

Leon Rose

Bio: Leon is a Commercial Photographer based in Auckland, specialising in location work, and real people. His passion is to shoot beautiful Landscapes for Automotive and Travel/Tourism clients in NZ, Australia, & the Pacific.

Leon's location images are seen as emotive landscapes which capture the moment as he sees it. Leon has won numerous photographic accolades, and holds 2 Axis awards. He is a current member, & past president of the AIPA (Advertising & Illustrative Photographers Association). Leon exhibits his personal projects every year during the Auckland festival of photography.



LEON ROSE
Farmhouse, Nesles-la-Vallée, Île-de-France, France

Artist Statement: In the early part of adult life, I wandered the planet and taught myself the art of capturing life on film. I believe in meeting people and traveling to places in order to celebrate our cultural differences and discover our common ground. Every opportunity I get to travel I try to show the people and places as I see them. I am married into a French family which makes France my second home. Every time I visit, France shows me a different side of herself.

Mareea Vegas

Bio: Mareea Vegas is a New Zealand-based photographer and musician, her background includes studies and qualifications in photography and music. Mareea was chosen as the feature artist for the Digibox 2013 as part of the coveted Auckland Art Fair on Auckland's Queen's wharf, her installation comprising of seven 2.5m high photographic light boxes fitted inside a transportable 40ft shipping container, the exterior of the container showcased two 12.5m wide images of Mareea's commissioned by Nikon NZ. Her work was also chosen by Nikon to feature in the latest I AM advertising campaign. A recent judge at the Auckland Photo Day competition, Vegas has also been a winner of the annual event. She is currently expanding her art practice and writes creatively for D-Photo magazine.



MAREEA VEGAS
Mood 4

Artist Statement: My practice invites the viewer to appreciate the same sense of stillness that inspires my life, and aims to draw out human emotion. A strong connectivity to nature and confidence in negative space are recurring themes in my works, and the “Mood” series feels like pure indulgence for the spirit. A lone boat, a deserted beach may conjure up feelings of solitude, isolation or perhaps freedom, grey tones may suggest a melancholy mood or that change is on the horizon of a not so black and white world.

Ian Mcrae

Bio: Never without his camera, Ian McRae is as passionate about photography today as he was when he was fresh faced and new to it all 20 years ago.

An interest in music led Ian to start taking photos of bands and he now has as many as 15 album covers to his credit.

Ian has the rare ability to be able shoot commercially for many large retail clients while still maintaining a passion for exhibiting his personal work.

Always having his camera with him and snapping what catches his eye Ian captures the spontaneous and everyday in a unique and energetic style, which he has exhibited several times over the years. Honing his craft over the years with a number of top agencies, Ian is currently a freelance photographer working out of central Auckland.

Ian's selection of images shown will be a combination of old and new. Edited from the thousands of images Ian has stashed away over the years including whatever he sees tomorrow. Never a conscious plan in his picture taking, Ian has the innate ability to express and see beauty, where it will be found next.



IAN MCRAE
Puketutu

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.



JANET HAFOKA
Field Study 3

Artist Statement:

Ephemeral, a reflection on the impermanent and short lived.

For centuries, many painters and more recently photographers have been inspired by the golden hour. It is recognised as that brief but captivating time shortly after sunrise or before sunset when the sun casts a soft golden light.

With a focus on transience, this exhibition looks in to the nature of our experiences and to what extent these are filtered through a lens of our choosing. Time and reflection are integral in the creative process. Playing with the notion of nostalgia, these images question whether our experiences are actually as we remember, or perhaps more a representation of how we would like them to be.

In this investigation, the properties of the Claude Glass are explored. Named after French painter Claude Lorrain, this pre-photographic optical device consisted of a slightly convex blackened mirror, often pocket size. Of particular popularity in England in the late 18th and early 19th centuries, it was used by landscape painters seeking to capture the picturesque ideal. The artist would turn their back on the scene they sought to record and holding the glass up, paint from its reflection. It simplified tonal values and gave the landscape a golden glow, allowing them the day to capture what would usually have been just a few precious minutes.

Drawing on this history, these images also highlight the value in the fleeting and fragile in nature, and the momentary we are compelled to capture before it passes.

Sandra Chen Weinstein

Bio: Sandra Chen Weinstein is a documentary photographer who focuses in social culture political in human condition in rural, conflict zone, subcultural of the world.

Her work has long been dedicated in personal project in Women, Minority, LGBTQ, refugees etc.

Her images have been widely exhibited in New York US and nationally, Japan, China, Taiwan, Australia, Auckland New Zealand, Spain etc. Her work has featuring in books and magazine including in The European Magazine, FotoMagzin, National Geographic, American Photography (AI-AP) Book and others.

Current and past exhibitions include the MT. ROKKO Photographic Garden (Current), Annenberg Space for Photography (2017 –current), L.A. Art Show (2018), Kuala Lumpur PhotoAwards Portrait Prize (2017), Xposure International Photo Exhibition Dubai (2017), Aperture Gallery New York (2017), MOPLA (2017, 2016 & more), Art Basel Miami (2016), Ballarat Foto Biennale (2015), PingYao Photo Festival (2015, 2007), Auckland Festival of Photography (2015) HeadOn Photo Festival Australia (2015) Museum of the Big Band, Griffin Museum, Pacific Art Museum; Martin Museum of Art, The Center for Fine Art; SKM International Photo Festival, etc.

Sandra has received numerous national and international awards including 1st Prize KLPA Photo Awards- Portrait Prize. 1st Prize for Robert Cornelius Portrait Award; two-time winner of the Julia Margaret Cameron Award; ,2nd Place for TRAVEL contest for Santa Fe Workshop, American Photography AI-AP30; The Photo Review, 1st Place for Sport PX3; Deepest Perspective Awards, Runner-Up for *CULTURE* Award for *Conservation Photography* Contest, Reader's Collection & international contest winner for *National Geographic Magazine*.

Sandra's work has been recently featured in *The European Magazine* 101 & 100 Special Anniversary edition, *foto Magazin* - Germany, Elizabeth Avedon Blogs, Magnum Photo Competition Gallery at LensCulture; Art Photo Index (PhotoEye), 21st Century Street Photography 250 examples LensCulture; Loieldelaphotographie.com; Photojournalism Now Blog for "California & American Pride". American Photography (AI-AP) 33 & 30th Anniversary Book & the Archive; Portfolio Volume 7 Showcase Book - The Center for Fine Art, Color Magazine & B/W Magazine, and more.



SANDRA CHEN WEINSTEIN
Women of Nablus, 2012

Artist Statement: In the distance, like a giant serpent, the separation wall surrounds the valley and hills of the pale, dry land. Before you get close, jumbles of boulders and rocks alert you to stop at a checkpoint manned by young Israeli soldiers. The standard routine of security checks let only a few people pass slowly. While soldiers take breaks every five minutes, the line of men, women, and elderly Palestinians fill in the barbed-wire-lined security lanes that end with turnstile cages. The Wall extends 760 km nominally along the “Green Line,” cutting into Arab communities. Built after the Intifada of 2002, it generates hope and despair, poverty and abandonment. Many married couples and families have been separated by the wall depending on current Israeli-Arab resident status. Their work permits make the return home difficult and tenuous. Young adults have been jailed trying to cross the checkpoints in order to find work to provide for their families. Farmers are separated from their arable land and means of livelihood. Access to the local water supply, once used for irrigating crops, is now non-existent due to the Security Wall's construction and diversion to Israeli settlements.

The physical, social, political, psychological and military barriers to trade and commerce severely limit economic growth and quality of daily life under the apartheid-like system of Israel's continuing occupation of the Palestinian Territories. The thousands of illegal Jewish settlements and hundreds of new houses are outposts continuing to extend into East Jerusalem. They guarantee to prolong the conflict and complicate the peace process.

I have become more aware of the toll of human conflicts especially since photographing inside and outside The Wall. Through my lens I document the effects the Wall, and the daily lives of Palestinians living in this extreme circumstance. I portray Palestinian lives under occupation. I do so to reveal through photographs its complexity and struggles, to promote a better understanding of individual identities. And to call for aid to improve the lives and the dignity of Palestinians behind The Wall.

Rochelle Wong

Bio: Rochelle is an Australian-based photographer who works in corporate communications. She is interested in travel, social documentary, post-war British youth subcultures; and mass media representation.

Rochelle is working on two photo projects – one relating to water rights in rural India, and the other an ongoing work which asks people from around the world the same five questions to reveal a commonality about hope, aspiration and fear.

Her exhibition *Life in India* focuses on everyday life in India. All Proceeds from photo sales containing villagers go directly back to the villagers where applicable.



ROCHELLE WONG
Trainee sadhu, 2014

Artist Statement: Photography gives me the means to communicate about social issues, and an opportunity to look at a moment and compare it to Western representation of indigenous people, migrants and developing nations.

I love to connect with ordinary people and to learn from them.

These moments give me an opportunity to see and learn but also to give back. I often give people a copy of their photo to share the memory of our interaction.