

## Alice Ng

**Bio:** Alice's day job is a coordinator for McCahon House Museum. She also moonlights as a gallery assistant at Auckland Art Gallery. Apart from holding down two jobs and serving as a slave to her cat, she also does some photography work, mostly for personal interest. Lately, she has dabbled with installation art alongside her photography practice.



### *Drifted 2*

**Artist Statement:** I do not set out to produce work about one subject or another, and I often let the process of creation lead to the subject of my work. I am trying to make sense of the world around me via my art. The immediacy of photography helps capture my surrounding and the stillness of the medium provides the space for further contemplation.

Throughout the years I am starting to find some common threads among my work – death, memories and displacement kept appearing in my photography. I am always drawn to matters that are tinged with a sense of sadness. I believe this is driven by my influence from philosophical writings by Heraclitus, and also my

personal belief in “everything is in flux”. I wish my work present a chance to ponder about disintegration and change, and to find beauty in everyday life.

## Azita Agnew

**Bio:** Azita Agnew is a photographer based in Auckland, New Zealand. In search for beauty, she explores both the complexity and the simplicity of the world around us. Her canvas covers a broad range of practices in portraiture, nature, and documentary. She started her journey in photography in Iran, where she created portraits in her home-based studio and darkroom as a freelancer. She then continued her work in photojournalism, covering cultural issues and exclusive reports. She's currently finishing a bachelor degree at Unitec Institute of Technology.



*This Must be The Place*

**Artist Statement:** *This Must Be The Place* reflects on the artist's feelings for her adopted home, New Zealand, and the peace and individual freedom that this land offers to its inhabitants. The remoteness of this land is rare, and its beauty may not be fully understood by some. Those are the ones who will search and reach for the light somewhere else.

## Carly Van Winkel

**Bio:** Carly studied a Bachelor of Visual Communications in 2010 where she then continued on to study a Masters of Design by project (photography). While studying, Carly set up a freelance photography business and began working as a studio photographer and framer. In 2013 she began her teaching career and has taught photography, printmaking, design, art history and portfolio building.

While teaching Carly has continued to work as a freelance photographer and has recently started a new business, Fossick and Forage, where she has begun to focus on visual storytelling and styling. Her practice is a balance of both commercial and fine art based photography telling stories from a somewhat documentary viewpoint.



*Just Visiting, 2016. Digital C-Print*

**Artist Statement:** My work, very broadly, explores contemporary nature/culture issues and our every increasing shift from the natural world. It seeks to elucidate the incongruity of this disjoint, and to expose the oddity when both nature and contemporary culture meet. More recently I have also begun to explore the idea of 'home' in a constant state of flux.

## Céline Sayé

**Bio:** A French born photographer who has had a lifelong passion for photography, I left a medical career to retrain as a photographer. I recently graduated with a Bachelor of Design and Visual Arts majoring in Photography at Unitec. This has been an important step in my personal growth as a photographer. The perception I have gained in my own life informs my projects. Feelings influence the making of my work, both from an internal and external view. My intention is to communicate personal and intimate moments of a person's private world with sensibility and dignity.



*Le Bas Pouldu, Blockhaus, France, 2015*

### Artist Statement:

*Blockhaus, 2015*

At the beginning of 1941, Hitler ordered the construction of a monumental submarine base in Lorient, on the Southern coastline of Brittany (France). To protect this fortress, bunkers were built along the coast and were integrated later to the Atlantic Wall in 1942, in order to stop any landing.

Those fortified defences can still be seen today and they have become part of the everyday landscape.

I grew up on this coast and saw these bunkers every day. They always intrigued me as they are charged with history and human stories. Over the years, some of these bunkers have been recycled into private houses, used by various associations, but there are still a lot of them abandoned where the landscape is reclaiming its territory. More recently, local artists have painted some of them. Those images are more than just bunkers for me. They hide memories of a special bond between my father and myself at a time of fear. My father had just been diagnosed with a terminal cancer.



*Rêverie, Visages Multiples, 2015*

*Visages Multiples, 2015*

My father left our world in June last year and this project has been a way for me to stay spiritually connected to him after his demise. *Visages Multiples* is the title of a book containing all of 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. His book became the centrepiece of the 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.

## Christopher Young

**Bio:** Chris Young's lifelong passion for photography began in South Africa, where he studied under renowned photographer Obie Oberholzer at Rhodes University. He then moved to London, where he founded one of city's leading digital photographic rental companies. He has worked with photographers in just about every genre, from architectural to fashion, still life to celebrity portraiture, and has also been closely involved with the development of the latest digital back technology.

On moving to New Zealand, he spent four years as a photography lecturer at Raffles College of Design and Commerce. He is now finally completing his formal qualification at Unitec. When Chris is not behind the lens, you'll find him wading the rivers of the Waikato, fly rod in hand, in search of the ever-elusive trout.



*Gathering*

**Artist Statement:** Aestival is traditionally a time of change; it means 'appearing in summer' and it is both a moment of the celebration of life and the recognition of how fleeting it is: that in the midst of life we are also in death.

The Maori mythology of the cicada (or Kihikihi) became the core narrative for this project. After the first rains in December, the cicada breaks free of its casing and takes to the air in search of a mate, joyfully creating the squeaking chorus which has become synonymous with summer.

But like everything in the natural world, Kihikihi too must succumb. As these hapless insects take to the sky, they will crash and fall into the river, where hungry trout are coming out of a cold winter and need something to sustain themselves. Just as the cicadas begin celebrating, their moment is over, and another creature continues the cycle.

Through capturing some of the core moments of the Aestival from the perspective of the trout, the cicada and the water that engulfs them both, I hope to tell a story that is both new and centuries old - that everything must be enjoyed in the moment, as it cannot last.

## Kirsten Weir

**Bio:** Kirsten's photographic practice is concerned with stereotypes, and investigates preconceived ideas and notions based on appearances. Through the use of formal portraiture and typology, Kirsten investigates individuality within groups, such as families and various subcultures in order to explore how they are united by their physiognomy, dress and appearance.

Having completed a three-year Degree in Visual Arts (Photography) in 2010 she is currently studying towards a Masters of Design in the Department of Design and Visual Arts, Unitec, New Zealand.



*Seeing Double, 2009*

**Artist Statement:** My work investigates the balance between individual identities and a 'collective identity' that various groups are characterised by.

*"Where individuality once meant inseparability – the Latin term *individuss* could be used to describe friends or lovers – it now connotes personal identity, inviolable oneness. It is what sets us apart, not holds us together."*<sup>1</sup>

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<sup>1</sup> Bird, Michael. "The Perception of Symmetry". TATE<sup>ETC</sup> Issue 1, Summer 2004, p. 2.

Parents of twins often talk about the need to ensure that their twins are provided with a sense of their own “individuality” and are not seen as one. With twins especially identical twins, society sees the likeness and often sees them as “one” and quite “inseparable”, this perception is reinforced by the special bonds twins exhibit. Yet above the ‘sameness’ is very unique characters and personalities posing a challenge for the photographer to identify and capture.

## Marc McFadyen

**Bio:** Marc is from West Auckland and of NZ Pakeha/Fijian origins. He is currently completing a Masters in Fine Arts at Elam School of Fine Arts. He completed a Bachelor of Design and Visual Arts in Photography in 2013. He works with photography, moving image and also other media.



**Artist Statement:** This work is made from both new and old threads. The old threads are from a clothing item that was passed on from father to son. The work looks at the significance of connection and communication in familial ties.

## Melissa West

**Bio:** Melissa graduated Auckland Unitec of Technology in 2013; Bachelor of Design and Visual Arts; Photography and Media Arts. Melissa explores the visual language through photography, video and product design. Her work has been exhibited in group shows in Auckland and Wellington.

In 2014 she was given a special mention for her video selected from the Young and Gifted group exhibition at Academy Gallery. She has currently completed the 2016 Kingsize Studios Scholarship and is currently working as a photographic assistant.



**Artist Statement:** A private moment of importance photographed as a place holder for the limbo stage of change. As we are wanting to arrive at the idea of where we want to be, sometimes menial activities are of little importance. But once paused, they may allow for reflection on bigger issues. It was this account of bringing something to the table, that signified an intuitive moment that held questions and ideas for the future of the collective consciousness of a women in the workforce.

My ideas stem from personal experience. Looking at our place in time through our employment is of interest to me for the future of social change and education. An intuitive process calls on memory and literal responses to physical objects of a women's consciousness to create new ways of seeing.

## Sanji Karu

**Bio:** Sanji Karu is a Photographer, Artist and Master Printer. He was a commercial photographer from 2008 till 2012. He completed his Bachelor Degree in Photography and Media Arts in 2013. From 2012 onwards he began focusing more on his Art Practice and withdrew from commercial photography. After graduating from Unitec, Sanji formed Skar Image Lab, a Fine Art print Studio.

Skar Image Lab provides a variety of services for Visual Artists such as Injet printing, Film Scanning, Image Grading, Mounting, Colour Management & Workshops. Sanji also collaborates with other businesses such as framers and bookbinders.

Due to the nature of Sanji's work, all of his projects are ongoing. He currently has two ongoing projects titled, 'Progress' & 'Unsealed Roads'. His work carries a social undertone and questions the impact of humanity on the planet.



*Temata Peak*

**Artist Statement:** Un-Sealed Roads is an ongoing series of landscapes that are photographs of roads that are less travelled. The series explores the notion of the 'untouched landscape' and reveals the impact of people on the environment. The work reflects how humans impact the earth, no matter how obvious or subtle it may be.

## Sharifa Karimi

**Bio:** Sharifa Karimi, was originally from Afghanistan. She has been living in New Zealand since 2004. She moved to New Zealand as a refugee and learnt English here. Sharifa is 26 years old, very motivated and active person. She is very stubborn, this she sees, as a positive trait. She works very hard towards a goal. Being raised as a kid in a country torn apart by war, she knows how to handle myself in any situation. Growing up as a woman in Afghanistan, there are so many restrictions. In New Zealand Sharifa experienced a different world, and a freedom she had not seen before, through different eyes and experiences, this makes her appreciate what she has, and whatever opportunity comes her way she do not hesitate.



*The Wait*

**Artist Statement:** What creates the spirit of my work is a topic or an issue that has continuously lit a fire within me. This is an issue that has not received a great deal of attention from the world, and it is the subject of women's rights in Asian and Middle Eastern countries.

## Yichen Hu

**Bio:** Hu is a young photographer currently focusing on documenting the mining communities on the West Coast where Chinese lived between 1860s and 1920s. Coming to NZ to study photography 3 years ago, Hu has been travelling along the coast and visiting the workings now often hidden in the valleys in the past 2 years.

He is also trying to explore new aspects in landscape photography, inspired by recent artists such as Roni Horn and Andreas Gursky.



### *Going West*

**Artist Statement:** *Going West* documents the historical sites that used to be communities or workings during the gold rush in the 19<sup>th</sup> Century on the West Coast, New Zealand. This is an ongoing series.

I became interested in the history of early pioneers in the West Coast of the South Island in 2014. They were in a place thousands of miles away from their homes, and facing this harsh environment. Their story of trying to build up communities and towns in a remote land is fascinating.

The Chinese used to be the largest group of minorities on the West Coast in 1870s. However, similar to all the early settlers, their history is at risk of being forgotten as the communities in this region constantly diminish. I travelled to the sites where the

Chinese used to live and work, and photographed the tracks and roads they might have walked on a hundred years ago.

The Chinese were a group hidden behind the curtain of history. I wish I could slightly “lift” the curtain.

## Yvonne Shaw

**Bio:** Yvonne Shaw is a photographer who lives and works in Auckland. Having completed her Bachelor of Design and Visual Arts at Unitec in 2015 she is currently studying towards a Postgraduate Diploma in Fine Arts at Elam School of Fine Arts.



*Correspondence* from the series *When all is doubt*

**Artist Statement:** Not long after I started formally studying photography I found myself revisiting notions of truth and reality that I had explored as a philosophy student in 1989.

A recent series of photographs, *When all is doubt*, makes reference to René Descartes' *Meditations on first Philosophy*, published in 1641. Descartes' famous text is made up of six meditations, in which Descartes first discards all belief in things that are not absolutely certain, and then tries to establish what can be known for sure.

In my work, parallels are drawn between photography and philosophy. Both investigate perception and reality, and the gap that exists in between.

I photograph people, landscapes and interiors. My intention is not to portray a true likeness of the subject but to reference something else - a psychological or philosophical idea. In a sense none of my images are portraits. They are all landscapes. Landscapes that signify an inner world. One that cannot be seen or photographed.

## 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:** Conceptual art photography is my passion. I am interested in photography as an art form and enjoy the challenge of creating an image that encourages the viewer to pause and reflect. My work explores the ideas of time, place and memory. I compose my images in a variety of ways, mainly constructing an image and often combining multiple images to portray my ideas.