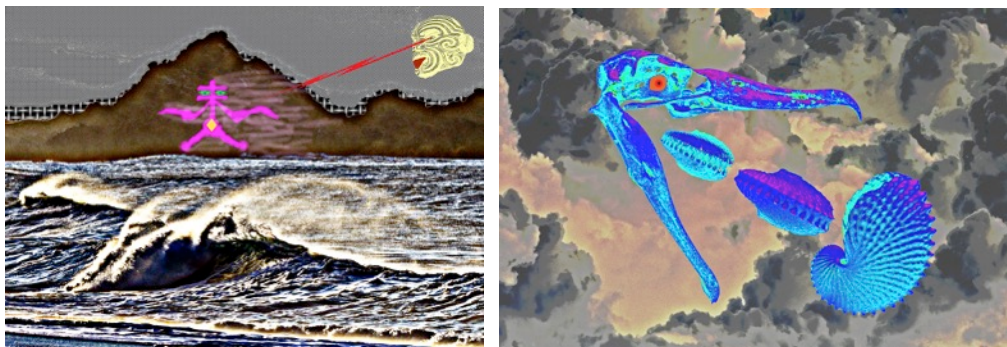


Artist Statement: I have selected this particular work as it marks exactly ten years to the day that I started my photo blog. (The first image was taken in Palliser Road at 10.42 am on the 14th of August 2007).

This image was taken in Avalon Park at 10.44am on the 14th of August 2017.

Syd Moore

Bio: I was a PhotoForum member of "pre-Auckland being in charge". I joined back then to attempt to escape the suffocating ancient rules of PSNZ amateur photography. I was employed in research then. This also encouraged me towards "suck & see" photographic experimentation. Subsequently, a yet unmade PSNZ rule was broken then however. Aging has ensured I'm now a heretical geriatric PHOTOSHOP devotee even though very amateur/it's execution. Indeed I enjoy the FREEDOM of my thoroughly professional amateurism hence salute doing everything done wrong deliberately: - well sometimes. I'm fascinated also of this anxiety free freedom as it doesn't appear to require sex, nor buckets of \$'s spent.



Artist Statement: My photo-works submitted here. I have an innate almost inane desire to fiddle progressively with a recent photo of mine.

They start 'taken' then I change them progressively to 'made'. That is indeed better than sex! Thus my photo - dithering's are for me alone where finesse of technique is ignored & sometimes completely. I wonder about their general digestibility, but later at an exhibition some want copies for themselves. Rarely I've been bold enough to ask new owners why they wanted them. Apart from affordability, most venture reasons very different to my motivations.

Solomon Mortimer

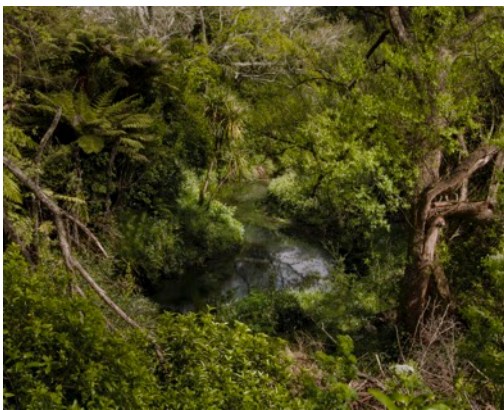
Bio: Solomon Mortimer was born in Auckland in 1991. Since 2012 he has been regularly exhibiting both nationally and abroad and has prints held in public collections including Christchurch City Art Gallery, Sir George Grey, James Wallace and Auckland University. His book works are held in most significant library collections nationally and have also toured in exhibitions internationally. In 2015, his publication *F.16 GB 20/25/30* won the inaugural New Zealand Photo Book of the Year self-published prize. Solomon holds a Masters of Fine Arts with first class honours from Elam School of Fine Arts and is represented by Anna Miles Gallery in Auckland.



Artist Statement: The works are all images from six months traveling northward they have yet to be contextualized by any broader series or body of work other than adding to my ever shifting oeuvre.

Tony Nyberg

Bio: Photographer living in Auckland and co founder of Backspace books in 2018, which is an independent photobook publisher for my personal photography practice.



Artist Statement: The source of inspiration for the Garden in Motion is neglected land (friche): a parcel of land left behind (délaissé) to the unhindered development of those plants that settle there. On such pieces of land, the existing sources of energy – growth, struggle, shifting, exchange – do not encounter the obstacles usually set up to oblige nature to yield to geometry, to tidiness, or any other cultural principal. Garden in Motion recommends maintaining those species that decide where they wish to grow. Gilles Clément, *The Garden in Motion*, Quodlibet 2011 These photographs are my observations of these dense areas that are seemingly chaotic in manner and prosper in parallel to the order of the built-up urban environments. These evolving, urban wildernesses grow alongside the network of streams that wind their way through Auckland suburbs. Another aspect documents these spaces that are, for many, a simple refuge from the complexity of city life.

Bertie Plaatsman

Bio: Bertie Plaatsman is a documentary photographer and filmmaker. She has a strong sense of curiosity and this is reflected in her wide variety of works.

With her intimate and sensitive approach she captures people and everyday life in an authentic way. She often combines current and historical images to express the passage of time.

Plaatsman holds a Bachelor in Design and Visual Arts from Unitec Institute of Technology, and her work has been shown in New Zealand and overseas.

Originally from the Netherlands, she is now based in Auckland, New Zealand.



Artist Statement: These images were first published in the photo book *A Second Wind*, which started as a project about the changing face of the Auckland Waterfront.

Like many other international city waterfronts, this area is being transformed into a modern working, and leisure time area, while retaining its waterfront identity and connection with the past. In keeping with its historical role, the maritime industry is at the heart of this revitalization project.

When I met Neil Hudson, who has been around the Auckland Waterfront all of his working life, the project became about the 'William C. Daldy', one of the last working coal-fired steam tugs in the world.

'The Daldy' in short, was originally built in Scotland for the Auckland Harbour Board. She retired in 1977, and Neil Hudson and a friend fought hard to keep her from being turned into reinforcing rods, or just being scrapped at the ship-breakers. They bought the Daldy for \$1 and founded the Preservation Society. Together with other volunteers they restored the ship, and as a result she is still sailing the Auckland waters in full glory.

Cindy Roddie Robins

Bio: Since graduating from the Elam School of Fine Arts in 1988, photography has continued to be my passion on both a professional and personal level for the past 30 years. Having spent my early years working as a photographic printer at Real Pictures and Paradise Colour specialising in exhibition printing, I had a short O.E stint in London working as a Photographic Printer before returning home and making the transition into digital printing in 1994. I spent the following 10 years working in this industry, specialising in large format printing, before moving back behind the camera specialising on Product Photography, which I am still continuing to today. I have continued to produce my own work over the years but it has been some time since I have exhibited on any great level.



Artist Statement: Right back to my days at Elam, I started photographing my shadow... A way of including myself in the places i was photographing or visiting. It is a theme I have continued to experiment with and have fun with over the years, a way of including myself in the frame. At times my 'shadow' takes on her own personality, at times she shares a reflective moment... at times she's just having a bit of fun in the moment.

Maria Sainsbury

Bio: Maria has a multidisciplinary art practise based in Wellington City and at a beach settlement in rural Whanganui. She is an avid collector and collator of found objects and debris from the coastal environment. These objects generate ideas of agency, memory, time and transformation that inform her practise in photography, video and sculpture. Sea sculptures, her current project is a collection of commercial and recreational fishing debris. She has collated and photographed more than 60 pieces to date. In 2017 she participated in Lauren Lysaght's Community Jar Project exhibiting two surrealist sculptures at the Sarjeant Object Gallery in Whanganui. In her preceding photography series, Internal Landscapes, she examined the locale of a forest as an abstract metaphor for the injured body. The large forest works are 165 cm x 110 cm and are printed on polished aluminum and were shown at the Engine Room, Wellington, 30upstairs Gallery, Wellington and Art & Enterprise Gallery in Napier. Editions sold to patrons in Auckland, Napier, Wellington and London. She attained a Masters of Fine Art degree with Distinction from Massey University in 2013. She presented her Masters art research at Oculus - Canterbury University Post Graduate Symposium 2012 and the Art Association of Australia and New Zealand Annual Conference 2011. In semester two 2013 she was a fixed term lecturer in photography at Massey University delivering level 200 and 300 hundred papers. Further information available at www.mariasainsbury.com



Artist Statement: As I creep along the beach on my quad I'm scanning for debris amidst the plethora of driftwood. My eyes focus on a tuft of nylon trembling in the wind. I dismount and trudge through the slipping and sliding sand to tug on the strand. It reveals not just a length of line, but a jumble of sticks seaweed and other sea life. These involuntary sculptures have been tossed upon the beach by the pounding waves. Some detritus gets swept out to sea again but those cast upon the beach as the tide recedes are covered in the relentless wind driven sand.

These items have washed ashore after spending, in some cases, many months possibly years at sea growing barnacles and coral. I find them to be intrinsically beautiful in their structure within the concept of involuntary sculpture. But their intrusion within the natural landscape leaves a scar of ugliness. Some of the detritus is recognisable as commercial and recreational fishing waste. Since 2013 I have found volumes of materials, long lines, nets and ropes on this small 7km stretch of West Coast Beach south of Whanganui. If I was to extrapolate that out to approximately 15,000 kilometres of New Zealand coastline, there is a vast amount of detritus to be potentially washed upon our shores. For

each one I have found, how many others lie under the sand, or float along on the ocean currents.

While the digital photographic process serves as a record of the detritus, the subtleties of form and colour within each image creates a dichotomy of beauty and ugliness that resonates for me. I have continued to collect and record nearly 70 individual pieces. It is an ongoing collection with many more found sculptures in storage boxes waiting to be photographed.

Haruhiko Sameshima

Bio: Haruhiko immigrated with his family to New Zealand from Japan in 1973. He has completed a BFA and an MFA (honours) at Elam School of Fine Arts at the University of Auckland in 1995. He has exhibited and published widely in New Zealand, since 1980. His publications include his artist's book *Bold Centuries* 2009 and the imagery for *Thinking it Through*, 2012, a ten-year collaboration with author Tony Watkins. He took part in the International Triennial *Bright Paradise* at Auckland Art Gallery in 2001, *Wonderland* at Govett-Brewster Gallery in 1999, and has held many solo exhibitions. He has taught photography in various tertiary institutions including University of Auckland. He maintains a studio practice in Auckland and once described as one of our most lively and thoughtful photographers.



Artist Statement: This image is from a collection of photographs made over the years with the idea of *Still Life* in mind. The Still Life, a genre of art particularly in painting traditions, has occupied an important place in photography for me - the camera being a device that forcibly turns everything visible in the universe to become still life by transforming subjects,

however animate, into an inanimate package within a still image.

Early still life paintings, such as those that adorned the interior of ancient Egyptian tombs, depicted food and everyday items that were believed to become real and available for use by the deceased in the afterlife. In the photographic still life, some 6000 years later, the reverse order of connection to reality is believed; that objects in photographs are connected to reality indexically via optics and light sensitive surfaces. But no one believes that objects in photographs will ever have any further function except as an image, an imprint on a piece of paper. When photographs are presented within the conceit of being works of art, the meanings and values may depend on such notions as the artist's intent, the camera's precision in describing the objects, the viewer's prior knowledge and interpretation of the objects and perhaps any subsequent worth as an investment - will they hold value, or not?

How the objects are photographed changes the way the narratives inherent in the objects are transferred to image. Sometimes the objects have been kicking around guised as inconsequential in the course of my own mundane life, then made significant by the act of photographing. . .

I am interested in these transformations to which still life art exposes its objects. In the confusion of transactions darting across the room the accidental reaches of my imaginative flights connect with the horrific forces of time and culture that are embodied within these objects.

Gary Sauer-Thompson

Bio: Gary Sauer-Thompson is a photographer and blogger based in Victor Harbor, South Australia. After gaining an M. Com in Economics from Canterbury University, he worked in the public service in Wellington before migrating to Australia. He studied photography at Photographic Studies College in Melbourne, whilst working on the Melbourne trams. He shifted to Adelaide, South Australia in the 1980s where he worked on The Bowden Archives project. He studied for a B.A in visual arts and philosophy, gaining a PhD in philosophy at Flinders University of South Australia in the 1990s. He worked as an academic, publishing a number of books, then became a policy and political advisor in Canberra, before leaving full-time paid work to become a photographer.

Edgelands was published in 2014, followed by *Abstract Photography: Re-Evaluating Visual Poetics in Australian Modernism and Contemporary Practice* with Adam Dutkiewicz (Moon Arrow Press) in 2017 and *Mallee Routes: Photographing the Mallee 2018* in 2018. He is currently working on *Adelaide Photography: 1970-2000* with Adam Dutkiewicz for Moon Arrow Press.



Artist Statement: This body of work is a reconnecting with the urban space of Wellington, a city that I lived and worked in the early 1970s. The mode of reconnecting is shaped by reinterpreting the Situationist idea of *dérive*, or drifting in the modernist city.

The Situationists held that everyday life in the modern city is deadened by routine, the banality of culture and the spectacle of consumer capitalism. The spectacle revolves around the idea that we are ruled or governed by commodities and consumption, whilst the mass media makes us passive. Deep and unrelenting boredom from predictability and monotonous experience is the result.

The Situationists argued that one way to overcome this boredom is through *dérive*; or an unplanned journey based on drifting through the flux of the city and becoming lost in its spaces. The random occurrences in a constantly changing urbanscape would disorient us, thereby opening up new ways to experience and understand the city. This *détournement*---a “re- routing”--- is a devaluation of the city’s functional spaces by altering the context through playfulness and poetics.

My reconnecting with Wellington after a long absence was by drifting through the urban spaces of central Wellington, becoming lost, wandering down dead ends, retracing my steps, and photographing what I stumbled upon. It was an experimental way to become at home in a city, which had radically changed from the one that I lived and worked in the 1970s.

These images are of my personal experience of the city; and they emerge from exploring the “inner logic” or the emotionality of urban spaces, and through a poetic re- appropriation of a postmodern city.

<http://thoughtfactory.com.au>

<http://poodlewalks.com>

<http://malleeroutes.com>

Céline Sayé

Bio: Céline is a French born photographer who has had a lifelong passion for photography. She recently retrained as a photographer after having a medical career as a radiographer in France, England and New Zealand. She graduated in 2015 with a Bachelor of Design and Visual Arts majoring in Photography at Unitec and received a senior scholar award. Her perception of life informs her projects. Her intention is to communicate intimate moments of a person's private world with sensibility and dignity.



Artist Statement: *Visages Multiples*, 2015

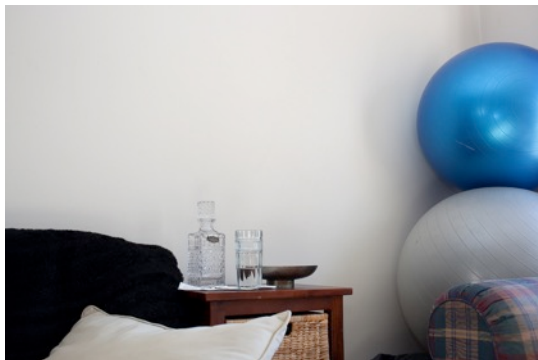
Visages Multiples is the title of a book containing all the poems my father wrote when he was a young man. His writing is emotional, elaborate, complex and charged with different feelings about life and death. In June 2015, my father left our world and his book became the centerpiece of this project: a poetic,

metaphorical and psychological work which explores an internal dialogue between my father's poetry, my emotional experience of grief and my re-connection to small, beautiful moments in life. This loss has made me think about life, my own existence and the afterlife. The imagery is not connected to any deities' beliefs but to the mystery of the phenomena of life: between complexity and simplicity, darkness and enjoyment, fear and serenity. The notion of time has dissolved, joining the past, the present and a feel of the future together. Life has been brought back by seeing through the lens.

Yvonne Shaw

Bio: Yvonne Shaw completed a Bachelor of Design and Visual Arts at Unitec in 2015 and was awarded a Senior Scholar award and the Highest Achievement Award in Photography and Media Arts. In 2017 she completed a Master of Fine Arts with First Class Honours at Elam School of Fine Arts.

She utilises her camera as an analytical device to investigate the psychology of relation; how we consciously and unconsciously reveal aspects of ourselves to others. In the urban spaces which interest her as a photographer: people, objects, and fragments of the city all become psychological landscapes.



Artist Statement: Open Home

This photographic series, made in 2014, documented the interiors of a number of houses on my street in Mt Albert, Auckland. I invited people to take part by knocking on their door or leaving a flyer. If they chose to participate I took photographs of their rooms and possessions and sometimes of them.

I didn't decide what to photograph before entering each house. When I was there I looked for something: a portrait, a still life, an ornament. It wasn't a prescriptive inventory. It was only a glimpse: a fragment of the house.

Geoff Short

Bio: Geoffrey H. Short is an artist and photographer living in Auckland, New Zealand and is the director of PhotoForum Inc.

After studying at the Elam School of Fine Arts, University of Auckland in the 1980s, he worked as a documentary photographer at the Waikato Museum in Hamilton.

He then worked at Real Pictures, laboratory and gallery for the camera arts in Auckland, initially as a custom printer, then as gallery manager.

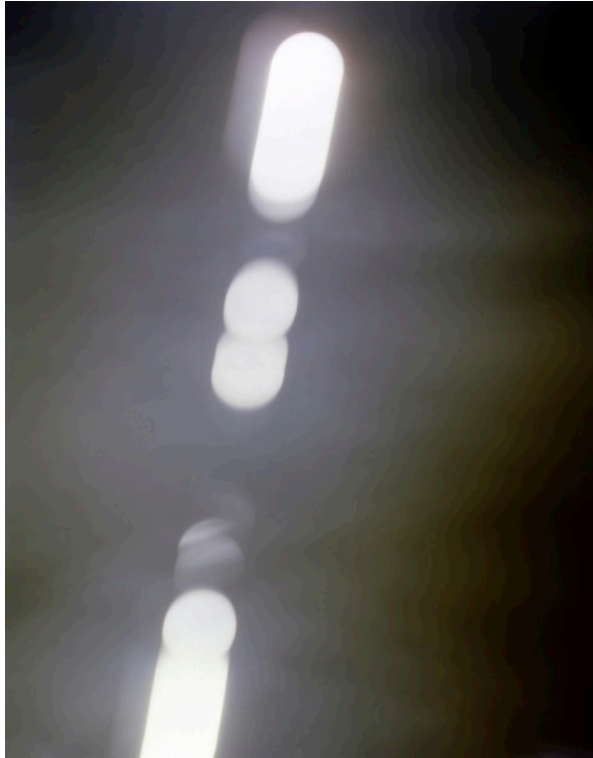
From 1990 he freelanced as a commercial photographer, specializing in stills photography for film and television.

In 2008 he returned to Elam to complete his degree, in 2010 graduating as Bachelor of Fine Arts (Hons) with first class honours. He was awarded a Senior Prize in Fine Arts by the University of Auckland, and work from his graduating exhibition was included in *reGeneration2 - Tomorrow's Photographers Today*, curated by the Musée de l'Elysée, Lausanne, Switzerland, and toured internationally.

Geoffrey was nominated for the 2010 Lacoste Elysée Photography Prize, and was a finalist in the Photolucida Critical Mass 2011.

www.geoffreyhshort.com

www.ghsphotography.co.nz



Artist Statement: *Long Sun #1, 2015* is from the ongoing series “Small Suns”, and is a from a 20 minute exposure on a clear day with occasional clouds.

Stacey Simpkin

Bio: Stacey Simpkin is best known for her environmental portrait series that strike the delicate balance between documentary and fine art photography. A small town upbringing, BA in Anthropology from Otago University and thirteen years living in Osaka, Japan contributed to a deep interest in different cultures, values and ways of thinking and living. Unitec's Diploma in Contemporary Photography then provided the medium to explore these things further. Since graduating she has been immersed in imagery with her series work and p-t role as curator and producer at an artist agency.

Long-term photographic series provide Stacey the opportunity to meet, speak with and photograph communities or 'tribes' of people. In 2013 'Garage', an environmental portrait series taken in the Middle East, won the AIPA Image Nation Award.



Artist Statement: Exploring the essence of community and land ownership drew me to meet and photograph the current lease holders of baches on the volcanic island Rangitoto. By 1937 there were 140 baches that together wove stories around the scoria and

pohutukawa of childhood, love, laughter and the kiwi can do attitude. After the Department of Conservation took over the island a policy of demolition began as bach leases expired. Today only 35 remain.

In 2006 the bach community successfully challenged DoC's policy of demolition by proving they were a community, citing the Hauraki Gulf Marine Park Act 2000 which requires preservation of the communities of the Gulf.

The people I met were descendants of those that had shaped this island. The walls of each dwelling are steeped in shared family traditions and memories, a rich history carved from the characters that came to spend time there and the difficult physical characteristics that form the island itself. We imprint upon place, in turn, place imprints upon us.

“Nana had been coming to the island since about 1917. There were many more baches then, lots more people living at Islington Bay. She was one of the instigators in getting the tennis court and community hall going. The photo of my sister and I has always been here.”

Ellie Smith

Bio: Ellen (Ellie) Smith was brought up and educated in Wellington and now lives and works from her studio at Whangarei Heads. She graduated in 2003 with a Masters in Fine Arts from RMIT University in Melbourne, exhibits locally and nationally, runs community art projects (through The Shutter Room and The Heads Proposal), tutors photography and works commercially as a studio photographer of artwork and product. Recent exhibitions include - *Partial Loss* – a collaborative project/exhibition with Cathy Tuato'o Ross, Whangarei Art Museum, Whangarei (2016-17) & Photospace Gallery, Wellington (2016); *this Spot*, OReX Gallery, Auckland (2015); *This is love that is learning how to let go*, Photospace Gallery, Wellington (2014); *Clearing*, Photospace Gallery, Wellington (2011) and OREX Gallery, Auckland (2010); *Zero*, (toured NZ 2005-2007) Millenium Gallery, Blenheim; Suter Gallery, Nelson; Te Manawa, Palmerston North; Dunedin Public Gallery, Dunedin; Southland Museum & Art Gallery, Invercargill: *catching Icarus*, Photospace Gallery, Wellington (2006) and OReX Gallery, Auckland (2005); *unCertain Moments*, OReX Gallery, Auckland (2003).





Artist Statement: In an attempt to work it out or Life, death and just getting on with it

This series of images was made in my orchard. Over the years I have made hundreds of photographs in this place and more recently I've made images with the plants that grow there and I have sometimes even exposed my prints in the light of the orchard.

As I work in the garden I get the chance to reflect on the drudgery and tragedy of my daily life. I dig holes down into the earth, I climb to get the last of the apricots, I take up the wheelbarrow and just get on with it.

Mark Smith

Bio: Mark Smith has been a photographer since 1983. His work has been published here and overseas in many Magazines and Newspapers, and has published several books with Random House, Including, *Our Own Kind*, 2009, *Photography and Poetry about animals*, and *Swings and Roundabouts*, 2008, *Photography and Poetry about Parenthood*. *The Dress Circle: NZ Fashion Design Since 1940*, 2010, A collaboration with writers and Photographers, about Fashion in NZ since the 1940s.

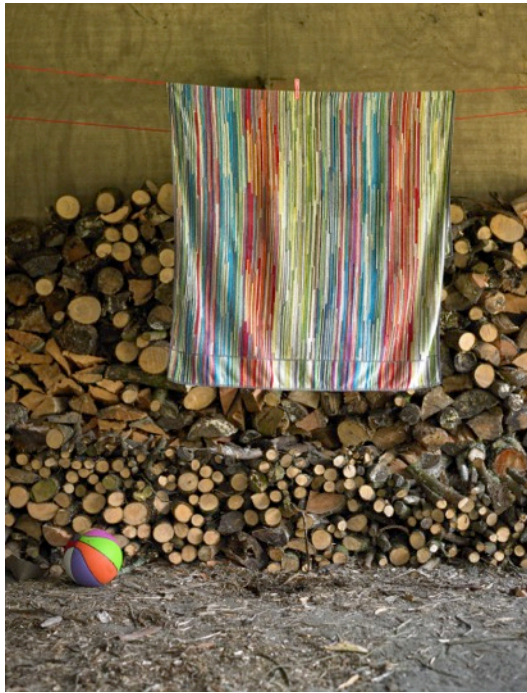
He has some great longterm clients including the ecostore, Nature Baby', *Deadly Ponies*, *Working Style*, Stevens Lawson Architects. He works alongside his sister on several of these brands, who is also a photographer. He maintains a strong commitment to his own personal photographic practice.

He continues to work and is based in Auckland New Zealand.

In 2013 he started working with a friend and business partner to establish, Photos Inc. which is committed to promoting NZ Contemporary Art Photography for Lease and Purchase.

www.photosinc.co.nz

mark-smith-rajg.squarespace.com/



Artist Statement: 2 Cubes, Te Henga 2018

As the school holidays come and go I love to watch our children and their friends come and go, and grow and change.

Since the birth of my first son in 2007, I have attempted to document his and my changing environment, predominantly the domestic macro world. I have loved to find his scribbles, his toy constructions, huts etc, see his achievements and failings, his wounds. And now that he is nearly 11, things are changing again, he's aware of the camera, self conscious and bigger.

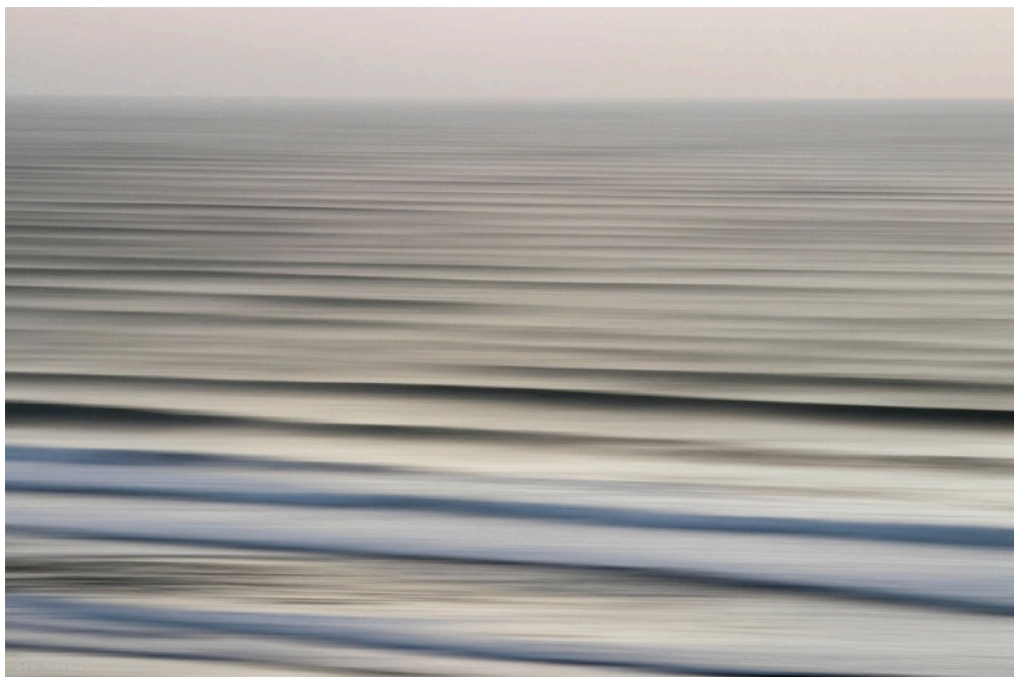
This summer, in preparation for winter, we stacked the wood in our shed together. The image I'm exhibiting here is what I stumbled across a couple of days later, and was a reminder of that time.

Stuart Sontier

Bio: Born in England in 1959, Stu Sontier has lived in New Zealand since the age of eight.

After a break from years of darkroom and documentary work (shown in multiple group and solo exhibitions and as part of the book *Ink and Silver*), he now uses digital tools to explore the dynamic of living in an era of environmental and social uncertainty.

Stu was part of the PhotoForum committee for two decades, organising multiple projects and exhibitions. He instigated the website in 1996 and managed it until the launch of the new site in 2018.



Artist Statement: 'ether' is an ongoing project that considers sense of place within an uncertain environment.

I have a deep interest in investigating what happens in the space between knowledge and uncertainty. Society has so much apparent information and data, yet also has the ability to wipe itself out.

The uncertainties around our environment and our survival in it, as well as our culpability, create a situation that holds many of us in tension.

This tension informs much of my thinking and photographic activity.

I generally create work in series rather than individual images. A few images will coalesce around a word or phrase where possibilities begin, and this becomes a thread of connected ideas. I see these collections of images as creating space to explore difficult concepts.

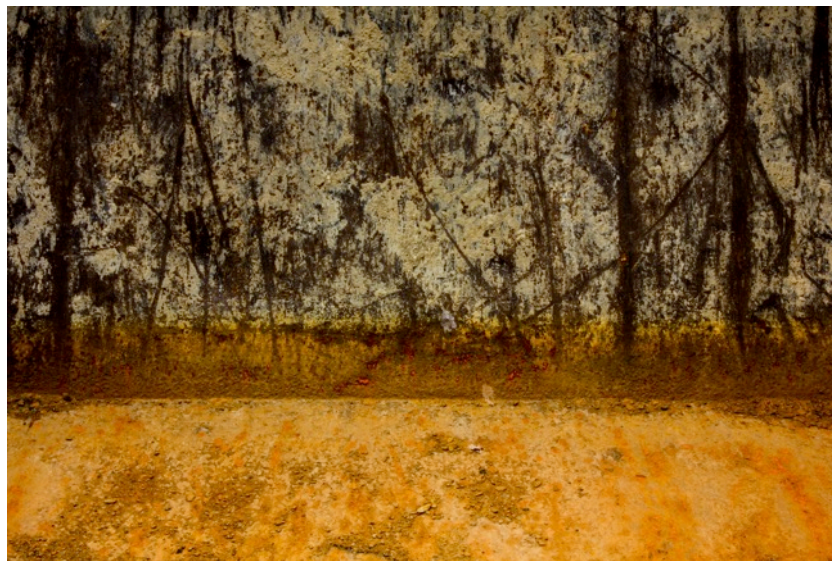
<http://ether.stusontier.net>

Martin Taylor

Bio: I first came across PhotoForum in the late 1970s, and was encouraged to find my own eye. Since then, photography has been a long-held passion.

I exhibited in a number of group shows in the early 80s, and since then have been working on my own.

More recently, I have published a series of calendars, Quiet Moments, as a way to share my images with a wider audience. I'm now working on another self-publishing project.



Artist Statement: Photography is always present in my life, sometimes actively, and more often quietly digesting ideas and thinking about the world around me.

My photographs convey something of my fascination with what's around me. My eye is attracted by detail, plays of light, colour and texture, and I am intrigued by the interplay between planes, depth, perspective and scale.

Simplicity is important. Less is more in order for an image to breathe.

Meaning is not necessarily given by the context of the image. Why does it matter if it is a close up, or a distant horizon? What is this I see? I love the sense of ambiguity which allows our own reading of the image. Looking, without scale and context, allows multiple possibilities.

When I'm out with my camera, and something catches my eye, I start exploring to frame the image within the viewfinder. Later on, processing the images I look again to see whether the image captures the quality that first caught my eye.

Although it is a photograph, the image doesn't need to convey external reality. The image is within the frame.

I am interested in the different responses to my images. People often want to know what they're looking at.

What do you see?

Jenny Tomlin

Bio: Jenny Tomlin is a New Zealand analogue photographer and printer specialising in pinhole photography.

She completed a Fine Arts Degree in Photography in 1984 at Elam School of Fine Arts at the University of Auckland and has worked in commercial photographic laboratories in New Zealand, Australia and Britain. She is currently running a black and white darkroom business from her home in Titirangi, Auckland, printing exhibitions and portfolios for film photographers.

Her own practice has developed from working in large format photography inspired by the natural landscapes through to embracing pinhole photography in the late 1990s. The combination of uncertainty and serendipity are so seductive with pinhole especially after the careful previsualisation of large format but also making the camera from found objects is important. The cameras are usually changed and reassembled to further explore unexpected outcomes.

For more information on her work go to www.jennytomlin.co.nz



Artist Statement: Rather than presenting a slightly surreal but straight version of whatever's in front of the pinhole camera I'm becoming more interested in the abstracting qualities of the medium and what it can hint at rather than show. In reality, the camera that made this image is built from a 5x4 film box using a lolly dispenser lid as a multi holed lens turret on the front and photographic paper inside used as the negative. But then by reversing the lid, the camera completely changes its function. Instead of making a repeated image, it transforms into an ephemeral globe and suggests questions rather than answers. For me, this is one of the most addictive aspects of pinhole. It's the anticipation of not quite knowing what will develop. There's a conversation between these cameras and me. I get to know each one better over time but can be always surprised at the serendipitous results.

Alison Viskovic

Bio: I'm not a professional photographer and don't have an arts qualification, but I have been an engaged photographer most of my life (first camera in 1951). In 1976 I set up my own darkroom and joined a camera club, then joined PhotoForum Wellington in 1978. I exhibited in their group shows in 1980, 1981, 1984 and 1990. Most of my photography responds to my environment – family, garden, local and overseas places visited, people I meet. I left the camera club in 1987, but all through the 90's exhibited with Wide Angle Group. I think my best work has been in documentary-type projects, such as “Living in the Eighties” on retired people (Odlin Gallery 1990); or “An Essay on Gardening” with paired subjective/objective images. After a break (doing late-career PhD 1999-2005) I moved to digital photography in 2006. In 2011 I had a retrospective exhibition at the Odlin Gallery, and moved to Waikanae. That has given me new people to meet (including the local photographic society) and a new environment to explore. In 2016 I worked with Janet Bayly at Mahara Gallery to show club members' monochrome images of retired people in Kapiti – very well received by the community.



Artist Statement: The two images selected represent my long-standing interest in documentary/commentary responses to my environment.

At the Kapiti Food Fair – there were many people with their dogs at the fair, but the incongruity of this group caught my eye – the woman's pale clothes and the small white dogs contrasted with the man with the black shirt and tattoos. This view I chose because of the included context of other fairgoers, the un-posed stance of the main players, and the dominant size and position of the tattooed man. The mix of people queuing or moving towards or away from the camera position also catches the feel of the fair – random yet orderly. I chose monochrome for the print mainly to focus on the black/white contrast of the main players, but also because the mixed colours of the background were distracting and added little to the overall composition.

Burger-fed Locals – seen in Knoxville, before a big football match. The men were all in orange shirts, the colour of the Tennessee Vols, but I chose to print in monochrome for a more traditional approach. The wording on the food van caught my eye as much as the figures, initially, and then I looked at the shapes of the people queuing for food – one skinny, one obese, one heading towards fat. That gave me the idea for the title, a play on words. For me this image caught the feel of being in an overseas city, yet recognising a situation that could occur anywhere – chatting in a queue, emphasis on local food supply. This image has meaning for me both for human interest, and as a record of my travels.

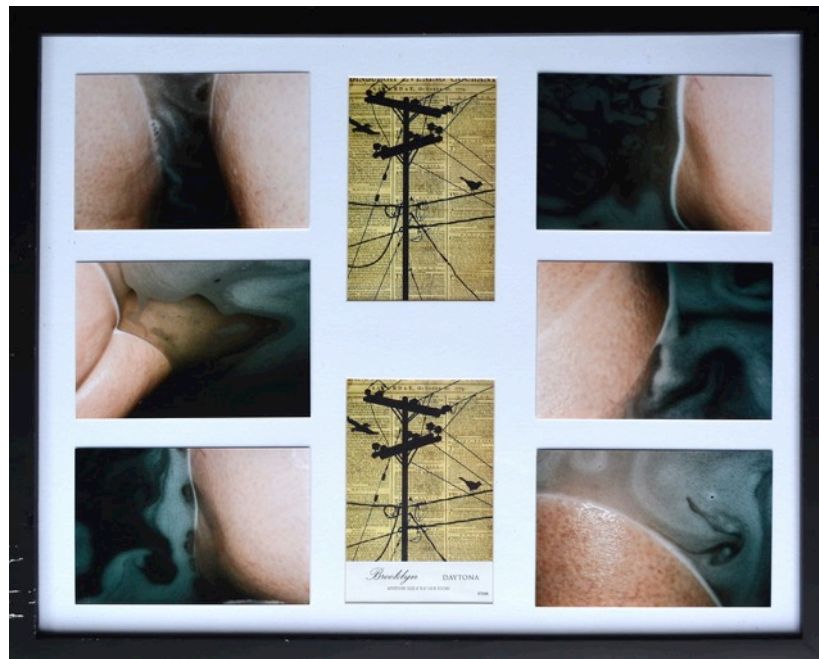
Julian Ward

Bio: Julian Ward is a Wellington Independent Photographer of 50 years. He has exhibited widely and his work is held in public and private collections. His latest exhibition is called Human Landscapes and can be seen on his website. He has published four books, the most recent being Wellington Streets 2014. www.julianward.co.nz



Artist Statement: I love finding groups of people to photograph. My current challenge is a style I call Human Landscapes where the photographer appears invisible.

Ans Westra



Artist Statement: This is a unique one off work, consisting of found framing with added Lambda Prints.

The PhotoForum members show provided me with the opportunity to go outside the range of my normal work and gave the inspiration here.

Yvonne Westra

Bio: Yvonne Westra was born in Auckland in 1955. She studied Fine Art in Brisbane, Australia in the early 1970's but since 1982 her practice has been in photography. In 1998 she won the first digital photography competition held in New Zealand and has since won numerous awards for her digitally manipulated photographs. Her solo show 'Staged', exhibited in Photospace in 2003, was the accumulation of her interest in 'staged realities' where surreal environments are created using multiple photographs. Her interest in Magic Realism has been the continuing focus of her work to date. Yvonne's work is held in public and private collections throughout New Zealand and she currently resides in Whanganui.



Artist Statement: When I was younger I naively believed photography was a mirror of the 'real' world. When I started taking photographs myself, I realised how 'unreal' photography really is. I discovered photographs could be manipulated by how you crop an image, by what you place in the light, and by what you hide in the shadows. And through this manipulation of the photographic process, how you can express emotions and ideas. Now that we have digital photography and the imaging tools to completely change 'reality', to create photographs that look like something real, but clearly aren't, we can finally put the idea of photography's 'reality' to bed. However, this old idea that photographs show what is 'real', is integral to my work. My 'constructed realities' rely on them being seen as 'real', but with a slight twist, something out of place in an ordinary scene, something which does not quite fit. This is the essence of Magic Realism, which writer Matthew Strecher defines as "what happens when a highly detailed, realistic setting is invaded by something too strange to believe", and is the inspiration behind my current art practice.

Jan Young

Bio: Jan Young lives in West Auckland, New Zealand. She completed her photography studies at Unitec, Mt Albert Campus, Auckland in 2007. She has been an active member of the PhotoForum committee since 2008.

Young's photographic works have been exhibited in solo and group shows within New Zealand and internationally. A selection of her images have also been featured in publications.



Artist Statement: In both of my portrait series *Women*, 2011 and *Transitions*, 2007/2009, I have continued my exploration into the theme of identity. Using a large format 4x5 film camera and available light I have photographed middle-aged women, and boys on the cusp of adulthood – to document a defining point of change in their lives. www.janyoung.co.nz