

# CERRO CESS

WINTEC POSTGRADUATE  
PHOTOGRAPHY SHOWCASE

24 Mar - 9 Apr 2021

Felipe Queriquelli \ Jenni De Luca Bamber  
Diego Ribeiro \ Ruth Friedlander

# PROCESS WINTEC POSTGRADUATE PHOTOGRAPHY SHOWCASE

This selection of photographic works ranges in topic, from self-portrait to landscape, tied together through the exploration of figurative and staged photography. These works invite the audience to investigate the human condition. Not only from how we impact on the land but on how we continually evolve socially. Whether this social evolution is formed by the culture we are born into or one we are immersed in, these works depict how identity is shaped by our experiences and our need for connection. This need allows us to not only connect with one another but the land in which we adopt as our own and therefore forms a piece of our identity.

Candice Nel



**Entremar**  
Felipe Queriquelli  
2020  
750x500mm

**Unseen**  
Felipe Queriquelli  
2020  
750x500mm

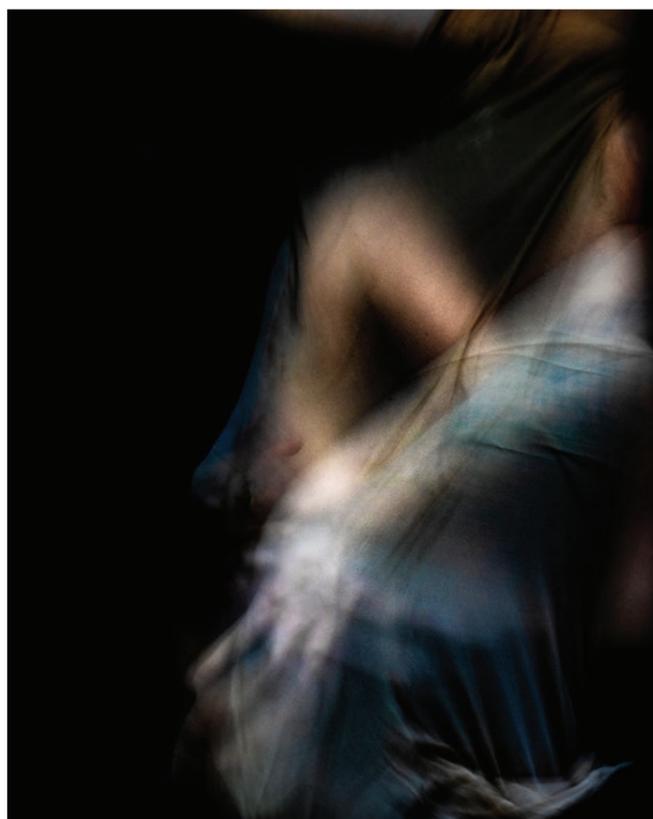
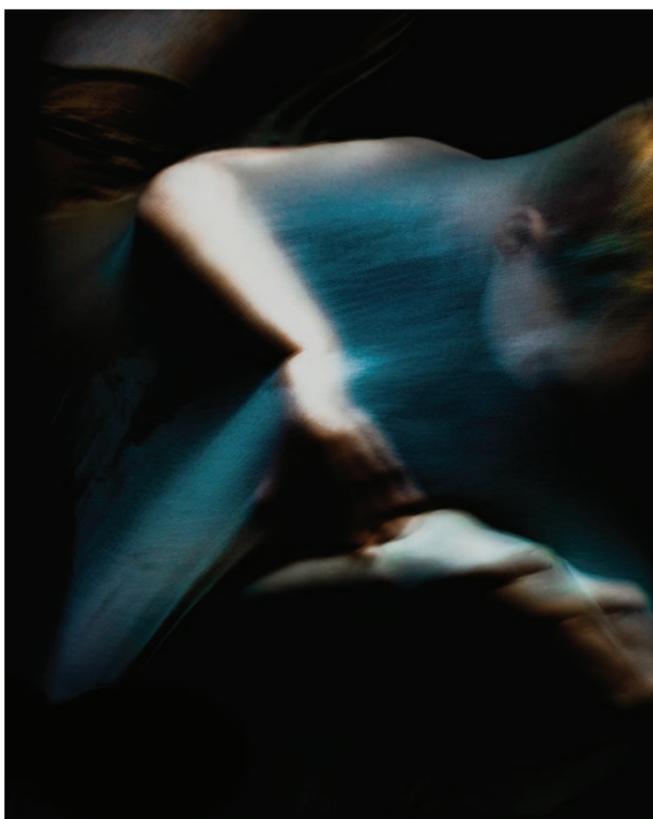
**Metamorphosis**  
Felipe Queriquelli  
2020  
750x500mm

## Felipe Queriquelli

This exhibition proposal is related to the project "Before my eyes close". This project was the result of the Master of Arts-Photography from Wintec (Waikato Institute of Technology), New Zealand, in 2019 and 2020. The project was divided into a practical and a theoretical basis, both communicating with each other. The idea of the project originated with the need to investigate the changes in the human

being over the last century mainly, within a social and axiological sphere. Two relevant points for the realization of the photographic practice and also for the theoretical development were: the difficulty of communication and the fear of the end. The theoretical bases were substantially supported by the philosophy of devir, based on Deleuze and Guattari. The reading of these two authors was crucial to understand my photographic practice, after all, I was able to go back to the 80's and revisit the school of Staged Photography, however, placing it in a current terrain, in the midst of my context, living in Waikato, Raglan/Whaingaroa, Hamilton, surroundings. The biggest references were Jeff Wall, Gregory Crewdson and diCorcia.





**Untitled III**  
Jenni De Luca Bamber  
2020  
914x1143mm

**Untitled III**  
Jenni De Luca Bamber  
2020  
914x1143mm

**Untitled I**  
Jenni De Luca Bamber  
2020  
914x1143mm

## Jenni De Luca Bamber

The transformation of self within Motherhood is explored in Jenni De Luca Bamber's allegorical self-portraits. The intertwined bodies of Mother and Son fluctuate, bonded together or for fleeting moments drifted apart, echo the multitude of selves that a Mother becomes and is being in any one moment.

Whilst there are shared experiences within the collective of Motherhood, each individual's journey is unique only unto themselves. Transforming the uniqueness of the journey through

a photographic representation, these works transcend any one particular experience of the transitory and changing nature of self of motherhood. These photographs are as much about the viewer's experience of the image as they are about the complexity of the artist's exploration of self as Mother. Utilising the camera as a tool to create a painterly vision of the self that sits outside of ordinary photography, De Luca Bamber's photographs represent those fleeting and transitory moments where the self changes upon becoming or being a Mother.

The ordinary photographer takes the world as he or she sees it, i.e. according to the logic of a vision of the world which borrows categories and canons from the arts of the past. Pictures which,

making use of real technical possibilities, break even slightly away from the academicism of vision and ordinary photography, are received with surprise. Because that which is visible is only ever that which is legible, subjects in all social milieux always resort to certain systems of reading, of this the most common is the system of rules for the reproduction of the real that govern popular photography.

– Bourdieu, P. (1996) *Photography, A Middle-brow Art* (p. 75)

## Diego Ribeiro →

In Brazilian popular culture, Careta is the name given to various kinds of masked characters participating in festivals happening along the period of carnival and catholic holidays. Rooted in African-Brazilian carnivalesque traditions, the origin of Caretas manifestations is unknown and multiple, from part of African rituals, means to frighten European colonisers, part of a playful strategy to escape slavery in plantations, to an anonymous way to protest against racial and cultural oppression.

The project Careta, who are you? is an exploration in cultural representation and translation, drawing from the elements of popular culture and mythology found in those festivals: playfulness, strangeness, mystical entities, and the blurred border between divine and profane celebration.

The costumes, made largely from donated, found, and second-hand materials coupled with symbolic objects from popular street markets in Brazil, were put together by craft-work reminiscent of the techniques used to make the costumes in Brazilian festivals.

Ingredients of traditional celebrations from Brazilian popular culture and carnival permeate the photographs but, in the most carnivalesque fashion, don't aspire to be eaten alone. The Caretas also want to gather from the new to feed their traditions, blurring cultural borders and mixing representations to sneak into new imaginations.



**Careta 02**  
Diego Ribeiro  
2020  
841x594mm

**Careta 04**  
Diego Ribeiro  
2020  
841x594mm

**Careta 06**  
Diego Ribeiro  
2020  
841x594mm



## Ruth Friedlander

In this photographic exploration of the natural sublime, I have sought to present images that with their own scale and composition within the context of the gallery will provide the opportunity for an experience that reflects those had while present in the landscape itself. Expansive views of mountains, sky and sea are without logical beginning or end. These phenomena exceed the human scope and can inspire great awe. The work draws from my research into artists, writers and philosophers who, from the 17th century onwards, have sought to represent the human connection to landscape in their work, oftentimes evoking a sense of the sublime.

I have chosen to focus my project on the west coast of New Zealand, the Kahurangi National Park in the South Island and the coast near Te Toto Gorge in the North Island. The weather in these locations can be unpredictable, the landscape constantly shifting, at times shrouded in mist, cloud or rain, at others on full display in golden sunlight. Though the sublime may at first offer a window outside of our personality, it can also offer a reflection on what it is to be human: in constant flux and just one part of a complex web of existence.

**Coast near Te Toto, Clear**  
Ruth Friedlander  
2020  
1189x841mm



**Kahurangi National  
Park, Cloud I**  
Ruth Friedlander  
2020  
1189×841mm

**Kahurangi National  
Park, Mist III**  
Ruth Friedlander  
2020  
1189×841mm

Cover image  
**Metamorphosis (detail)**  
Felipe Queriquelli  
2020  
750×500mm

