

Henk Tomkins

Sacred to the memory of Itself

26 May – 22 June 2026

1. *The Descent from the Cross*
oil and silkscreen ink on canvas
450x350mm, 2026
\$700
2. *Olive*
oil and silkscreen ink on canvas,
700x500mm, 2026
\$1200
3. *Jacqueline*
oil and silkscreen ink on canvas
700x500mm, 2026
\$1200
4. *Own Body*
oil and silkscreen ink on canvas
700x500mm, 2026
\$1200
5. *The Choir Boys*
oil and silkscreen ink on canvas
1300x1000mm, 2026
\$4400
6. *The Dead Christ Mourned by Two Angels*
oil and silkscreen ink on canvas
1300x1000mm, 2026
\$4400
7. *The Raising of the Cross*
oil and silkscreen ink on canvas
450x350mm, 2026
\$700

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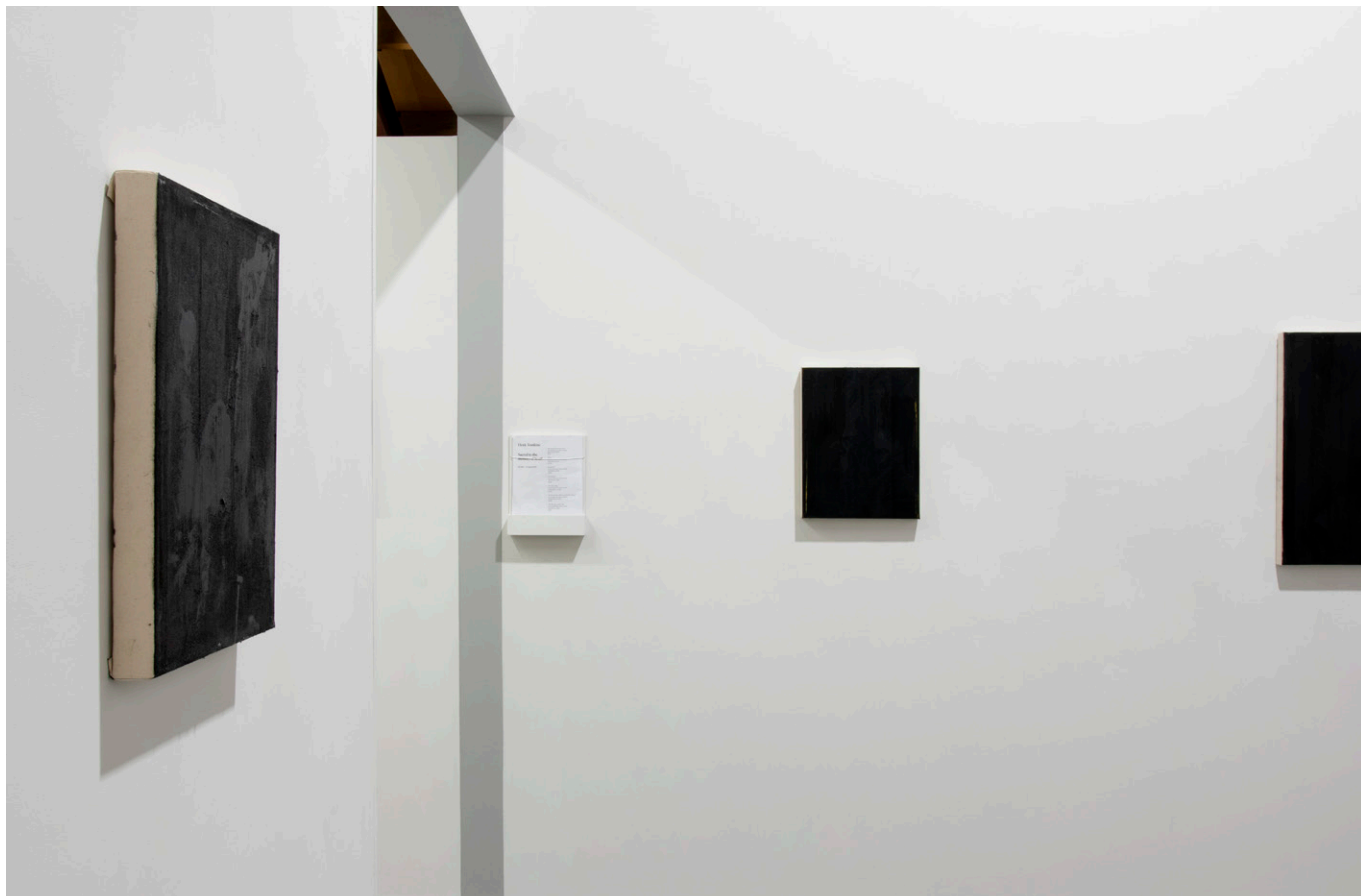
Henk Tomkins is a Tāmaki Makaurau Auckland-based painter whose work fuses gestural painting and screen printing. His practice explores the complexity of human emotion in a space suspended between sensation and image. Often working through reduction and reworking of source imagery, his process allows presence to emerge gradually through layers of veiling. His recent work aims to challenge tone and pace as he shifts towards a deeper, even more introspective space. Tomkins draws on subjects from his personal surroundings and observations, with a focus on work that is resonant on an emotional level.

Tomkins graduated from the Auckland University of Technology with a Bachelor of Visual Arts in 2021.

Sacred to the memory of Itself is the beginning of a new exploration in Tomkins' practice. In this exhibition, Tomkins is concerned with disrupting the immediacy of recognition and connotation. The works begin from photographic documentation and are investigated on the canvas. Overwhelmed by the surging saturation of imagery in our contemporary world, Tomkins approaches with a reduced palette. Rather than restricting, this method has allowed him to use light as a tool to investigate the partial and shifting nature of image.

The viscosity of industrial plastisol inks and oil paint mirrors the nature of the subject matter. This collision of materials carries forward a weight that Tomkins aims to capture in the work. His process encourages shape and surface to guide the viewing experience.

By acknowledging memory as a reproduction, Tomkins is interested in why we return to certain moments, events, places and people. Through layering, redacting and rebuilding, the paintings return us to this question.



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