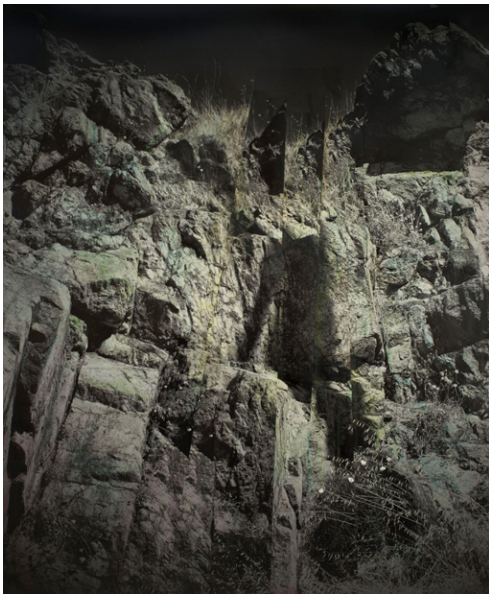


PRESS RELEASE

## OF MANY MINDS

TERESA GANZ  
KLEA MCKENNA  
MEGHANN RIEPENHOFF

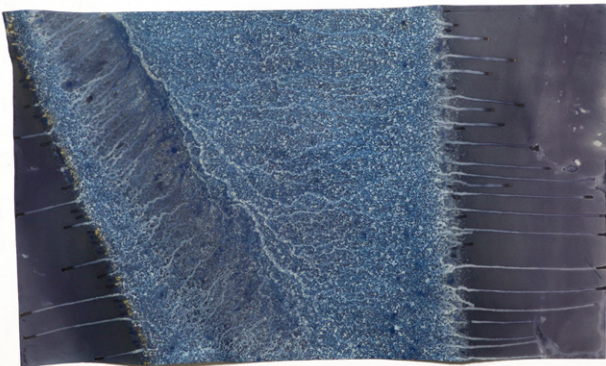
SEPTEMBER 7 – OCTOBER 29, 2016



TERESA GANZ, *Serpentine Day for Night*, 2016, Hand painted, watercolor on archival pigment print, 44 x 37 inches, Edition Variee of 5



KLEA MCKENNA, *Forty Years*, 2016, Photographic rubbing. Unique gelatin silver photogram., 24 x 20 inches



MEGHANN RIEPENHOFF, *Ecotone #21*, 2016 (Bainbridge Island, WA 04.04.16, Rain Shadow from Fence and Cedar Tree, Mixed Precipitation), Unique dynamic cyanotype, 21 x 35 inches

Opening Reception: Friday, September 9, 2016, 6:00–8:00pm

In Conversation: Thursday, October 6, 2016, 6:00–8:00pm  
Klea McKenna and Meghann Riepenhoff with Corey Keller,  
Curator of Photography, San Francisco Museum of Modern Art

EUQINOM Projects is pleased to announce an exhibition of new photographic work by Theresa Ganz, Klea McKenna, and Meghann Riepenhoff. This exhibition is unusual in that it is the result of a decade of studio visits and conversations, formalized over the past year in a collaborative process of creation and curation.

These three artists share an interest in landscape, time, materiality, and photography. Their spirit of experimentation, in tandem with a deep understanding of photographic history, yields works that push into new formal and conceptual terrain. Reconsidering some of the medium's oldest processes, such as photograms and cyanotypes, or responding to the history of landscape photography and painting, they each make images that diverge from literal and descriptive landscape imagery and are instead abstracted or imaginative responses to natural phenomena. The works are intended to be immersive and experiential, evoking a feeling of being in nature as opposed to seeing its documentation.

Theresa Ganz marries digital automation with hand toning in her *Stitches* series. Her interest lies in the intersection of 19th century Romanticism, when landscape suggested man's conquering vision over nature (or conversely man's smallness in the midst of nature's awesome greatness), and the lack of lived, unmediated experience increasingly common in the 21st century. Using digital stitching software to compile numerous images in her sprawling photo-based collages and installations, Ganz creates myopic and

ambiguous imagery that clearly references the natural world while preventing the viewer from fully gazing out upon a landscape. Through stitching, tinting, stretching, and warping the imagery and the printed surface, Ganz distorts photography's relationship to factual truth while creating images full of crisp detail that convey a sense of immersion within the landscape.

Klea McKenna's photographic rubbings make up her most recent body of work. Working in darkness, McKenna hand-embosses photo paper into the textures of crumbling military architecture and cross-sections of old trees, creating "paper reliefs" which are then fixed with light and assembled into installations. Her new body of work consists of multiple rubbings of a small crack in the floor, pieced together to create one large vertical fault line that runs from ceiling to floor. McKenna will also show *Cry Me a River*, a looped, stop-motion video that compiles her *Rain Studies*, an ongoing series of black and white photograms made outdoors on rainy nights. The rapid, staccato, sequence of images evokes the rhythm of rainfall as the scale and density of raindrops ebbs and flows. McKenna writes, "To me, landscape is an animate and emotive force rather than a pastoral depiction. In the drama and violence of weather, erosion, decay and growth there are allegories for human emotional experience." Accordingly, her process of bringing objects into direct contact with light-sensitive paper strikingly parallels the felt sense of being in a charged landscape.

Meghann Riepenhoff uses cyanotype paper to similarly make work that bears the marks (and often the residue) of a landscape. For her *Ecotone* on view in the exhibition, the artist worked outdoors in rainstorms, draping light-sensitive paper over tree trunks, branches, poles, and other human-made and naturally occurring objects found in the landscape. The resulting patterns vary depending on each day's mixture of precipitation patterns and sunlight. Riepenhoff has also made camera-less works in and around the ocean, submerging cyanotype paper in waves and working collaboratively with the landscape. Images are left unfixed, remaining subtly reactive to light. The prints, like the landscape itself, are dynamic. For Riepenhoff, impermanence guides her process, along with a fascination with human relationships to the landscape, the sublime, and geologic time.

#### ABOUT THERESA GANZ:

Theresa Ganz works in photo-based collage and installation. Her work has shown nationally and internationally at, among others, The Datz Museum of Art, Korea, The Museum of Craft and Design, San Francisco, The Bell Gallery at Brown University, Rhode Island and The John Michael Kohler Arts Center, Wisconsin and at various commercial spaces in New York and San Francisco. Her work has also been featured in print publications including *Mousse Magazine*, *Outpost Journal and Magazine Gitz*. She is a founding member and director at Regina Rex in Brooklyn. She currently resides in Providence, RI where she is faculty at Brown University.

#### ABOUT KLEA MCKENNA:

Klea McKenna is an artist and photographer based in San Francisco, CA. Her work has been shown and published internationally at venues such as The Datz Museum of Art, Korea, The Museum of Photographic Arts, San Diego and The Heckscher Museum, New York. Her work is held in the collection of the San Francisco Museum of Modern Art, San Francisco, Santa Barbara Museum of Art, Santa Barbara and the US Embassy collection. She is represented by Von Lintel Gallery in Los Angeles. In addition to her own art practice, she was co-founder and photographer at *In The Make*, an online arts journal that published studio visits and interviews with over 120 West Coast artists from 2011 to 2015. She lives in San Francisco, CA with her husband and young daughter.

#### ABOUT MEGHANN RIEPENHOFF:

Meghann Riepenhoff is a West Coast photographer who splits her time between Bainbridge Island, WA and San Francisco, CA. She received a BFA in Photography from University of Georgia, Athens, GA and an MFA from San Francisco Art Institute, San Francisco, CA. Her work has been exhibited internationally and nationally at Worcester Art Museum, Worcester, MA; SF Camerawork, San Francisco; Memphis College of Art, Memphis, TN; High Museum of Art, Atlanta, GA; Museo de la Ciudad, Queretaro, Mexico; Photo Center Northwest, Seattle, WA; and Center for Fine Art Photography, Ft. Collins, CO. Between 2012-2015 Riepenhoff was an Affiliate Artist at the Headlands Center for the Arts, Sausalito, CA. She was artist-in-residence in 2009 at the Rayko Photo Center, San Francisco, CA. Her work is in many collections including High Museum of Art, Atlanta, GA; and Museum of Fine Arts Houston, Houston, TX.