

# Moment and Eternity

## - a New Zealand view

# 瞬间与永恒

## - 新西兰之视角

Wayne Wilson-Wong 维恩·威尔森·黄



Rebecca Swan  
丽贝卡·斯旺



Geoffrey H. Short 杰弗瑞·肖特



简·杨  
Jan Young



Peter Evans 彼得·伊文斯



罗宾·胡恩豪特  
Robyn Hoonhout

## INTRODUCTION

Photographs by Peter Evans, Robyn Hoonhout, Geoffrey H. Short, Rebecca Swan, Wayne Wilson-Wong and Jan Young. Curated by John B. Turner (NZ), for the Pingyao International Photography Festival, Pingyao, Shanxi Province, People's Republic of China, 19-25 September 2011.

It was a surprise to discover how naturally the work of these six Auckland-based New Zealand photographers reflected this year's Pingyao Festival's theme of 'Moment and Eternity'. The moment, of course, is always the starting point for a photograph; the surprise was the philosophical and imaginative links to the concept of eternity shared by these works.

From his views from the top of extinct volcanos in Auckland (Tamaki) one can sense in Wayne Wilson-Wong's eerie nocturnal time exposures the presence of New Zealand's early Maori inhabitants from the way they carved the land for their fortified villages (pa) 200 years ago, before the European colonisation of their country. The viewer is encouraged to slow down, to watch the clouds lit by city lights move overhead, to see the stars when the clouds part, and contemplate the past and future of eternity mapped in the celestial sky.

Geoffrey H. Short's photographs of petrol explosions, from his series 'Another (big bang) theory' also reference the beginning (and perhaps eventual end) of our earth in the cosmos. Like Alfred Stieglitz's photographs of clouds, these are equivalents - poetic metaphors expressing emotions from fear to laughter. They are frozen in time and range from images of the sublime and ridiculous (when a threatening explosion takes on the resemblance of a heart, or dog, or rabbit). Short, like a movie director, is creating his equivalents with light, gunpowder and petrol.

Rebecca Swan's witty contemplation of the nature of life after death, in her cleverly constructed series, 'Dying to know', also rewards contemplation. Her brave little man enters the unknown, is surprised by what he sees, and ends up deciding 'I'm coming home'. But which home is he referring to - a return to earth through reincarnation, perhaps, or a return to the unknown from whence we came? Swan does not say.

Like the night sky in Wilson-Wong's views, Jan Young's portraits of young men also suggest the dawning of a new day. These young men represent the future. What will they do when they enter the work force? How will they cope with their country and the world in the future? Will they be alert or blind to the need to find new and sustainable ways for humans to be more in harmony with nature? Young's women are in the same middle-aged bracket as the youth's mothers. They may not be totally comfortable in front of the lens, but their collaboration in making these special portraits is a sign of them accepting their reality now, and reflects their strength of character and fortitude.

Robyn Hoonhout once worked as a nurse and is particularly concerned with the politics of old age. She understands that being aged can be 'glorious or mortifying', and by making aged people visible, aims to confront stereotypes about the elderly, starting with June, her widowed mother. 'It is one's skin that is the public marker of a person and embodies the most intimate of experiences', Hoonhout observes. To subvert expectations as to how an elderly woman should be depicted, she utilised the artificial coloured studio backdrop reminiscent of fashion and advertising photography to portray the ladies from a local Bowling Club.

Peter Evans's concern is down to earth. He accepts that the extent of industrial activity upon the land in New Zealand is nowhere near that of industrial giants such as the United States and China, but from an ecological point of view, and thinking of the future of our world, the issues and causes are the same. The real cost of capitalism and consumerism is unknown, but the need to conserve and protect the natural environment, to extract and waste less, is obvious, even in a small country like New Zealand with only four million inhabitants. Seen from a distance and frequently surrounded by beautiful scenery under a blue sky, New Zealand's coal mines and hydro and geothermal steam power plants do not appear threatening. They contribute to our comfortable life styles, he acknowledges, but also provide the means to make our own contribution to global warming. The relentless demand to consume more and more power makes Evans wonder, like Paul Watson and James E. Lovelock, if the human species is like a planetary disease-a virus intent on eroding our ecological immune system and killing our host, the planet earth?

John B. Turner, July 2011.

## PingYao International Photo Festival 2011

### 2011年平遥国际摄影节

## 影展简介

着实令人惊讶，六个奥克兰的新西兰摄影师竟然如此表现今年平遥摄影节的主题——瞬间及永恒。瞬间，当然永远是摄影的起始点，神奇的是他们作品中的哲学内涵和想像力如何与永恒的概念相关联。

看维恩·威尔森·黄在奥克兰死火山巅所拍摄的诡秘夜景，任何人都可以从早期毛利设防村落的遗迹中领略，两百年前，即欧洲人殖民之前，毛利人在新西兰生存的情境。观赏者被引领，缓慢将目光从都市华灯所点亮的流云移向头顶繁星，进而思考，永恒过去和未来如何在天体中展现。

选自他的《另一个大爆炸理论》系列作品，杰弗瑞·肖特的汽油爆炸摄影也为我们理解地球在宇宙中的起源（也许还有终结）提供参考。仿佛阿尔弗雷德·斯提格莱茨（Alfred Stieglitz）所拍摄的云，这些照片具有同样的诗意和隐喻性，表现凝于瞬间的从恐惧到滑稽的种种情感，有的看起来崇高至上，有的则荒唐不堪（就像爆炸正威胁一颗心，一条狗，或者一只兔子的时候一样）。用光，火药，和汽油营造效果，肖特就像一个电影导演。

在其精巧构建的《绝想知道》系列作品中，丽贝卡·斯旺对人死后生命本质的诙谐思考也同样值得我们审视。她的勇敢的小人在进入未知世界以后，被眼前的一切所惊骇，于是决定‘我要回家’。然而，他所指的是哪一个家呢？转世回生到地球？或者，回到我们未知的原宿？斯旺没有提供答案。

就像威尔森·黄的夜空景一样，简·杨所拍摄的年轻人肖像也暗示了新一天的开始，这些年轻人代表未来。当进入职场时，他们将从从事什么工作？他们将如何经营未来的国家和世界？人类需要找到新的可持续的方式与自然更和谐共处，对于这个议题他们会否警觉或者无视？作为年轻人的母亲们，杨的妇女肖像人物都处在中年。她们在镜头前也许不完全放松，但这些照片示意她们接受现实，同时也彰显出她们个性中的强悍和坚韧。

罗宾·胡恩豪特曾任护士，因此特别关心老龄化问题。她了解，变老的过程可以令人感受荣光或者羞辱难堪；通过关注老年人，以此对抗有关老年人的成见，胡恩豪特从拍摄她的寡母居恩开始。在胡恩豪特的观察下，皮肤是一个人的公众标识，最直接表现个人经历。她利用令人联想起时尚广告的人工彩色背景，拍摄当地保龄球俱乐部的女士们；如此展现老年妇女形象，完全颠覆了我们通常的期望。

彼得·伊文斯着眼现实问题。他承认，工业生产活动在新西兰的规模虽远不及在其它工业大国，如美国和中国；然而，从生态的角度讲，以及联想我们这个世界的未来，无论在哪里，工业活动所产生的问题和原因都是相同的。尽管资本主义和消费主义的真实代价不为人知，但即使对于仅有4百万人口的新西兰，需要维护自然环境，减少豪奢，浪费资源，也是显而易见的当务之急。从远处观望，蓝天下，新西兰的煤矿，水电站和地热发电站时常被美景包围，看起来不具威胁性；伊文斯认同他们有助于我们舒适的生活方式，但同时也令我们参与，导致全球暖化。人们无止境地需要消耗更多的电力，促使伊文斯像保罗·沃特森（Paul Watson）和詹姆斯 E. 拉伍洛克（James E. Lovelock）一样深思：人类是否如同一种行星病毒，侵蚀我们的生态免疫系统，而最终将毁灭病毒的藏身处——地球？

约翰 B·特纳，2011年7月

## JOHN B. TURNER, Foreign curator.



Born Porirua, New Zealand, 1943. Composer, Government Printing Office, Wellington 1960-65. Worked as news photographer, mural printer, and later photographer at Dominion Museum during 1965-1970 in Wellington. Appointed Lecturer in Photography, Elam School of Fine Arts, University of Auckland, 1971. Curated landmark exhibitions 'Nineteenth Century New Zealand Photography' (1970), 'Baigent, Collins, Fields: three New Zealand photographers' (1973). Founding editor PhotoForum magazine 1974-1984, and 1990 to present. Director Elam Fine Arts Printing Research Unit, 1985-1995. Studied history of photography with Van Deren Coke and Bill Jay, Arizona State University, Tempe, U.S.A. 1991. Co author with William Main, New Zealand Photography from the 1840s to the Present (1993). Edited and designed Ink & Silver (1995) and Eric Lee Johnson: Artist with a Camera (1999). Has photographed community of Te Atatu Peninsula, West Auckland, since 2005. Helped R.D. (Tom) Hutchins (1921-2007) to recreate Hutchins' 1956 photo essay on P.R. China. Visited China in 2007 and 2010. Now photographing Chinese communities in Auckland. Presently researching history of photography in China and contribution of New Zealanders such as Rewi Alley, George Silk, Brian Brake and Hutchins. Director PhotoForum Inc, 1993 to present. Member Global Nominations Panel for the Prix Pictet Prize, London, 2009 and 2010. Website: www.photoforum.nz.org

## 约翰 B·特纳 新西兰策展人

1943年生于新西兰普瑞瓦（Porirua）。1960—1965年间，在惠灵顿政府印刷部从事排版工作。后成为新闻摄影师，大型海报印刷师，1965—1970年间任国家博物馆摄影师。1971年起，执教奥克兰大学（University of Auckland）伊莱姆美术学院（Elam School of Fine Arts）摄影专业。曾策划里程碑性展览《19世纪的新西兰摄影》（1970）及《拜维特，考林斯，菲尔德斯：三个新西兰摄影师》（1973）。两度（1974—1984，1990至今）任《摄影论坛》杂志始创编辑。1985—1995，任伊莱姆美术学院印刷研究小组负责人。1991年于美国亚利桑那州立大学随梵·德瑞恩·考克（Van Deren Coke）及比尔·杰（Bill Jay）学习摄影史。曾与威廉姆·梅恩（William Main）合著《新西兰摄影史——自1840年代迄今》（1993），并编辑设计另两书《墨与银》（1995）和《艾瑞克·李·约翰森——携带照相机的艺术家》（1999）。自2005起，开始拍摄西奥克兰提亚图半岛（Te Atatu Peninsula）社区。曾协助汤姆·汉卿斯（R.D. (Tom) Hutchins 1921-2007）完成有关汉卿斯拍摄1956年中国的专题长文。2007及2010年访问中国。目前专注拍摄奥克兰的华人社会，同时研究中国摄影史及新西兰人，包括路易·爱黎（Rewi Alley），乔治·修克（George Silk），布莱恩·布瑞克（Brian Brake）等人在中国的摄影作品。1993年至今，任《摄影论坛》总监。2009及2010年世界环保摄影奖（Prix Pictet Award）提名艺术家小组成员。网站：www.photoforum.nz.org

# Ping Yao International Photo Festival 2011

## 2011年平遥国际摄影节

中国山西，2011年9月19—25日      新西兰策展人：约翰 B. 特纳 (John B. Turner)



### WAYNE WILSON WONG 维恩·威尔森·黄

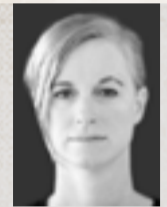
Born Auckland, New Zealand, 1969. NZ Chinese mother, European father. Grew up on Auckland's North Shore with little knowledge of his Chinese heritage. Certificate of Photography, Unitec, Auckland, 1994. Freelance photojournalist United Kingdom 1994-1998. Returned to New Zealand. Completed Post-Graduate Diploma in Fine Arts, Elam School of Fine Arts, University of Auckland 2000. Master of Fine Arts, Elam 2002. Subsequently embarked on Doctorate of Fine Arts at Elam, investigating his NZ Chinese heritage. Won numerous prizes for his photography; regular exhibitions in New Zealand. 'Tamaki Pā' 2006-2007 series first exhibited McNamara Gallery, Wanganui, and Auckland Festival of Photography 2008. Website: [www.waynewilson-wong/facebook](http://www.waynewilson-wong/facebook)

1969年生于奥克兰，母亲为新西兰华裔，父亲为欧裔，在奥克兰北岸长大，曾经对自己的华裔背景近乎一无所知。于1994年获联合技术学院 (UNITEC) 摄影文凭。1994至1998年间，在英国从事自由新闻摄影。返回新西兰后，于2000年完成奥克兰大学伊莱姆美术学院研究生文凭课程；2002年，获艺术硕士学位，之后，于伊莱姆美术学院攻读博士学位，研究课题为新西兰华人文化遗产。曾荣获多项摄影奖，作品在新西兰定期展出。《塔玛基毛利设防村落系列》（2006—2007）于怀格诺伊（Wanganui）的麦克纳玛拉艺术馆（McNamara Gallery）及2008年奥克兰摄影节首次公开展出。个人网站：[www.waynewilson-wong/facebook](http://www.waynewilson-wong/facebook)

所有作品出自《塔玛基毛利设防村落系列》（2006—2007）



01: Mount Hobson (Remuwera), Auckland (Tamaki) 豪博森山, 奥克兰  
02: Browns Island (Motukorea), Auckland (Tamaki) 布朗斯岛, 奥克兰  
03: Mount Saint John (Te Kopuke), Auckland (Tamaki) 圣约翰山, 奥克兰  
04: Mount Eden (Maungawhau), Auckland (Tamaki) 伊甸山, 奥克兰  
05: Pigeon Mountain (Ohuairangi), Auckland (Tamaki) 鸽子山, 奥克兰  
06: Mount Roskill (Puketapapa), Auckland (Tamaki) 劳斯基尔山, 奥克兰  
07: Three Kings, (Te Tatu a Riukuta), Auckland (Tamaki) 三王岗, 奥克兰  
08: Browns Island (Motukorea), Auckland (Tamaki) 布朗斯岛, 奥克兰  
09: One Tree Hill (Maungakieki), Auckland (Tamaki) 一树山, 奥克兰  
10: Mount Wellington (Maungarei), Auckland (Tamaki) 惠灵顿山, 奥克兰



### REBECCA SWAN 丽贝卡·斯旺

Born 1968, Wellington, New Zealand. Advanced Certificate in Photography, Wellington Polytechnic, 1988. Queen Elizabeth II Arts Council grant 1990. In England 1991 diagnosed with cancer (from which she fully recovered); produced first major essay, 'The Big C, my experience with cancer', exhibition and artist's book, published as offset book 1996. Graduated BFA from Elam School of Fine Arts, University of Auckland, 1998. Seminal project, 'Assume Nothing', study of gender diversity and culture, produced as exhibition, book and film, distributed in 11 countries. Finalist Lambda Literary Awards, New York. Website: [www.rebeccaswan.com](http://www.rebeccaswan.com)

1968年生于惠灵顿。1988年，获惠灵顿理工学院（Wellington Polytechnic）摄影专业高级证书。1990年，获伊丽莎白二世艺术委员会奖励基金。1991年旅居英国期间，自癌症中康复，据此撰写首篇专题长文——《大C，我的癌症经历》，文章于1996出版成书。1998年，毕业于奥克兰大学伊莱姆美术学院，获艺术学士学位。曾展览大型作品——《无谓的假想 - 考查性别多元化及文化》，并以书及电影形式在11国发行。纽约兰博达文学奖（Lambda Literary Awards）最终候选人。个人网站：[www.rebeccaswan.com](http://www.rebeccaswan.com)

丽贝卡·斯旺《绝想知道》系列（2010）



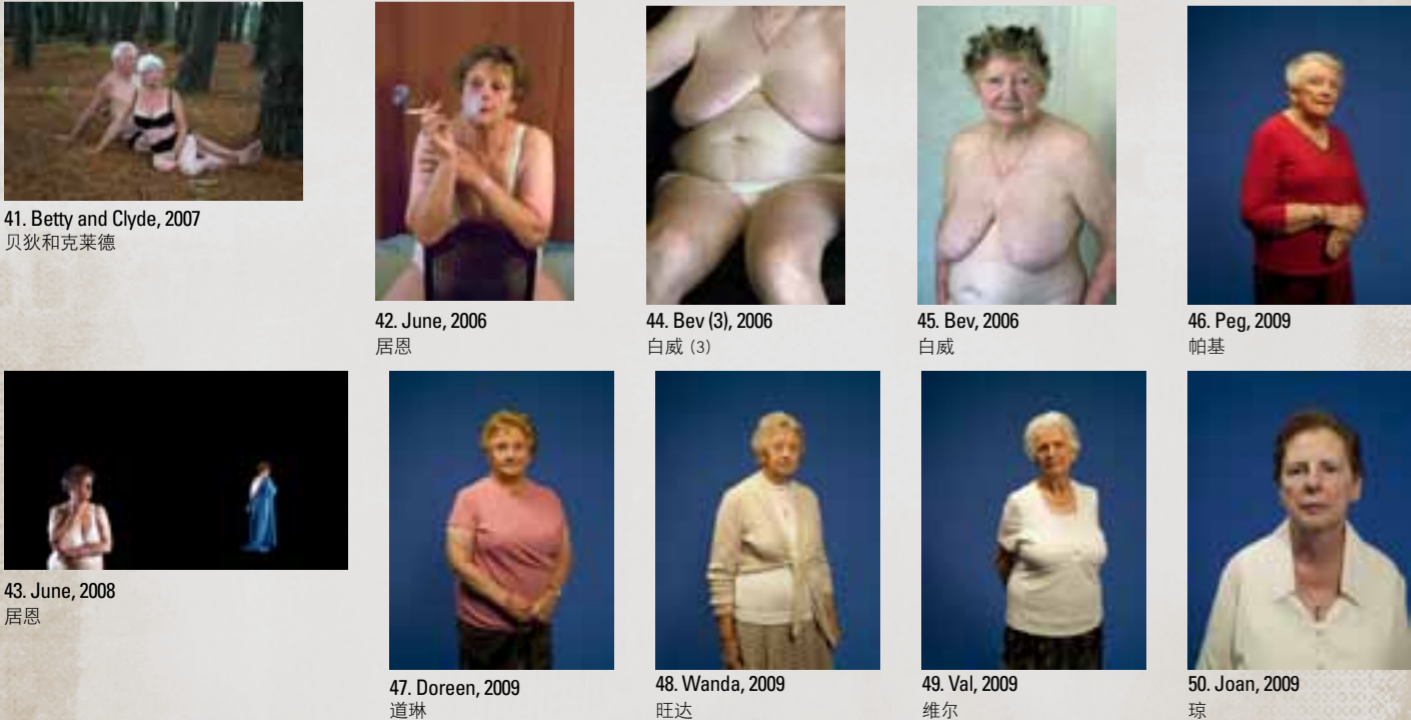
21. Dying to know 绝想知道  
22. Don't I know you? 难道我不认识你吗  
23. I know why I'm here 我知道我为何在此地  
24. The offering 给予  
25. It's not like I thought 这并非如我所想象  
26. I'll wait 我将等待  
27. Calling all angels 呼唤所有的天使  
28. Worth mending 值得修补  
29. It looks like freedom 恍若自由  
30. I'm coming home 我要回家



### ROBYN HOONHOUT 罗宾·胡恩豪特

Born Auckland, New Zealand, 1960. Grew up Te Atatu Peninsula, West Auckland. Worked as nurse, air hostess, product manager, currently in real estate. Studied photography as adult student. Completed BFA and MFA at Elam School of Fine Arts, University of Auckland. Has won numerous prizes for her art. Included in PhotoForum's exhibition '14 New Zealand Photographers' (2008). Finalist 2010 Waikato Contemporary Art Award. Jury Award, Wallace Awards finalist 2010. Website: [www.robynhoonhout.co.nz](http://www.robynhoonhout.co.nz)

1960年生于奥克兰，在西奥克兰提亚图半岛 (Te Atatu Peninsula) 长大。曾任护士，空姐，产品经理，目前在房地产业工作。作为成年学生开始学习摄影，于奥克兰大学伊莱姆美术学院完成艺术学士和硕士课程。作品曾多次获奖，被收入《摄影论坛》2008年展览——《14位新西兰摄影师》。2010年，怀卡多当代艺术奖（Waikato Contemporary Art Award）最终候选人，华莱士奖（Wallace Awards）最终候选人，获评审团奖。个人网站：[www.robynhoonhout.co.nz](http://www.robynhoonhout.co.nz)



41. Betty and Clyde, 2007 贝狄和克莱德  
42. June, 2006 居恩  
44. Bev (3), 2006 白薇 (3)  
45. Bev, 2006 白薇  
46. Peg, 2009 帕基  
43. June, 2008 居恩  
47. Doreen, 2009 道琳  
48. Wanda, 2009 旺达  
49. Val, 2009 维尔  
50. Joan, 2009 琼



### GEOFFREY H. SHORT 杰弗瑞·肖特

Born Hamilton, New Zealand, 1962. Briefly studied photography Elam School of Fine Arts, University of Auckland in 1980s. Worked as a photographer at Waikato Museum, Hamilton, then at Real Pictures photographic laboratory and gallery, Auckland. Freelance commercial photographer since 1990, specialising in stills photography for film and television. Returned to Elam 2008; completed his Bachelor of Fine Arts (Hons.) in 2009. Numerous exhibitions in New Zealand. Included in 'reGeneration 2-tomorrow's photographers today' produced by the Musée de l'Elysée, Lausanne, Switzerland, toured internationally, and shown at 2010 Pingyao International Festival of Photography. Finalist inaugural Lacoste Elysée photography prize 2010. Website: [www.ghsphotography.co.nz](http://www.ghsphotography.co.nz)

1962年生于新西兰汉密尔顿市。1980年代，曾于奥克兰大学伊莱姆美术学院短暂学习，并担任怀卡多博物馆及奥克兰地产摄影实验室摄影师。自1990起，从事自由摄影，擅长拍摄影视剧照。2008年，重返伊莱姆美术学院；2009年，完成艺术学士学位荣誉学位课程。作品曾多次在新西兰国内展出，并被瑞士洛桑穆塞 - 德 - 莱列兹 (Musée de l'Elysée) 展览馆收入“明日摄影名家”系列，于多国巡展，也曾于2010年平遥国际摄影节展出。2010年，首届兰卡斯特 - 艾列兹摄影奖 (Lacoste Elysée photography prize) 最终候选人。个人网站：[www.ghsphotography.co.nz](http://www.ghsphotography.co.nz)

所有作品出自“朝向另一个大爆炸理论”



11. Untitled. (Ref. GHS12\_XCF18) 无题  
12. Untitled. (Ref. GHS14\_1CF2) 无题  
13. Untitled. (Ref. GHS11\_9LF) 无题  
14. Untitled. (Ref. (GHS05\_5CP) 无题  
15. Untitled. (Ref. (GHS07\_8CP) 无题  
16. Untitled. (Ref. (GHS09\_6CP) 无题  
17. Untitled. (Ref. (GHS15\_2) 无题  
18. Untitled. (Ref. (GHS16\_8CF5) 无题  
19. Untitled. (Ref. (GHS13\_YCF9) 无题  
20. Untitled. (Ref. (GHS17\_YCF14) 无题



### JAN YOUNG 简·杨

Born Mt Roskill, Auckland, 1959. Lives rural Huia, on Auckland's West Coast. Worked as customs officer, raised family. Diploma Contemporary Photography from Unitec, Auckland, 2007. Solo show Auckland War Memorial Museum, depicting whale strandings on Whatipu coastline 2004-2005. Portraits of young men, 'Transitions', exhibited at nkb Gallery, Auckland, 2009 Auckland Festival of Photography. Portraits of middle aged women in two-person exhibition 'Surface' with Becky Nunes, 2011 Auckland Festival of Photography. Website: [www.janyoung.co.nz](http://www.janyoung.co.nz)

1959年生于奥克兰的劳斯基尔山 (Mt Roskill)。目前居于奥克兰西海岸的汇修亚 (Huia) 乡间。曾任海关办事员。2007年，获奥克兰联合理工学院 (Unitec) 当代摄影文凭。曾于奥克兰战争纪念馆举办个人摄影展，主题为2004至2005年间怀地普 (Whatipu) 海岸线上搁浅的鲸鱼。2009年奥克兰摄影节期间，于nkb艺术馆展出《年青人的肖像——转折》。2011奥克兰摄影节期间，与贝基·南因斯 (Becky Nunes) 合展《中年妇女的肖像》。个人网站：[www.janyoung.co.nz](http://www.janyoung.co.nz)



31. Roman, 2007 罗曼  
32. Jack B., 2007 杰克 B.  
33. Tony, 2007 托尼  
34. Chris, 2009 克里斯  
35. Jack Y., 2007 杰克 Y.  
36. Adrienne, 2011 爱德瑞妮  
37. Jan, 2011 简  
38. Michelle, 2011 米歇尔  
39. Niki, 2011 尼基  
40. Pauline, 2011 宝琳



### PETER EVANS 彼得·伊文斯

Born Manchester, England, 1985. Emigrated with family to New Zealand at age of nine. Studied at Elam School of Fine Arts, University of Auckland. Bachelor of Fine Arts (Hons.) in 2008. Works as digital photographic printer in Auckland. Major project Manipulated by the human hand started when he was a student. Guest speaker 2010 Auckland Festival of Photography's 'Climate Change and Environmental Photography Symposium'. Website: [www.peterevansphotography.co.nz](http://www.peterevansphotography.co.nz)

1985年生于英国曼彻斯特，九岁与家人移居新西兰。曾就读奥克兰大学伊莱姆美术学院，2008年，获艺术学士学位荣誉学位。曾于奥克兰从事数码摄影印刷工作。主要作品：《从他是学生起即已被人手操控》。2010年奥克兰摄影节《摄影界的气候变化和环境摄影》研讨会特约演讲人。个人网站：[www.peterevansphotography.co.nz](http://www.peterevansphotography.co.nz)



51. Hahei, Coromandel, 2007 哈黑, 考罗曼多  
52. Ohau C Hydroelectric Power Station #1, MacKenzie Country, 2008 奥赫C水力发电站, 马克肯基乡间  
53. Lake Grassmere Saltworks, Marlborough, 2008 格拉斯梅尔湖盐场, 马尔堡  
54. Sluiced Hills #2, St. Bathans, 2008 冲蚀的山岩, 圣巴桑斯  
55. Coal Seams, Stockton Mine, Westport, 2009 煤层, 思多肯煤矿, 西港  
56. Limeworks, Cape Foulwind, 2009 岩湾地, 佛温德角  
57. Tiwai Point Aluminium Smelter, Invercargill, 2009 提怀点炼铝厂, 因维卡戈  
58. Martha Mine, Waihi, 2010 玛哈矿, 怀伊  
59. Te Apati Wind Farm #3, Palmerston North, 2008 提艾皮第风电厂, 北帕市  
60. Ohaaki Geothermal Power Station, Ohaaki, 2010 奥哈基地热发电站, 奥哈基

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