

KATE VAN DER DRIFT

Kate van der Drift (b.1985 Aotearoa, New Zealand) is a contemporary photographer living and working in Aotearoa. She has a particular interest in recording and highlighting the relationship between humankind and our natural habitat through ecological studies of the land using analogue film processes.

In 2022, van der Drift completed her Masters at Elam School of Fine Art. Her masters project 'Listening to a Wet Land' culminated in a series of large-scale prints made from camera-less 'river exposures' and an essay film. This series set out to explore the ecological complexities of the waters situated in the Hauraki Plains, south of the Coromandel. Each artwork title features the co-ordinates where the large format film was placed into the river, to expose over a period of time.

Van der Drift has exhibited in group and solo exhibitions nationwide. Recent exhibitions include In the Presence of Absence, Sanderson Contemporary, Tāmaki Makaurau Auckland - solo (2024), Tracing Intricacies, Group exhibition, Webbs, Pōneke Wellington; Water Slows As It Rounds The Bend, Auckland Festival of Photography (2023); Susurrations, Women in Photography NZ & AU, Twenty-Six Constable Street, Pōneke Wellington - group (2023); Soundings, Sanderson Contemporary, Tāmaki Makaurau Auckland - solo (2023); Listening to a Wet Land, The Arts House Trust, Pah Homestead, Tāmaki Makaurau Auckland - solo (2022).

In 2024 Van der Drift won the Highly Commended Award in the Molly Morpeth Canaday Awards and was named the Auckland Council Artist in Residence at Waitawa Regional Park. She is the winner of the Uxbridge Malcolm Smith Gallery Art and Ecology Award (2020) and the Stoneleigh New Zealand Artist Grant (2018).

BIOGRAPHY

BORN: 1985, Kirikiriroa Hamilton

LIVES: Tāmaki Makaurau Auckland

EDUCATION:

Master of Fine Arts, Elam School of Fine Art, Tāmaki Makaurau Auckland (2022)

Post Graduate Diploma in Fine Arts, Elam school of Fine Arts University of Auckland (2015)

Bachelor of Fine Arts, Otago Polytechnic (2010)

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AWARDS: Molly Morpeth Canaday - Highly Commended Award Winner (2024); Winner of the Uxbridge; Malcolm Smith Gallery Art and Ecology Award (2020); University of Auckland Research Masters Scholarship (2019); Stoneleigh Wines artist grant best New Zealand artist showing at 2018 Melbourne Art Fair, (2018); Best Installation, OUSA Art Week (2010); Project Drawing Award, Otago Polytechnic (2009)

RESIDENCIES: Auckland Council Artist in Residence - Waitawa Regional Park (2024)

COLLECTIONS: The Arts House Trust, Tāmaki Makaurau Auckland

EXHIBITIONS: Tracing Intricacies, Group exhibition, Webbs, Pōneke Wellington; Water Slows As It Rounds The Bend, Auckland Festival of Photography, Tāmaki Makaurau Auckland (2023); Susurrations, Women in Photography NZ & AU, Twenty-Six Constable Street, Pōneke Wellington - group (2023); Soundings, Sanderson, Tāmaki Makaurau Auckland - solo (2023); Listening to a Wet Land, Pah Homestead, Tāmaki Makaurau Auckland - solo (2022); Listening to a Wet Land, Elam Project Space, Tāmaki Makaurau Auckland - solo (MFA show not open to the public due to covid); From Things Flow, RM Project Space, Tāmaki Makaurau Auckland - group (2021); Wallace Art Awards Finalist in touring show, Auckland, Porirua and Morrinsville, (2020); Wallace Awards Finalist in touring exhibition, Pah Homestead Auckland, Morrinsville and NZ Academy of Fine Arts, Wellington (2017); And (&) per se and, Tāmaki Makaurau Auckland (2016); By Then, George Fraser Gallery, Tāmaki Makaurau Auckland (2015); New Perspectives, 4 Cross Street Gallery, Tāmaki Makaurau Auckland (2015); A Place Between, Casbah Gallery, Kirikiriroa Hamilton (2015); From Now On (No Garden of Eden), Wallace Gallery, Morrinsville (2013); Push To Talk (with collective We Are Optimistic), One Day Wonder Series, Pearce Gallery, Tāmaki Makaurau Auckland (2013); Push To Talk (with collective We Are Optimistic), Qubit - A Weekend of Contemporary Performance Art, The Anteroom, Otepoti Dunedin (2011); Patriarchy Free Zone Imagination Station (with collective We Are Optimistic), Otago University Art Week (2010); Domestic Terror, Centre of Contemporary Art, Otautahi Christchurch (2010); Let's Roar Loudly! Symposium, Pioneering Women's Memorial Hall, Otepoti Dunedin (2010)

SELECTED BIBLIOGRAPHY: Kavka, Alena. 'To See Obliquely: Kate van der Drift's Listening to a Wet Land' CIRCUIT Artist Moving Image Aotearoa, 2023; Clark, Andrew. 'Listening to a wet land - review' Photoforum, 2022; Wood, Matthew. 'To Locate Exhibition text', 2022; Huddleston, Charlotte Essay response to 'From Things Flow' at RM Gallery, Tāmaki Makaurau Auckland 2022; Dyer, Nina Unstable Witnesses: Kate van der Drift's cameraless photographs, The Art Paper, Issue 02 Light, April-June 2022. McAvoy, Emil 'As Above So Below Recent Photographs by Anne Noble and Kate van der Drift' by Emil McAvoy, Art New Zealand Magazine, Autumn 2020; 'Kate van der Drift reviewed - July 2018' by Nina Seja, PhotoForum and D-Photo Magazine Spring 2018; 'More Real Than The Real Thing' by Charlotte Jansen, Elephant Magazine, Fall 2016; 'A Place in Time' by Mareea Vegas, D-Photo Magazine, Sep 2016; 'Eventual Efflorescence - Kate van der Drift' by M, Raven About Art, Jun 2016; 'van der Drift Photos' by Hana Aoake, Eye Contact, Jun 2015, 'A subtle sense of identity' by Terry McNamara, The New Zealand Herald, Jun 2015; 'Kate van der Drift: Waterlogged' by Rebekah White, Pro Photographer, Jun/Jul 2015, p 7; 'Art Seen' by James Dignan, Otago Daily Times, Dec 2013; 'Art Seen' by Julie Jopp, Otago Daily Times, Dec 2012; Lonie, Bridie and Sandra Muller, Qubit: a weekend of contemporary performance art, Port Chalmers: Anteroom Publishing,

+64 (0) 9 520 0501

info@sanderson.co.nz

www.sanderson.co.nz

Osborne Lane

2-4 Kent Street, Newmarket

Tāmaki Makaurau Auckland

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2011; 'Thought Provoking Art. Another World Is Possible' by Bell Murphy, Marrow Magazine, Oct 2010;
'Domestic Terror', coca.org.nz, 2010; 'SITE in Dunedin' by Jodie Dalglish, Eye Contact, Nov 2009

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