

twentysix

Susurrations

28 February – 12 March 2023

WOMEN IN PHOTOGRAPHY NZ + AU

Women in Photography NZ + AU highlighting women
and non-binary creators in photo based arts.

A susurrations is a murmur,
a whisper, a rustling.

Susurrations speak to
the murmurs at the core
of each artist's practice.
The collection echos the
continuous murmurs
which inspire us all.
They create a thirst for
knowledge, a sense of
belonging and well-being.
They keep us awake at
night and sometimes
break open our hearts
and minds in ways we
couldn't imagine.

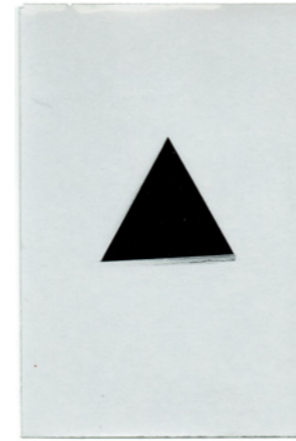


POPPY LEKNER

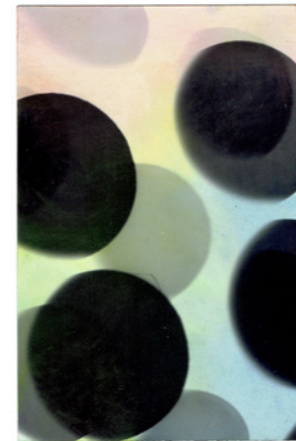
Poppy is an experimental process artist - after art school she started working with her grandmother's books making these into biographical sun-based photograms on silver gelatin paper, since then her work has evolved to use light and object in many different ways - mostly cameraless. Her recent work has focussed on colour fields and synthesised landscape. She has exhibited in London, New York, Barcelona and the Netherlands and won New Zealand's contemporary Drawing Prize in 2020. She lives with her husband and their three kids in Te Whanganui-a-Tara (Wellington the capital of Aoteroa New Zealand). She has American and Czech ancestry.

Artist Statement

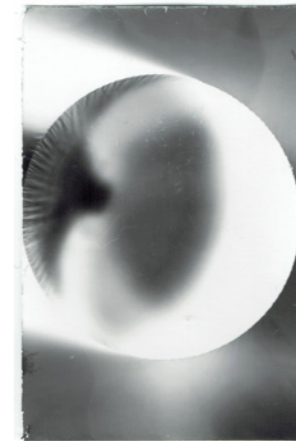
In the Reflex Series 2023 I work with colour fields, synthesised landscape and imagined light and sensory systems. By iteration and experimentation I consider the nature of light, its particle nature and interplay with surface and space. Made on Kodak Velox 2x3 inch paper each miniature print is an original. The title of the series comes from Christiaan Huygens' Treatise on Light, 1690.



K3



L3



Q1



O3



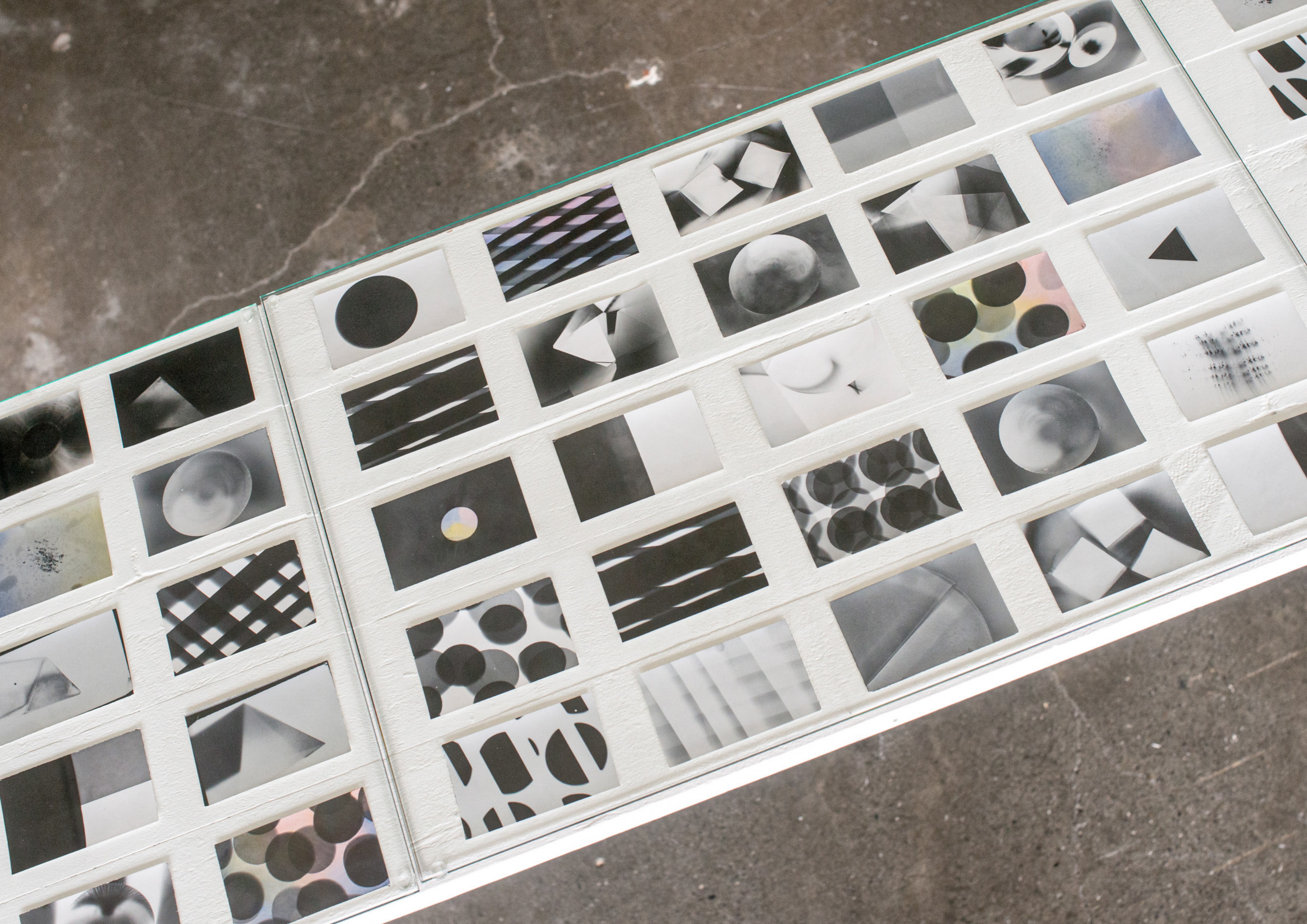
L4



N5

Reflex Series: A1-Y5, 2022
125 x photograms on Kodak Velox
Unframed
50.8 x 76.2 mm
UNIQUE
\$4150

Reflex Series: A1-Y5, 2022
1 x photograms on Kodak Velox
Unframed
50.8 x 76.2 mm
UNIQUE
\$40



JOHANNA MECHEEN

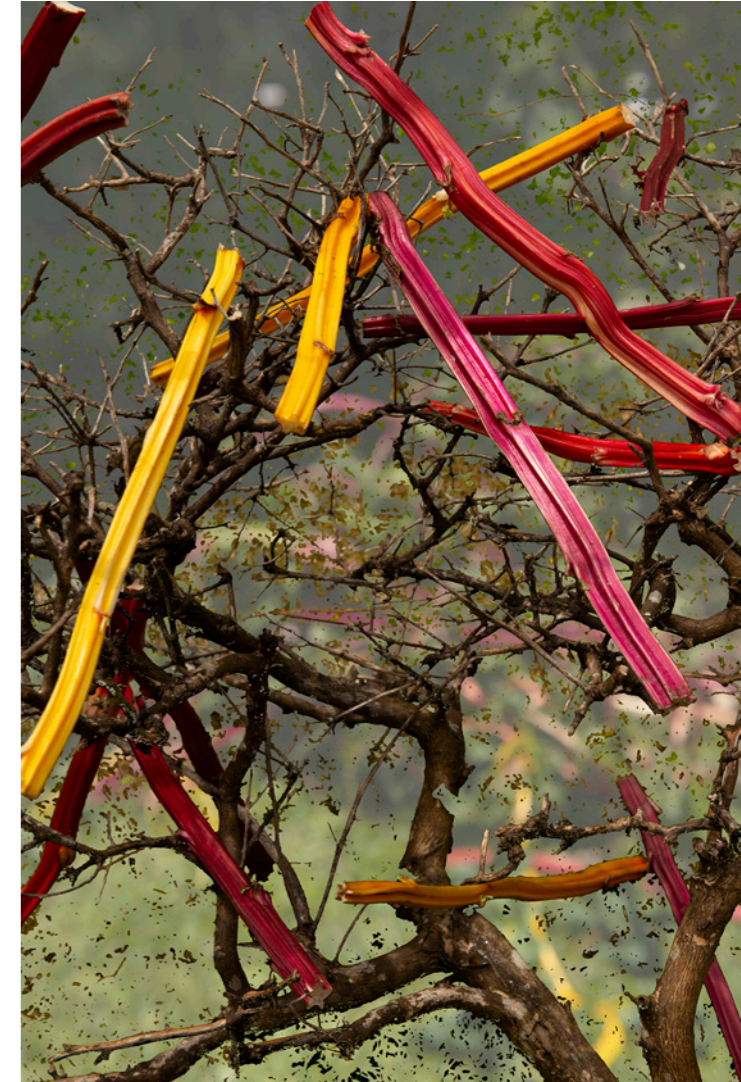
Johanna Mechen works with stills, moving image and poetry in the telling of personal, ecological, historical and culture stories. These stories explore the relationship between modalities of lens-based making and often ask groups or individuals to play a role by participating or collaborating in her art practice in different ways. She looks in particular at how performativity in research collection and time investment through volunteering and labouring, can enrich land and site-based investigations and provide connection to a community. She completed a Master of Fine Arts program at Massey University Wellington in 2014 and is currently a PhD candidate at Massey where she is researching observation, gestation and transitional phenomena in feminist art practice. She lives in the Hutt Valley with her partner and two children.

Artist Statement

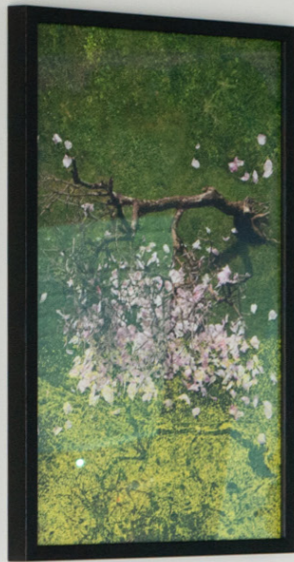
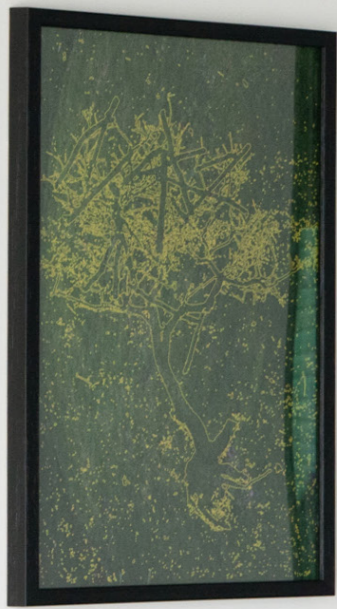
This current series in development explores remnants of play in the domestic garden space. It continues a thematic begun during my Toi Poneke residency in 2018 *Sonorous Shadow* which reference the work of women surrealists. Here the treatments and my own play in the digital image making realm have shifted to show a greater separation between the play of my children, who are now teenagers, and my own play. They have moved further away from me, the scale of play is larger – outside of the house and away from the carpets, tables and bench tops which were their play spaces as younger kids.



1.



2.





3.



4.



5.

1. Bright lights, 2022
Archival Pigment Ink Print on Ilford Lustre
Avon 48/16 black moulding
609 x 406 mm
5 + 1AP
\$950

2. Lemon play stalks ii, 2022
Archival Pigment Ink Print on Ilford Lustre
Avon 48/16 black moulding
609 x 406 mm
5 + 1AP
\$950

3. Lemon i, 2022
Archival Pigment Ink Print on Ilford Lustre
Avon 48/16 black moulding
609 x 406 mm
5 + 1AP
\$950

4. Lemon rose, 2022
Archival Pigment Ink Print on Ilford Lustre
Avon 48/16 black mouldings
609 x 406 mm
5 + 1AP
\$950

5. Lemon play stalks i, 2022
Archival Pigment Ink Print on Ilford Lustre
Avon 48/16 black moulding
609 x 406 mm
5 + 1AP
\$950

KATE VAN DER DRIFT

Kate van der Drift holds an MFA from Elam School of Fine Arts. Recent exhibitions include a solo show at Pah Homestead called Listening to a Wet Land (2023) comprising video work and a series of river exposures and Soundings (2023) at Sanderson Contemporary. Kate won the Uxbridge Malcolm Smith Gallery Art and Ecology Award in 2020 and the Stoneleigh New Zealand Artist Grant to make new work for the Melbourne Art Fair in 2018. In 2022 Kate worked with a small group of artists to self-publish a collaborative book of art essays called From Things Flow following a group exhibition at RM Gallery in 2021.

Artist Statement

My research is situated in the land and waters of the Hauraki Plains. An enquiry that began over five years ago as an indexical photographic investigation of the transformed whenua and fragility of the remnant wetland. My practice has developed into a process-led approach that speculates on a more-than-representational engagement with the social and ecological histories and potential future of the Hauraki Plains. Working with cameraless processes, sound recording and video as field notes.





1. Waxing Gibbous to Waxing Crescent,
November 2022 II, $37^{\circ}25'47.4''S$ $175^{\circ}30'39.2''E$
C-Type Photograph from 4x5" Negative
UV70 Glass, a thin black wood moulding
with grain, subframe for stability
1423 x 1100 mm
5 + 2 AP
\$5,850

2. Waxing Gibbous to Waxing Crescent,
November 2022 V, $37^{\circ}25'47.4''S$ $175^{\circ}30'39.2''E$
C-Type Photograph from 4x5" Negative
UV70 Glass, a thin black wood moulding
with grain, subframe for stability
1423 x 1100 mm
5 + 2 AP
\$5,850



2.



TANYA TE MIRINGA TE RORARANGI RUKA

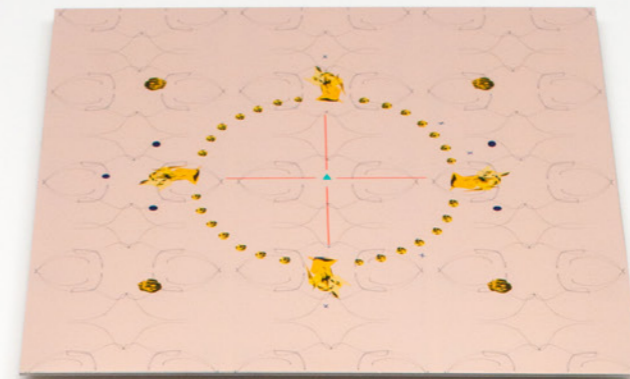
Tanya Te Miringa Te Rorarangī Ruka is of Ngāti Pakau, Ngāpuhi descent. Tanya has a Master of Art and Design, and she is Lecturer of Mātauranga Māori at the School of Innovation and Design, Te Herenga Waka Victoria University. As Executive Director for Native Land Digital, she is dedicated to the representation of indigenous tribal voices and their homelands.

Artist Statement

Connecting with ancestral navigational knowledge systems and inspired by the elemental weather patterns in the sky. This work is a digital weaving of long exposure star drawings working with Kopu or Venus & the early morning dappled sunlight through the trees, light & shadow dance across the wall as the wind blows. Photographs are a way to capture unseen worlds - behind the camera are the trees, sun and wind. The elements amalgamate to create a playful moment of shadow and light. Acknowledging the Atua and our tupuna these images are keeping the moment alive, the light and shadow are woven into Te Kapehu Whetu, a wayfinding memory story, to recount the celestial pathways. In this way the digital weavings simultaneously occupy past, present & future.

Te Kapehu Whetu: Te Ao | Te Po +
'Putaketake' Digital - Tukutuku Panels
Triptych, 2023
Digital Weaving, Eco-solvent inks,
vinyl print, mounted to acrylic
1. 500 x 500 mm
2. 500 x 640 mm
3. 500 x 500 mm
UNIQUE
\$6,500

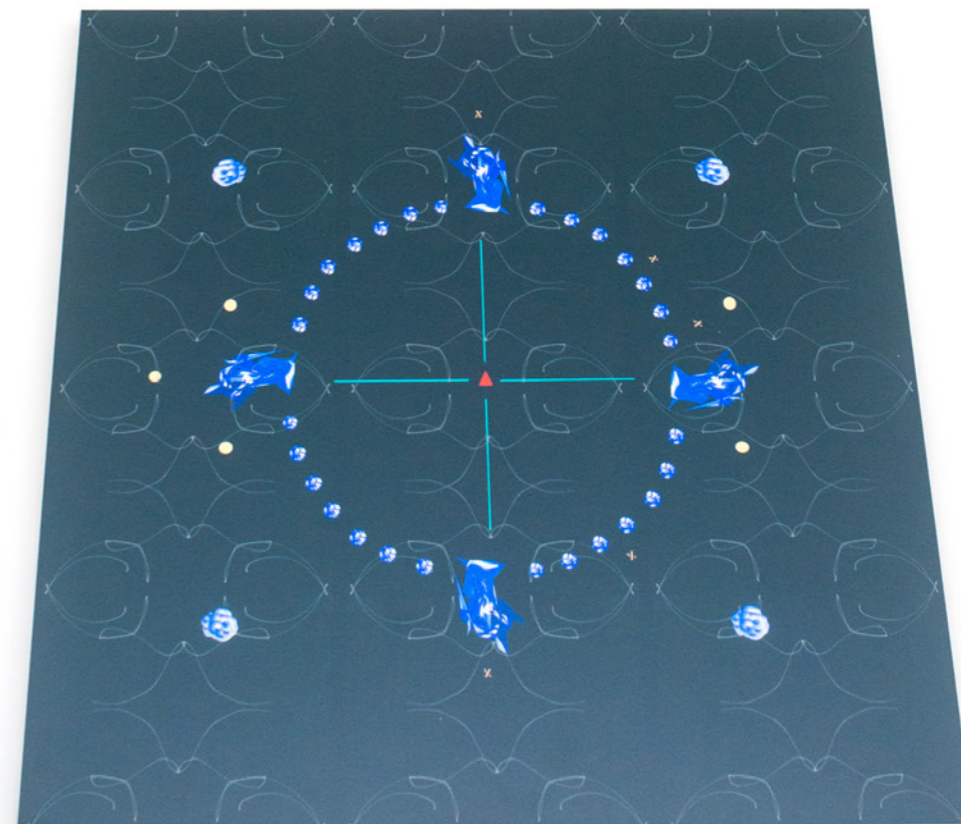
1.



2.



3.



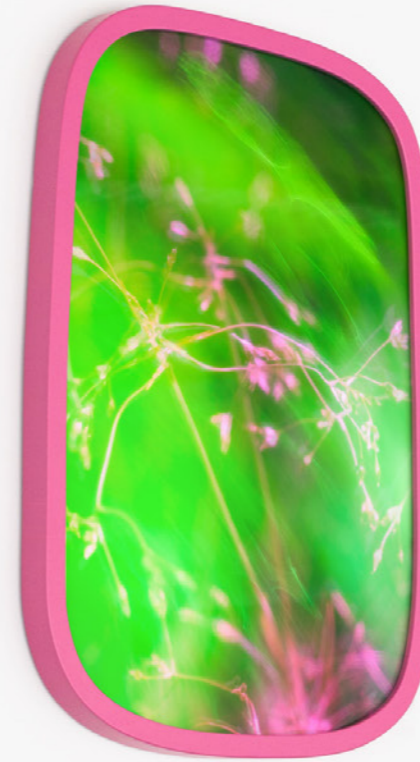


PETRA SCHEUBER

Petra Scheuber is a Swiss designer and artist based in Aotearoa; she has been creating designs and artwork since 2002. Exploring the meaning of colour is at the heart of Petra's art, reflecting on the power of colour in relation to joy and well-being. Petra cross-pollinates commercial work in the creative industries with her artistic practice traversing graphic design, photography, installations and lightwork. Petra Scheuber is the founder and gallerist of Twentysix.

Artist Statement

Dreamland is a series of rainbow-hued images that delve into the beauty and magic of light in nature. By manipulating and playing with its energy, I aim to create innovative and illusory visions that transport the viewer to a world beyond reality. The series showcases the interplay between light, colour, and form, resulting in ethereal environments which invite the viewer to embark on a journey of imagination. Through this series, I hope to spark a sense of joy, delight, and wonder in the viewer, encouraging them to look at the world with fresh eyes.



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1. Dreamland N°8: Wonderland, 2021
Archival Pigment Ink Print on Hahnemühle
German Etching
Organically-shaped frame fuchsia AR70 Glass
550 x 380 mm
3 + 1 AP
\$950

2. Dreamland N°9: Venus, 2021
Archival Pigment Ink Print on Hahnemühle
German Etching
Organically-shaped frame orange AR70 Glass
510 x 330 mm
3 + 1 AP
\$950

3. Dreamland N°5: August, 2021
Archival Pigment Ink Print on Hahnemühle
German Etching
Organically-shaped frame yellow AR70 Glass
540 x 380 mm
3 + 1 AP
\$950

4. Dreamland N°16: Visit of Aurora, 2021
Archival Pigment Ink Print on Hahnemühle
German Etching
Organically-shaped frame violet AR70 Glass
510 x 380 mm
3 + 1 AP
\$950

VIRGINIA WOODS-JACK

Virginia Woods-Jack is a British-born photographic artist + curator based in Aotearoa, New Zealand. She holds an MFA from CoCA Massey. Her work has appeared in group shows, including Lay of The Land - Informality in Henley (UK), Female in Focus Award winner at the inaugural WOPHA congress in Miami (USA) and as part of the Aotearoa International Art Festival 2022. Her work is held in private collections worldwide. Woods-Jack is the founder and curator of Women in Photography NZ & AU.

Artist Statement

In my practice, I explore water as an archive for memory, desire, history, and ecological trauma. I consider notions of connection as foundational to the relationship between the human and more-than-human worlds. Intertwined Stories is an ongoing series that reflects upon Dr Stephanie Borelle research on ocean plastics and the 'Herculean' task of the clean-up effort alone. Salvaged on beach walks, my collection of ocean plastics grows. Each item washed up in the tideline contains a braided narrative. Fragmented pieces are often indiscernible from their original form. Shiny, bright and eternally floating objects draw us in and ask us to engage in a deeper conversation regarding how we engage with the world around us.



1.



2.





3.

1. Dark Waters #001, 2023
Scanograph + Digital Image
Pigment Ink Print Semi-Gloss Cotton Rag,
Lacquer on timber frame, Museum glass
650 x 440 mm
5 + 1AP
\$2950

2. Intertwined Story #006, 2022
Scanograph Image
Pigment Ink Print Semi-Gloss
Cotton Rag, Lacquer on timber frame,
Museum glass
650 x 440 mm
5 + 1AP
\$2950

3. IT will all be OK #001, 2023
Medium format negatives
Pigment Ink Print Semi-Gloss
Cotton Rag, Lacquer on timber frame,
Museum glass
650 x 480 mm
5 + 1AP
\$2950

Plinth: Artist's own collection



CONTACT

Please feel free to contact us for any art sales or inquiries.

WOMEN IN PHOTOGRAPHY NZ + AU

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