

FIONA AMUNDSEN / CURRICULUM VITAE

EDUCATION:

Master of Social Sciences (first class honours), University of Waikato, 2005
Bachelor of Social Science with Honours in Anthropology (first class), University of Waikato, 2003
Bachelor of Arts (in Social Anthropology), University of Auckland 1996

EMPLOYMENT:

Senior Lecturer in Art Theory/History and Photography at AUT University, New Zealand.

SOLO EXHIBITIONS (selected)

- 2016 *Like A Body Without Skin, Chapter Two*, C3 Contemporary Art Space, Melbourne
- 2015 *Like A Body Without Skin*, Neu Kirsche Center for Contemporary Art, Pittsburgh
The Imperial Body, Chapter One, Gus Fisher Gallery, Auckland
Imperial Double Take, Objectifs, Center for Photography and Film, Singapore
- 2014 *Summoning Souls (Registering Spirit)* McNamara Gallery, Whanganui
- 2013 *Operation Magic*, City Gallery, Wellington
- 2012 *The Golden Waterway*, McNamara Gallery, Whanganui
The First City in History: Chapter Three, Adam Art Gallery
- 2011 *The First City in History: Chapter One*, Dunedin Public Art Gallery, Dunedin
The First City in History: Chapter Two, St Paul St Gallery, Auckland
- 2010 *The First City in History*, Sarjeant Gallery, Whanganui
- 2008 *Miracle on the Han River*, McNamara Gallery, Whanganui
Miracle on the Han River, Gus Fisher Gallery, Auckland
Miracle on the Han River, Changdong Studio Gallery, Seoul
- 2006 *Garden Place*, Roger Williams Contemporary, Auckland
Garden Place, McNamara Gallery, Whanganui
- 2005 *Garden Place*, The Signal Gallery, Hamilton
- 2004 *Time Trials*, Canberra Contemporary Art Space, Canberra
Garden Place, Ramp Gallery, Hamilton
Wooden, McNamara Gallery, Whanganui
- 2003 *Time Trials*, The Physics Room, Christchurch
Wooden, West Space Inc, Melbourne
- 2001 *Pedestrian*, Cuckoo, Auckland
Pedestrian, The Blue Oyster Gallery, Dunedin
Pedestrian, The High Street Project, Christchurch
- 2000 *Pedestrian*, The Ramp Gallery, Hamilton
Pedestrian, The Physics Room, Christchurch,

COLLABORATIONS

- 2013 'Matter Speaks/Voiceless Matter' as part of the exhibition *Weak Force*, St Paul St Gallery, Auckland (with Tim Corballis)

- 2009 *Si c'est (if it is)*, Te Tuhi, Auckland (with Tim Corballis)
- 2008 *Si c'est (if it is)*, The Physics Room, Christchurch (with Tim Corballis)

SELECTED GROUP EXHIBITIONS

- 2016 *Negative Horizon – The 5th Taiwan International Video Art Exhibition*, Hong-Gah Museum, Taipei (forth coming)
- 2015 *8th Asia Pacific Triennial*, Queensland Museum of Modern Art, Brisbane (project with Luke Willis Thompson)
Visiting Asia, Te Tuhi, Auckland
Imagining Asia, Partaka Museum, Porirua
- 2014 *Pequod*, Hopkinson Mossman, Auckland
Open Studio, Tokyo Wonder Site, Tokyo
- 2013 *As Many Structures As I Can*, The Dowse Museum, Wellington
Available Light: Imagining More Than We See, Auckland Art Fair, Auckland
Recent Auckland Photography, North Art, Auckland
- 2012 *In Spite of Ourselves: Approaching Documentary* (exhibition co-curated with Vera May and Dieneke Jansen), St Paul St Gallery, Auckland and The Dowse Museum, Wellington
- 2010 *Sightseeing*, Peninsula Art Gallery, Plymouth (UK)
Sightseeing, The New Dowse, Wellington
- 2009 *Recent: Work by Ten New Zealand Photographers*, Tauranga Art Gallery, Tauranga
- 2007 *Primary Products*, Adam Art Gallery, Wellington
Telecom Prospect New Art New Zealand, City Gallery, Wellington
- 2006 *Opening Exhibition*, Roger Williams Contemporary, Auckland
- 2005 *Contemporary New Zealand Photographers Book Launch and Exhibition*, Starkwhite, Auckland
Trust Waikato National Contemporary Art Award, Waikato Museum of Art and History, Hamilton
Show Number 9, Matakana Pictures, Matakana
Duets II, Rm103, Auckland
- 2004 *National Drawing Award*, Artspace/Physics Room, Auckland/Christchurch
Ahoy!, Flag Project, Thomas Cook Building flagpole, Hamilton
Water Works, Rm103, Auckland
- 2003 *Cuckoo at the Critical Studies Test Site*, Rooseum Center for Contemporary Art, Malmö
Deep Vein Psychosis, Rm103, Auckland
Art Waikato National Art Award, Waikato Museum of Art and History, Hamilton
Slow Release: Recent Photography from New Zealand, Adam Art Gallery, Wellington
- 2002 *Xmas Stocking*, Kreisler Gallery, New Plymouth
Slow Release: Recent Photography from New Zealand, Gipsland Art Gallery, Sale
Flora/Fauna, Room 401, Auckland
Art Waikato National Art Award, Waikato Museum of Art and History, Hamilton
Slow Release: Recent Photography from New Zealand, Heide Museum of Modern Art, Melbourne
HSP Fund Raiser, The High Street Project, Christchurch

- 2001 *Gift Horse*, The Syrup Room, Hamilton
Disposable, The Ramp Gallery, Hamilton
- 2000 *Wonder Lust*, Ivan Anthony Gallery, Auckland,
Paper, The Blue Oyster Gallery, Dunedin
Multiples, Ivan Anthony Gallery, Auckland

BOOKS / CATALOGUES / ESSAYS

- 'A Flimsy Image: the Discomfort of the Unseen in Singapore WWII Memorials' (with Fang-Tze Hsu), essay in *Southeast of Now: Directions in Contemporary and Modern Art*, Malaya and Cambodia, 2016 (forthcoming)
- The Imperial Body*, publication with Split/Fountain, Auckland, 2015
- Pictures They Want to Make: Recent Auckland Photography*, Corson-Scott, Chris and Hanfling, Edward (eds), Photo Forum, Auckland, 2013.
- The Physics Room Annual 2008*, Montgomery, Kate (editor/director), The Physics Room Trust, Christchurch, 2010.
- Sightseeing*, Scott, Hanna (editor), RIM Books, Auckland, 2010.
- 'Dented Consciousness: The Failure of Photography' in *Bold Centuries: A Photographic History Album*, Sameshima, Haruhiko (image editor) and Skinner, Damien (text editor), 2009.
- 'Knowing Ourselves in Cities' in *Never Really There*, Stumpf, Sebastian, edition Fotohof begleitet, 2009.
- 'Si c'est (if it is)', page work and conversation with Tim Corballis, *Public Good*, Booker, Paula (editor), Enjoy Gallery, 2008.
- Speculations: New Zealand Venice Project*, Butler, Brian (editor), Clouds, Auckland, 2007.
- Telecom Prospect New Art New Zealand*, Galbraith, Heather (editor), City Gallery, Wellington, 2007.
- Nights of Our Lives*, Laird, Tessa (editor), Rm 103, Auckland, 2006.
- Contemporary New Zealand Photographers*, Strongman, Lara (editor), Mountain View Publishing, Auckland, 2005.
- The Physics Room Annual 2003*, Forde, Rosemary (editor/director), The Physics Room Trust, Christchurch, 2004.
- Deep Vein Psychosis*, Byrt, Anthony (curator), Rm 03, Auckland, 2003.
- Wooden*, self-published monograph, Hamilton, 2003.
- Slow Release: Recent Photography From New Zealand*, Stanhope, Zara (curator), Heide Museum of Modern Art, Melbourne, 2002.
- Time Trials*, self-published monograph, Hamilton, 2002.

COLLECTIONS

Chartwell Collection, University of New South Wales Art Collection, Victoria University Art Collection

GRANTS / RESIDENCIES

- Creator in Residence*, Tokyo Wonder Site, Tokyo, 2017 (forth coming)
- Artist in Residence*, Neu Kirsche Center for Contemporary Art, Pittsburgh, 2015
- Artist in Residence*, Objectifs, Center for Photography and Film-making, Singapore, 2015
- Culture Grant*, Asia New Zealand Foundation, 2014
- Creator in Residence*, Tokyo Wonder Site, Tokyo, 2014
- Culture Grant*, Asia New Zealand Foundation, 2013
- Operation Magic*, AUT University Contestable Research Grant, 2013
- In Spite of Ourselves*, AUT University Contestable Research Grant, 2012
- Early Career Research Award*, AUT University, 2011
- Quick Response Grants*, Creative New Zealand, 2011
- The First City in History*, AUT University Contestable Research Grant, 2010
- Culture Grant*, Asia New Zealand Foundation, 2010
- Project Funding*, New Zealand Japan Exchange Programme, 2010

Quick Response Grants, Creative New Zealand, 2009
Miracle on the Han River, AUT University Contestable Research Grant, 2008
Artists Residency at Changdong Studio, Seoul, Asia New Zealand Foundation, 2008
Garden Place, AUT University Contestable Research Grant, 2006
University of Waikato Masters Scholarship, University of Waikato, 2005
Garden Place, Waikato Institute of Technology Research Grant, 2003
Wooden, Waikato Institute of Technology Research Grant, 2002
Slow Release: Recent Photography from NZ Waikato Institute of Technology Research Grant, 2002
Time Trials, Waikato Institute of Technology Research Grant, 2001
Pedestrian, Creative New Zealand 'New Work' Grant, 2000

ARTIST'S STATEMENT

Amundsen's practice focuses on paradigmatic socio-cultural histories and narratives associated with how the Asia Pacific Theatre (WWII) is officially memorialized across parts of Asia and the Pacific. She's interested in what is left out of official narratives and memorialization, and has explored this by bringing together declassified archival imagery with her own present-day photographing/filming, as well as witness testimonies that expand how imaging is comprehended, both as feeling and signification. Her impulse to work with this very specific history connects to the question of who gets the right to remember, along with what it means to remember ethically, and what this might look like. This raises questions concerning how to become present to this history, to what it holds, to what it can teach of the ways the residues of historical acts hide within the present. In addition to her solo practice, she has been collaborating with Tim Corballis since 2004.

Amundsen's recent projects have focused on the Hiroshima Peace Memorial Park (*The First City in History*) 2010, the 1941 Japanese initiated Pearl Harbour attack (*Operation Magic*) 2013, Yasukuni Shrine and the ancestry based plight of Japanese American Ben Kuroki (*Imperial Body*) 2014, the American initiated Battle of Okinawa (*Violent Wind of Steel*) 2014, the Japanese occupation of Singapore and its relationship to the Indian National Army (*Imperial Double Take*) 2015, and the firebombing of Tokyo and America's steel manufacturing industries *Like a Body Without Skin* (2015/16). She has recently published a book, also titled *The Imperial Body*, with Split/Fountain.