

[@rach.spillane](#)

#### RACHEL SPILLANE

SONY A99V,  
VARIO-SONNAR T\*  
24-70MM LENS, 24MM,  
1/50S, F/5.6, ISO 400

Gill Gatfield's sculpture *Glass Ceiling* (NZ Aotearoa) is a powerful political metaphor — 16.5 tonnes of smashed glass filling the base of a 30m high silo. It's also a moving sensory experience, and that's what photographer Rachel Spillane sought to capture.

"I was charmed by the beautiful spaces, with light bouncing off the walls and sculpture as the sun shone in at multiple angles everywhere you walked," says Rachel. While viewing the sculpture would be a contemplative experience for many, Rachel has caught the obvious excitement of a child as he paused to read the 'No Entry' sign, clearly ready to dash off again around the corner. The yellow of his hat and socks provides a pop of colour against the grey walls, and accentuates the sunlight glowing across the floor.

By her own admission, Rachel pushed the post-production more than she normally would.

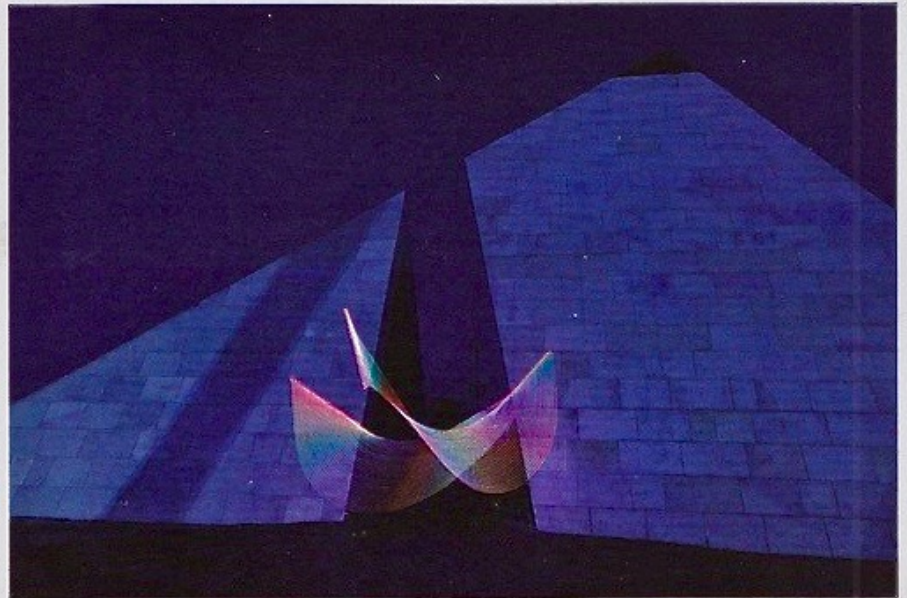
"I didn't want it to be just a record of the sculpture and silos; I wanted a point of difference, a photo that made you look twice," she says.

Rachel achieved this by emphasizing the textures and light of the scene and is justifiably happy with the result.

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#### VANDY POLLARD

CANON EOS 80D, TOKINA 11-16MM  
LENS, 16MM, 3.2S, F/5.6, ISO 100



As Vandy's Instagram handle indicates, her usual subject matter is nature and wildlife — a contrast to the sharp geometric form of the concrete sculpture with what appears to be an otherworldly light sculpture suspended slightly above the ground.

This image was taken as part of a light-painting workshop organized by the Wellington Photographic Society, which provided a model and light tubes for the group to photograph. Vandy started out with a few test shots of the sculpture *Te Aho a Māui* at the City to Sea Bridge in Wellington, using her wide angle to frame the light painter in the centre of the shot. She decided to try out an exposure well under the 10–30 seconds suggested. At 3.2 seconds, Vandy captured the light sculpture against the pyramid with just a glimpse of the person creating it.

The photograph is testament both to the photographer's skill in adapting to a new genre and to the value of photography clubs in helping to expand photographers' skill sets and providing the opportunity for them to try out new techniques.